

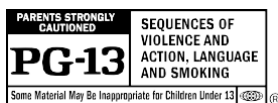


INDIANA JONES

and the
DIAL OF DESTINY

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DIAL OF DESTINY



| | | | |
|---|------------------------------|--------------------------|--------------------------------|
| Mounted Cop | JOE GALLINA | KATY BULLOCK | ANDREW BURFORD |
| Filthy Guitar Guys | NICHOLAS BENDALL | JON CALLAWAY | MAURO CALO |
| | THULANI STORM | BORIS MARTINEZ CASAL | CARLOS CASTILLO |
| Archimedes Servants | EDOARDO STRANO | MATT CAWLEY | YUSUF CHAUDHRI |
| | ANGELO SPAGNOLETTI | JONATHAN COHEN | MIKE COLLIN |
| Moroccan Policemen | HICHAM OUARAQA | DAVID COLLOM | TOM COTTON |
| | ADIL LOUCHGUI | CHRIS COX | JAKE COX |
| TV Reporter | DAVID MILLS | MARTIN CRAVEN | NICHOLAS DAINES |
| Hippie Girl..... | RHYANNA ALEXANDER-DAVIS | ANDRIUS DAVIDENAS | TIM DAVIES |
| Armed Intelligence Officer..... | GARY FANNIN | WILL DEVILLE | BEN DIMMOCK |
| Pilot - Heinkel 111 | GUNNAR CAUTHERY | HUNG DANTE DONG | DOM DUMERESQ |
| Navigator - Heinkel 111 | ARON VON ANDRIAN | JOSH DYER | JAMIE EDGELL |
| SS Kommando | NIKOLA TRIFUNOVIC | PAUL EDMONTON | RACHAEL EVEYLN |
| Louis - Drunk Airline Pilot. | HENRY GARRETT | BRADLEY FARMER | JONATHAN FEE |
| Drunk Airline Stewardess | ELENA SAUREL | ADAM FRANCIS | SOFIAN FRANCIS |
| 1944 Indiana Jones Double | MIKE MASSA | MIGUEL VILLALBA GARCIA | DAVID GARRICK |
| 1944 Indiana Jones Double | ANTHONY INGRUBER | ÁLVARO GÓMEZ | MARTIN GORDON |
| Rich Kid | CHRISTIAN SACHA MEHJA-STOKES | CLAYTON GROVER | RICHARD HALL |
| Hippie Student | ANGUS YELLOWLEES | GEORGE HARRIS | TOM HATT |
| SS Guard/Comms Officer..... | MATTHEW STAITE | ELLIOT HAWKES | ROBERT HLADIK |
| Luigi - Italian Engineer | CORRADO INVERNIZZI | ROB HUNT | EROL ISMAIL |
| Gestapo Officer..... | JOERG STADLER | MARTIN IVANOV | JACK JAGODKA |
| Staff Car Officer..... | THORSTON MANDERLAY | JONNY JAMES | MATHEW KAYE |
| Sentries | BASIL EIDENBENZ | ROBBIE KEANE | BOGDAN KUMŠACKIJ |
| | JOHANN HESKE | RICHARD LEGGETT | TEA MARKOVA |
| Overalls | JOSHUA BROADSTONE | JACOB MARTIN | KAI MARTIN |
| Screaming Cabbie | BRUCE LESTER JOHNSON | FREDDIE MASON | MIKE MASSA |
| Drunk - Appliance Store..... | MARTIN SHERMAN | KIM MCGARRITY | ADRIAN MCGAW |
| L'Atlantique Maître D | ALLON SYLVAIN | THEO MORTON | ELLIOT MURRAY |
| Con Ed Van Driver..... | WILLIAM MEREDITH | CHRIS NEWTON | FERNANDO MARTIN-MAESTRO ORTEGA |
| Basil's Housekeeper | KATE DOHERTY | MATT PAINE | RYAN PALMER |
| Barricade Cop..... | DURAN FULTON BROWN | IGNACIO HERRAEZ PEREIRA | SARA LEAL PEREZ |
| Screaming Beauty Queen..... | ELIZA MAE KYFFIN | ANSKO PITKÄNEN | OLEG PODOBIN |
| Dutch Prince - Bidder. | ANTHONY INGRUBER | JAKE POGSON | JORIAN PONOMAREFF |
| Maximus | MAURO CARDINALI | TILLY POWELL | MATT PROVOST |
| Pontimus..... | MARK KILLEEN | GABRIELE RAGUSA | JOTA RAMOS |
| Miss Jaffrey | BHARATI DOSHI | ANDREJ RIABOKON | SHANE ROBERTS |
| Henchman | ÄÏSSAM BOUALI | DOUG ROBSON | LUIS CROS RUIZ |
| Gunther | DOUGLAS ROBSON | LOUIS SAMMS | MARTA MACHUCA SASTRE |
| Hotel Security | MOHAMMED R. KAMEL | HASIT SAVANI | HAYLEY SAYWELL |
| Confused Student | BRYONY MILLER | DAVID HERNANDEZ SILVA | ANTHONY SKRIMSHIRE |
| Bubblegum Student | TIWA LADE | MARK SLAUGHTER | JON SLAYER |
| Sketching Student | BRODIE HUSBAND | ALFIE SMITH | VENICE SMITH |
| Student | HANNAH ONSLOW | MIKE SNOW | JAMIE STANLEY |
| Supervising Stunt Coordinator | BEN COOKE | ANNA STEPHENSON | GEORGE SURRY |
| Stunt Coordinator/Stunt Double for Mr. Ford | MIKE MASSA | LAURA SWIFT | KAZU PATRICK TANG |
| Assistant Stunt Coordinator | MARLOW WARRINGTON-MATTEI | KAREN TEOH | EDWARD UPCOTT |
| | | ELMO WALKER | CALVIN WARRINGTON-HEASMAN |
| | | MARLOW WARRINGTON-MATTEI | NATHAN WHATTON |
| | | CHRISTOPHER WHITE | STEVEN WHITLEY |
| | | MAXINE WHITTAKER | ALISTAIR WHITTON |
| | | ELDREDD WOLF | ANNABEL WOOD |
| | | JAKE YOUNG | |

Stunt Performers

| | |
|---------------------------|------------------------|
| DAN ADAMS | JOEL ADRIAN |
| ALEJANDRO BERTERO ALVAREZ | RAMON ALVAREZ |
| RAMON MARTÍ APARICIO | JAMES APPS |
| MARK ARCHER | MIGUEL ARREGUI |
| MEHRZAD ASGI-KERMANI | DANIEL AWDE |
| LUCIANO BACHETA | HELEN BAILEY |
| RUSSELL BALOGH | CHARLIE BARRETT |
| ADAM BASIL | RACHELLE BEINART |
| MATTHEW BELL | EVONNEE BENTLEY-HOLDER |
| ANNA BENTON | DAVID BIRKBECK |
| JAMEL BLISSAT | EMMA BRITTON |

Head Stunt Rigger JASON BROWN

Stunt Riggers

| | |
|----------------|----------------|
| GAVIN COVENTRY | ROMAN LAUMPAA |
| SIMON MAHONEY | ULRICH RICHTER |
| LUCKY MCQUEEDE | CHRIS NEWTON |
| CHARLIE RAMSAY | |

Stunt Department Coordinator JOANNE FOX
 Visualization Supervisor CLINT G. REAGAN
 Storyboard Artist GABRIEL HARDMAN
 Chief Lighting Technician DAVID SINFIELD
 Makeup, Hair & Prosthetics Designer FRANCES HANNON
 Special Effects Supervisor ALISTAIR WILLIAMS
 Unit Production Manager - Foreign Locations MATT JONES
 Production Manager SIMON MILLS
 Production Supervisor KELLY LEE
 Set Decorator ANNA PINNOCK
 Property Master BEN WILKINSON
 Construction Manager DAN CRANDON
 Key Grip DAVID APPLEBY
 Supervising Location Manager DUNCAN BROADFOOT
 Second Unit Unit Production Manager SAMANTHA ARNOLD
 Second Unit First Assistant Director FRAZER FENNELL-BALL
 Additional Director of Photography CORY GERYAK
 Transport Manager SIMON JONES
 Producer - Morocco Unit ZAKARIA ALAOUI
 Line Producer - Sicily Unit MARCO VALERIO PUGINI
 Additional Editor JOHN BERRI
 Additional Re-Recording Mixers GARY RYDSTROM
 LUKE SCHWARZWELLER
 WARREN HENDRIKS
 Sound Designers KYRSTEN MATE
 JOSH GOLD
 WARREN HENDRIKS

ART

Concept Artists KIM FREDERIKSEN
 DOMINIC LAVERY
 TOM WINGROVE
 KATREN WOOD
 Senior Art Directors OLIVER VAN DER VIJVER
 PETER DORME

Art Directors

TIM DUTTON ISONA RIGAU
 OLIVER GOODIER CHARLOTTE MALYNN
 QUINN ROBINSON KATE GRIMBLE
 Standby Art Director HUW ARTHUR
 Senior Draughtsperson DORRIE YOUNG

Assistant Art Directors

TERI FAIRHURST OLIVIA MUGGLETON
 GARETH SPREY CHRIS VINCENT
 HANNAH WIESSLER LEAS KATY SCHURR
 ROSIE HARDWICK
 Draughtspeople JASMIN BACKSHALL
 EMILY CANNON
 MAX PHILLIPS

Art Department Coordinator VICKY RALPH
 Junior Draughtspeople HELENA ANTHONY
 KYLE STEPHEN-LETT
 Art Department Trainees - BFI ANGUS BENTHAM
 LUCY CHARLESWORTH
 Art Department Assistants WILL CAMM
 JULIAN LEONEL

Universal Digital Asset Manager / Atris Support KYLE WETTON
 Digital Asset Coordinator NAHIYAN MUHAYMEEN
 Digital Asset Manager GENEVIEVE FERRIER

SET DECORATION

Senior Assistant Set Decorators PRUE HOWARD
 SOPHIE NEWMAN
 Set Decorator - Morocco TANYA BOWD
 Set Dresser JULIE GRAYSMARK
 Senior Production Buyer MICHAEL KING
 Assistant Set Decorators RAFFAELLA CUVIELLO
 JO GRAYSMARK
 Production Buyers DANIEL PITT
 LAURA TWEED
 Lead Graphic Designer LAURA DISHINGTON
 Assistant Buyer EMMA FORD
 Graphic Designers NATASHA JONES
 LAURA CORNUÉJOLS
 Petty Cash Buyers RUTHIE FALCONER
 IMOGEN LLOYD
 ANTHONY NOBLE
 OLIVER TARLING
 Junior Assistant Set Decorator JESSICA MEREDITH
 Graphics Assistant KATIE SHARPE
 Set Dec Coordinator/Assistant Buyer ALEX ASPDEN
 Drapesmaster CLETUS NETHERSOLE
 Supervising Drapesman ALEX LEWRY
 Painters - Set Dec CARL LANGLEY
 PETER LE PARD
 Drapesmen STEVE CASHIN
 DANIEL O'BRIEN
 JACKIE RAY
 AMANDA WARD
 Set Dec Trainee - BFI HAZEL SINGZON

EDITORIAL

Post Production Supervisor MATTHEW WELLS
 VFX Editors JOHN BERRI
 MATT BLOUIN
 First Assistant Editors SANDY GRUBB
 DANIEL M. NUSSBAUM
 Second Assistant Editors MORGAN KERN
 DANA MADDOX
 Assistant Editor CHRISTOPHER RUCINSKI
 First Assistant Editor (UK) TOM DAVIS
 Second Assistant Editor (UK) BEN RENTON
 Dialogue Editor POLLY MCKINNON
 Assistant Supervising Sound Editor SKIP LONGFELLOW
 Editorial Production Assistant CHRISTINA RENCIS
 Mix Stage Production Assistant BEPPY GIETEMA
 Post Production Coordinator A. R. BJÖRKLUND
 Editorial Production Assistant (UK) CHANELLE HENRY-EDWARDS
 Stock Footage Researcher JODI TRIPI
 Dailies Consultant WIL FLUCKEY
 20th Century Studios - Avid Technicians SEAN YARBROUGH
 ERIC LARSEN
 ABRAXAS HICKS
 Sound Engineers DR. ERIN MICHAEL RETTIG
 GEORGE HART
 20th Century Studios -
 Executive of Prod. Tech. MATTHEW SCHULER
 20th Century Studios -
 Sr. Image & Color Engineer JOSHUA BERKOWITZ

20th Century Studios -
Sr. Systems Engineer..... DARIN DECUIR

VISUAL EFFECTS

VFX Additional Supervisors..... JASON VAN HAVERBEKE
NEIL IMPEY
VFX Lead Data Wranglers DAN PEARSON
STEVEN BARHAM
VFX Data Wranglers.....LORENZO ANTICO
TOM HOYLE
VFX Data Wranglers - Morocco JOHN HACKNEY
BRADLEY B. MCGEE
BFI VFX Production Assistants TEHREEM FAISAL
TOSIN OGUNLEYE
VFX Lead Coordinators..... EREN RAMADAN
DON GLOETZNER
VFX Coordinator ASHLEY WILD
VFX Assistant Coordinators MAIA GOEL
JORDY SIEGEL
VFX Production Assistants..... KAAH SALIH
ELIJAH ZAVALA
In House Compositing Supervisor FRANCESCO PANZIERI
In House Flame Artist/Designer MARK P. RENTON
In House Lead Compositor CAITLIN V. CONTENT
In House Compositors..... BRIAN HANABLE
BEN CAMPANARO
TONY D'AGOSTINO
PHILIP SISK
CHRIS INGERSOLL

COSTUME

Costume Supervisor CHARLOTTE FINLAY
Associate Costume Designer DAVID CROSSMAN
Assistant Costume Designer.....VIVIENNE JONES
Assistant Costume Designer - Military STELLA ATKINSON
Chief Costume Buyer JANE GOODAY
Senior Costume Buyer CAROLINE BRETT
Head Costume Cutters TIMOTHY PERKINS
Costume Buyer - Military..... CARA RANDELL
JENNIFER ALFORD
ALICE NESSLING-JESSUP
Costume Buyer..... CRESSIDA CONNOLLY
Costume Coordinator ZOÉ LE MOULLEC

Phoebe Waller-Bridge Morocco Costume
Designed with Upcycled Fabrics bySTELLA MCCARTNEY

Costume Makers

HELEN BRAHAM
MARIA ENDARA
ELOISE GEFFREYS
DECLAN JACKSON
INKA POLAKOVICOVA
REBECCA SELLORS
Co-Head Textile Artists LAURA RENOUF
JESSICA SCOTT-REED
Senior Textile Artists.....SACHA CHANDISINGH
CHARLOTTE IVENS
STEPHANIE SZUMLAKOWSKI

Textile Artists FRAN JEGARAJASEGARAM
AISLING SMYTH
HENRIETTA THOMAS
Senior Dyers ALICE FITZGERALD
LOUISA SORRENTINO

Head Costume Props Modeller IAN JONES
Assistant Prop Modeller KIM PICKERING
Military Crowd Supervisor NEIL MURPHY
Military Wardrobe Master WILLIAM STEGGLE
Asst. Costume Designers - Crowd MARTIN CHITTY
TRACEY MILLAR
Crowd Supervisor - Glasgow..... SHEENA WICHARY
Crowd Designers - Glasgow GRAHAM HUNTER
FINLAY MCLAY
Crowd Mistress STACEY RICHARDS-POWELL
Crowd Master GARY HYAMS

Principal Costumers..... LAURA BAILEY
EMMA HEATH
SALLY JAMES
MARCO DE MAGALHAES
JAMES SHUTTLEWORTH

Crowd Costume Fitters

HARRIET KENDALL
CHARLIE SALMON
JILL AVERY
YANNICK GONDRAN
Costume Illustrator..... RICHARD MERRITT
Junior Principal Costumer.....HANNAH TUCKER WILSON
Junior Crowd Costumer LEON MCGHIE
Junior Costume Maker SARAH MILLS
Costume Office Trainee CHARLES PIGEONNIER
Costume Trainee.....XANTHE JAFFE
Costume Trainees - BFI ABBIE HILLS
NERIAH MOONEEGAN

CLEO WEBSTER
Head of Crowd Alterations..... JENNY POWELL
Crowd Alterations LIZZIE DOUGLAS
Asset Coordinator ROSIE SMITH OLIVER
Costume Gangsman TOM APPLETON
Junior Costume Buyer..... IZZY ROOK
Junior Costume Coordinator ALEX BAKER
Junior Design Assistants EMILY CHUNG
LANA POWELL
Junior Textile Assistant SINEAD COCKER

HAIR & MAKEUP

Hair & Makeup Supervisor KAREN COHEN
Hair Stylist to Mr. FordKAREN ASANO-MYERS
Key Hair, Makeup & Prosthetic ArtistCHARLIE ROGERS
Hair & Makeup Junior..... CATHERINE GROVE
Hair & Makeup
Crowd Supervisor - Glasgow MARILYN MCDONALD
Hair & Makeup
Crowd Supervisors - Morocco BELINDA PARRISH
HELEN BARRETT
Hair & Makeup Coordinator CLAIRE CAMERON
Makeup Artist to Mr. Ford BILL CORSO

Hair, Makeup & Prosthetic Artists.....SARAH NUTH
 ZOEY STONES
 LORRAINE HILL
 Hair & Makeup TraineesBECKY SHERIDAN
 SARAH BLAIR
 Hair & Makeup Crowd Supervisor - Sicily EMMA ROMANS
 Hair & Makeup SupervisorANGIE MUDGE
 Daily Hair, Makeup & Prosthetic Artists
 SALLY CROUCH GEMMA CALDER
 ADRIAN RIGBY SOPHIE ASHWORTH
 KIRI MELLALIEU LESLEY NOBLE
 SARAH GRISPO DOREY CILIA
 PAMELA FOSTER LESLEY ALTRINGHAM
 VICTORIA PIPE KARI WOOD

PRODUCTION

Production Coordinator KIRSTY BARHAM
 Key Assistant Production Coordinator..... HELEN OSBORNE
 Assistant Production Coordinator..... BOO SALTER
 Travel & Accommodation CoordinatorRACHEL JANE THOMAS
 Accommodation Consultant..... JANIE NUGENT
 Production Assistants - BFI GEORGIE PALMER MILTON
 NNEKA OTIGBAH

Production Coordinator -
 Foreign Locations.....STEFANIA MONETTI
 Key Production Secretary SOPHIE VAN VOORST
 Production Secretaries GEMMA YIANNI
 CHARLOTTE FRAMPTON
 HAMISH CARMICHAEL

Shipping CoordinatorMAXWELL BOULTON
 Physical Asset CoordinatorLENNARD SILLEVIS

First Assistant Director MATTHEW PENRY-DAVEY

C Camera - First Assistant Directors TOM TURNER
 NICK LAURENCE

Floor Second Assistant Director EMILY THOMAS
 Floor Third Assistant Director..... DAVID SOWERBY
 Stunts & Picture Vehicle

Third Assistant Director CHARLES OBARO
 Key Set PA..... FINTAN O'BRIEN
 Coordinator to James Mangold RAPHAEL GONZALEZ
 Assistant to James Mangold - UK BERTIE TUCKER HOUGH
 Office of Kathleen KennedyATHENA SAMMY
 Assistant to Simon Emanuel.....JASMIN MORADIAN
 Production Datasat Engineers..... DAN WILLIAMS
 LIAM SMITH

Key Crowd Second Assistant DirectorsDAISY BALDRY
 MICHAEL MIDDLETON DOWNER

Base Third Assistant DirectorLUCIA SERPINI
 Assistant Director Trainees - BFI KELLY DRAPER
 LEON PEART

Base/Cast PA..... FRANK MACPHERSON
 Set Production AssistantsAHMED AMARE
 ELISABETH RICHARDSON
 TINA VIDMAR

Producers' Assistants..... TULSI BEHL
 DANIELLE BAINS

Second Assistant Director JOANN (JOJO) CONNOLLY
 Assistant to Phoebe Waller-Bridge.....MICHAEL KEOHANE

CAMERA

A Camera Operator/Steadicam..... JULIAN MORSON
 B Camera Operator/Steadicam..... STAMOS TRIANTAFYLLOS
 Additional B Camera Operator/Steadicam.....MATT POYNTER
 A Camera Second Assistant Camera JACK SANDS
 Central Loader MAHALIA JOHN
 FLUX Focus Puller DAN WEST
 Assistant to DOP KATERINA SARANTI
 A Camera First Assistant Camera OLLY TELLETT
 B Camera First Assistant CameraLEIGH GOLD
 C Camera First Assistant Camera DAVE PEARCE
 B Camera Second Assistant Camera FILIPPO MASO
 C Camera Second Assistant CameraMAGGIE STANASZEK
 Camera Trainees..... IONA GREAVES
 APOLO WILSON

DIT

DIT BEN APPLETON
 Data Manager LILY ARCHBUTT
 DIT Trainees - BFI CALVIN CAWOOD
 PHOEBE RUSSELL
 DIT Assistants..... MARK DEMPSEY
 KATE DRAZEK

SCRIPT

Additional Script Supervisors NICOLETTA MANI
 EMMA THOMAS
 Script Coordinator..... EMMA SAWYER
 Script Trainee - BFIANGELICA GAYLE
 German Language Consultant THOMAS KRETSCHMANN
 Assistant Script Supervisor/
 C Camera Script Supervisor KAYA MOORE
 Dialect CoachJILL MCCULLOUGH
 Ancient Greek & Latin
 Consultant/Researcher.....MATTHEW STOCKHAUSEN
 ResearcherEMILY LUTYENS
 Additional Language Translators.MARCUS PUNGETTI
 ANOUAR SMAINE
 DAVID CHEN
 CHRISTOS VASILOPOULOS

ACCOUNTING

Production Accountant SARAH TROWSE
 Production Accountant (US) JOE BECKWITH
 Key First Assistant AccountantRACHEL WELCH
 First Assistant AccountantCHARLES LARCOMBE-FROUDE
 Location Accountant - Morocco..... MARK BEAUMONT
 Second Unit Accountant SEAN BROWNE
 Supervising Payroll Accountant..... CIARAN (CIZ) MORAN
 Key Payroll Accountant LOUISE GREEN
 Assistant Payroll Accountants KRIS MENTOR
 FRANCESCA PETRIE
 FIONA TURNER
 DANIELLE POINEN
 Insurance Accountants BECKY MAXWELL
 SAMANTHA BEDDOE
 Junior Payroll Accountant.....LUCY HOEY

Assistant Accountants

| | |
|------------------------------|----------------------------|
| LOUISA BRAMMER | LISA DASH |
| NATHAN FRANCIS | DANIEL HALL |
| JOSHUA HARD | VIKETA KAMDAR |
| BETH MCCONNELL | LAURA TRIBAUDINO |
| TOM BOARDMAN | SHURAJ VEKARIA |
| Accounts Assistant..... | HARRY OWEN |
| Accounts Trainees - BFI..... | RORY TASKER |
| | CHARLOTTE QUASHIE-MCDONALD |
| Accounts Trainee | LUKE MCMILLAN |

CASTING & CAST SUPPORT

| | |
|---------------------------------------|--------------------|
| Casting Associate (UK)..... | MARTIN WARE |
| Casting Assistant (UK) | MELODY GERARD |
| Assistant to Mr. Ford | LEV WATACH |
| Security to Mr. Ford | JOHN O'BRIEN |
| Cast Sports Therapist | RUTH MOSS |
| Cast Physiotherapists | FREDDIE MURRAY |
| | CHRIS BULL |
| Cast Osteopath | TOM LOWES |
| Moroccan Casting..... | SALAH BENCHEGRA |
| Child Casting Consultant | MATHILDE SNODGRASS |
| Tutors to Mr. Isidore | MARGARET COX |
| | YOLANDA SANGAREAU |
| Tutor to Mr. Isidore Double | PETE SUTTON |
| Cast Trainers | SIMON WATERSON |
| | RICHARD PETERSON |
| Cast Physiotherapist - Clinical | JOE BADHAM |

Stand Ins

| | |
|-------------------|-----------------|
| RUPERT SHELBOURNE | CAROLINE GREEN |
| GEORGE MONTAGUE | RICHARD CURTIS |
| DEE GYASI | HADLEY KARIMLOO |
| ROMAN KIEGERL | CARL NORMAN |
| DOUGLAS UTTING | TONY WILD |

SOUND

| | |
|---|----------------------|
| Key First Assistants Sound | ORIN BEATON |
| | EMMA CHILTON |
| First Assistants Sound | CHRISTOPHER ATKINSON |
| | LIBERO COLIMBERTI |
| Action Unit Sound Mixer | TOM WILLIAMS |
| Action Unit First Assistant Sound | GWENDOLEN SENA |
| Action Unit Sound Trainee..... | ALEXANDER LANGNER |
| Sound Utility | KEITH MORRISON |
| Sound Trainee - BFI | CHARLOTTE TOOLE |
| Additional Sound Recordist | MITCH LOW |
| Additional First Assistant Sound | JAMES GIBB |
| Additional Sound Utility | NICHOLAS AGER |

VIDEO ASSIST

| | |
|----------------------------------|-------------------|
| Video Playback Operator..... | ZOË WHITTAKER |
| Video Trainee | PHOEBE CULLUM |
| Network Tech | ALEX MCCORMACK |
| Video Operator Assistant | SEAN IP FUNG CHUN |
| Additional Video Assistant | CHRIS ATKINSON |

LOCATIONS

Location Managers

| | |
|---|-----------------------------|
| LEX DONOVAN | MATT CRAUFURD |
| ASHA SHARMA | JASON NIGHTINGALE |
| CHRIS CAMERON | PETE MURPHY |
| Locations Department | |
| Coordinator | CATERINA BOSELLI VESPIGNANI |
| Studio Unit Manager | MITCHELL GREEN |
| Location Managers - Morocco | NIALL O'SHEA |
| | DANNY KHOUDARY |
| Assistant Studio Unit Manager | JOSHUA BRADLEY |
| Unit Managers..... | CHARLIE SIMPSON |
| | TOBY BLYTHER |
| Studio Unit Coordinator..... | MATTHEW (TENNESSEE) GRAHAM |
| Asst. Location Managers | TIMOTHY NOAKES |
| | SAMMY TOMSON |
| | LUCIA FEDELI |
| | EVIE HARKINS |
| Unit Manager - Morocco | ZUHAIR SOUDI |
| Unit Manager - Sicily | SAM BATHER |
| Location Assistants | TOM ELLIOTT |
| | ZAK JARVIS |
| Location Scout - Morocco & New York | AARON HURVITZ |
| Locations Trainee - BFI..... | GIANLUCA GILES |
| Studio Assistants | ANTONY (GIGGLES) GIGLI |
| | EMILEE SHAW |
| Environmental Marshall..... | JAZZ RASHID |
| Unit Electrician | JACK HUGHES |
| Studio Marshalls | LLOYD STANNARD |
| | MICAH HINCHLIFFE |
| | ETIR VOGT |
| Studio Trainee - BFI | AINE DONNELLY |

INDUSTRIAL LIGHT & MAGIC

| | |
|--|---------------------|
| Additional ILM Visual Effects Supervisor | JOHN KNOLL |
| Associate Visual Effects Supervisors | PAOLO ACRI |
| | WILL REICHEL |
| Visual Effects Associate Producer | ALICE KAHN |
| Visual Effects CG Supervisors | KARIN COOPER |
| | GORAN KOCOV |
| | NICK PITT-OWEN |
| Compositing Supervisors | MICHAEL JAMES ALLEN |
| | SHERRY HITCH |
| | ANTON YRI |

Asset & Environment Supervisors

| | |
|---------------------|------------------------------|
| JEAN BOLTE | KEVIN GEORGE |
| PAUL GIACOPPO | RYAN GILLIS |
| JUNG-SEUNG HONG | TIM JONES |
| MICHAL KRIUKOW | JOHANES KURNIA |
| DAVID MENY | PATRICK T. MYERS |
| MASA NARITA | NORBERTO IDIART RITTER SUNNY |
| LI-HSIEN WEI | DAN WHEATON |
| ELVIN SIEW XIANGYOU | |

Digital Artist Supervisors

JHON ALVARADO
CHRIS BENDING
DAMIAN DOENNIG
AARON GREY
ERIC LEVEN
NAREN NAIDOO
AMY SHEPARD
PETER TAN
NICK VAN DIEM
FLORIAN WITZEL

Visual Effects Art Directors..... AMY CHRISTENSON SMITH
ALEX JAEGER
STEPHEN TAPPIN

Visual Effects Producer JOSIANE FRADETTE
Visual Effects Editor SAM WILLING

Lead Digital Artists

TSAO MIN ADRIAN
ASIER APARICIO
KIRSTIN BRADFIELD
CHRISTOPHER DOERHOFF
DAVID JAMES HENDERSON
FELDER KWEK WEI SIANG
JEBB NG
CHRIS UNG

KIAN ANG
MORAGOT BODHARAMIK
NICHOLAS CROSS
ALEX HALSTEAD
LINDSAY M. HOPPE
YATEEN MAHAMBREY
DANNY POPOVIC
ADOM YIP

Digital Artists

FIRDAUS AB LATIF
JUAN VALENZUELA ALCARAZ
TOM ALLEN
MARTIN ALVAREZ GARCIA
ARILD ANFINNSEN
NADIA ASCIONE
MURAT AYASLI
LIJO KURIAPPILLY BABY
DEVENDRA BALLAL
DIPTI BEHERA
GREGORY BELLIS
JAUME BERCH REIG
TAN BI
JADE BLIESCHKE
DYLAN LEIF BRINSBURY-MAGEE
ALESSANDRO CAPONETTI
EZEQUIEL CESANA
FADRY DREW CHANDRA
SUMIT CHATTERJEE
GEORGIE CHEN
YEN TING CHEN
EUGENE MATTHEW CHEONG
UMESH CHIRMURE
JULIAN CHONG
DIEGO COLLELL
GRANT CORDWELL
MICHAEL DEBEER
JOSH DOCHERTY
LISA DURAND
MARK ELSASS
GREG FAIREY
DAN FEINSTEIN
ANDY FINLAYSON
JACK FRENCH

ABDUL RAHMAN ABDUL RAHIM
ANTONY ALLEN
RAMI ABDEL QADER ALRAMAHI
ROSS ANDERSON
SIAU YENE ANG
NICOLE ASHFORD
MOHD FAHMI B MOHD RAZAK
MARCUS BAIN
MARC BEAUJEAU-WEPPENAAR
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JOEY FILIPIAK
MOSES HOOD
ZIYANG PAN
KAUSHAL MAGODIA
DAVID DRURY ALLEN
LAWSON JIANG
PHILIP BALLARD
MICHAEL GRAWERT
JORDAN NOUNNAN
Lead Asset Artists BENNY VARGAS
STEFANO ABAD
Postvis Trackers JEFF W. SMITH
KEVIN BOLIVAR
Asset Artists CARL VAZQUEZ
JASON TAYLOR
LUIS ZULETA

ALEJANDRO J. CASTRO
AUSTIN TAYLOR
AISON KING
BEN BRIGHAM
ANDREW MCDONELL
MATT BAUER
HERBERT SAMSON
NICOLA RINCIARI
LEONARD (LEO) NICOLAS
RANKO TADIC
BENNY VARGAS
STEFANO ABAD
JEFF W. SMITH
KEVIN BOLIVAR
CARL VAZQUEZ
JASON TAYLOR
LUIS ZULETA

Postvis Compositors

DARYL W. KLEIN
MEGAN OMI
LINDA HENRY
ARJUN CHADHA

SEBASTIAN BROWN
ZACHARY GOODSON
NATHAN KOGA

Medusa Performance Capture by INDUSTRIAL LIGHT & MAGIC
DISNEYRESEARCH|STUDIOS

S. M. DANGLER
LAURA MILLAR
TOM SZENHER

POST SOUND

Post Production Sound Services by
SKYWALKER SOUND
A LUCASFILM LTD. COMPANY
MARIN COUNTY, CALIFORNIA

Sound Effects Editors ERIC A. NORRIS
LEE GILMORE
SAMSON NESLUND
DAVID CHRASTKA
RICH DANHAKL

Assistant Supervising Sound Editor ANTHONY DE FRANCESCO
Foley Artists JANA VANCE
RONNI BROWN

Foley Mixer RICHARD DUARTE
Engineering Services DONNIE LITTLE
Post Production Sound Accountant JESSICA ENGEL
Senior Studio Capacity Manager CARRIE PERRY
Head of Engineering STEVE MORRIS
Foley Supervisor BRIAN CHUMNEY
Foley Editors CHRIS MANNING
GREG PETERSON

Assistant Re-Recording Mixers DANIELLE ADAMS
TERAH (BISHOP) WOODLEY II

Digital Editorial Support DAVID PEIFER
Client Services TRAYNOR KATZER
Head of Production Finance & Planning MIKE PETERS
Head of Production JON NULL

General Manager JOSH LOWDEN
Post Sound Services Provided by JOHN FORD MIXING STAGE
CENTURY CITY, CA

Recordist TIM GOMILLION
ADR Mixer DAVID BETANCOURT
ADR Engineer DAVE TOURKOW
Sound Operations Coordinator ANA HERNÁNDEZ
Re-Recording Engineer BILL STEIN
ADR Recordist CHRISTINE SIROIS
VP, Post Sound Operations STACEY ROBINSON

Post Sound Services Provided by
GOLDCREST POST PRODUCTION

Head of Operations.....SIMON RAY
ADR MixersMARK APPLEBY
SIMON DIGGINS
MIKE TEHRANI
Audio ProducersLIZZIE CAMPBELL-KELLY
LILIAN CROCK
ADR AssistantsALEX STYLIANOU
SEAN MILLER

Additional Post Sound Services Provided by
PALMA MUSIC STUDIOS (MALLORCA)
DUBBING BROTHERS (PARIS)
TOMI GRAN ENTERTAINMENT (SHREVEPORT)
SOUND ART 23 (ROME)
DALLAS AUDIO POST (CARROLLTON)
TONEWORK PRODUCTIONS (HILVERSUM)
BIGMOUTH ELBA (GLASGOW)
BAM STUDIOS (CHICAGO)
THE AUDIO CAFE (WREXHAM)
PARABOLIC (NEW YORK)
MOBY DICK (MALAGA)

ADR Voice CastingR.A.W. VOICE CASTING
ASHLEY LAMBERT
RANJANI BROW
ARIANNA TRAMES

Additional Voices

| | |
|-------------------|-----------------------|
| PETER ARPESELLA | SITARA ATTAIE |
| MONIA AYACHI | ANTHONY BATARSE |
| ANDREAS BECKETT | DAVID BERÓN |
| A.R. BJÖRKLUND | JIM BOEVEN |
| RANJANI BROW | HÉLÈNE CARDONA |
| EMILY DEBINIE | FRANCESCA FANTI |
| CHASE FEIN | BRIDGET HOFFMAN |
| MARK IVANIR | ASHLEY LAMBERT |
| KURT LEITNER | MATT LINDQUIST |
| TERRY MARATOS | TERENCE MATHEWS |
| JAYLEN MOORE | DINA MORRONE |
| CHRISTIAN OLIVER | JOEY NABER |
| CHRISTOPHER PALLE | DEVIKA PARIKH |
| ARIANNA QUINCY | GIUSEPPE RUSSO |
| CLAY SAVAGE | HANS SCHOEBER |
| KEVIN SINIC | ANOUAR SMAINE |
| SHANE SWEET | JAQUITA TA'LE |
| KIRK THORNTON | CHRISTOS VASILOPOULOS |
| TOMM VOSS | FILIP WATERMANN |
| SCOTT WHYTE | MATT WOLF |
| KAI WULFF | RUTH ZALDUONDO |

MUSIC

Music Orchestrated and Conducted by JOHN WILLIAMS
WILLIAM ROSS
Music ContractorsTIMOTHY LOO
SANDY DE CRESCENT
Music LibrarianMARK GRAHAM

Music Preparation JOANN KANE MUSIC SERVICE
Scoring Coordinator for William Ross..... MARY WEBSTER
Assistants to William RossZACHARIAH ROSE
ANNA KENNEDY
Score Recorded & Mixed bySHAWN MURPHY
Additional EngineerFRED VOGLER
Scoring Editors ROBERT WOLFF
DAVID CHANNING
Mixing Assistant.....ERIK SWANSON
Concertmaster..... ROGER WILKIE

Music Recorded at
STREISAND SCORING STAGE, SONY PICTURES

| | |
|--------------------|----------------|
| JULIANNE MCCORMACK | GREG DENNEN |
| DAMON TEDESCO | KEITH UKRISNA |
| RYAN NELSON | BRIAN VAN LEER |

Music Mixed atBARBARA MCLEAN MIXING STAGE
& ROBERT WISE MIXING STAGE, CENTURY CITY, CA

Musicians

| | |
|--------------------|-------------------------|
| NICO ABONDOLO | MARK ADAMS |
| EUN-MEE AHN | ALLISON ALLPORT |
| TED ATKATZ | STEVEN BECKNELL |
| CHARLIE BISHARAT | WILLIAM BOOTH |
| JOHANNA BORENSTEIN | JACQUELINE BRAND |
| JACOB BRAUN | LAURA BRENES |
| ROBERT BROPHY | CAROLINE BUCKMAN |
| ROBERTO CANI | GLORIA CHENG |
| STUART CLARK | HEATHER CLARK |
| GIOVANNA CLAYTON | ROSE CORRIGAN |
| MEREDITH CRAWFORD | WADE CULBREATH |
| VICTOR DE ALMEIDA | ZACH DELLINGER |
| DREW DEMBOWSKI | MARCIA DICKSTEIN |
| GEORGE DOERING | STEVE DRESS |
| BRUCE DUKOV | STEVE ERDODY |
| PETER ERSKINE | NINA EVTUHOV |
| KATELYN FARAUDO | JUDITH FARMER |
| ALMA FERNANDEZ | ALLEN FOGLE |
| DON FOSTER | VANESSA FREEBAIRN-SMITH |
| MATTHEW FUNES | JUAN GALLEGOS JR. |
| LORENZ GAMMA | ROSS GASWORTH |
| GREGORY GOODALL | MARVIN GORDY III |
| JESSICA GUIDERI | NEEL HAMMOND |
| TREVOR HANDY | DYLAN HART |
| THOMAS HARTE | TAMARA HATWAN |
| CHRISTIAN HEBEL | DANIEL HIGGINS |
| STEVEN HOLTMAN | LUANNE HOMZY |
| MATTHEW HOWARD | ALEX ILES |
| BENJAMIN JACOBSON | MAIA JASPER-WHITE |
| JULIE JUNG | DENNIS KARMAZYN |
| MICHAEL KAUFMAN | PHILLIP KEEN |
| BRIAN KILGORE | CHRISTIAN KOLLGAARD |
| KEVIN KUMAR | MARISA KUNEY |
| ANA LANDAUER | BENJAMIN LASH |
| SONGA LEE | NATALIE LEGGETT |
| PHILLIP LEVY | JON LEWIS |
| JASON LIPPMAN | DANE LITTLE |
| LORAND LOKUSZTA | SHAWN MANN |

JOANNE PEARCE MARTIN
WILLIAM MAY
EDWARD MEARES
JONATHAN MOERSCHER
HELEN NIGHTENGAL
JENNIFER OLSON-STACK
ALYSSA PARK
ANTHONY PARNTHER
BARRY PERKINS
RADU PIEPTEA
ADRIANNE POPE
THOMAS RANIER
TEAG REAVES
LELIE RESNICK
MARK ROBERTSON
GERALDINE ROTELLA
ROBERT SCHAEER
ERIC SHETZEN
BEN SMOLEN
JONATHAN STEHNEY
SCOTT SUTHERLAND
NIALL TARO FERGUSON
ROBERT THIES
DOUGLAS TORNQUIST
JOANN TUROVSKY
MICHAEL VALERIO
SHALINI VIJAYAN
DIANA WADE
BING WANG
DON WILLIAMS

ELECTRICAL

Best Boy..... DAVE BRENNAN
Floor Best Boy IAN SINFIELD
HOD Electrical Rigger.....MICHAEL HEATH
Electrical Rigging Supervisor GEORGE BIGGERESTAFF
HOD Practical Electrician GARY THORNHILL
Chargehand Electrical Riggers ANTON MARTIN

RICHARD HAYDEN
GARY THOM
Standby Electrical Rigger STEVE READ
Rigging Gaffer.....TOM O'SULLIVAN
Supervising Rigging Electrician FRED BROWN
Chargehand Rigging Electricians BOBBY BROWN
DAN O'DONNELL
HOD Lighting Programmer ADAM BAKER
Supervising Practical Electrician BILLY THORNHILL
Chargehand Practical Electrician RYAN THORNHILL
Rigging Lighting Programmers..... MATT HICKIN
RYAN NIXON
JANE GODBOLD

Floor Electricians

ANDY PURDY
CHARLIE BELL
JOE CHAPMAN
TRACY-JOE KARAM
STUART HURLEY

LUKE MAURER
KENNETH MCGRATH
EDUARDO MENESES
DAMIAN MONTANO
GRACE OH
GEOFF OSIKA
SARA PARKINS
JESSICA PEARLMAN
STEPHEN PFEIFER
CAROL POOL
LINNEA POWELL
JOSHUA RANZ
WILLIAM REICHENBACH
RAFAEL RISHIK
DANIEL ROSENBOOM
ERIK RYNEARSON
JAMES SELF
STEFAN SMITH
TEREZA STANISLAV
TED SUGATA
LISA SUTTON
GAVIN TEMPLETON
SARAH THORNBLADE
CECILIA TSAN
CHARLES TYLER
INA VELI
IRINA VOLOSHINA
DAVID WALTHER
LARA WICKES
SARAH WILLIS

CONOR FINLAY
SAM CHAPMAN
MARK JOINER
HARRY COLEMAN

Rigging Electricians

DAN MARTIN
LAURENTIU MARIA
SEAN TIMLIN

Practical Electricians

CLIFF JONES
LEWIS HAYWARD
SIMON SMITH
LUKE FIELD

Electrical Riggers

SAM PATIENCE
PAUL BARKER
CHARLIE GRAVES
RYAN FALLON
TOM BUTLER
LLOYD PELLING

GRIPS

Best Boy Grip.....JIM CROWTHER
Grip Trainees..... JACOB CRIDLIN
JOSH HARRISON
Libra Head Tech JOSH MILNE
Crane Tech KURT KEMBLE
Standby Carpenter GARRY MOORE
Standby Painter..... KEITH CONNOLLY
Standby Green & Blue Screens BEN HENSHALL
Green & Blue Screens Stagehand DAVE ROBERTS
A Camera Dolly Grip..... JACK FLEMMING
B Camera Dolly Grip CRAIG SHIELS
C Camera Dolly Grip GARY ROMAINE
Rigging Grip BENJAMIN GOODE
Standby Rigger.....BRENDAN FITZGERALD
Standby Stagehands..... GERARD O'CONNOR
WESTLEIGH BUSHELL
Grip Trainee - BFI.....RAJAB MAHMOOD

PROPS

Assistant Prop Master MATT COOKE
Props Supervisors..... PETER BIGG
PETER WATSON
Action Prop Supervisor..... SONNY MERCHANT
Supervising Standby Props JASON TORBETT
Standby Props..... ROBBIN CHIU
Supervising Armourers..... JOSS SKOTTOWE
STEVE WILKERSON
Technical Armourer DAVE EVANS
Prop Store Supervisor TOM GARDNER
Action Prop Buyer JONATHAN DOWNING
Chargehand Prop hands JOHN BOOTH
PAUL BURGESS
STACEY WATTS
JAKE WELLS
TONY PRICE
Workshop Supervisor..... CHRISTIAN SHORT
Workshop Chargehands..... JACK FERGUSON
TERRY WHITEHOUSE
Workshop Prop Modeller..... LUKE DANIELS
Workshop Prop hand.....ANDY ROLFE

Prop Painters.....DEAN HAWLEY
STUART HALL

Dressing Props

| | |
|-------------------|------------------|
| MICHAEL FLEMING | ROSS WILLIAMSON |
| LAUREN CONLON | GARY IXER |
| DANNY IRVINE | PAUL COLBURN |
| MANU VILESCA VAYA | STUART DANIELS |
| RYAN DYER | DAVID FORSYTH |
| RUPERT HANCOCK | KEVIN HERBERT |
| LUCIEN SANDS | MARK TIMSON |
| JAK LAWSON-WELLS | HARLEY WILKINSON |
| SIMON WILKINSON | LAIRD GALLOWAY |
| RICHARD PRESTON | |

Props Petty Cash Buyer NATALIE MARQUIS
Props Concept Artist PAUL GERRARD
Props Coordinator MEGAN ARMITT
Junior Dressing Props AUSTIN TIMSON

JAKE CHANCELLOR
SEBASTIAN DIMITROFF

Archive Storeman..... JAMES COOKE
Location Storeman DANIEL PYE
Junior Floorman NATHAN HARP
Stores Trainees JESSICA PEARSON
NATALIE ANDERSON

SASKIA LANE
Senior Prop Modellers..... CLEMENCY BUNN
NICHOLA GIRARD
STEVE HAGON
ROB HAYWARD

Senior 3D Prop ModellerSTEPHEN DRING
HOD Prop Modeller CRAIG NARRAMORE
Assistant HOD Prop Modellers ANDREW AINSWORTH
CLINT WHELAN

Prop Making Buyer VICKY RHODES
Prop Making Coordinators..... SAM CONNOR
SUZY FINK

Senior 3D Prop ModellerSTEPHEN DRING
3D Prop Modeller KATIE HYATT

Prop Modellers

| | |
|----------------------------|------------------|
| SEAN BIRKBY | SIMON FLINTOFF |
| TOM HADDON | STEVE HAYWARD |
| JAMIE KNIGHT | LESLIE LOVELACE |
| LORNA MOON | EMILY PARKER |
| MARIA SLATER | CODRINA SPATARU |
| SEAN TOBIN-DOUGAN | AILISH UNDERWOOD |
| Junior Prop Modellers..... | MARCUS DANTE |
| | AMELIA HALL |

Trainee Prop Modeller..... EMILY SHOEMARK
Prop Modelling Trainees - BFI PAUL BRISLEY
ELKIE MCCRIMMON

PICTURE VEHICLES

Action Vehicles Supervisor ALEX KING
Action Vehicles Floor Supervisor..... SEAN HASKETT
Action Vehicles Workshop Supervisor GEOFF FORTY
Action Vehicles Department Coordinator..... LILLY BLAZEWICZ
Action Vehicles CAD Engineer MATTHEW SALE

Action Vehicles Coordinator ALEX BARRETT
Supervising Fabricator JON HOAR
Action Vehicle Assistant Coordinators..... BETH SMITH
MATT BISHTON
Action Vehicles Buyer RICKY CAMERON
Action Vehicles CAD Engineer..... JON ALLISON

Senior Action Vehicles Technicians

| | |
|------------------|-------------------|
| NICK BASS | ROB CAMPBELL |
| JASON HILL | TOM KERSLAKE |
| ROB STONER | MIKE SHUTTLEWORTH |
| WITOLD WAWROWSKI | |

Action Vehicles Lead Technicians

| | |
|--------------|---------------|
| NICK D'SOUZA | MARC HOLLENS |
| MARK LEE | CHRIS PACKMAN |

Senior Action Vehicles Fabricators

| | |
|---|-----------------|
| MARCUS BENNETT | ANTHONY BUSH |
| STEVE CHILDS | LUKE DEON |
| MATT RICHARDSON | ANTHONY SPARROW |
| Action Vehicles Storeman/Technician | WAYNE PARKHOUSE |
| Action Vehicles Graphics/Ageing | PHILIP REID |
| Action Vehicles Senior Painter | MATT HAYWOOD |
| Action Vehicles Trainee | OLLIE FORTY |
| Second Unit - Morocco Assistant | |

Stunt Vehicle Supervisor.....GRAHAM KELLY
Action Vehicles Technicians - Morocco

| | |
|---------------|--------------|
| DAVE ATKINSON | DAVE CLARK |
| DUNCAN JARVIS | ROBERT JONES |
| SIMON LORENZO | RALPH WILCOX |
| JAMES WILSON | |

SPECIAL EFFECTS

SFX Lead Workshop Supervisor JASON MARSH
SFX Floor Supervisor NICK JOSCELYNE
SFX Prep Supervisor GEORGE BUCKLETON

SFX Buyer KATIE GABRIEL
SFX Assistant Workshop Supervisors PETER BRITTEN
JULIAN BUTTERFIELD

SFX Health, Safety & Training Manager KEVIN MCGILL
SFX Assistant Prep Supervisor JAKE DIMMER
SFX Coordinators FIONA COUSINS

JANNIE HOEKMAN
SFX Co-Design Leads ALEXANDER FABRE
SIMON RAFFERTY

SFX Breakaways Lead Senior Technician ROBIN SCHOONRAAD
SFX Breakaway Senior Technician..... CHARLES TYCER

SFX Lead Senior Technicians PAUL DUNN
PETE HARAN
CURTIS IGGULDEN
DAVID POOLE

SFX Senior Technicians

| | |
|------------------|-----------------|
| SEAN CLARKE | PAUL DAVIN |
| NICK MARTIN | HUW MILLAR |
| DARREN SHEARWOOD | MARCUS TAYLOR |
| PAUL TAYLOR | JONATHON TIMLIN |
| BARRY WHITE | |

SFX Technicians

SAM BATCHELOR
NICK CHURCHILL
JOSH DOOLEY
ROBERT EVES
JAN KURMANOWSKI
DAVID PASZKOWSKI
CHRIS WELLS
CHARLIE WHITE

MATT BLACKLER
JOSH CROCKETT
BEN EMBER
DANIEL FRANKLIN
LUKE LALLY
OLIVER THOMAS
TOM WHEELER

SFX Engineers MARK BASSIL
KARL LIZAITIS
LEON VAN DER WALT
GREG PYMM
SFX Head Workshop Technician..... ROSS CRAWFORD
Modellers RONNIE DAVIS
EDDIE TYCER
BEN BUTCHER
SFX Driver/Assistant Technician..... DARREN ANDREE
SFX Office Assistants..... KERI FOSTER
MEGAN WILLIAMS
SFX Trainee - BFI..... ETHAN WILLIS
SFX Motion Control Technician AARON CROWE
SFX Lead Senior Wireman SCOTT STEPHENS
SFX Design Technician CALUM SINCLAIR
SFX Design Assistant AARON STREET
SFX Design Junior..... MICHAEL CALVERT

SFX Trainees

JACQUES CLEMONS
HAMISH FARRANT
LUKE HAMMOND
CAI RICHARDS
LOGAN SCHOONRAAD

SUSANNAH COLLINS
AILBHE FRAZER
TOM HARDWICK
KAI SCHOONRAAD

Fire Safety Vehicles & Technicians Provided by
CINIFIRE TECH LTD.

Fire Officers

PETE MAWHOOD
BILL LAMBRICH
JAMIE TIMMS
SIMON KNELLER
CHRIS CATON
JON FRANKLIN

STEVE BAILEY
SCOTT MAGDALANI
JOHN WINWOOD
ISAAC WILKINS
DAMIAN FINDLOW
NAT PURCELL

SECURITY

Executive, Lucasfilm Security JOHN CALDWELL
Senior Manager, Lucasfilm Security CRAIG ETHERTON
Manager, Lucasfilm Security MATTHEW THORNE
Security Coordinator..... CHRISTOPHER DAVIES
Security Access Administrators..... ISABEL JOINER
KIERAN KAVANAGH
ATL Security Supervisor GARY DYKE
Studio Hub Security MALWINA PALUS

Technology Support

VLADIMIR BOGAK
ADRIAN DIACONU
GREG GARSON
CHRIS GILMER
JOHN HANNON
JAY KASHIWABARA
JEFF ODELL
CAITLIN TORSNEY

ZACK BUNKER
TIM FOGARTY
JASON GEIGER
ERIC HABER
DAVID HIGGINS
MATT MARTINIS
CHARLIE SMITH

HEALTH & SAFETY

Production Safety Head of Department DREW COOK
Production Main Unit Safety Advisor BOB HUDSON
Unit Nurse FAYE CARNEY
Cast Testing Technician..... KEVIN AKINTOMIDE
COVID Production Manager MARK SOMNER
COVID Coordinator TIAN BOYCE
COVID Coordinators/Storemen..... LIZ D'ESTERRE
IVAN GERMANO
SIMON PHIPPS
COVID Secretaries MILENA BOLOURI
LAUREN LEIGH
CHARLIE MCDONNELL
ELODIE TAYLOR
Production Safety Coordinator HAFIZA MUSAMMAD
Production Construction Safety Advisor DAVID DOWNING
Construction Nurses..... ERIC MCGILL
MICHELLE KIRTON
ANDY ATKINS
COVID Unit Manager..... ARIEL MURRAY
Compliance Officer..... ADAM LEWIS
Key COVID Production Assistants FABIAN ROOS
CHARLIE HARRIS
COVID Production Assistant - BFI MATTHEW MULCAHY
COVID Production Assistants CAMERON DAVIES
JÁNÓUX GERBER
JAKE HOBDEN
ISABELLA SCHEMBRI
Prenetics Senior Site Manager JULIE IMPENS
Prenetics Senior Lab Technician..... DAVID DE LORENZO
Prenetics HGV Driver..... PAUL BUSHELL
Disney - EMEA Regional Executive..... LAURA REECE
Disney - Health & Safety Supervisors..... RICHARD TAYLOR
DAVID FREEDMAN
Disney - Health & Safety Managers JIMMY MCSPARRON
DAVID BAUM

ANIMALS

Animals & Insects Provided by BIRDS & ANIMALS
 AHA Representative NATALIA SLONINA
 Veterinarian..... SAMANTHA CASTLE
 Horses Provided by THE DEVIL'S HORSEMEN
 Horse Masters DAN NAPROUS
 CAMILLA NAPROUS

Asst. Horse Master REBECCA HORAN
 Horse Riders OLIVER GILES
 LOUIS ALBIN
 LEIA MCDADE
 JESSICA WHITNEY
 HUW WHITNEY

CATERING & CRAFT SERVICES

Catering Provided by RED CHUTNEY LTD.
 Catering Manager..... HUGO SOARES
 Catering HOD FIONA GILBERT
 Managers MICHELLE POKOATI
 LUKE HESTER
 GRANT CUNNINGHAM
 ALICE TAYLOR
 COLIN STREDWICK

Head Chefs BEN PARKER
 MARK ROBINSON

Front of House

BERNADETTE MCKEOWN SKY RYAN
 WESLEY RODRIGUES CHLOE KNAGGS
 LINDSAY DEAN JOSIE KEMP
 KATHLEEN DE LA CRUZ ANNA KUPCHENKO
 CALLUM CLARK-DILLON

Chefs

JACK LAMMING DAVINA THOMPSON
 YILD MUSTAFA MARK WORBEY
 JACK SNEATH DAVE MOORE
 SALAH BOULEBANE DANIEL BRUNDLE
 MICHAEL FORD

Above The Line Catering Provided by BONDI KITCHEN LTD
 Cast Chef Assistants FENELLA BLAG
 ZARA GAMBIER
 ATLANTA THOMPSON
 Cast Chef SARAH SUGDEN
 Craft Services Manager MELISSA EDWARDS
 Craft Services Assistants SANDRA MUTUSZEWSKA
 ALICIA GILES
 MILLIE BRAZIER

CONSTRUCTION

Construction Coordinator..... SIOBHAN WALSH
 Construction Assistant ORLA DORAN
 HOD Carpenter..... STEVE WILSON
 HOD Scenic Artist..... RUSSELL OXLEY
 Construction Storeman DANIEL KELLY
 Assistant Construction Manager CARADOC CURTIS-ROUSE
 Financial Administrator SARJ MAHIL
 Construction Buyer USHA CHAMAN

Accounts Assistants LARA DAVEY
 DANIELLE HOWARD

Supervising Carpenters

STEVE DEANE RHYS GRIFFITHS
 CLINT HELLYER GARY JOBBER
 GARY PLEDGER ALEX WELLS

Chargehand Carpenters

BEN CARTY LEE DEANE
 TERRY KELLY DANNY PITON
 ED SALISBURY KEVIN SWABEY
 HARRY TRUDGILL

Carpenters

GRAHAM ANSELL SIMON ATKINSON
 RANJITH AVUTHIYANDE DANNY BRYANT
 JAMES BURLAK DANIEL BYRNE
 FERGUS CAMPBELL CALLUM CHERRY
 JACK CHURCHILL JOHN CONROY
 GARY DARWOOD ROY DAVIS
 ROSS DEVINE SCOTT ELMS
 ARRIAN FERNEE XAVIER FOX
 GREGORY FOX BRIAN FRANEY
 CHRISTOPHER FRASER LEE GAWTHROP
 LAURIE GRIFFITHS GRAHAM GURNEY
 CASEY LEE HARRIS SIMON HARVERSON
 CHRISTOPHER HAWKSWORTH DANIEL HOCKMAN
 EDDIE HOLDBROOK PAUL HOUSTON
 DAVE HOWARD AARON JENNER
 JOSH KEENE SAM KEENE
 CHAD KING NATHAN LAWRENCE
 TIM LEE TOM MAKEN
 SIMON MALLINSON MATTHEW MASON
 ANDREW MCCREADY DAYNE MOIR MULLAN
 ROBERT NOBLE ALEXIS O'BRIEN
 DAN O'BRIEN MICHAEL O'CONNOR
 TIM PEARSON CHARLIE PENDRY-PETERS
 ALEX RAINE LEE REGAN
 LUKE RICHES PAUL RIGBY
 ANTHONY ROXAS GEORGE RUDELHOFF
 MARTYN RUSSELL JON SANDERS
 MARK SARSFIELD NICK SMITH
 PETER SQUIRES CRAIG STANTON
 JOSEPH SWABEY OLLIE TAPLIN
 CHRIS WHITE PAUL WHITE
 MARTIN WILLIAMS KEVIN WILLIAMS
 JOSEPH WILLMOTT LESLIE WYLIE

Carpenter First Year Improvers DERMOT HARDY
 JOSEPH SOWTER-MARTIN
 OLIVER TOSSELL

Carpenter Second Year Apprentice LEE BYFORD

Carpenter First Year Apprentice MAX JONES

HOD Painter BRUCE GALLUP
 Supervising Painters..... RHYS COURT
 MARK HARRIS
 JOHN PINKERTON
 TONY POWER

| | | | |
|--|----------------------|--|---------------------|
| Chargehand Painters | JAI BATTERHAM | KEVON RICHARDS | MARK RIDING |
| | LAURA BENSON | PAUL ROBERY | JOHN ROBERY |
| | LIAM GOOCH | JOE ROSS | BILLY ROWBOTHOM |
| Chargehand Painter's Labourer | IAN TANSEY | RYAN TARIN | RICHARD WARD |
| Painters | | JOE WEBB | IAN WILSON |
| RICHARD BARCOCK | SEBASTIAN BARSZCZ | Plasterer Second Year Apprentice..... | GEORGE BOWE |
| JAMIE DAVIES-EVANS | PHILIPPE DELESTRE | Plasterer First Year Apprentices | JAKE BUCKLEY |
| LEE EDWARDS | ALAN EDWARDS | | GEORGE SAMPSON |
| CHRIS FRENCH | LLOYD GENTLES | Plasterer's Labourers | |
| LARRY GOOCH | ALAN GOOCH | JOE DAVIES | DAVID HOPKIN |
| BILLY HANCOX | IAN HAZLEWOOD | CHARLIE MCCEAR | BARRY MCDONALD |
| CHAZ MARLOW | JOHN MCALEES | JAMES RUMSEY | BARRIE WHITE JNR |
| JOSEPH NORTON | ANTHONY O'CALLAGHAN | HOD Sculptor | EMMA HANSON |
| NATALIE ANN PERKINS | STACEY PERKINS GRANT | Supervising Sculptors | CHRISTOPHER BARNETT |
| KATIE RAMSDEN | MICHAEL REGAN | | MARK CRUISE |
| THOMAS SAVERY | FRANCIS SEARLESS | Chargehand Sculptors | FRANCIS POIRIER |
| PHIL WHEELER | | | |
| Painter's Labourers | NATHAN BARRETT | JAMES ANTHONY | FRANCIS BECK |
| | JOHN FRANEY | MERLE FARMER | EDWIN FEREDAY |
| | SEAN GANNON | DARREN FITZSIMONS | RUTH HARRISON |
| | STEVEN PARTRIDGE | KEITH MALLINSON | MATTHEW O'DONOVAN |
| | STEWART WESTERN | MARK STOWE | JOHN DARREN SUTTON |
| Scenic Artists | MATTHEW BROTHERHOOD | Sculptors | MATTHEW CURRIER |
| | SEAN CUNNINGHAM | | LIAM HARRISON |
| Painter Second Year Improver | SATI JHUTTI WALLIS | | RIA KNOWLES |
| Painter First Year Improvers | AARON BATTERHAM | Modellers | STEFAN CORDIOLI |
| | HARRIET HICKMAN | | NATALIE HUTTON |
| Glaziers | MURRAY JONES | | BEN O'SHAUGHNESSY |
| | TODD JONES | Advanced Improver Sculptor | DAVID MOHAMMADI |
| HOD Metal Worker | PETER BUCKLEY | Sculptor First Year Improvers | STEFANO FERRARA |
| Supervising Metal Worker | JIM WALLIS | | SIMON MARTIN |
| Metal Workers | | | KATHRYN NEWMAN |
| JAMES ASHBY | HARRY ASHMORE | | VERITY POWELL |
| ALEX BYNOTH | ANNIE CHAPTER | | FRED RILEY |
| JAMES COOMBER | ROB FITZGIBBON | Trainee Sculptors..... | SARAH AKBAR |
| TOM PATTULLO | | | JACK ALLEN |
| Chargehand Machinist | STEPHEN WESTERN | | JOSH HENDERSON |
| Machinist First Year Improver | TOM WELLS | | LAWRENCE MCMILLAN |
| | | Sculptor Second Year Apprentices | GUSTAV BOGACZ |
| HOD Plasterer | MARK BEWLEY | | SAM JONES |
| Supervising Plasterers | GEOFF LOWEN | | MARC MATTA |
| | SHAUN NORCOTT SNR | | ELLIE SEABOURNE |
| | SHAUN NORCOTT JNR | Tilers | MICHAEL FLAHERTY |
| | ANDREW WESCOTT | | VINCENT WAHLERS |
| Supervising Plasterer's Labourer | ANTHONY MCCREARY | HOD Rigger | DARREN FLINDALL |
| Plasterers | | Supervising Riggers..... | BARRY BROWN |
| LUKE BAGNALL | ANDREW BEANGE | | IAN NORGATE |
| DENHOLM BEWLEY | CHARLIE CHANT | Rigging Labourers | PAUL TATTERSFIELD |
| PAUL COLEMAN | EDRIC COVE | | JIM TUCK |
| KEITH EDWARDS | DAVID EYLES | Riggers | |
| DAVID GILES | MELLONEY HARVEY | BILLY BROWN | JOHN BURNS |
| STEPHEN HOLLINGWORTH | ADAM HOLTON | SEAN CHAPPLE | NICK CURRY |
| LIAM JAMES | MICHAEL JAMES | PERRIE FARMER | MITCHELL FERN |
| BRETT JANES | ALEX KING | DANNY GOODE | TONY HINGERTON |
| TERRY KIRKUM | STEWART LOBB | RICHARD RYAN INNS | MARTIN LANT |
| PETER MCALLISTER | CRAIG MORAN | DAVID LAWRENCE | LUKE LIVESEY |
| TOM MORRISON | SEAN MURRAY | KYLE LUKE | MARK NORRIS |
| SCOTT MYERS | CHRISTOPHER NICOLS | ALFIE SMITH | JIMI WELSH |
| DAVID PAGE | OLIVER PELLOWE | MATTHEW WHITFIELD | |
| EDDIE QUAYLE | JAN REHDE | | |

HOD Stagehand ADAM MORONEY
Supervising Stagehands DAVID CHRISTOPHER CARLO
PAUL DAVIES

Stagehands NVQ

MARK ANDREWS KARL BEAVIS
CHARLIE BELLCHAMBERS ROBERT FAHERTY
REECE KING JESS MCAVOY
LENTSE MEALIN CAMERON NEALON
CHARLIE ORSMOND WILLIAM THOMPSON

Stagehand Labourers

DANIEL HINGERTON BILLY LEE KNOWLES
LIAM MCALLISTER SCOTT MCNALLY
ANDREW MORONEY SONNY NELIS
BOBBY TOSSELL

HOD Greensman PETER HOOPER
Greens Standbys BENITO CAVALLARO
GEORGE BENNETT
ROBBIE FLETCHER

Greens Level 3 CONNOR STEPHENS
Greens Level 2 CAMERON CLARK
GEORGIO PITSIALIS

Greens Level 1 BIANCA POARA
DANIEL MORRIS
JACOB KNIGHT
MATTHEW HAYES

Greens Supervisor ROBERTO OLIVIERI
Greens Coordinator/Buyer KRISTINA O'REILLY
Supervising Chargehands ZEPHYR DOUGLAS
STEVEN MURPHY
JAMIE CLARKE

Lead Dressers GEORGIE WHETSTONE
LYDIA MATTHEWS

Greens Painter ANDREA MARSDEN
Chargehand Carpenter (Glasgow) JAMIE MCCALLUM

Carpenters (Glasgow)

CHRIS FRANCHI JOHN HOWLEY
NEIL MACINNES NIAL SCOTT-MARTIN
FRANK CAMERON NICK SMITH

Chargehand Stagehand (Glasgow) NATHAN SIMPSON
Stagehand Labourers (Glasgow) DARREN GILBERT
MICHAEL COLLIER-PRICKETT
DAVID NELSON
JADEN LEMAY
CRAIG ROSS

Supervising Painter (Glasgow) LYNSEY SINNAMON
Stagehand Labourers (Glasgow) ROSIE JACOB
ROSIE SIMS
HARRIET TRITTON
AMY HASTIE
ROBERT GEE

Supervising Rigger (Glasgow) ROSS PEARSON
Riggers (Glasgow) STEPHEN KEOGH
JORDAN PELGRIN
FRANK MURRAY

Painter's Labourer (Glasgow) STUART WILEMAN

FRANCHISE & PUBLICITY

Still Photographer JONATHAN OLLEY
Unit Publicist MOIRA HOULIHAN
Franchise Supervisor LAURA EVANS
Physical Assets Team ANNA HALL
ANDY SCOTT
MAUDIE MERCHANT

Franchise Accountant POLLY FLETCHER
Behind-the-Scenes Filmmaker IAN BUCKNOLE
Behind-the-Scenes Camera CALLUM JOHNSON
Additional Behind-the-Scenes Camera HANNAH MITCHELL
Behind-the-Scenes Trainee - BFI ANNISHAH RAZAQ
Portrait Gallery & Second Unit Photographer ED MILLER
Portrait Gallery Photographer HAYLEY BENOIT
Franchise Coordinator DIANE POGNAN
Lead Photo Editor/Retoucher BARRY HURLEY
Show Photo Editors PAUL MCCONNELL
ROBIN YOUNG

Clearances FINOLA MOORE

Lucasfilm Stills & Physical Assets

VP, Franchise Assets & Publicity CHRIS ARGYROPOULOS
Supervisor, Digital Asset Management GABRIELLE LEVENSON

KATHERINE BELL ALLISON BIRD
JACKY CABRERA ELINOR DE LA TORRE
PORTIA FONTES NICK MIANO
BRYCE PINKOS ERIK SANCHEZ
MICHAEL TROBIANI SARAH WILLIAMS

Rights & Clearances by BARBOUR & COMPANY
CASSANDRA BARBOUR

TRANSPORTATION

Transport Captain CHRIS NUTTALL
Transport Office Coordinator GRACE JONES

Unit Drivers

ALAN CANTY MIKE CURRAN
DEREK DUSSARD DARREN FOSTER
NATHAN GILES KASH HAMEED
DANE HEAVENS MARC HICKMER
DAVE IVES MOHAMMED KHAN
MASON MCQUEEN RICHARD MILES
GIDEON MULLINS JAMES OTT
JOHN SCHOLEY GAVIN SHEPHERD
JOE SHEPHERD BILLY WEST
PAUL ZANELLI

Mini Bus Drivers DANIEL MUNCEY
KELSEY JENKINS
GEORGE MUNCEY
TERRY READ

Facilities Vehicles Provided by TRANSLUX INTERNATIONAL
Standby Vehicles Provided by LAYS INTERNATIONAL
Facilities HOD LAURENTUI NEASCU
LAYS HOD BARRY COYLE
LAYS Baseman ANDY HAWKINS

Main-On-End Design by PICTUREMILL & F. RON MILLER
End Credits Design by SCARLET LETTERS
Digital Opticals by OUTBACK POST
..... RON BARR

VFX Pulls by
COMPANY3

Portal Manager IAN KRASSNER
Portal Support MARTIN AVITIA
Portal Producer KEVIN BEIER
Portal Engineer MARY QUAN

Dailies Processing by
COMPANY3

Dailies Colourist JAMES SLATTERY
Additional Colourist BRETT RAYNER
Dailies Technical Supervisor TOM MITCHELL
Mobile Supervisor LIAM DONAGHY
Technologists BEN JONES
WARREN INCE
CALEB JOHNSON
PAUL DOOGAN

Dailies Producer GEMMA SAUNDERS
Dailies Operators LULU LADD
PATRICK COAKLEY
SEAN OLDING

Head of Dailies Operations JAMES LONG
Account Executive JON GRAY
Operations Manager CLAIRE MCGRANE

Color & Finish by
COMPANY3

Supervising Colorist SKIP KIMBALL
Finishing Producer JARED ARKULARY
Finishing Production Coordinator JACK MOLITOR
Sales Executive SHERYL GOODHEAD
Finishing Editor CRAIG C. PRICE
Image Scientist MICHAEL KANNARD
CO3 Executive Producer STEFAN SONNENFELD

SECOND UNIT

Production Supervisor RHYS SUMMERHAYES
Production Assistant KODOU WILLIAMS
Second Assistant Director JOSIE MORGAN
Second Assistant Director - Morocco LUKE TOLEN
Assistant to Second Unit Filmmaker JENNIFER EDDY
Production Coordinator BEN KOZEL
Assistant Production Coordinator JORDAN BARBOUR
Second Second Assistant Director LIBERTY CHEESMAN
Standby Art Director CASSANDRA VIRDEE
Third Assistant Directors EMMA REYNOLDS
JULIET KIRBY
CHESSIE WILTON
CAMERON LAWTHOR

Set Production Assistants

BILLIE MAK
JOEY HISCOCKS
NICOLE ABLOTT
BEN ROBLES-ACOSTA
AARON GORDON
DEBBIE BELLO

Hair, Makeup & Prosthetic Supervisor JENNIFER HARTY
Key Hair, Makeup & Prosthetic Artist LORNA STIMPSON
Hair & Makeup Junior JADE WINTERTON
Hair & Makeup Trainee LAUREN HUGHES
Armourers NIK WILKERSON
DAVID SILLERY

Script Supervisor LAURAJANE MILES
A Camera Operator MICK FROELICH
B Camera Operator TOM WADE
Addtl. Camera - First Assistant Camera RICHARD DAVIS
Addtl. Camera - Second Assistant Camera BRUCE CARMICHAEL
Addtl. Camera - First Second Camera JACK CARTER
DIT PAUL DEANE
DANIEL ALEXANDER

DIT Data Manager DIMITER DIMITROFF
Second Unit Wardrobe Supervisor AARON TIMPERLEY
Principal Costumers BENJAMIN ALLARD
GEMMA BATES

Junior Principal Costumer GIORGIA MUSHET
Supervising Standby Props BUDDIE WILKINSON
Standby Props DANIEL VALENTINE
Assistant Script Supervisor EMILY RICHARDSON
A Camera First Assistant Camera OLIVER DRISCOLL
B Camera First Assistant Camera LUKE SELWAY
A Camera Second Assistant Camera BEN JONES
B Camera Second Assistant Camera DAN LILLIE
Central Loader DAFYDD BATES
Camera Trainees CONOR SPENCER
LUCIEN FRANK
ROSAMUND FREEMAN

Video Playback Operator CAMERON DAVIDSON
Video Assist Assistant JACK KELLY
DIT Assistants FINN SHERITON
KATE DRAZEK
CARRIE COOKSLEY

Production Sound Mixer TOM WILLIAMS, AMPS
Production Safety Advisor DAN WILLIAMS
Security Supervisor CHAS CHARLTON
Technicians JIM TAMBLING
DEBS BREM
SIMON HALLIDAY

Key Grip ALEX MOTT
Electrical Gaffer TOBY TYLER
Electrical Best Boy DAVID TYLER
Electrical Lighting Desk Operator RICHARD ALLEN
First Assistant Sound GWENDELON SENA
Sound Trainee ALEXANDER LANGNER
COVID Compliance Officer NATHAN LONG
COVID Production Assistant LUKE ROSS
Grip Best Boy MICK RICH
Grips DANNY BRENNAN
NIC CUPAC
TOM GRAHAM

Electrical Floor Best Boy DANIEL TYLER
 Standby Electrical Rigger TOM BIGGERSTAFF
 Lighting Technicians..... DEAN CHAMBERS
 AARON DUNNING
 BEN SUTER
 BRADLEY WILSON
 JAMIE HUNT
 Key Rigging Grip DAVE CROSS
 Rigging Grip GARY JAMES
 Grip Trainee..... JAKE LAVAN
 Crane Technician NEIL FOLLY
 Crane Technician GEORGE POCKOCK
 Libra Head Techs SEAN ROGERS
 JAMIE TOCHER
 NEIL (MUNKEH) TOMLIN
 Precision Drivers..... ROB HERRING
 LEO FORSTER
 E-Bike Driver REGIS HARRINGTON
 Crane Arm Operator DUNCAN MORE
 Stabilised Head Tech..... CHRIS DAWSON
 SFX Lead Senior Technician ANDREW AITKEN
 SFX Floor Supervisor CHRIS GILES
 SFX Senior Technicians..... BARRY WHITE
 JON TIMLIN
 SFX Assistant Technicians..... JOSH CROCKETT
 DAVID PASZKOWSKI
 Standby Stagehands..... DERRY FURR
 STEVE MATTHEWS
 Standby Carpenter PETE (SMITHY) SMITH
 Standby Painters DARYL KING
 JAY SOTHERAN
 Standby Riggers..... GARY FROST
 JACK ROBERTS
 Unit Nurse ELSPETH DYKSTRA

PINEWOOD - UNDERWATER UNIT

Underwater Director of Photography IAN SEABROOK
 Underwater First Assistant Camera MATT WESSON
 Underwater Housing Technician BEN PARISH
 Underwater DIT..... JOE STEEL
 Underwater Gaffer AARON KEATING
 Gaffer ANDY PURDY
 Electrician..... TOM LAMOTTE
 Electrical Rigger..... AARON DUNCAN
 Underwater Electricians..... MATT DICKINSON
 CHRIS BROOMFIELD
 RYAN HUFFER
 Diving Doubles SIMON ANDREWS
 JESS GAMBLE
 Diving Team Provided by DIVING SERVICES UK LTD
 Diving Coordinators DAVE GREEN
 LISA BIRCH
 Diving Supervisors..... NICK VARGASSOFF
 DAVID REES
 Lead Diver PETER HARCOURT
 Dive Technician..... IMOGEN DANKS

Divers

JOSH TUERSLEY
 PAUL DANIELS
 SIMON OCKENDEN
 LIZ COURT
 JOE BOURNE
 JONATHON DOLAN
 ADRIAN GORST
 SAM PURNELL

LUCASFILM LTD.

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 EVP, Physical Production MOMITA SENGUPTA
 SVP, Post Production PIPPA ANDERSON
 SVP, Lucasfilm VFX/General Manager, ILM JANET LEWIN
 SVP, Creative Innovation/
 Chief Creative Officer, ILM ROB BREDOW
 SVP, Business Affairs & Legal Counsel RHONDA HJORT
 SVP, Licensing & Franchise PAUL SOUTHERN
 SVP, Franchise Content & Strategy..... JAMES WAUGH
 Assistant Chief Counsel DAN AMIN
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 SAMANTHA WALLACE
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 MATTHEW MCGUIRE
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 STEVE BLANK
 TRISH BRUNNER
 MICKEY CAPOFERRI
 LYN COWAN
 QUEEN DENCHUKWU
 MELCHER FABI
 ALISON FISHER
 CHRIS GOLLAHER
 ALEXA ALYESHMERNI
 DOUGLAS BOETHLING
 ANNIE BUKOWSKI
 LELAND CHEE
 JANET DAY
 CRAIG DERRICK
 MATTHEW FILLBRANDT
 BARBARA GAMLEN
 PABLO HILDAGO

COLE HORTON
CARL JORDAN
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GRACE LEE
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CORINNE MEDEIROS
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NIK WOODLEY

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AKASH KUMAR
BRUCE MARCHANT
MATT MARTIN
JOHN NEIRA
DANIELLE O'HARE
SABRINA ORTIZ
LACEY PRINCE
LUCAS SEASTROM
EMILY SHKOUKANI
DEREK STOTHARD
LEANDRE THOMAS
PETE VILMUR
LAUREN YENOKIDA

DANNY DAO
ABIGAIL DUNCAN
DARYLL JACOBSON
JENNIFER LEWICKI
ALEXANDER WEBB

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EVP, Publicity MICHELLE SEWELL
SVP, Promotions & Special Events LYLLE BREIER
SVP, Digital Marketing JESSICA INTIHAR
SVP, Business Affairs DAVID TRYGSTAD
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Executive, Credit & Title Administration KIRK RINGBERG
EVP, Business Affairs BERNARDINE BRANDIS
EVP, Media Planning & Strategy KIMBERLY FLASTER
Chief Counsel PAIGE OLSON
SVP, Creative Advertising ARNALDO D'ALFONSO JR.
SVP, Marketing RYAN STANKEVICH
SVP, Media Planning & Strategy ALLYSON WHITFIELD
VP, Creative Print Services STEVE NUCHOLS
VP, Publicity MELISSA STONE

LOCATION UNITS

SICILY UNIT

Unit Production Manager FILIPPO BALDASSO
Production Supervisor SABRINA MANNA
First Assistant Director GWEN SANNIA
Second Assistant Director YVONNE OLIVIERI
Floor Second Assistant Director GIANMARCO FORMICA
Third Assistant Director GIANLUCA LA ROSA
Stunt Supervisor FRANCO SALAMON
Assistant Stunt Coordinator GABRIELE RAGUSA
Production Accountant MARILENA LA FERRARA
Production Coordinators CLARA O'KEEFE
MONA BERNAL

Assistant Production Coordinator ELVIRA ELISABET VERON
Crowd Assistant Director GIORGIA GEMINIANI
Crowd Production Assistant ATHENA CESARI
Stunt Coordinator GIORGIO ANTONINI

Stunt Performers

AGOSTINO DE CESARIS ALESSANDRO XAVIER DE SILVA
EDUARDO XAVIER DE SILVA CRISTIAN DOMENIGHINI
GABRIELE DOMENIGHINI STEFANO DOMENIGHINI
LORENZO FARAGLIA ROCCO MARIA FRANCO
EMANUELE FREDDO ANDREA GIGLIO
FEDERICO GRILLO ANDREI JDANOV
PATRIZIO LICATA DANIELE NGUYEN
SIMONE RANIERI FEDERICO REGAZZO
DANILO REGINI EMANUELE ROMANO
ENRICO SALAMON STEFANO SAVERIANO
GABRIELE SCILLA GIANLUIGI SCILLA
ROBERTO SGARBI MASSIMO TARTAGLIA
ALESSANDRO UBALDI MASSIMILIANO UBALDI
BRUNO VERDIROSI VITTORIO VERDIROSI

Italian Casting by FRANCESCO VEDOVATI
Featured Puppeteers VINCENZO MANCUSO

ANTONIO GUARINO
GIOVANNI BATTISTA RAPPA
Stand-ins DESIRÉE ANNA D'AGUANNO
FABIO LO MEO

GIADA LA BARBERA
EMANUELE GERACI
ANTONINO BERTOLINO

Featured Musicians - Pintorno & Wedding Bands

VINCENZO BARRACO VINCENZO CANGELOSI
GIOELE CORSO PIETRO CORSO
CLAUDIO CURRERI MARIO FIDUCCIA
SEBASTIANO DI GESARE SALVATORE GRAZIANO
FRANCESCO GUGLIUZZA PIETRO PETTA
DOMENICO PORTERA FRANCESCO PRISINZANO
Art Director ROBERTA FEDERICO
Assistant Art Director COSTANZA GELARDI
Art Department Coordinator CLAUDIA LUZZI
Art Department Assistant TOMMASO BARAZZUTTI
Assistant Set Decorator RAFFAELLA CUVIELLO
Set Dec Assistants SIVIA MAIMONE
EMANUELE MICARI

Greens Labourer SEBASTIANO ALIA
Greenery PA LUDOVICO MUSCO
Associate Costume Designer STEFANO DE NARDIS
Costume Coordinator ELENA ROTATORI
Costume Buyer EMANUELA NACCARATI
Key Fitters - Assistants CLAUDIO LAGANÀ
PRISCILLA MINNITI

Costume Assistants ALESSIA ROMANAZZI
SAVERIO CICALA
EIRINI PANDI

Senior Fitters LAURA GIUSTINI
GIOVANNI PARIS

Senior Breakdown Artist PAMELA PAOLINI
Cutter/Head Seamstress GIULIA ORSACCHIOTTO
Breakdown Artist AMBRA SCHUMACHER
Seamstress LUISA CORDA

Crowd Fitting Junior Hair & Makeup Artist FEDERICA RUTIGLIANO
 Breakdown Artist Junior..... KATIA FOLCO
 Production Secretary DARIA SANTILLI
 Travel Coordinator JAYNE JOHNSON
 Assistants to Production Managers CAMILLA PUGINI
 MATTEO PLUCHINO
 Assistant Travel Coordinator.....ILARIA PROSCIA
 Accommodation Coordinator GIULIA NENNA
 Key Set Production Assistant MARCO DELLA TORRE
 Assistant Accommodation Coordinators SIMONE GRUSSU
 CHIARA PROCACCI
 Key Office Production Assistant..... FILIPPOAMATO AGOSTINO

Production Assistants

CARLA COPIA FRANCESCO PANSINI
 EMILIANO COMPOSTA LUCA ESPOSITO
 FEDERICA GENOVESE LORENZO AMADIO
 ANGELO PINCO

Production Assistant to Producers DANIELLE BAINS
 Unit Assistant ALBERTO SCUDERI
 Production Runner GIULIO PENNA
 Unit Assistant/Crew Labour Hire.....STEFANO POMARICI
 Cast Assistant LIAM TESTASECCA
 Assistant to Marco Valerio Pugini ISABELLA ROBERTO
 Assistant to Producers FEDERICA RUSSO
 Legal Assistant (Intern)..... ANGELICA ZAZZA
 Extras Casting CoordinatorANTONINO (NINNI) TARTAGLIA
 Extras Assistants/Marshalls INGRID TARTAGLIA
 FRANCESCO PAOLO TARTAGLIA
 PASQUALE DI GIOVANNI

Extras Assistants..... CATERINA MAGLIOZZO
 GIUSEPPA DI MAIO
 ILENIA MAGLIOZZO

Extras Dept Driver..... UMBERTO LEPRE
 First Assistant Accountant RAFFAELLA RICCI
 Second Assistant Accountant DANIELA BUCONI
 Head Payroll Accountant GIAMPAOLO NUSCA
 Payroll Accountant MARZIA GIAMBERINI
 Tax Credit Accountant..... MARINELLA MARINELLI
 Assistant Payroll Accountants MARCO MOSOLO
 LORENZO CINTIO

Data Entry Accountants ELENA TIBERI
 TULLIA PALMA RAMBAUD

Panorama Films Accountant..... PATRIZIA PIZZINI
 Accounts Trainee LAURA TRIBAUDINO
 Cashier IRENE TARTAGLIA
 Tax Credit Consultant..... SMART CONSULTING GROUP

Key Location Manager MAURIZIO LICCIARDELLO
 Location Manager ELISABETTA TOMASSO
 Assistant Location Manager DAFNE GRASSO
 Locations Coordinator..... MARZIA COLTELLACCI
 Key Assistant Location Manager - Sicily..... DAVIDE DE CARO
 Assistant Locations Coordinator GIORGIA BOTTIGLIERO
 Junior Location Managers MICHELA SESSA
 GIULIA ODOARDI
 ANTONIO SCIMENI

Assistant Location Managers SERGIO ANDRIANOV
 SERENA ROMANO
 MARGHERITA DI PAOLA

Location Production Assistants

CHRISTIAN DI MAURO VINCENZO LOMBARDO
 GIOVANNI DI NATALE VALERIO TODARO
 GIOVANNI NAVARRA COSIMO LIPPARINI

First Assistant Camera - D Cam GIANNIS ROZEAS
 DIT Utility..... GUIDO NOVARA
 FRANCESCO ROMANO

Video Utility..... ELVIS FRASCA
 Boom Operator - C Cam..... ANDREA PASQUALETTI
 Video Assist - C Cam ELENA SANI
 Marine Consultant LORENZO PUCCINI
 Marine Technician DAVIDE UNICH
 Trireme Boat Captain GIOVANNI LI CAUSI
 Underwater Unit Electrician MAURIZIO MATANIA
 Helicopter Pilot FRANCESCO COMENSOLI
 Helicopter Techs..... GIULIANO COMENSOLI

GIUSEPPE BLANDINO
 Props Master MASSIMO ELEONORI
 Prop Storeman STEFANO NAGNI
 Props Coordinator LAURA NINNI
 Prop Maker ANTONIO MURER
 Props Buyer BRUNELLO TERRACCIANO
 Standby Set Dressers GIOMARIA CHESSA
 FABIO BONDI

Armourer MASSIMO CARDAJOLI
 Armoury Labourers MARCELLO D'ALBA
 FRANCESCO SALERNO

Chargehand Dressing Props COSIMO GIANNUZZI
 DIEGO MARIA MARAZZI

Props Head Painter VALERIO CAPPELLETTI
 Props Painter JACOPO DUBLA

Dressing Props

DANIELE BRAIDA GIULIANO MIGNACCA
 ADRIANO MAGGI PAOLO D'ANGELI
 ALESSIO DI CICCO ANDREA VENTURA VITETTA
 SALVATORE BRIOLA

Animal Handlers

EDOARDO MARTINO ANNA EWA SMALARZ
 MARTINA BUONAVENTURA PIETRO LO PINTO

Picture Vehicles Coordinator..... SIMONE CENTIONI
 Picture Vehicles Floor Coordinator..... ADRIANO MONETTI
 Picture Vehicles Office Coordinator SUSY ANN BIANCO

Picture Vehicles -
 Office Production Assistant MATTIA PIETRANGELI
 SFX Workshop Supervisor DANIEL ACON
 SFX Senior Technician SILVANO SCASSEDU
 SFX Labourer Technician MARCO FIACCAVENTO
 Set Mechanic GIUSEPPE MARSELLA
 Tow Truck Driver DAVIDE COLANERA
 Truck Driver MASSIMILIANO NOVALDI
 SFX Production Buyer ANDREA PIGRUCCI
 SFX Technicians FERNANDO CESARITTI
 EUGENIO GUALTIERI

Pyro Supplier LUCIANO RAFFAELE

| | | | |
|--|--|---|---|
| Catering Provided by | C.L.I.C. SERVICE S.R.L MAURO BIANCHETTI CRISTINA LEURINI DAVIDE MELCHIORRE | COVID Office Assistant..... | ELISABETTA IULIANO |
| | | COVID Extras Test Loggers | GIOVANNI MARCHESE SABRINA CUSENZA MILENA BLUNDA |
| Transport Managers | MELINA FRIAS GIUSEPPE (PEPPE) SANTONI | COVID Facilities..... | FABRIZIO RAPEZZI DARIO MALUSARDI GIUSEPPE CINQUEGRANI |
| Transport Captains..... | JOHN LINES FILIPPO DEL BELLO MARCO FERRERI ALESSANDRO PANTANO | Key COVID PA..... | GIULIO RIVELLI |
| Transport Coordinators..... | CARLA PURRINOS SIMONE OLIVIERI | Checkpoint Production Assistants | |
| Transport Co-Captain/Crew Van Driver | MARCO TAGLIONI | ALESSANDRO SIGNORINI | LAURA GIANNATIEMPO |
| Transport Assistant | ANTONIO SANCHEZ | GIANCARLO SCORSONE | FABIO MESSINA |
| Unit Drivers | | ANGELO APRILE | GAVINO COSSU |
| LORENZO LUZZI CONTI | PIERFRANCESCO ANCILLAI | TIZIANA CANDINO | VALENTINA INGRASSIA |
| SACHA PLATEO | STEFANO PIOVESAN | GIOVANNA COLOMBO | CRISTINA CIVILETTI |
| ANTONINO SANTORO | ANGELO RINAUDO | GIANCARLO BARBATA | ROCCO FODALE |
| GIULIA FRITTELLINI | ANGELO ARANCIO | ERIKA NATALE | PIETRO MACAIONE |
| GIULIO BOEMO | FRANCESCO BARRECA | COVID Production Assistants | |
| ANDREA FEDELI | NINO ROMANO | UMBERTO CALAIÒ | PIETRO MACELI |
| LUIGI GRASSADONIA | ALESSANDRO CARPINETA | MANFREDI PIPITONE | FAUSTO RUSSO |
| ANGELO BOTTARO | FRANCESCO CAROLLO | LENA DE ECCHER | ANTONINO BRUNO |
| IAN BIANCHI | MAURO CECCHINI | MAURO TODARO | MARIA ANGELA GENOVA |
| MARCELLO SEREGNI | ALFIO GUERCIO | Legal Consultant | STUDIO PONTI |
| MASSIMO BENEDETTO | EZIO FIORAVANTI | Labor Consultant | STUDIO PANTANO |
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| CARMINE DI STEFANO | FABIO SALSICCIA | Italian Insurances..... | CINESICURTÀ INTERNATIONAL |
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| RINO RASPANTI | IVAN SALATINO | Marine Coordinator..... | IAN CREED |
| CARLO PUCCIARMATI | LUCIANO MARINO | Assistant Marine Coordinator..... | LORENZO PUCCINI |
| MAURIZIO SPERATI | EDOARDO PECHISOLIDO | Diving Tech Specialist..... | NICK HARINGTON |
| RENATO MARANO | MAX CARDILLO | Dive Supervisor | EAMON FULLEN |
| DANIELE GENCO | LUCIANO IEVA | Marine Office Supervisor | ALISTAIR EALES |
| ANTONIO NIGRO | | Marine Supervisor | SEDRICK SCIACCA |
| | | Marine Technicians | MAX FINZI ROD MCKENZIE DAVIDE UNICH PHIL ANDERSON-HANNEY PAUL JACKSON |
| Facilities HOD..... | RENATO LATELLA | Marine Supervisor - Background Boats..... | ZELJKO RADOLA |
| Facilities Labourers | IVAN SANSICA VINCENZO SPANÒ | Trireme Boat Supervisor..... | CHARLIE CHETWODE |
| Facilities Team..... | PRIMO SETTEMBRINI ANGELO BERLINI DANIELE FORNACIARI GIUSEPPE ERCOLANO DIEGO FANINGER | Junior Marine Technician..... | STEPHEN BAINBRIDGE |
| Security Team | | Safety Divers | VASIL TERZIEV IVAN PAVLOV ROBERTO FERMO SIMONE BELLASSAI |
| VIRÁG KACZIBA | RAFFAELE SEPE | Diving Doubles | MISHA RICHARDS PHIL ANDERSON-HANNEY ROD MCKENZIE |
| ANTONINO CLAUDIO ALESTRA | GIOSUÉ ARCURI | Marine Engineer Mechanic | DEAN OMARA |
| AIMAN SABER | UBEL GONZALEZ GOMEZ | SICILY - AERIAL UNIT | |
| Health & Safety Supervisor | VALENTINA CESTARI | Helicopter Pilot | GILES DUMPER |
| Health & Safety Officer | MARCO CONTE | Aerial Coordinator..... | ANDY STEPHENS |
| COVID Manager | VALERIA CORREALE | Aerial DOP | JEREMY BRABEN |
| COVID Office Coordinator | LAURETTA PILOZZI | Aerial Camera System Tech | SAM THURSTON |
| Crew COVID Test Loggers..... | FRANCESCO DI STEFANO ROSITA MARCHESANO LISA ROMANO | Mount Technician..... | OLIVER WARD |
| Occupational Physician | ERNESTO CARBONE | Helicopter & Equipment | |
| On Set Medic | GIULIO TURCO | Supplied by | HELICOPTER FILM SERVICES |
| Key Nurse | MASSIMO DI GREGORIO | | |

MOROCCO UNIT

| | |
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| Second Assistant Directors | YANN-MARI FAGET HAMZA REGRAGUL |
| Crowd Second Assistant Directors | DALLAN SHOVLIN KATHARINA HOFMANN |
| Production Supervisors | DRISS GALDI MARK LAYTON |
| Production Coordinators | REBECCA IOANNOU KHADIJA KOULLA |
| Assistant Production Coordinator | BOUCHRA BENTAYEB |
| Third Assistant Directors | MOHAMED AABACH OUMAIMA ELACHGAR |
| Stunt Performers | |
| ABDELAZIZ ATTOUGUI | ESSADIK SAMALI |
| AIMAD MGHAR | YOUSSEF MARCHOUKI |
| TARIK NBEZARI | |
| Crowd Marshalls | |
| YOUSSEF TAKI | MOHAMMED AMINE CHTAIBI |
| TOUYER JANNA MOHAMMED | BRAHIM BENKHADA |
| KHALID EL ADNANI | FARES MOHAMED |
| MOHAMED AKRAM OUCHATER | |
| Production Assistants | |
| MEHDI AANDAM | ADAM FASSI-FIHRI |
| CHALMAE HNAYNOUCH | KARIM EL KORCHI |
| FATIMA MOTOUSSE | SALAH RAKOUCH |
| YOUSSEF TANAJI | |
| Head of Crowd Casting..... | MOUNIR SAGUIA |
| Key Assistant Casting..... | MOHAMED AGHROUD |
| Casting Assistant..... | REDOUANE MIFTAH |
| Shipping Coordinator | WIDAD TAHA |
| Production Accountant | MYRIAM LOUKILI |
| Assistant Shipping Coordinator | RAJA KHEZRAJI |
| First Assistant Accountant | ABDESALLAM AIT ABDELLAH |
| Assistant Art Directors..... | ISSAM JABIR ABDELLAH BAADIL |
| Second Assistant Accountant | ANIS EL MOUBARIK ALAOUI |
| Graphic Designer | TARIK EL ASMAR |
| Assistant Accountant..... | BRAHIM KODSI |
| Sign Writer | HAMID RAFIQ |
| Costume Supervisor | ZINEB EL IDRISSE |
| Crowd Costume Supervisor..... | KARIM AKKELACH |
| Costume Coordinator | SARA KHABIR |
| Costume Assistant | ADAM BELMEJDOUB |
| Costume Dyers/Agers | MUSTAPHA BELLARI ISMAIL BAMOUH ADIL EL FATA ZOUBAIR AJEDIGUE |
| Costume Tailors/Cutters | |
| MALIKA BLENZAR | RACHID ETTALIBI |
| CHAFIKA KHANOUS | M'HAMED ABRAM |
| Costumers | |
| MOHAMED FALAHI | FATIMA MADDOUN |
| MOHAMED IMIDDIOUEN | KHALID DJAJI |
| MOHAMED BOUKHOUIMA | AFIFA TAMLI |
| MOUHCIN MOJATI SELAMA | EL HOUSSAINE DIMRI |
| Head of Makeup Department | HAYAT OULED DAHHOU |

| | |
|-----------------------------------|-----------------------------|
| Makeup Assistants | AMINA AL HALHOU |
| | ORLANDO PIERRE |
| | PHILIP GARSARD |
| MOR Head of Hair Department..... | SALIAM OULED DAHHOU |
| Hair Stylists..... | HIAD ADIL |
| | TRIBAK MECHICHI SOUAD |
| Construction Manager | LAHCEN EL OURTI |
| Lead Carpenter | RASHAD ZEIDAN |
| Painters..... | AHMED LEMTAAD |
| | NOUH OURTI |
| | ABDELLAH KARKASSE |
| | MARZOUG MOHAMED |
| | Carpenters |
| ABDELLAH KABOUS | MOHAMED ZAHIR |
| LAHCEN EL OURTI | BARTAL ISMAIL |
| AHMED ZAOUAL | REDOUAN BOURIK |
| Best Boy Electrician | MOHAMED CHANTOUFI |
| Electricians..... | ALAMI MOHAMED SAHOUI |
| | IBRAHIM BOUAA |
| COVID Supervisor | RACHID GAIDI |
| COVID Unit Manager..... | OTHMANE BADAOU |
| COVID Coordinator | BADR LARAQUI |
| COVID Testing Coordinator | OUMAIMA WAHID |
| COVID Compliance Officer. | SAID ERRIFAAI |
| COVID Testing Secretaries..... | ALI HAKAM |
| | EL MAHDI KORCHYOU |
| Unit Doctor | MUSTAPHA OIKIL |
| Unit Nurse | GHITA OURDA |
| | Nurses |
| HAJAR MAZOUZ | FATIHA ZAYYOU |
| SAFAE ELYARMANI | GHITA ALT HAMMOU |
| SAMIA EZ ZHARL | OUMAIMA FILALI |
| | COVID Production Assistants |
| ZOUBIR CHARKAOUI | MOHAMED KHAIBIR |
| YASSINE AFRACHE | IBRAHIM ERRAQJ |
| WIAM RACHIDI | KENZA SALAH EDDINE |
| GHARMILI ILIAS | LAMIAE BENMADANI |
| Veterinarian..... | ABDELGHAFOR BELARABI |
| Animal Wrangler | YOUNESS BEN BAKRIM |
| Key Location Manager | OMAR DRIOUCHE |
| Key Unit Manager..... | FAICAL HAJJI |
| Location Manager | KHALID BOUSLAMTI |
| Unit Manager..... | IMAD EL GHAZI |
| | Assistant Location Managers |
| REDOUANE FIHI MOULAY | AHMED EL BILK |
| MOULAY AHMED EL BILK | YASSINE SOUMANI |
| AZIZ AJALAH | MOHSSINE MANNAN |
| ADIL HAJJI | MHAMED DOUHA |
| YOUSSEF HAJJI | NASSIM DRIOUCHE |
| RACHID DERROUCH | |
| Location Coordinator | MOHAMED MAHMOUD |
| Base Camp Manager | AHMED AIT M'BAREK |
| Location Electricians..... | ABDELHAKIM OUISKI |
| | ABDELLATIF EDARRAZ |
| Assistant Base Camp Manager | ABDERRHIM AMIRATE |
| Security Supervisor..... | CHAS CHARLTON |
| On Set Manager | SAMIR BENAYYAD |

Location Lock-off Assistants

RACHID CHOUTRIK
ISMAIL BADDOU
KARIM MOUJANE
ABDELALI BAHADI
ALI AKAJJAJ
Picture Vehicles Coordinator MOUNIR BADIA
Picture Vehicles Assistants MOHAMED ELBAKKALI

LABCHIR YOUNESS
HASSAN BOUKHARI

Picture Vehicles Car Technician JILALI ESSAQY
Action Vehicles Mechanic SAID CHAGDALI
Action Vehicles Welder AZIZ LAFAOU
Assistant Props Master AMIN RHARDA
Chargehand Props ABDELGHANI DARIF
MOHAMED MEZOUARI

Props Buyer MOHAMED BOUHIFD
Stand-by Props ANASS LFNATSA
YOUSSEF BARIGOU

Dressing Props

MOHAMED ABDECHAFFY
MOHAMED ZARZAR
ABDELAH BOUGHTIFA
SAID RASSOURANCE
Props Maker MOHAMED CHATMA
Props Storekeeper RAJA ACHOUKHANE
Props Agers/Painters HAFSA RAADA
ISMAEL KARMOUN

QASSEM BENHAYOUN SADAFI

Set Dec Swing Gang HAMD AGOURAM
MOHAMED MEZOUARI

Set Decorator ABDENBI IZLAGUEN
Set Dec Buyer IMAD QUASI
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Assistant Transport Manager COLM LAWLOR
Transport Coordinator NABIL JALIL
MOR Second Unit Driver ABDERRAHIM TAHIRI
Transport Captain NAOUFAL AIT MOUDOUD
MOR Fuel Monitor REDOUAN ZIDANI
Transport Office Coordinators KATY ANDERSON
SANAE AMZAZ
MOR Base Camp Transport Assistant AMINE BOUZIAN

Transport Assistants

IAN BROWN
BERNARD LUCAS
JAMAL MACHICHI
DAVID GLEESON
AZIZ JALAL
JAOUAD TAKHCHI

SFX Supervisor HANIN OUIDDER
SFX Workshop Welders TIP ABDERRAHIM
AIT ABDERRAHMEN ABDELLAH
SFX Buyer ISMAIL AIT LAHCEN MOR
SFX Floor Technician BELAID AIT FOUGDAL

AUSTRIA PLATE UNIT

Production Services - LEON Films ERNST VOGEL
Insert Car Team ROMAN SCHNELLER
KRZYSZTOF CHEBLINSKI
Location Manager PEREGRIN RAMML
Production Drivers MARIAN STEMSCHegg
STEFAN CHRISTANDL

Production Assistant JULIA PROSCH
Helicopter Services HELI AUSTRIA GMBH

SONGS

"LILI MARLEEN"

Written by HANS LEIP and NORBERT SCHULTZE

"MAGICAL MYSTERY TOUR"

Written by JOHN LENNON and PAUL MCCARTNEY

Performed by THE BEATLES

Courtesy of CALDERSTONE PRODUCTIONS LIMITED

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"SPACE ODDITY"

Written and Performed by DAVID BOWIE

Courtesy of RZO MUSIC

"THE GIRL FROM IPANEMA"

Written by ANTÔNIO CARLOS JOBIM,

VINÍCIUS DE MORAES and NORMAN GIMBEL

Performed by STAN GETZ and JOÃO GILBERTO

featuring ASTRUD GILBERTO

Courtesy of THE VERVE MUSIC GROUP

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"PULSE OF THE CITY"

Written by WILLIAM ROSS

"FLY ME TO THE MOON"

Written by BART HOWARD

Performed by TOM JONES

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"CHOMBO MERINGUE"

Written by RAYMOND CELINI and MICHEL NERPLAT

Performed by LES AIGLONS DE BASSE TERRE

Courtesy of SOUNDWAY RECORDS

"LA FOGARACCIA"

Written by GIOVANNI ROTA

Performed by NINO ROTA

Courtesy of CREAZIONI ARTISTICHE MUSICALI C.A.M. S.R.L.

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"I SCREAM, YOU SCREAM, WE ALL SCREAM FOR ICE CREAM"
Written by HOWARD JOHNSON, ROBERT KING and BILLY MOLL

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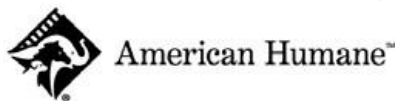
The Filmmaker wishes to express his gratitude to
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and
THE FAMILIES OF OUR CREW AND CAST FOR
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In Memory of
NIC CUPAC

American Humane monitored some of the animal action.
No animals were harmed® in those scenes. (AH 11541)



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This film has benefitted from production support
from the Kingdom of Morocco



With the participation of the
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Supported by the Australian Government
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VFX Produced in part in Sydney, New South Wales, Australia
with the assistance of the New South Wales Government



Digital and Visual Effects work undertaken in South Australia
with the support of the South Australian Film Corporation



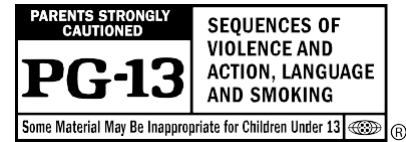
The film benefited from the French Tax Rebate
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INDIANA JONES

and the
DIAL OF DESTINY

From acclaimed writer-director James Mangold comes the final chapter in the saga of one of cinema's greatest heroes. *Indiana Jones and the Dial of Destiny* sees Academy Award®-nominated actor Harrison Ford reprise his iconic role as the whip-smart archaeologist one last time for a thrilling, globe-trotting adventure.

It's 1969, and Indiana Jones is ready to call it quits. Having spent more than a decade teaching at New York's Hunter College, the esteemed professor of archaeology is preparing to retire to his modest apartment where, these days, he lives alone. Things change after a surprise visit from his estranged goddaughter Helena Shaw (Phoebe Waller-Bridge), who is seeking a rare artifact that her father entrusted to Indy years earlier—the infamous Archimedes Dial, a device that purportedly holds the power to locate fissures in time.



An accomplished con-artist, Helena steals the Dial and swiftly departs the country to sell the artifact to the highest bidder. Left with no choice but to go after her, Indy dusts off his fedora and leather jacket for one final ride. Meanwhile, Indy's old nemesis, Jürgen Voller, a former Nazi now working as a physicist in the U.S. space program, has his own plans for the Dial, a horrifying scheme that could change the course of world history.

Starring alongside Harrison Ford are Phoebe Waller-Bridge ("Fleabag"), Antonio Banderas ("Pain and Glory"), Karen Allen (*Raiders of the Lost Ark*), John Rhys-Davies (*Raiders of the Lost Ark*), Shaunette Renée Wilson ("Black Panther"), Thomas Kretschmann ("Das Boot"), Toby Jones ("Tinker Tailor Soldier Spy"), Boyd Holbrook ("Logan"), Olivier Richters ("Black Widow"), Ethann Isidore ("Mortel") and Mads Mikkelsen ("Another Round").

Directed by James Mangold ("Ford v Ferrari," "Logan"), the film was written by Jez Butterworth & John-Henry Butterworth and David Koepp and Mangold, based on characters created by George Lucas and Philip Kaufman. Kathleen Kennedy, Frank Marshall and Simon Emanuel served as the film's producers, with Steven Spielberg and George Lucas as executive producers.

John Williams, who has scored each Indy adventure since 1981's *Raiders of the Lost Ark*, composed the score. The production's below-the-line talent includes director of photography Phedon Papamichael ("Ford v Ferrari"); production designer Adam Stockhausen ("West Side Story"); film editors Michael McCusker, Andrew Buckland and Dirk Westervelt ("Ford v Ferrari"); costume designer Joanna Johnston ("Lincoln"); visual effects supervisor Andrew Whitehurst ("Ex Machina"); and visual effects producer Kathy Siegel.

Indiana Jones and the Dial of Destiny races into theaters June 30, 2023.

IF ADVENTURE HAS A NAME ... IT'S INDIANA JONES

There's no question that Indiana Jones remains one of the most beloved characters ever brought to the screen: the American Film Institute ranked the adventurer as the second greatest movie hero of all time—only Gregory Peck as Atticus Finch in “To Kill a Mockingbird” could top him. Yet it's simply hard to imagine Indy would have enjoyed the same staying power in the cultural consciousness without Harrison Ford in the battered brown fedora.

The moment Indy appeared on screen for the first time in Steven Spielberg's 1981 landmark *Raiders of the Lost Ark*, it was obviously the perfect marriage of character and star. With his rugged, rough-around-the-edges masculinity, Ford was undeniably charismatic yet also deeply, endearingly charming. He deployed a knowing smirk at all the right moments and escaped seemingly impossible scrapes through some combination of ingenuity, resourcefulness and just plain luck.



Of all the indelible characters Ford has portrayed, he's always felt a special affinity for Indiana Jones, and the actor would periodically ask producers Kathleen Kennedy and Frank Marshall about potentially reprising the role one last time. “Harrison loves this character as much as the audience, and he didn't want to see it end,” Kennedy says. “He kept asking ‘Is there another story?’”

To find the answer, Kennedy, Ford and Spielberg turned to James Mangold, the masterful storyteller behind such critically acclaimed, commercially successful films as “Walk the Line,” “Logan,” and “Ford v Ferrari.” A two-time Academy Award® nominee, Mangold had extensive experience telling emotionally satisfying stories about historical figures from Johnny Cash to Carroll Shelby, and he was equally adept with dramatic tales about outsider figures. His movies, which often centered on captivating, conflicted protagonists, were always expertly crafted, uniquely thought-provoking, and keenly entertaining.

“I think all of us involved have recognized for a long time that Jim is an exceptional filmmaker,” says Kennedy. “He's also one of those rare filmmakers who really studies movies. He is a scholar when it comes to talking about movies. The minute Jim's name came up, Harrison was already 100 percent on board. That meant a lot to me. It meant a lot to Steven. It meant a lot to Frank [Marshall].”

Already personally acquainted with Mangold, Ford says it was the writer-director's body of work that underlined why he was the right person to take the reins from Spielberg on the final *Indiana Jones* adventure. “There are a lot of aspects of Jim Mangold's filmmaking skill that I admire,” Ford says. “But as a storyteller, he's got a particular perception, born of his own experience, understanding, and his ambition is consistent with the ambition that we've had all the way through this series of films to create large-scale entertainment with a kind of wry humor and an emotional reality that engages the audience.”

Says Spielberg: “He was a director who shared my sensibilities about editing, pacing, character development, balancing scenes. I thought, If I don't do another *Indiana Jones* movie, James Mangold should.”

Echoed Marshall, “Jim was so knowledgeable about the character of Indiana Jones and the series and what makes it work. Based on the work he had already done and the movies he had made, we really felt confident that he was the right person to do this.”

For Mangold, the experience of watching *Raiders* as a 17-year-old at the Orange County Mall in upstate New York on opening day—June 12, 1981—is one he’s never forgotten. He was riveted by the rollicking spirit of the classic adventure, which borrowed styles and techniques from the early decades of the cinematic artform. It was an equal mix of chases, climangers, fisticuffs, romance, and wit, with a uniquely modern sensibility.

However, Mangold’s abiding love and respect for what Spielberg had created was exactly why he was initially hesitant to sign on. He only agreed to step behind the camera once he knew he would have the time to craft a compelling adventure worthy of the *Indiana Jones* series: *Raiders*, 1984’s *Indiana Jones and the Temple of Doom*, 1989’s *Indiana Jones and the Last Crusade* and 2008’s *Indiana Jones and the Kingdom of the Crystal Skull*, all of which were directed by Spielberg.



Setting to work on a script, he reunited with “Ford v Ferrari” screenwriters Jez and John-Henry Butterworth, the acclaimed duo whose filmography also includes “Fair Game,” “Get on Up,” and “Edge of Tomorrow.” In conceptualizing the story, they understood it was vitally important to preserve all the qualities that made Indy such a flashpoint for generations of moviegoers.

“Indiana Jones is a character that always surprises us,” Mangold says. “He can be selfish, he can be empathic, he can be brave, he can be a coward. And Harrison holds all these contradictory elements together. Indiana Jones is not a Greek hero on Mount Olympus, he’s a very human character. I think all his eccentricities and anxieties and neuroses and foibles are part of his appeal. But he does have a superpower, and it’s that he’s incredibly lucky.”

While they sought to honor the character, they also felt it was important to offer audiences something exciting and new. Additionally, they wanted to acknowledge the character’s age, given that Ford would be (an admittedly spry) 79 during the shoot. So, they set the movie at the end of the 1960s, an era when an adventurous Greatest Generation hero inspired by the classic movie serials of the 1930s and ’40s would feel like a bit of a relic himself.



“The obvious challenge is that you’re returning to a genre without re-casting,” says Jez Butterworth. “You’ve got the same actor who was playing this in his thirties playing it in his late seventies. I think that what had been perceived perhaps as a disadvantage was all the advantage. You had to absolutely run with the idea that what happens toward the end of people’s stories [can be just as fascinating] as what happens at the beginning of them. It

started to feel authentic, and it gained a reality that was playable. If you embrace the opportunity, all sorts of storytelling doors open up.”

The approach strongly resonated with Ford, who felt it aligned with his innate understanding of the character. “We haven’t avoided the fact that Indy has aged 40 years over the period we’ve been telling his story—we’ve embraced it,” Ford says. “We faced the challenges he faced, and we’ve brought a real humanity and warmth to the story. It’s a remarkable job of imagination that’s been performed to conceive the context that the story takes place in. Very bold. Very exciting. Very courageous.”



When the film opens, it’s the end of the line for Indiana Jones. As he prepares to retire from teaching, he finds himself spending his nights alone in a modest New York apartment. “The Indiana Jones we meet in 1969 is the result of the experience that we’ve had with him throughout the other films,” Ford explains. “This is what happens when you’re a broken-down archaeologist/professor and you’re frustrated in your career and it’s your last day

on the job before retirement and you maybe occasionally have a drink in the middle of the day. He’s dispirited, he’s cynical, he’s hurt, but the circumstances that are about to befall him lead to a great adventure in which there is a degree of redemption but renewal as well.”

Explains Mangold, “I wanted to start Harrison’s character as far from being Indy as we could, so that the audience would feel the elation when circumstances force him to pull that hat on again. 1969 is a time where no one really believes in heroes like Indiana Jones anymore. In many ways, the adventure we’ve concocted is a reckoning between an old-school hero and an ambivalent and ever more cynical modern world.”

The sought-after artifact that drives the narrative, the Archimedes Dial, was inspired by a real-world artifact, the Antikythera mechanism. A mechanical device thought to be used in ancient Greece to calculate and display information about astronomical phenomena, it’s been described as the oldest known example of an analog computer.

“The moment I knew the movie was about time, opportunities missed, opportunities lost, choices made, irrevocable mistakes, then the question [became], ‘What would be the only thing that would allow me to fix time itself?’” explains Mangold. “The research that I found about the Antikythera, rumored to be an invention by Archimedes, has been speculated to be a kind of time compass.”

The writers did take the liberty of investing their version of the Antikythera mechanism with a little extra magic to make it the perfect MacGuffin for the story. “Archimedes’ Dial, big, bold concept,” Ford says. “I think it was a genius choice. Other items that we’ve used in the other films always had a religious aspect to them—Sankara Stones, the Holy Grail, Ark of the Covenant. But this was fooling with the nature of science.”

Resolving to retrieve the item, Indy leaves New York behind to recapture the Dial, but he’s not the only party pursuing Helena. Indy’s old nemesis, Jürgen Voller, is after her too, in the hopes of intercepting the Dial. “The best villains in *Indy* movies are Nazis,” says John-Henry Butterworth. “If you write down a wish list of what you want to see in an *Indy* film, it’s Indy slugging it out with Nazis, and eventually prevailing. It was kind of like a crossword clue to try to work out how to fit that into the time frame that we wanted the main story to take place in.”

To that end, the filmmakers created an action-packed prologue set in 1944 in which a younger Indy does battle with Nazi enemies. “In this case doing a sequence—and a really elaborate one—with Indiana at his prime fighting

Nazis would be a kind of miracle,” Mangold says of the writers’ thinking. “It would allow the audience to remember something they might not have seen for a while. I felt like I wanted the chance to make a movie with a young Harrison. The ambition in me wanted a crack at it, so we wrote a sequence, a kind of elaborate adventure that opens the film.”



As *Indiana Jones and the Dial of Destiny* was coming together, Mangold frequently consulted with executive producer Spielberg, who was working on his own directorial pursuits, including 2022’s intensely personal family drama, “The Fabelmans.” Alongside producers Kennedy, Marshall, and Simon Emanuel (*Rogue One: A Star Wars Story*, *Solo: A Star Wars Story*) and fellow executive producer George Lucas, Spielberg shared creative ideas for the adventure with Mangold, who welcomed his input on all aspects of the production.

“His instincts and eye for story and staging are incredible,” Mangold says of Spielberg, adding, “The biggest thing Steven said that resonated with me every day was about pace—that effectively making an *Indiana Jones* movie is like making a feature-length trailer. The movie can only stop so long because the whole movie itself is almost like a coming attraction trailer that just goes for two hours. And that simple aphorism, that simple idea stayed with me.”

CASTING ‘DESTINY’

From the start, there was never any doubt that it would be Ford returning as Indiana Jones. That fact enabled the filmmakers to assemble a gifted ensemble of supporting players who would match the actor’s consummate professionalism and skill, and who would be great scene partners for the vaunted performer.



“There’s always been this unique charisma to Harrison,” says Kennedy, who, along with Marshall, has produced every installment in the *Indiana Jones* franchise. “No one’s like him. Everything he does is a part of who he is. I don’t think there’s artifice around much of what he does. Clearly, he’s performing, but, as he would say himself, he’s playing. He’s pretending. He’s doing something that I think he did long before he even became an actor. I think that that’s always been at the core of his performances and why he’s so relatable.”

The pivotal role of Helena Shaw went to Phoebe Waller-Bridge, the three-time Emmy® Award-winning writer and actress famed for

her highly acclaimed comedy “Fleabag.” The character demanded someone who could believably go toe-to-toe with Indy, and Waller-Bridge, whose credits also include a memorable turn as activist droid L3-37 in *Solo: A Star Wars Story*, was an ideal fit for the part.



Intelligent, charming yet dangerously unpredictable, Helena has been estranged from her godfather for years. “She’s fiercely independent, knows what she needs to survive, and she’s going to go and get it,” Waller-Bridge says. “All while she’s being very witty and funny.”

Mangold likens Waller-Bridge to great stars of Hollywood’s Golden Age like Katharine

Hepburn and Barbara Stanwyck. “I think that she’s unlimited,” says the director. “You know there’s a pretty damn clever Swiss watch operating behind those eyes, and you better be careful. She’s sharp and fast. So, who better to have Harrison jockeying with than someone with all that skill? One of the hopes you have for every movie is that there’s a kind of chemistry, a kind of music between your actors, and Harrison and Phoebe had a great dynamism together.”

Of Ford, Waller-Bridge says, “He is one of the most vibrant human beings I’ve ever met. He’s incredibly smart and very, very funny, makes exceptional acting choices and brings such a glorious energy to the set. He’s incredibly generous and kind and lovely. Whenever he’s around, everyone has a smile on their face.” Adds Ford, “Phoebe brings her rich comedic skills as well as her genuine warmth and humanity to the part. She’s an incredible actress.”

As Jürgen Voller, the filmmakers cast veteran Danish actor Mads Mikkelsen. Widely known for his work in blockbusters including “Fantastic Beasts: The Secrets of Dumbledore,” *Rogue One: A Star Wars Story*, “Doctor Strange” and “Casino Royale,” as well as the TV series “Hannibal,” Mikkelsen has also delivered memorable performances in such dramas as the Oscar®-winning “Another Round,” which featured the actor as a high school teacher in the grips of alcoholism. Mangold lauds Mikkelsen as “an extremely powerful, tenacious actor who committed to the role 100 percent.”



Although he’s clearly the villain of the piece, neither Mangold nor Mikkelsen ever wanted Voller to feel overly caricatured.

“We tried to avoid the cliché of the German or the Nazi with the extreme accent and the extreme madness,” Mikkelsen explains. “We wanted him to be a man who kind of blended in once he moved to America because he’s predominantly a scientist. Voller’s pragmatic. He’s a restrained character. He’s a man you would pass on the street.” Notes Ford, “Mads is an actor that I have tremendous admiration for, both for his energy and investment in the process.”



Stepping into the role of Voller’s neo-Nazi lackey Klaber was actor Boyd Holbrook, who previously worked with Mangold on “Logan” and has appeared in such films as “The Predator” and “Gone Girl” and TV series including “The Sandman,” “The Fugitive,” and “Narcos.” “He becomes Voller’s lapdog, but he’s also a bit of an opportunist, wanting to get in on the ground floor of this great enterprise that Voller is starting

up,” Holbrook says. “Klaber is there to serve those purposes.”

But Indy has some key allies on his side as well. Notes Mangold: “Part of what we expect in an *Indiana Jones* film is a tumbling menagerie of characters coming at us while they travel the world.”



Respected Spanish actor Antonio Banderas, a 2020 Academy Award® nominee for his role in Pedro Almodóvar’s “Pain and Glory,” plays Renaldo, a sailor friend of Indy’s to whom he turns when he needs the services of an expert diver in Greece. “Renaldo is a fisherman now, but he was probably a partisan who fought for freedom, maybe in the Spanish Civil War, maybe later in the Second World War,” says Banderas. “Renaldo is a courageous man, a little bit crazy

but in a good way. And he’s a loyal friend to Indy. I think at this particular time in history, Indy needs that.”

John Rhys-Davies (“The Lord of the Rings” trilogy) returned to reprise his signature role as Indy’s longtime companion Sallah, the loyal and good-natured excavator from *Raiders of the Lost Ark* and *Indiana Jones and the Last Crusade*. When we meet him in *Dial of Destiny*, he’s made a home in the United States, earning a living as a New York City cab driver.

As warm and thoughtful as his character, Rhys-Davies was delighted to see Sallah ride with Indy once more. “It is wonderful being back, wonderful being in the orbit of that great sun,” he says, adding, “*Indiana Jones* didn’t just change my life—it actually changed the nature of film.” Notes Mangold of Rhys-Davies “He’s an actor of incredible gravity, yet he has this beautiful laugh and this sense of levity. And he’s a great foil for Harrison.”

Helena has her own helpful associate in Teddy, played by 16-year-old French actor Ethann Isidore in his feature film debut. Isidore, who was 14 during production, describes his character as “resourceful and kind of cool, and he knows how to act and how to be in every situation. He thinks he’s an adult and that he’s the best guy in the world, which is real. He doesn’t like Indiana Jones at first because he’s best friends with Helena. I think he has a crush on her.”



Helena’s father, Basil Shaw, who appears in the film’s nail-biting opening sequence, is played by British actor Toby Jones, known for his work in “Tinker Tailor Soldier Spy,” “The Hunger Games,” “Captain America: The First Avenger” and “Jurassic World: Fallen Kingdom,” among many other films.

Although the character has never before been depicted on screen, Basil is an archaeologist and an academic who taught at Oxford and is also one of Indy’s oldest and dearest friends—a man who was his “partner in crime” for decades. “There’s genuine affection between them,” says Jones of Basil and Indy’s rapport. “They obviously share a fascination with the past but also there’s enough emotion in the scenes that I have to show that he has great concern for me.”

That concern, however, is not necessarily enough to protect Shaw from Thomas Kretschmann's Colonel Weber, the man overseeing Hitler's operation to loot art and artifacts from Nazi-occupied territories and ship them to Germany. Although he was playing a formidable figure, the East German-born actor ("King Kong," "The Pianist," "U-571") found himself a bit cowed in his first scenes opposite Ford.

"Harrison's like my size, my height, he's very lean," says Kretschmann. "And he was sitting in front of me, and I was thinking, 'He's so big!' I felt like a child standing there with my Nazi uniform. It was almost a bit intimidating. He didn't do anything intimidating, but just, you know, his presence, that was awesome."

Completing the principal cast are Shaunette Renée Wilson ("Black Panther," "Billions") as Agent Mason, a CIA agent hunting for Indy; and Olivier Richters ("Black Widow," "The King's Man") as Voller's henchman Hauke.

about the ProDuCtIon

Indiana Jones and the Dial of Destiny was filmed on location in Morocco, Sicily, Scotland, and England, in addition to stages at Pinewood Studios just outside of central London. To work with him on the film, Mangold recruited an exemplary team of behind-the-scenes creative talent, a group that included production designer Adam Stockhausen, director of photography Phedon Papamichael, costume designer Joanna Johnston, special effects supervisor Alistair Williams and visual effects supervisor Andrew Whitehurst.

Together, they developed the movie's awe-inspiring visuals and its incredible action sequences, including the film's largest set-pieces: the 1944 train sequence; the horseback chase through a ticker tape parade that leads into New York's subway system; a frenzied tuk tuk chase through the streets of Tangier; a tension-filled underwater dive in Greece; and the film's spectacular climactic sequence.

To remain true to the feeling of an *Indiana Jones* film, the production visited North Africa, Sicily, and sites across the United Kingdom to capture the spectacular vistas as a backdrop for the transporting adventure. "It's critical," says Harrison Ford. "You want to go to many places around the world. You want to feel these places, you want to smell them, as it were. And so, we want as much as possible to have practical sets, practical locations where there's a different culture, where there's a different feeling to the place."



Adds production designer Stockhausen, an Oscar® winner known for his longtime partnerships with both Wes Anderson ("The Grand Budapest Hotel," "Moonrise Kingdom," "The French Dispatch") and Steven Spielberg ("West Side Story," "Ready Player One," "Bridge of Spies"), "I think that is core to what makes these movies special; it's different to be in a place than to pretend you're in a place. Being in a place brings all the authenticity of the real thing, and it brings all the surprises of being able to twist and turn around corners that you wouldn't have imagined to build into a set."

Still, Stockhausen strove to match the visual grandeur of the real-world locations with the massive and richly

detailed sets he constructed at Pinewood. The explosive opening sequence was a prime example of the way the film smartly married impressive locations—including England’s Bamburgh Castle and the North Yorkshire Moors Railway station—with Stockhausen’s inventive designs. The nighttime set piece sees the younger Indy attempting to rescue his friend Basil Shaw from Nazi captors while on board a moving train. “I wanted to give the audience what they want right up front so we indulge in this *Indiana Jones* classic experience,” Mangold says.

Stockhausen did exhaustive research into trains of the period, drawing inspiration from archival photographs for the individual cars. The commander’s communications carriage features walnut paneling and high-end fixtures and fittings, all inspired by Hitler’s wartime train, the Führersonderzug. The treasure carriage is a wooden freight wagon with reinforced windows and doors and contains a stash of rare objects that includes copies of some of the real art and antiquities plundered by the Nazis.

Among the items are recreations of the Lance of Longinus or the Spear of Destiny, which is believed to be the weapon that pierced the side of a crucified Jesus at Golgotha; there was also the Imperial Regalia of the Holy Roman Empire, which were stolen in 1938 and hidden in the tunnels under Nuremberg Castle until being recovered after World War II.



Of course, one of the most challenging aspects of the tremendously complex sequence involved de-aging the then 79-year-old Ford to appear as though he was age 37. Visual effects supervisor Andrew Whitehurst from Industrial Light & Magic (ILM) joined the filmmakers in early pre-production to help design all of the visual effects in the film; his goal being to bring exactly what was needed to serve the story without drawing undue attention to the

computer graphics (CG) elements, which included entire digital environments, multiple CG extensions to set builds and locations, complex creature animation, and simulations of natural weather phenomena.

Still, turning back the clock on Indiana Jones himself was arguably the most challenging job for the visual effects team at ILM. If the end result didn’t look credible, the entire opening would fall flat. Fortunately, the effect was seamless.

To accomplish this, ILM utilized a combination of proprietary techniques that involved cutting-edge face replacement technology (ILM FaceSwap), which leverages every nuance of an actor’s performance. Through a combination of artistic skill and the use of artist-driven machine-learning tools, the facial performances made by Ford on set were mapped onto a digital version of the star’s face.

The artists at ILM had access to Lucasfilm’s vast archive of Harrison Ford footage from his starring turns in previous *Indiana Jones* movies, and by using the new technology and the catalog of archival imagery, they delivered a convincingly youthful Indiana Jones.

“ILM went about creating a system by which every day when I wrapped shooting this opening sequence, two days later, I already had in my cutting room, young Harrison,” Mangold says. “You could see that it was getting what he was doing, meaning it was coming from his soul. He was driving the expressions, the intensity, the passion of the character.”

Following the prologue, the film jumps in time to August 1969, when an estimated 4 million people lined the streets of Manhattan to fete NASA astronauts Neil Armstrong, Buzz Aldrin, and Mike Collins and celebrate the success of the Apollo 11 mission to the moon. Staging the parade and the chase that follows was an enormous challenge that required considerable on-the-ground preparation in



Glasgow, Scotland, which doubled for Manhattan. “We needed a location for the chase and parade sequence through Midtown east and up towards Hunter College, and the scale of the buildings in Glasgow were really great for that,” Stockhausen says.

Stockhausen looked at period footage and photos, especially photographer Stephen Shore’s images of 1970s America, for inspiration on how to dress the streets and what vehicles to include in the parade. “We saw some really fun things in the photographs and footage that we ended up including in the scene,” he says. “Like a station wagon with the rear gate down and a camera crew—that kind of detail is a really fun thing to grab because it’s really specific, really authentic. It is the real thing. We added a few of our own things, parade floats and pieces that weren’t in the original, but the skeleton of it is really from the actual parade.”

Action vehicles supervisor Alex King was keen to include the 1952 Chrysler Imperial Parade Phaeton, which carried Armstrong, Aldrin and Collins through the ticker tape parade up Broadway. But only three versions of the car were ever made, so King was forced to procure a similar Chrysler, remove the roof, and paint it black.



The team spent three weeks dressing Glasgow’s main artery, St. Vincent Street, which was then closed to the public for seven days as filming took place. “You can’t walk into a downtown metropolitan area and just take it over for three months,” Stockhausen says. “You have to do your work in as compressed a period of time as you can possibly manage and then get out and let people get back to their lives. So, there was an incredible intensity for everyone to rush in and do all this dressing, put up all these signs, put up all this bunting. It was go-go-go.”

Fortunately, the weather cooperated. The shooting days—which employed up to 1,000 background actors as parade-goers and Vietnam War protestors—were bathed in blue skies and sunshine, a godsend for Papamichael, who felt that the sequence should be colorful and vibrant to contrast with the 1944 prologue. The shifting palette indicated how much the world had changed around Indy.

“Although it was all shot in Glasgow, it felt like we were really in New York in the late ’60s—the scale of it, the colors, the hippies, the pipers, the big band, the cheerleaders and the cars and police on horses,” Papamichael says. “The contrast couldn’t be greater than the sequence that precedes it. You explode from the night and the Nazis into



this whole new visual bouquet of colors and tone. It worked as a great visual device for a transition of time.”

A two-time Academy Award® nominee for his work on “The Trial of the Chicago 7” and “Nebraska,” Papamichael has collaborated with James Mangold on six films, including “Ford v Ferrari” and “Walk the Line.” Filmmaking is clearly in Papamichael’s DNA.

His father was a gaffer on the classic MGM musical “Singin’ in the Rain”; his grandfather, a prop man on John Huston’s “The African Queen.”

In both the film’s grandest moments and its most emotional scenes, Mangold and Papamichael were keen to pay homage to the work of Oscar®-winning British cinematographer Douglas Slocombe, who served as director of photography on the first three *Indiana Jones* films. “This movie has such a wide arc of visuals, which is the most fascinating part for me as a cinematographer,” Papamichael says. “What’s amazing about this is we enter all these different visual environments—from Morocco to Sicily to underwater—that all allow for their very own specific lighting and palette. There’s so much variety.”

The parade sequence itself required more than one approach. As the chase progresses, Indy finds himself, on horseback, riding underground through Manhattan’s subway tunnels, racing an oncoming train. For those scenes, Stockhausen created a full-scale replica of a subway station on Pinewood’s 007 Stage, the largest soundstage in the world, complete with paint and tile work that was aged to make the set feel as authentic as possible.

For that portion of the sequence, Papamichael developed a “grittier” approach to the lighting. “There’s less with the cinematic theatrical palette,” the cinematographer says. “It’s dialed back a bit, with a touch of ‘Taxi Driver’ or ‘The Conversation.’” (Notably, the latter film, directed by Francis Ford Coppola in 1974, featured Harrison Ford in a small yet memorable supporting role.)

“Gritty” was a word that was also used by costume designer Joanna Johnston to describe the brief she received from Mangold about how she should approach the characters’ wardrobe. “Jim wanted the designs to reflect a gritty realism,” Johnston says. “It was a less glamorous time. Because we’re now in the late ’60s, it wasn’t about stylization.”



Johnston, a two-time Academy Award® nominee (“Allied,” “Lincoln”), also wanted to honor the legacy of her former mentor, revered costume designer Anthony Powell. Johnston had worked under the three-time Oscar® winner (“Travels with My Aunt,” “Tess,” “Death on the Nile”) on *Indiana Jones and the Temple of Doom*, and she co-designed the costumes for *Indiana Jones and the Last Crusade* with him. “I felt strongly that I wanted to hold his torch through the film,” Johnston says of Powell, who died only a few days before *Dial of Destiny* began shooting.



Johnston hewed closely to the spirit of Indy's established wardrobe—the fedora and leather jacket were non-negotiable, of course. When Ford arrived to try on the old costume, he found he was able to slip right back into the character's signature look. "It's a short story," Ford says. "It fit." Adds Frank Marshall, "It was unbelievable. There we were standing around and suddenly, there's Indy."

Johnston developed complementary costumes for the other principal characters, including Waller-Bridge's savvy Helena and Mikkelsen's understated yet fiendish Voller. For Helena, Johnston created looks that were practical, mostly jackets and trousers, with a little bit of extra flair. When Helena's in action mode, she wears baggy masculine shirts, jodhpur-like trousers and boots.

"That was my favorite costume—I could basically live in that all the time," says Waller-Bridge, adding, "Helena's so many different things, but that's what created the challenge. Joanna really threaded it all the way through so brilliantly to make it feel like there is somebody who knows who she is and that comes through the clothes."

For Voller, Mikkelsen says that he and Johnston avoided anything that might appear too flashy. "We didn't want him to stand out," says Mikkelsen. "He's not in it for the vanity. But like Indiana Jones, he's a man of his time, so when we see him in the '60s, his look is reminiscent of him still being from the '40s."



When the story's action moves to Morocco, exteriors were shot on location in the city of Fez, while the lavish interiors of the Hotel L'Atlantique—where Helena goes to auction off her ill-gotten loot—were again built at Pinewood. Knowing that the hotel would be the site of a big, chaotic brawl, Stockhausen designed the space to accommodate the ambitious action. "The starting point for that was the nightclub sequence at the beginning of the second film [Temple of Doom], how beautiful that sequence was," explains the production designer.

The hotel brawl afforded Ford some classic Indy moments, with only quick-thinking and dumb luck saving his hide. "Harrison can play with your expectations of an action hero and undermine them, defeat the kind of macho tropes," Mangold says. "He finds more delight as an actor failing than succeeding."

As the filmmakers developed an approach to the physical action with stunt coordinator Ben Cooke ("Jurassic World: Dominion," "Casino Royale"), they wanted as many of the stunts as possible to be performed for real and to keep the feats of derring-do from straying too far over the top. That approach extended even to the breakneck tuk tuk chase, with the tiny vehicles, essentially motorized rickshaws, careening through the winding streets with motorcycles trailing behind.

Roughly a dozen tuk tuks were employed for the sequence, which culminates with Indy and company plummeting down a set of steep stairs, the vehicle miraculously coming to a rest with its occupants rattled but still alive. “Almost all the human action in the movie is for real,” Mangold says, with Ford adding, “I think it’s very important to maintain a human scale to action. Too much of something is too much. When you’re able to keep it to a physical reality with some embellishments, that feels real and more visceral for the audience.”

Sicily stood in for Greece, where Indy and Helena meet up with Indy’s old pal Renaldo and undertake a dangerous dive into vast caverns as they follow the trail of Archimedes. “You’re almost trying to think mathematically, what kind of arrangement have I not seen in an Indiana Jones movie?” Mangold says. “One kind of treasure hunting I felt I had never seen was underwater in a wreck. Just like in a cave, you could



have underwater catacombs, treasure, traps, underwater animals.” (And naturally, those animals are eels, the closest possible creature to Indy’s mortal enemy, snakes.)

“These were all, without fail, inspiring experiences,” Mangold says. “And everyone had so much fun.”

Perhaps Ford most of all—his joy was exciting for the filmmaker to behold. “He is the definition of a movie star,” Mangold says of the legendary performer. “He knows the camera, he knows timing, he knows how cuts work. And that’s one of the real positives, beyond his incredible charm and his instincts. He’s a great actor, but he also understands what a movie is and how to make one.”



And how did Harrison Ford feel on the very last day of filming, saying goodbye to his truly iconic character some 40 years after he first donned the fedora and cracked the whip? “I was thrilled!” Ford says with a laugh. “I was really happy.”

“I’ll miss the people who I’ve worked with on the film—everyone at Lucasfilm, at Disney, Jim Mangold, and the actors,” Ford continues. “But I’m not going to miss Indy because he’s fulfilled his purpose, and I’m really happy to have seen it come around to the end. I felt good. I felt that we had made a film that the audience deserved. For those people who had been fans of the earlier films, had enjoyed seeing them, had shared them with their families, I feel confident that we’re going to knock their socks off with this one.”

THE SCORE

The most revered living film composer in the world, John Williams again leant his genius to the *Indiana Jones* franchise, composing the score for *Indiana Jones and the Dial of Destiny* as he has for every installment in the series dating to *Raiders of the Lost Ark*.

“John Williams brings the special sauce to the movie—the music,” says producer Frank Marshall. “The themes that he writes for these movies are so recognizable and so identifiable with the movie, it’s just an amazing thing.”

Adds Mangold, “John Williams is a legend. He came up in the Golden Age of soundtracks. He played in the orchestras of Franz Waxman. He was a jazz musician in his 20s. He’s run the Boston Pops. He’s played around the world as a concert master. He’s one of my real artistic heroes in filmmaking, and he’s had such a profound and inspiring effect on so many careers and films.”



The five-time Academy Award® winner and 53-time nominee John Williams (“Jaws,” *Star Wars*, “E.T. the Extra-Terrestrial”) was excited to write music that would not only amplify the excitement of Indy’s last adventure, but would also underscore its most moving, deeply resonant emotional moments, including those at the very end of the film.

“What I tried to do is bring an aspect of nostalgia into this piece,” Williams says. “Indiana Jones is wonderful because Harrison Ford has this ability to do the most dramatic scenes with a slight tongue in his cheek or a twinkle in his eye. He does action-comedy dialogue as well as anybody ever could.”



Although Williams initially agreed to write just a few themes for the new film, once he began composing the individual pieces, he soon decided to write the entirety of the score. “I didn’t know if John would do the whole movie when I jumped on,” Mangold says. “I only prayed.”

Of all the new material he composed, Williams’ theme for Helena is a stand-out, featuring the outstanding contributions of violin soloist Anne-Sophie Mutter. “Jim Mangold said to me, write a theme for Helena that’s like some woman from the ’40s or the ’30s,” Williams says. “She’s adventurous with lovers here and

there—all the while doing all these things looking ravishingly beautiful.”

Notes Mangold of Williams’ traditional, and exceptional, approach to his artistry, “John creates melodic themes for the characters all written with a pencil, all written with notes. So many composers now have the film on a video, and they use a synthesizer, and the midi on the synthesizer turns it into notes. Then they hand it to an arranger who turns that into an arranged piece for orchestra. It all sounds really good—but John’s way sounds better.”

about the Cast

HARRISON FORD (Indiana Jones) has starred in some of the most successful and acclaimed films in cinema history, including the landmark *Star Wars* and *Indiana Jones* franchises and a total of eight Best Picture Oscar®–nominated movies. Ford has garnered a number of Best Actor award nominations including one Academy Award®, three Golden Globe® Awards and one BAFTA® Award.

Over the course of his illustrious career, Ford has also been repeatedly honored for his contributions to the film industry, including the British Academy of Film and Television Arts’ Albert R. Broccoli Britannia Award, the Hollywood Foreign Press Association’s Cecil B. DeMille Award, and the American Film Institute’s Lifetime Achievement Award, in 2000. In 1994, the National Association of Theater Owners named him the Box Office Star of the Century.

Ford executive produced Annapurna’s drama series, “The Staircase,” a docuseries following the murder trial of Michael Peterson. Antonio Campos also served as an executive producer.

Ford can be seen starring in the AppleTV+ series “Shrinking,” co-starring Jason Segel and Jessica Williams, and opposite Helen Mirren in the Paramount+ series “1923.”

In 2020, Ford starred in the family adventure film “The Call of the Wild.” Prior to that, in his first animated role, Ford voiced the no-nonsense farm dog Rooster in “The Secret Life of Pets 2” with Kevin Hart and Tiffany Haddish. Ford was also seen alongside Ryan Gosling in “Blade Runner 2049,” the sequel to Ridley Scott’s 1982 science fiction classic “Blade Runner,” in which he starred. He reprised his role as Han Solo in Disney’s *Star Wars: Episode VII—The Force Awakens*, directed by J.J. Abrams. The film broke multiple box office records including highest-grossing domestic film of all time.

A native of Chicago, Ford launched his film career in 1973 with the breakthrough role of hot-rodder Bob Falfa in George Lucas’ seminal hit, “American Graffiti.” Four years later, he reunited with Lucas to play the iconic role of Han Solo in *Star Wars: Episode IV—A New Hope*. The sci-fi epic earned 12 Oscar® nominations, including Best Picture, and went on to become the top-grossing film in history, a record it held for 20 years. Ford reprised the role of Han Solo in the sequels *The Empire Strikes Back* and *Return of the Jedi*.

In 1981, Ford created another legendary screen character, Indiana Jones, in Steven Spielberg’s Oscar®-nominated mega-hit *Raiders of the Lost Ark*. During the 1980s, he starred in the blockbuster sequels *Indiana Jones and the Temple of Doom* and *Indiana Jones and the Last Crusade*. In 2008, he returned to the title role in the hugely successful *Indiana Jones and the Kingdom of the Crystal Skull*.

Ford’s many other film credits include Francis Ford Coppola’s Oscar®-nominated features “The Conversation” and “Apocalypse Now”; Mike Nichols’ Oscar-nominated romantic comedy “Working Girl”; the title role in the Nichols-directed drama “Regarding Henry”; Alan J. Pakula’s “Presumed Innocent” and “The Devil’s Own”; Phillip Noyce’s “Patriot Games” and “Clear and Present Danger,” both based on the Tom Clancy bestsellers; Wolfgang Petersen’s “Air Force One”; Robert Zemeckis’s “What Lies Beneath”; Kathryn Bigelow’s “K-19: The Widowmaker,” which he also executive produced; Roger Michell’s “Morning Glory”; Jon Favreau’s “Cowboys & Aliens”; Robert Luketic’s “Paranoia”; Brian Helgeland’s “42”; Lee Toland Krieger’s “The Age of Adeline”; and Gavin Hood’s “Ender’s Game.”

Ford currently serves as vice chair of the board of directors for Conservation International, a nonprofit group that protects biodiversity in trouble spots internationally. He has been a member for over 25 years.

PHOEBE WALLER-BRIDGE (Helena) is a multi-award-winning writer and actor, known for the BBC Three/Amazon series “Fleabag,” which she starred in, created and produced. Waller-Bridge won three Primetime Emmy® Awards for the second season, including Best Comedy Series, Outstanding Lead Actress in a Comedy Series and Outstanding Writing for a Comedy Series. She also won two Golden Globe® Awards (Best Actress—Television Series Musical or Comedy and Best Television Series—Musical or Comedy), two Critics Choice Awards (Best Actress in a Comedy Series and Best Comedy Series) and a Screen Actors Guild Award® (Outstanding Performance by a Female Actor in a Comedy Series), in addition to a BAFTA Television Award for Best Female Performance in a Comedy Program.

Waller-Bridge is currently writing and developing a new series for Amazon Prime Video based on the popular video game turned action movie “Tomb Raider.”

As a writer and producer, Waller-Bridge is known for her work on season one of the critically acclaimed BBC America series “Killing Eve.” She contributed to the script of the latest James Bond film, “No Time to Die,” which released in October 2021 and was the fourth-highest grossing film of that year. It earned a BAFTA nomination for Outstanding British Film. On television, she has been seen in “Crashing,” which she also wrote; “Broadchurch”; and “Run,” which she executive produced with Vicky Jones. On film, Waller-Bridge has appeared in Solo: A Star Wars Story, “Goodbye Christopher Robin” and “The Iron Lady.”

A graduate of the Royal Academy of Dramatic Arts, her debut play “Fleabag” earned a 2014 Olivier Award nomination and a Special Commendation from the Susan Smith Blackburn Prize for 2013-2014. In addition to the hit television series, the play spurred celebrated Off-Broadway and West End runs of the production (Lucille Lortel, Drama League, Drama Desk and Olivier Award nominations), and the publication of “Fleabag: The Scriptures.” Waller-Bridge has established her own production company, Wells Street Films, and serves as the co-artistic director of DryWrite Theatre Company.

MADS MIKKELSEN (Jürgen Voller) has had great success in film in both his native Denmark and in Hollywood with leading roles in a wide range of films.

Most recently, Mikkelsen starred in the Warner Bros. film “Fantastic Beasts: The Secrets of Dumbledore” (2022).

Prior he starred in the Academy Award®-winning film “Another Round” (2020). Mikkelsen received a BAFTA Award nomination and a European Film Award for the film, which marked Mikkelsen’s return to Danish cinema. This was his second film with director Thomas Vinterberg, following his searing lead performance in the award-winning “The Hunt” (2013), which won him the prize for Best Actor at the Cannes Film Festival.

Mikkelsen also starred in in Anders Thomas Jensen’s “Riders of Justice” (2020) which reunited Mikkelsen with Jensen, with whom he has worked several times. Mikkelsen received the Lifetime Achievement Honorary Heart of Sarajevo Award at the 26th Sarajevo Film Festival the same year.

Mikkelsen’s additional film credits include “Arctic” (2019), “Polar” (2019), “Doctor Strange” (2016), *Rogue One: A Star Wars Story* (2016), “Casino Royale” (2006), “King Arthur” (2004), as well as the title role in the celebrated TV series “Hannibal” (2013-2015). In 2011, Mikkelsen received the European Film Award for his contribution to World Cinema and presided on the 2016 Cannes jury.

Mikkelsen was also seen in the action video game “Death Stranding” (2019) from game designer Hideo Kojima, where he provided the voice, appearance, and motion capture for the character Clifford Unger. His work earned

him the award for Best Performance at The Game Awards in 2019.

Upcoming, Mikkelsen will star in “The Bastard” for director Nikolaj Arcel.

Mikkelsen has had prominent roles in Danish films such as “Men & Chicken” (2015), the international smash hit and Oscar®-nominated “A Royal Affair” (2012), and Susanne Bier’s “After the Wedding” (2006), which was also nominated for an Academy Award®. He has also headlined several of Anders Thomas Jensen’s modern classics, including “Adam’s Apples” (2005), “The Green Butchers” (2003), and “Flickering Lights” (2000). Apart from his cinema career, Mikkelsen also appeared in the Emmy® Award–winning series “Unit One” (2000-2004).

Mikkelsen trained at Aarhus Teater’s Drama School, graduating in 1996, and received his breakthrough in Nicolas Winding Refn’s debut film, “Pusher” (1996). Their collaboration continued through “Bleeder” (1999), “Pusher II” (2004) and “Valhalla Rising” (2009).

Next Mikkelsen will reunite with “Hannibal” creator Bryan Fuller in the horror film “Dust Bunny.”

Since his introduction to American cinema, **ANTONIO BANDERAS (Renaldo)** has become one of the leading international actors of his generation. He has received critical praise for his performances in film, television and theater, as well as behind the scenes as a director. In 2005, he was honored with a Star on the Hollywood Walk of Fame.

In 2020 Banderas received Academy Award® and Golden Globe® nominations for Best Actor for his compelling portrayal of Salvador Mallo in Pedro Almodóvar’s autobiographical drama “Pain & Glory.” He also won Best Actor at the 2019 Cannes Film Festival and Best Actor at The New York Film Critics Circle Awards for this incredible performance, as well as the Spanish Academy Goya award for Best Actor.

In 2019 Banderas launched Teatro del Soho CaixaBank with the Spanish language production of the classic musical “A Chorus Line,” in which he directed and starred. In 2021, he directed, produced, wrote and co-hosted the 35th Goya Awards in a live-streamed ceremony from his theater, and in 2022, he directed and starred in the Spanish language production of “Company.”

In 2018 he starred in National Geographic’s limited series “Genius: Picasso,” for which he received Emmy®, Golden Globe®, Critics Choice and SAG Award® nominations for Lead Actor in a Limited Series.

Banderas recently voiced the sequel to the animated film “Puss in Boots,” “Puss in Boots: The Last Wish,” which garnered an Oscar® nomination for Best Animated Feature.

His most recent films include the Spanish comedy/drama “Official Competition,” opposite Penélope Cruz and Oscar Martinez; “The Enforcer” for Millennium Media; the action adventure film “Uncharted” starring opposite Tom Holland and Mark Wahlberg; Steven Soderbergh’s “The Laundromat,” opposite Meryl Streep and Gary Oldman; “Dolittle,” alongside Robert Downey Jr., Emma Thompson and Rami Malek; and “Hitman’s Wife’s Bodyguard,” alongside Ryan Reynolds, Salma Hayek and Samuel L. Jackson.

In 1982, Banderas was cast by writer/director Pedro Almodóvar in “Labyrinth of Passion.” It was the first of eight films he would do with Almodóvar, some of the others being “Matador,” “Law of Desire,” “Women on the Verge of a Nervous Breakdown” and “Tie Me Up! Tie Me Down!” The international success of these films introduced him to Hollywood. He later starred in “The Skin I Live In” and “I’m So Excited,” both written and directed by Almodóvar.

Banderas has worked with some of Hollywood's best directors and leading actors in films including: Alan Parker's "Evita" opposite Madonna, for which he received his first Best Actor Golden Globe® nomination; Robert Rodriguez's "Desperado," opposite Salma Hayek, and its sequel "Once Upon a Time in Mexico," opposite Johnny Depp; "Original Sin" opposite Angelina Jolie; Martin Campbell's "The Mask of Zorro" opposite Catherine Zeta-Jones, for which he received his second Best Actor Golden Globe® nomination, and its sequel "The Legend of Zorro"; Brian de Palma's "Femme Fatale"; Neil Jordan's "Interview with the Vampire: The Vampire Chronicles" with Tom Cruise and Brad Pitt; Bille August's "The House of the Spirits" with Meryl Streep and Glenn Close; and Jonathan Demme's "Philadelphia," opposite Tom Hanks and Denzel Washington. He was nominated for his third Best Actor Golden Globe® for his performance as the infamous Pancho Villa in HBO's "And Starring Pancho Villa as Himself."

In 2003, Banderas earned a Tony® nomination for Best Actor in a Musical for his Broadway debut in the Roundabout Theater Company production of "Nine," a musical inspired by Fellini's "8 ½." He also received a Best Actor Drama Desk Award, Outer Critics Circle Award, Drama League Award and Theatre World Award. "Nine," directed by David Leveaux, also starred Chita Rivera.

He made his directorial debut with "Crazy in Alabama" starring Melanie Griffith. His second directorial feature was the Spanish film "El camino de los ingleses" (titled "Summer Rain" in the U.S.), a coming-of-age story that follows the first loves, lusts and obsessions of friends on vacation at the end of the 1970s.

Other film credits include: "Life Itself," "Beyond the Edge," "The Music of Silence," "Security," "Black Butterfly," "The 33," "Automata," "Knights of Cups," "The Expendables 3," "The SpongeBob Movie: Sponge Out Of Water," "Machete Kills," "Justin and the Knights of Valour," "Ruby Sparks," "Haywire," "Day of the Falcon," "You Will Meet a Tall Dark Stranger," "The Big Bang," "The Other Man," "Shrek 2," "Shrek the Third," "Shrek Forever After," "Take the Lead," the "Spy Kids" trilogy, "Miami Rhapsody," "Four Rooms," "Assassins," "Never Talk to Strangers," "Two Much," "The 13th Warrior," "Play It to the Bone" and "Ballistic: Ecks vs. Sever."

Born in Málaga, Spain, Banderas attended the School of Dramatic Art in his hometown, and upon graduation he began his acting career working in a small theater company based there. He later moved to Madrid and became an ensemble member of the prestigious National Theatre of Spain.

KAREN ALLEN (Marion) is an award-winning actor and director. After making her film debut in "National Lampoon's Animal House," she became widely known for her portrayal of Marion Ravenwood in *Raiders of the Lost Ark* opposite Harrison Ford. She would later reprise this role in *Indiana Jones and the Kingdom of the Crystal Skull*. She has starred in over 50 films and done many roles in television projects as well. Select film credits include "Starman" opposite Jeff Bridges; "Scrooged" opposite Bill Murray; "The Perfect Storm" with George Clooney; "The Glass Menagerie" opposite Joanne Woodward and John Malkovich; "The Wanderers"; "Shoot the Moon" opposite Albert Finney; "Until September" opposite French actor Thierry Lhermitte; "A Small Circle of Friends"; "White Irish Drinkers"; "Bad Hurt"; "Year by the Sea"; and Netflix's "Things Heard & Seen."

In 2020, she was nominated for an Independent Spirit Award for Best Actress for her performance in "Colewell." The film was also nominated for the Independent Spirit John Cassavetes Award.

Karen has starred in numerous plays both on and off Broadway.

She also directs, having most recently directed John Patrick Shanley's play "Outside Mullingar" with Jeffrey DeMunn, and an award-winning film version of Carson McCullers' short story "A Tree. A Rock. A Cloud."

She is a lifetime member of the Actors Studio.

JOHN RHYS-DAVIES (Sallah) is one of modern cinema's most recognizable character actors. While best known as Gimli in "The Lord of the Rings," or as Indiana Jones' comic sidekick Sallah in three of Lucasfilm's *Indiana Jones* adventure films, Rhys-Davies has appeared in over 150 television shows and films since the early '70s.

Rhys-Davies made his first regular television series appearance in 1972 in the BBC's "Budgie." In 1975, he joined John Hurt in the television film "The Naked Civil Servant," and re-teamed with Hurt, as well as Derek Jacobi and Patrick Stewart, for the BBC's highly acclaimed miniseries "I, Claudius," which aired in the U.S. on PBS's Masterpiece Theater. He subsequently starred in NBC's "Shogun," which earned him both an Emmy® nomination and the attention of directors Blake Edwards and Steven Spielberg. Edwards cast him in "Victor/Victoria" with Julie Andrews, and Spielberg cast him as Sallah in *Raiders of the Lost Ark*, the first installment of the Indiana Jones movies.

For the next two decades, the actor worked on numerous films and television shows, including "Murder, She Wrote," "Star Trek: Voyager," "Ivanhoe," "King Solomon's Mines," "The Living Daylights," "War and Remembrance" and *Indiana Jones and the Last Crusade* once again as Sallah.

Beginning in 1995 Rhys-Davies starred in the U.S. television series "Sliders" for three seasons. He recorded voice work for such animated films and series as "Aladdin and the King of Thieves," "Cats Don't Dance," "Animaniacs," "Batman: The Animated Series," "Gargoyles," "Pinky and the Brain," "Fantastic Four" and "The Incredible Hulk."

Rhys-Davies also starred in such video games as "Wing Commander III: Heart of the Tiger," "Dune 2000," "Baldur's Gate: Dark Alliance" "Quest for Glory IV: Shadows of Darkness" and the upcoming "Squadron 42."

He portrayed the warrior dwarf Gimli in all three films of Peter Jackson's "The Lord of the Rings" trilogy and also voiced Treebeard, a computer-generated character in the second installment.

In 2004, Rhys-Davies returned to U.S. television in "The Lady Musketeer" opposite Gérard Depardieu. Shot in Croatia in 2002, this film nearly ended his life when a 55' long and 12' high wall and roof blew over onto him, breaking his back in five places.

He has narrated for the Nova Scotia Symphony Orchestra, the German heavy metal group Van Canto, and co-starred with the opera singer Deborah Voight in the 2013 Mormon Tabernacle Choir production of A Dickens Christmas. He serves as narrator in "King James Bible: The Book That Changed the World."

Recently, Rhys-Davies starred in "Aquaman" as the Brine King; the sci-fi actioner "G-Loc" starring opposite Stephen Moyer and Casper Van Dien; the Victorian horror thriller "The Gates"; and next will be seen in the upcoming Terrence Malick film "The Last Planet."

SHAUNETTE RENÉE WILSON (Agent Mason) will next be seen in Kahlil Joseph's upcoming feature, "BLKNWS" for A24. On the TV side, she will next be seen in Hulu's highly anticipated limited series "Washington Black" opposite Sterling K. Brown. She was most recently seen in the role of Mina Okafor in Antoine Fuqua's Fox medical drama "The Resident."

Wilson graduated from the Yale School of Drama and was awarded the prestigious Princess Grace Award in

theater while in her final year. Immediately upon graduating, she booked a seven-episode arc on season two of “Billions” for Showtime opposite Damian Lewis and Paul Giamatti, and a small role in Marvel’s “Black Panther” right after. She also appeared in an episode of “Into the Dark” for Blumhouse/Hulu. Originally from Guyana, Wilson is typically based out of New York City.

THOMAS KRETSCHMANN (Colonel Weber) most recently wrapped a co-starring role in the Amazon Studios feature film, “Upgraded,” opposite Marisa Tomei and the recently released “Last Sentinel,” opposite Kate Bosworth. Kretschmann will also soon be seen in the independent feature film “Kill the Child.” He recently starred in Michael Samuels’ BAFTA-nominated independent feature “The Windermere Children” where he played the lead role of Oscar Friedmann; and was recently seen in the Showtime series “Penny Dreadful: City of Angels” and HBO’s tentpole series “Westworld.”

On the feature side, Kretschmann appeared in “American Traitor: The Trial of Axis Sally,” the Michael Polish film featuring Al Pacino. Previously, he starred opposite Daniel Radcliffe in Greg McLean’s independent feature “Jungle,” and appeared in the EPIX series “Berlin Station”. Kretschmann starred opposite Emily Blunt in 2009’s “The Young Victoria.” Additional memorable performances in features include “Avengers: Age of Ultron,” “U-571,” “Central Intelligence,” “King Kong,” “Valkyrie,” “Wanted,” “Transsiberian,” “Eichmann,” “Grimm Love,” “Blade II” and the Oscar®-winning film “The Pianist.” A gifted voice actor as well, Kretschmann lent his voice to the role of Professor Zündapp in Disney•Pixar’s “Cars 2.”

He has had an extensive career in Europe, starring in multiple films and TV series for the last four decades. Most recently, he can be seen in the German television series “Biohackers” and “Das Boot.” His film “Stalingrad” was one of the highest grossing Russian films ever. He can also be seen opposite Daniel Brühl, Vera Farmiga and John Malkovich in the Russian-British drama “In Transit.” Additional European film credits include “Balloon,” “Mogadischu,” “Downfall,” “Immortal” and “My Father.”

He is internationally renowned and has worked with iconic directors including Peter Jackson, Roman Polanski, and Guillermo del Toro.

TOBY JONES (Basil Shaw) is a BAFTA Award-winning actor, whose work can be seen in two of last year’s leading films, Sam Mendes’ “Empire of Light” and Netflix’s “The Wonder.” With a huge collection of critically acclaimed work, along with being a BAFTA and London Film Critics Circle winner, he is also Golden Globe® and Emmy® nominated, with roles in projects like “Infamous” (2006), where Jones played Truman Capote; in the Oscar®-nominated adaptation of John le Carré’s classic crime novel “Tinker Tailor Soldier Spy” (2011); as Alfred Hitchcock in the HBO/BBC television movie “The Girl”(2012); as well as on stage in productions such as “Uncle Vanya” (2020) and “The Birthday Party.”

Jones can also currently be seen in Scott Cooper’s film “The Pale Blue Eye” on Netflix, as well as the joyous return to our screens over Christmas alongside Mackenzie Crook in the iconic television series, “Detectorists.” 2023 will see him play Robert Stein in Apple’s upcoming feature film “Tetris.”

BOYD HOLBROOK (Klaber) has amassed an impressive resume of meaningful, challenging, and varied roles starring alongside some of Hollywood’s most well-respected actors and working with the industry’s most visionary filmmakers, proving to be one of the industry’s most engaging and thoughtful artists.

Holbrook was recently seen in BJ Novak's fish-out-of-water black comedy "Vengeance" for Focus Features. He was also seen in the adaptation of Neil Gaiman's graphic novel "The Sandman" that premiered on Netflix in August. He stars as the Corinthian, who is the Dreaming World's biggest nightmare. In Summer 2023, Holbrook will be seen in FX's "Justified: City Primeval", the limited series inspired by Elmore Leonard's "City Primeval: High Noon in Detroit." Co-starring Timothy Olyphant, Aunjanue Ellis, and Norbert Leo Butz, the limited series returns to U.S. Marshal Raylan Givens' story seven years following the end of FX's "Justified." In the fall, he will be seen opposite Tom Hardy and Austin Butler in Jeff Nichols' next movie, "The Bikeriders."

His other recent theatrical projects include the lead role in Sam Ellis' fantasy-horror film "The Cursed" opposite Kelly Reilly; the lead in Shane Black's "Predator" reboot, "The Predator"; James Mangold's Oscar®-nominated film "Logan" opposite Hugh Jackman; Jason Lew's "The Free World" opposite Elisabeth Moss and Octavia Spencer; 20th Century Fox's sci-fi thriller "Morgan" with Kate Mara and Paul Giamatti; Gavin O'Connor's "Jane Got A Gun" with Natalie Portman and Ewan McGregor; and Warner Bros.' "Run All Night" with Liam Neeson and Ed Harris. His early projects included scene stealing roles in David Fincher's adaptation of Gillian Flynn's novel "Gone Girl" and Craig Johnson's character-driven indie "The Skeleton Twins" starring Kristen Wiig and Bill Hader. Preceding this success, Holbrook had a prolific role in Gus Van Sant's Academy Award®-nominated drama "Milk." His streaming debut was in the critically acclaimed Netflix original series "Narcos" which received a 2016 Golden Globe® nomination for Best TV Series—Drama. For two seasons he starred opposite Pedro Pascal portraying real-life DEA agent Steve Murphy who helped Colombian authorities track down Pablo Escobar.

OLIVIER RICHTERS (Hauke) is a Dutch-born actor, professional bodybuilder and entrepreneur known around the world as "The Dutch Giant." At 7'2" (2.18 meters) and 342 pounds (155 kilograms) he holds the Guinness World Record as the tallest actor and bodybuilder currently active.

Having started weightlifting at age 19, Richters has used his unique stature to make a name for himself in the Netherlands and was fortunate enough to gain a worldwide audience by having cameos in the feature films "The King's Man" and Marvel's "Black Widow."

Later this year, Richters will be seen in a supporting role in "Borderlands" starring Cate Blanchett and Jamie Lee Curtis.

Not just pure brawn, Richters is also a hugely successful entrepreneur, having founded three companies thus far: the online sports supermarket Muscle Meat; his supplement brand Dutch Giant Nutrition; and the online clothing store Tall Origin, for people of exceptional height.

Though he is mainly known on screen as the big baddie, Richters is loved for his down-to-earth demeanor and infectious personality. Combining those characteristics with his bigger than life stature makes Richters truly one of a kind.

ETHANN ISIDORE (Teddy) was born on January 25, 2007, in Le Chesnay, Yvelines, France. He is a French actor of Franco-Mauritian-Brazilian descent. At the age of 6, two years early, he joined the Theater Arts on Stage course in Chatou, Yvelines, France. From the age of 11, passionate about cinema, he acted in various short films.

In 2018, he played the character of Nadir in "Au revoir Tom Selleck" by Ridwane Bellawell, which won the Grand Prix CinéBanlieue 2019. The young actor was awarded the special mention 'best male interpretation' by the Jury. In 2019, he starred, in motion-capture, as the child in the Franco-Canadian interactive virtual reality experience

“Les Passagers” by Ziad Touma, (Canadian Screen Prize Best Immersive Work 2022). He was then noticed by the artists’ agency Noma Talents and has since appeared in the television series “Sam” (seasons 4 and 5, Netflix and AMC+) and “Mortel.”

Isidore learned English by watching American movies and TV shows.

At the beginning of 2023, he began his seventh year at the Orléans Conservatory, studying theatre and dramatic art.

about the filmmakers

JAMES MANGOLD (Director/Writer) is an Oscar®-nominated writer-director whose body of work resists easy categorization; that challenges us to consider that a filmmaker’s voice is not merely defined by genre or repeated motif, but rather by how their films make us feel. Mangold has moved from Sundance Independent to a superstar cop noir, from mental institution drama to romantic fantasy, and from pulp horror to musical biopic. He oscillates through traditional westerns to round-the-world capers, from two films about a beloved comic book hero to a period car racing film which was nominated for Best Picture.

Some award-winning films Mangold has written and directed include “Heavy,” “Cop Land,” “Girl, Interrupted,” “Walk the Line,” “3:10 to Yuma,” “Logan” and “Ford v Ferrari.”

The son of renowned painters Robert Mangold and Sylvia Plimack Mangold, James was raised in New York’s Hudson Valley. He graduated in film and acting from The California Institute of the Arts, where he studied under Alexander Mackendrick (“Sweet Smell of Success,” “The Ladykillers”). He broke into the film business at the age of 21, the recipient of a prestigious writer-director deal with Disney Studios. After a few years in Hollywood, he decided to go to Columbia University’s film school, where he began writing a feature, “Heavy” (1995), while studying under Oscar®-winning director Miloš Forman. That film went on to win Special Jury Recognition for Directing at the 1995 Sundance Film Festival and was selected to represent the United States at Director’s Fortnight in Cannes.

Following the critical success of “Heavy,” Mangold began production on his second film “Cop Land” (1997), an urban Western which was set in modern-day New Jersey starring Sylvester Stallone, Harvey Keitel, Robert De Niro, Ray Liotta and Janeane Garofalo. The film premiered at the Venice Film Festival and played in the U.S. to strong reviews.

Mangold followed his all-male police thriller with a period psychological drama starring an entirely female cast, adapting Susanna Kaysen’s “Girl, Interrupted” (1999). Angelina Jolie went on to win a Best Supporting Actress Golden Globe® and Oscar® for her performance as Lisa, the charming sociopath who befriends the protagonist played by Winona Ryder. Mangold then went on to make the fantasy/romantic comedy “Kate & Leopold” (2001), starring Meg Ryan and Hugh Jackman, followed by the mind-bending thriller “Identity” (2003), starring John Cusack and Ray Liotta.

In 2005, “Walk the Line” was a breakthrough film for Mangold as a co-writer and director. It was an enormous success with critics and audiences alike, starring Joaquin Phoenix and Reese Witherspoon as the legendary musical couple Johnny Cash and June Carter Cash. Both actors performed their own vocals and took home Golden Globes® for their performances. The film also won the Golden Globe® for Best Motion Picture—Musical or Comedy. At the Oscars®, the film received five nominations and Witherspoon won Best Performance by an Actress. A project Mangold had in the works for years, “Walk the Line” was developed with the assistance and

collaboration of John and June Carter Cash.

Next, Mangold co-wrote and directed a remake of the classic western, “3:10 to Yuma” (2007), based on the Elmore Leonard short story, which showcased Oscar®-winning actors Christian Bale and Russell Crowe. The film was released by Lionsgate and was met with much critical acclaim.

In 2010, Mangold directed Twentieth Century Fox’s action film “Knight and Day,” which proved to be an international box office success, grossing over \$250 million worldwide. The film starred Tom Cruise and Cameron Diaz.

2013 saw the release of Mangold’s action/adventure/sci-fi fantasy “The Wolverine,” starring Hugh Jackman, based on the popular Marvel Comics character. The film was produced by Twentieth Century Fox and Marvel Entertainment.

The character of Wolverine was laid to rest in the landmark 2017 film “Logan,” which Mangold directed and co-wrote. Set in the near future, the film co-starred Patrick Stewart (returning as a nonagenarian Charles Xavier) and 11-year-old Spanish-British actress Dafne Keen in her feature film debut as young mutant X-23. The film received enormous critical acclaim, becoming the best-reviewed film of the “X-Men” franchise. The script (which Mangold co-wrote) was nominated for Best Adapted Screenplay at the Oscars®, and the film was one of the highest grossing films of 2017 and is widely considered one of the best films of the genre.

His next film was the critically acclaimed “Ford v Ferrari” (2019), Oscar®-nominated for Best Picture, starring Matt Damon as legendary car racer and sports car builder Carroll Shelby opposite Christian Bale as renegade driver Ken Miles. A triumphant yet bittersweet story straight out of history, the film follows Shelby, Miles, and their ragtag crew as they attempt to defeat the indomitable Enzo Ferrari at 1966’s 24 Hours of Le Mans while battling corporate interference from Henry Ford II’s title-hungry Ford Motor Co. Written by Jez Butterworth, John-Henry Butterworth, and Jason Keller, “Ford v Ferrari” marks Mangold’s second collaboration with Bale and first with Damon.

Mangold is currently in active prep on “A Complete Unknown,” an adaptation of “Dylan Goes Electric!” by Elijah Wald. The film (co-written by Mangold and Jay Cocks) chronicles young Bob Dylan’s arrival in New York City in the early sixties and his relationships with Pete Seeger, Woody Guthrie, Joan Baez and the turbulent folk music scene, culminating with Dylan ‘going electric’ at the Newport Folk Festival of 1965. Timothée Chalamet will star. The film starts shooting for Searchlight in August 2023.

Mangold’s films have been recognized with Academy Award®, Golden Globe®, SAG, BAFTA, Sundance Film Festival and various guilds’ and critics’ wins and nominations.

JOHN-HENRY BUTTERWORTH (Writer), born in London in 1976, went to school in St. Albans and university at Cambridge.

John-Henry’s screen credits include “Fair Game,” directed by Doug Liman and starring Sean Penn and Naomi Watts; “Get on Up,” directed by Tate Taylor and starring Chadwick Boseman and Octavia Spencer; “Edge of Tomorrow,” directed by Doug Liman and starring Tom Cruise and Emily Blunt; French language cult movie “Malgré la nuit,” directed by Philippe Grandrieux; and “Ford v Ferrari,” directed by James Mangold and starring Matt Damon and Christian Bale.

For television he wrote an adaptation of Liane Moriarty’s novel “Nine Perfect Strangers” together with David E.

Kelley and Samantha Strauss for Hulu, starring Nicole Kidman and Melissa McCarthy and directed by Jonathan Levine, and he's currently writing climate change drama "Endgame" with Georgia Lee for AMC starring Andrew Lincoln.

JEZ BUTTERWORTH (Writer) was born in London in 1969 and studied English at St. Johns College, Cambridge.

His first play, "Mojo" (Royal Court Theatre, 1995), won seven major awards, including the Olivier Award for Best Comedy. Other plays include "The Night Heron" (2002), "The Winterling," (2006), "Parlour Song" (2008), "Jerusalem" (2009), "The River" (2012) and "The Ferryman" (2017).

"Jerusalem" transferred from the Royal Court to the West End, breaking box office records for a new play. It won Best Play at the Evening Standard Theatre Awards 2009, and the UK Critics' Circle Theatre Award for Best Play 2009, before travelling to Broadway where it won Best Foreign Play at the New York Drama Critics' Circle Awards 2011. It received six Tony® nominations, winning two, including Best Actor for Mark Rylance. "The River" transferred to Broadway in 2014, starring Hugh Jackman.

His sixth play for the Royal Court, "The Ferryman," directed by Sam Mendes, was extended during its transfer to the West End. It received 15 five-star reviews in the UK daily press and won Best Play and Best Director at the Evening Standard Theatre Awards in 2017, the UK Critics' Circle Award for Best Play, and 3 Olivier Awards for Best Play, Best Director and Best Actress in 2018. In 2018 "The Ferryman" transferred to Broadway and was nominated for nine Tony® Awards, winning four including the award for Best Play 2019.

Jez's screenwriting credits include "Fair Game" (2010), directed by Doug Liman and starring Sean Penn and Naomi Watts; "Get on Up" (2014), directed by Tate Taylor and starring Chadwick Boseman and Octavia Spencer; "Edge Of Tomorrow" (2014), directed by Doug Liman and starring Tom Cruise and Emily Blunt; "Black Mass" (2015), directed by Scott Cooper and starring Johnny Depp and Dakota Johnson; "Spectre" (2015), directed by Sam Mendes and starring Daniel Craig and Naomie Harris; and "Ford v Ferrari" (2019), directed by James Mangold and starring Matt Damon and Christian Bale.

For TV, Jez has created and written the comedy series "Mammals" for Amazon Studios starring James Corden, Sally Hawkins, Melia Kreiling and Colin Morgan. Jez also created the historical fantasy drama "Britannia," which was the first co-production between Sky and Amazon Prime. It stars David Morrissey, Zoë Wanamaker and Mackenzie Crook and ran for three seasons.

In 2007, Jez won the E. M. Forster Award from the American Academy of Arts and Letters. In 2019 he was elected as a Fellow of the Royal Society of Literature.

DAVID KOEPP (Writer) has written or co-written the screenplays for more than 30 films, including "Apartment Zero" (1988), "Bad Influence" (1990), "Death Becomes Her" (1992), "Carlito's Way" (1993), "Jurassic Park" (1993), "The Paper" (1994), "Mission: Impossible" (1996), "The Lost World: Jurassic Park" (1997), "Snake Eyes" (1998), "Panic Room" (2002), "Spider-Man" (2002), "War of the Worlds" (2005), *Indiana Jones and the Kingdom of the Crystal Skull* (2008), "Angels & Demons" (2009), "Inferno" (2016) and "Kimi" (2022).

"Cold Storage," which Koepp adapted from his debut novel, is currently in production with StudioCanal. His second novel, "Aurora," was published by HarperCollins in 2022. His story "Yard Work," narrated by Kevin Bacon, was released by Audible Originals in 2020.

As a director, his work includes the films “The Trigger Effect” (1996), “Stir of Echoes” (1999), “Secret Window” (2004), “Ghost Town” (2008), “Premium Rush” (2012), and “You Should Have Left” (2020). “Ghost Town” and “Premium Rush” were co-written with the enigmatic John Kamps.

He was born in Pewaukee, Wisconsin, and graduated from UCLA’s film school in 1986. He lives in New York City with his wife and children.

Recipient of the Academy’s prestigious 2018 Irving G. Thalberg Memorial Award, the Producers Guild of America Milestone Award, and an eight-time Academy Award® nominee, **KATHLEEN KENNEDY (Producer)** is one of the most successful and respected producers in the film industry today. As president of Lucasfilm, she oversees the company’s three divisions: Lucasfilm, Industrial Light & Magic and Skywalker Sound. Kennedy was the producer of *Star Wars: Episode VII–The Force Awakens* (2015), which broke the record for the biggest domestic opening of all time that year, and *Rogue One: A Star Wars Story*, the number one grossing movie in 2016. She went on to produce *Star Wars: Episode VIII–The Last Jedi* (2017), the highest grossing movie worldwide in 2017, as well as *Solo: A Star Wars Story* (2018) and *Star Wars: Episode IX–The Rise of Skywalker* (2019). Kennedy has recently executive produced the Emmy® Award–winning series *The Mandalorian* (2019-present), as well as *The Book of Boba Fett* (2021), *Obi-Wan Kenobi* (2022), “Willow” (2022) and *Andor* (2022), which has been roundly praised by fans and critics alike. She is currently producing all of Lucasfilm’s live action titles in production, including *Andor Season 2* and more.

Kennedy has produced or executive produced more than 70 feature films, which have collectively garnered 120 Academy Award® nominations and 25 wins. Among her credits: “Jurassic Park,” “E.T. the Extra-Terrestrial,” “The Sixth Sense,” the “Back to the Future” trilogy, “Who Framed Roger Rabbit,” “Gremlins,” “The Goonies,” “Poltergeist,” “Empire of the Sun,” “Lincoln,” “War Horse,” “The Curious Case of Benjamin Button,” “The Diving Bell and the Butterfly,” “Schindler’s List,” “The Color Purple” and “The Adventures of Tintin.”

Kennedy has produced the films of such directors as Steven Spielberg, David Fincher, Martin Scorsese, Clint Eastwood, Robert Zemeckis, J.J. Abrams, Julian Schnabel, Marjane Satrapi, M. Night Shyamalan, Frank Oz, Peter Bogdanovich and Richard Donner.

Kennedy recently received the Fellowship Award, the highest honor that the British Academy of Film and Television Arts can bestow. She is also the recipient of the distinguished CBE award (Commander of the Most Excellent Order of the British Empire) and was elected Chair of the AFI Board of Trustees. Aside from her executive and producer roles, she was one of the founding Council Members of Hollywood Commission to Eliminate Sexual Harassment and Advance Equality and is currently on the board of the LA Promise Fund, Library of America, and USC’s School of Cinematic Arts.

Prior to joining Lucasfilm in 2012, Kennedy headed the Kennedy/Marshall Company, which she founded in 1991 with director/producer Frank Marshall. In 1980 she co-founded the phenomenally successful Amblin Entertainment with Marshall and Steven Spielberg.

With a career spanning over 50 years and more than 80 films, **FRANK MARSHALL (Producer)** has helped shape American cinema, producing some of the most successful and enduring films of all time. Starting in 1967 as an assistant to Peter Bogdanovich on their first film, “Targets,” and then as location manager on “The Last Picture Show,” Marshall worked closely with Bogdanovich for years, eventually making ten pictures together. By 1980, Marshall was working as a producer on *Raiders of the Lost Ark* with Steven Spielberg and future wife Kathleen

Kennedy. Shortly thereafter, the trio formed industry powerhouse Amblin Entertainment and together produced movies such as “E.T. the Extra-Terrestrial,” “Gremlins,” the “Back to the Future” trilogy, “Who Framed Roger Rabbit,” “The Goonies,” “Empire of the Sun” and the Indiana Jones trilogy.

In 1991, Marshall and Kennedy left Amblin to form their own production company, the Kennedy/Marshall Company, where, from 1991 to 2012, they produced over 25 films, including “The Sixth Sense,” “Signs,” “Seabiscuit,” “The Curious Case of Benjamin Button,” “War Horse,” “Lincoln,” all five films in the “Jason Bourne” series and the feature documentaries “The Armstrong Lie” and “Sinatra: All or Nothing at All.” In 2012, Marshall took over as sole principal of the company when partner Kathleen Kennedy became president of Lucasfilm. Since then, Marshall has broadened its slate beyond feature films to include television, documentaries and Broadway musicals. Most recently, he produced the Tony®-winning musical “A Strange Loop” and the GRAMMY®-winning documentary “Jazz Fest: A New Orleans Story.”

Along with five Academy Award® nominations for Best Picture, Marshall and Kennedy received the Irving G. Thalberg Award in 2018, awarded to “creative producers, whose bodies of work reflect a consistently high quality of motion picture production.” In addition to his prolific producing career, Marshall is also an accomplished director, having helmed “Arachnophobia,” “Eight Below,” “Alive,” “Congo” and the HBO documentary “The Bee Gees: How Can You Mend A Broken Heart,” which was nominated for six Emmys®.

His most recent project, “Good Night, Oscar,” is currently running on Broadway at the Belasco Theater.

SIMON EMANUEL (Producer) is a respected member of the international film industry for over 30 years, having worked with some of the biggest directors on the largest productions, including several of the “Batman,” “James Bond” and “Harry Potter” films.

He is currently an executive producer on Lucasfilm’s Disney+ series *The Acolyte*. Prior to this, he served as executive producer on Matt Reeves’ “The Batman” for Warner Bros., executive producer on season one of Netflix’s global hit “The Witcher,” and produced both *Solo: A Star Wars Story* and *Rogue One: A Star Wars Story* for Lucasfilm.

Additionally, Emanuel was unit production manager on Lucasfilm’s and J.J. Abrams’ *Star Wars: Episode VII—The Force Awakens*, Justin Lin’s “Fast & Furious 6” and Christopher Nolan’s “The Dark Knight Rises,” and served as production manager on David Yates’ “Harry Potter and the Deathly Hallows: Part 1” and “Part 2,” “Harry Potter and the Half-Blood Prince” and “Harry Potter and the Order of the Phoenix.”

Having worked his way up the ranks from third to first assistant director, Emanuel’s other major credits include Michael Apted’s “The World is Not Enough” and “Enigma”; Roger Spottiswoode’s “Tomorrow Never Dies”; Taylor Hackford’s “Proof of Life”; Len Wiseman’s “Underworld”; Michael Hoffman’s “A Midsummer Night’s Dream”; Stefan Fangmeier’s “Eragon”; Paul W.S. Anderson’s “Resident Evil” and “AVP: Alien vs. Predator”; Stephen Daldry’s “The Hours”; and Jane Campion’s “The Portrait of a Lady.”

Emanuel also worked with Alfonso Cuarón and Chris Columbus on “Harry Potter and the Prisoner of Azkaban” and “Harry Potter and the Chamber of Secrets,” respectively.

STEVEN SPIELBERG (Executive Producer) is one of the world’s most successful and influential filmmakers, and is currently chairman of Amblin Partners, a corporate descendent of DreamWorks, SKG, which he co-founded in 1994. Among a host of career accolades, he is a three-time Academy Award® winner, a Kennedy Center Honoree,

a recipient of the Irving G. Thalberg Award from the Academy of Motion Picture Arts and Sciences and received the Presidential Medal of Freedom in 2015 from President Barack Obama.

Spielberg is the top-grossing director of all time, having helmed such blockbusters as “Jaws,” “E.T. the Extra-Terrestrial,” the *Indiana Jones* franchise and “Jurassic Park.” He took home his first two Oscars®—Best Director and Best Picture—for the internationally lauded “Schindler’s List,” which received a total of seven Oscars. The film was also named the Best Picture of 1993 by many of the major critics’ organizations, in addition to winning seven BAFTA Awards and three Golden Globe® Awards, both including Best Picture and Director. Spielberg also won the Directors Guild of America (DGA) Award for his work on the film.

Spielberg won his third Academy Award®—Best Director—for the World War II drama “Saving Private Ryan,” which was the highest-grossing release (domestically) of 1998. It was also one of the year’s most honored films, earning four additional Oscars®, as well as two Golden Globe® Awards, for Best Picture—Drama and Best Director, and numerous critics’ groups awards in the same categories. Spielberg also won another DGA Award and shared a Producers Guild of America (PGA) Award with the film’s other producers. That same year, the PGA also presented Spielberg with the prestigious Milestone Award for his historic contribution to the motion picture industry.

He has also earned Academy Award® nominations for Best Director for “The Fabelmans,” “West Side Story,” “Lincoln,” “Munich,” “E.T. the Extra-Terrestrial,” *Raiders of the Lost Ark* and “Close Encounters of the Third Kind.” Additionally, he earned DGA Award nominations for those films, as well as “Amistad,” “Empire of the Sun,” “The Color Purple” and “Jaws.” With 13 to date, Spielberg has been honored by his peers with more DGA Award nominations than any other director. In 2000, he received the DGA’s Lifetime Achievement Award. He is also the recipient of the Hollywood Foreign Press’s Cecil B. DeMille Award, the Kennedy Center Honor and numerous other career tributes.

In 2012, Spielberg directed “Lincoln,” based in part on author Doris Kearns Goodwin’s “Team of Rivals.” The film garnered 12 Academy Award® nominations, winning two Oscars®, for Best Actor for Daniel Day-Lewis’ portrayal of the iconic 16th President and for Best Production Design.

Spielberg’s 2015 dramatic thriller “Bridge of Spies,” starring Tom Hanks, received six Academy Award® nominations including Best Picture, with Mark Rylance winning the Oscar® for Best Supporting Actor. That same year, he was also an executive producer on “Jurassic World,” which earned over \$1.6 billion worldwide. Directed by Colin Trevorrow and starring Chris Pratt and Bryce Dallas Howard, it was the fourth film in the “Jurassic” series. A follow-up to the blockbuster, “Jurassic World: Fallen Kingdom,” directed by J.A. Bayona, was released in 2018, with a sixth film, “Jurassic World: Dominion,” released in 2022.

Spielberg directed and produced the 2017 drama “The Post,” starring Meryl Streep and Tom Hanks. The film earned two Academy Award® nominations, one for Best Picture, as well as Meryl Streep’s 21st nod for Best Actress. He also directed the 2018 film “Ready Player One,” based on the science fiction novel by Ernest Cline, which became an instant blockbuster and would go on to earn over \$580 million worldwide.

His 2021 film “West Side Story”—a reimagining of the classic Broadway show from Jerome Robbins, Leonard Bernstein, Stephen Sondheim and Arthur Laurents—earned seven Academy Award® nominations, including Best Picture, and won the Best Supporting Actress Oscar® for Ariana DeBose.

In 2022, Spielberg’s “The Fabelmans” debuted at the Toronto International Film Festival, where it won the coveted People’s Choice audience award. The film, a deeply personal portrait of a 20th century American childhood,

and a cinematic memory of the forces, and family, that shaped the filmmaker's life and career, would go on to win Golden Globe® Awards for Best Director and Best Picture—Drama. "The Fabelmans" was nominated by the Producers Guild of America, the Directors Guild of America, the Screen Actors Guild of America for Best Ensemble and by the Writers Guild of America for Spielberg's original screenplay with Tony Kushner. In early 2023, "The Fabelmans" received seven Academy Award® nominations, including Best Director, Best Original Screenplay, Best Actress and Best Picture.

Spielberg's career began with the 1968 short film "Amblin'," which led to him becoming the youngest director ever signed to a long-term studio deal. He directed episodes of such TV shows as "Night Gallery," "Marcus Welby, M.D." and "Columbo," and gained special attention for his 1971 telefilm "Duel." Three years later, he made his feature film directorial debut on "The Sugarland Express," from a screenplay he co-wrote. His next film was "Jaws," which was the first film to break the \$100 million mark at the box office.

In 1980, Spielberg formed his own production company, Amblin Entertainment. Under the Amblin Entertainment banner, he served as producer or executive producer on such hits as "Gremlins," "Goonies," the "Back to the Future" trilogy, "Who Framed Roger Rabbit," "An American Tail," "Twister," "The Mask of Zorro" and the "Men in Black" films.

Ten years later, Spielberg partnered with Jeffrey Katzenberg and David Geffen to form the original DreamWorks Studios. The studio enjoyed both critical and commercial successes, including three consecutive Best Picture Academy Award® winners: "American Beauty," "Gladiator" and "A Beautiful Mind." In its history, DreamWorks also produced or co-produced a wide range of features, including the "Transformers" blockbusters; Clint Eastwood's World War II dramas "Flags of Our Fathers" and "Letters from Iwo Jima," the latter earning a Best Picture Oscar® nomination; "Meet the Parents" and "Meet the Fockers"; and "The Ring," to name only a few. Under the DreamWorks banner, Spielberg also directed such films as "War of the Worlds," "Minority Report," "Catch Me If You Can" and "A.I. Artificial Intelligence."

Spielberg founded Amblin Partners in 2015 with investment partners Reliance Entertainment, Entertainment One, Alibaba Pictures, Participant Media and Universal Pictures. The company's recent theatrical releases include "1917," which won three Academy Awards® and grossed \$385 million at the global box office, and "Green Book," which won three Academy Awards®, including Best Picture, and grossed more than \$320 million worldwide.

Spielberg has not limited his success to the big screen. He was an executive producer on the long-running Emmy®-winning NBC TV drama "E.R." On the heels of their experience on "Saving Private Ryan," he and Tom Hanks teamed to executive produce the 2001 HBO miniseries "Band of Brothers," based on Stephen Ambrose's book about a U.S. Army unit in Europe in World War II.

Among its many awards, the project won both Emmy® and Golden Globe® Awards for Outstanding Miniseries. He and Hanks then reunited to executive produce the acclaimed 2010 HBO miniseries "The Pacific," this time focusing on the Marines in WWII's Pacific theater. "The Pacific" won eight Emmy Awards, including Outstanding Miniseries. A third series, "Masters of the Air," is currently in post-production for Apple TV+.

Among the shows Spielberg also executive produced were the Emmy®-winning Syfy Channel miniseries "Taken," the TNT miniseries "Into the West," the Showtime series "United States of Tara," NBC's "Smash," TNT's "Falling Skies," as well as CBS's "Under the Dome" and "Extant." He was also an executive producer on the HBO Films movie "All the Way," starring Emmy® winner Bryan Cranston, and the Netflix docuseries "Five Came Back." Amblin Television was a producer of FX's "The Americans," which earned four Emmy® wins, including two wins for Margo Martindale for Outstanding Guest Actress in a Drama Series. The series also won Peabody Awards in

2015 and 2019 and was a perennial recipient of the AFI Award for TV Program of the Year.

Spielberg also executive produced the 2021 film “Oslo” for HBO, which received two Emmy® nominations, including Outstanding Television Movie, for its recounting of the previously secret true story of the back-channel negotiations in the development of the pivotal Oslo Peace Accords between Israel and the Palestinian Liberation Organization.

Spielberg has devoted much of his time and resources to many philanthropic causes. He formed the Righteous Persons Foundation by using all his profits from the release of “Schindler’s List,” and soon thereafter founded the Survivors of the Shoah Visual History Foundation, which in 2006 became the USC Shoah Foundation—The Institute for Visual History and Education. The Institute has recorded more than 55,000 video testimonies with survivors and other witnesses of the Holocaust and other genocides and is dedicated to making the testimonies a compelling voice for education and action.

In 2019, Spielberg and Kate Capshaw formally launched The Hearthland Foundation, a philanthropic fund to help build a more just, equitable, and connected America. Inspired by the words of the poet Langston Hughes, “O, let America be America again—The land that never has been yet—And yet must be,” Hearthland is founded on the belief that creating a better shared future for our country calls for relationships that cross divides and the moral imagination for what is possible. To that end, the foundation has three overlapping areas of focus: building a shared democracy; telling an honest and generative narrative about this country; and fostering a culture of accompaniment.

GEORGE LUCAS’ (Executive Producer) devotion to timeless storytelling and cutting-edge innovation has resulted in some of the most successful and beloved films of all time. The creator of *Star Wars* and *Indiana Jones*, Lucas brought to life characters who have become bedrocks of worldwide popular culture, entertaining generations of filmgoers and inspiring young people to look to the stars and follow their imaginations and dreams.

Lucas pioneered new standards for visual and aural sophistication, revolutionizing the film industry by forming Industrial Light & Magic to create the visual effects for *Star Wars* and furthering innovation in film and television sound via the founding of Skywalker Sound. His ongoing research and development led to the first digital editing system (later becoming AVID) and the Pixar Image Computer, which eventually led to Pixar Animation Studios.

Lucas received the prestigious Irving G. Thalberg Memorial Award from the Academy of Motion Picture Arts and Sciences for his body of cinematic work, and two Emmy® Awards from the Academy of Television Arts & Sciences for his work in animation.

He has been honored with the nation’s highest award for technological achievement, the National Medal of Technology, presented by the President of the United States for over three decades of innovation at Industrial Light & Magic. In 2013, Lucas was awarded the National Medal of Arts, the highest award presented to artists and patrons of the arts by the United States Government, bestowed upon him by the President in recognition of lifetime achievement in the creation and production of the arts in the United States.

He received the prestigious NAACP Vanguard Award, given to persons whose groundbreaking work increases understanding and awareness of racial and social issues. Lucas was also presented with the James Smithson Bicentennial Medal for distinguished contributions to the advancement of areas of interest to the Smithsonian Institution.

Taking a philanthropic leadership role in applying his technical and storytelling expertise to the classroom, Lucas founded the George Lucas Educational Foundation in 1991 to highlight proven strategies, tools and resources for creating lifelong learners.

Lucas serves on the Board of Directors of the Film Foundation, the USC School of Cinematic Arts Board of Councilors and is currently building the Lucas Museum of Narrative Art, emphasizing American illustrative, digital, comic, cinematic and animation art as an avenue for the exploration of the great storytelling history, populist works and artistic innovation of the past 150 years.

PHEDON PAPAMICHAEL, ASC, GSC (Director of Photography) is a versatile Oscar® and BAFTA-nominated cinematographer whose work spans more than three decades, ranging from feature films to television series, commercials and music videos. *Indiana Jones and the Dial of Destiny* is Papamichael's sixth film with director James Mangold, whose previous joint efforts include "Ford v Ferrari," "Identity," "Walk the Line," "3:10 to Yuma" and "Knight and Day."

In 2020 Papamichael filmed "The Trial of the Chicago 7," directed by Aaron Sorkin. Based on the true story of the Chicago Seven, the film follows a group of defendants charged by the U.S. federal government with conspiracy relating to anti-Vietnam War protests. The film earned several Oscar® nominations, including one for Best Cinematography for Papamichael.

His prior film, "Ford v Ferrari," focused on the true story of a determined group of American and British engineers who are tasked with building a car for Ford to beat rivals, Ferrari, in the 1966 24 Hours of Le Mans race. Papamichael earned a BAFTA nomination for Best Cinematography for "Ford v Ferrari."

He is perhaps best known for his Oscar® and BAFTA-nominated work on "Nebraska." Directed by Alexander Payne, the film follows an estranged father and son on a road trip from Montana to Nebraska in an attempt to claim a million-dollar sweepstakes prize. "Nebraska" debuted at the Cannes Film Festival where it was nominated for the Palme d'Or.

Papamichael has worked on more than 100 commercials, including the iconic George Clooney Nespresso commercials. He also collaborates with Mangold in this space, shooting commercials for both Samsung and Duralast. His other credits include spots for Apple, Mountain Dew, Cigna, Aegean Airlines, Milco and Calzedonia.

Continuing his work with Clooney, Papamichael also lensed several features directed by the filmmaker: "The Monuments Men" and "The Ides of March," the latter of which debuted at the Venice Film Festival. Clooney and Papamichael also worked together on Alexander Payne's "The Descendants," which debuted at the Toronto International Film Festival.

Papamichael now counts more than 46 feature films to his credit, including: "While You Were Sleeping," "Cool Runnings" and "Phenomenon," all directed by Jon Turteltaub; "The Pursuit of Happyness," starring Will Smith and directed by Gabriele Muccino; the critically acclaimed "Unstrung Heroes," directed by Diane Keaton; and "27 Missing Kisses," directed by Nana Djordjadze.

Award-winning **Production Designer ADAM STOCKHAUSEN** has worked with directors such as Steven Spielberg, Wes Anderson, Steve McQueen, and with Wes Craven on the films "Scream 4" and "My Soul to Take."

Stockhausen first worked with Steve McQueen on “12 Years a Slave,” for which he received his first nominations for an Academy Award®, a BAFTA Award and an ADG Award. Subsequently they made “Widows” together and are currently working on the World War II film “Blitz.”

Stockhausen received an Academy Award®, a BAFTA Award, and an ADG Award for his work with Wes Anderson on “The Grand Budapest Hotel,” as well as a second ADG Award for his work on “Isle of Dogs.” They also worked together on “Moonrise Kingdom,” “The French Dispatch” (for which he received nominations for a BAFTA and an ADG Award), “Asteroid City,” which premiered at Cannes in May, and the upcoming “The Wonderful Story of Henry Sugar.”

Stockhausen’s collaborations with Steven Spielberg include Ernest Cline’s “Ready Player One,” as well as “Bridge of Spies” and “West Side Story,” which both received nominations for an Academy Award®, a BAFTA Award and an ADG Award.

MICHAEL McCUSKER, ACE (Editor) is an accomplished film editor, having begun his career under the mentorship of the prolific David Brenner. He was nominated for an Academy Award® for Best Editing in 2006 for “Walk the Line” and won the Oscar® in 2020 for “Ford v Ferrari.” McCusker is a frequent collaborator of filmmaker James Mangold and has worked across several genres, including action, drama, superhero, and musical, as well as on major franchises for Marvel and Disney.

ANDREW BUCKLAND, ACE (Editor) is an Academy Award®–winning film editor who won the Oscar® for his work on “Ford v Ferrari” alongside Michael McCusker, ACE.

He received his B.F.A. in Film Directing from Purchase College and began his career working in locations on “Seinfeld” before transitioning into editing. Landing his first job on Alan J. Pakula’s “The Devil’s Own,” Buckland was fortunate to have been a part of the editorial teams on many high-profile films including Mike Nichols’ “Closer” and “Charlie Wilson’s War.”

Buckland subsequently directed two documentary films, “The Long Walk Home” and “Somos Wichi,” which won the 2012 Documentary Expose Award at Chicago’s The Peace on Earth Film Festival.

Buckland first collaborated with James Mangold on “The Wolverine” as an additional editor. Other credits include co-editing Tate Taylor’s “The Girl on the Train” and additional editing on “Get on Up.”

DIRK WESTERVELT, ACE (Editor) has worked in many different film genres, including action, drama, and comedy. No matter what the genre, his primary focus is always on storytelling. After working for a time in the camera department, Westervelt moved to the cutting room on the first two features directed by F. Gary Gray (“Friday” and “Set It Off”). While living and working in Prague, Westervelt served as VFX editor for Guillermo del Toro on “Blade II” and “Hellboy.” He has enjoyed repeat collaborations with directors George Tillman Jr. and Rick Famuyiwa. More recently he has been working on “Logan” and “Ford v Ferrari” for James Mangold and “Deadpool 2” for David Leitch. He splits his time between California and the Czech Republic, and wherever location work takes him.

JOANNA JOHNSTON (Costume Designer) began her career assisting Academy Award®-winning costume designers Anthony Powell, Tom Rand and Milena Canonero on such films as Roman Polanski's "Tess" and Karel Reisz's "The French Lieutenant's Woman" and Sydney Pollack's "Out of Africa."

Her first film as a designer was Robert Zemeckis' "Who Framed Roger Rabbit." Since then, she has collaborated with him many times on such films as "Forrest Gump," "Death Becomes Her," "The Polar Express," "Contact," "Cast Away," "Allied" (earning Academy®, BAFTA and Critics Choice Award nominations), "The Witches," "Pinocchio" and the recently completed "Here."

Johnston has also worked extensively with Steven Spielberg, designing "Saving Private Ryan," "Munich," "War of the Worlds," "War Horse," "Lincoln" (for which she received Academy®, BAFTA and CDG nominations) and "The BFG."

Other credits include M. Night Shyamalan's "The Sixth Sense" and "Unbreakable," Richard Curtis' "Love Actually" and "The Boat That Rocked," Bryan Singer's "Valkyrie" and "Jack the Giant Slayer," Guy Ritchie's "The Man From U.N.C.L.E." and Christopher McQuarrie's "Mission: Impossible–Rogue Nation."

In a career spanning more than six decades, **JOHN WILLIAMS (Music)** has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony and the Los Angeles Philharmonic. Mr. Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honors, an honorary KBE from Her Majesty Queen Elizabeth II, the Olympic Order, and numerous Academy Awards®, GRAMMY® Awards, Emmy® Awards and Golden Globe® Awards. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films. His 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including "Schindler's List," "E.T. the Extra-Terrestrial," "Jaws," "Jurassic Park," "Close Encounters of the Third Kind," the *Indiana Jones* films, "Saving Private Ryan," "Amistad," "Munich," "Hook," "Catch Me If You Can," "Minority Report," "A.I. Artificial Intelligence," "Empire of the Sun," "The Adventures of Tintin," "War Horse," "The BFG" and "Lincoln." Their latest collaboration, "The Fabelmans," was scored in early 2022. Mr. Williams composed the scores for all nine *Star Wars* films, the first three "Harry Potter" films, "Superman," "JFK," "Born on the Fourth of July," "Memoirs of a Geisha," "Far and Away," "The Accidental Tourist," "Home Alone," "Nixon," "The Patriot," "Angela's Ashes," "Seven Years in Tibet," "The Witches of Eastwick," "Rosewood," "Sleepers," "Sabrina," "Presumed Innocent," "The Cowboys," "The Reivers" and "Goodbye, Mr. Chips," among many others. He has worked with many legendary directors, including Alfred Hitchcock, William Wyler and Robert Altman. In 1971, he adapted the score for the film version of "Fiddler on the Roof," for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards® and 53 Oscar® nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars®. His most recent nomination was for "The Fabelmans." He has also received seven British Academy Awards (BAFTA), 25 GRAMMYS®, four Golden Globes®, five Emmys®, and numerous gold and platinum records.

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied

composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhévinne. While in New York, he also worked as a jazz pianist in nightclubs. He returned to Los Angeles and began his career in the film industry, working with a number of accomplished composers including Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series “Alcoa Theatre,” “Kraft Mystery Theatre,” “Chrysler Theatre” and “Playhouse 90.” His more recent contributions to television music include the well-known theme for “NBC Nightly News” (“The Mission”), the theme for what has become network television’s longest-running series, NBC’s “Meet the Press,” and a new theme for the prestigious PBS arts showcase “Great Performances.”

In addition to his activity in film and television, Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, oboe and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world’s leading orchestras, including a bassoon concerto for the New York Philharmonic entitled “The Five Sacred Trees,” a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. “Seven for Luck”, a seven-piece song cycle for soprano and orchestra based on the texts of former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. At the opening concert of their 2009/2010 season, James Levine led the Boston Symphony in the premiere of Mr. Williams’ “On Willows and Birches,” a new concerto for harp and orchestra. In 2021, Williams premiered his second violin concerto with the Boston Symphony Orchestra at Tanglewood along with soloist Anne-Sophie Mutter, for whom he composed the work.

In January 1980, Mr. Williams was named 19th music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America’s best known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events. “Liberty Fanfare” was composed for the rededication of the Statue of Liberty in 1986. “American Journey,” written to celebrate the new millennium and to accompany the retrospective film “The Unfinished Journey” by director Steven Spielberg, was premiered at the “America’s Millennium” concert in Washington, D.C. on New Year’s Eve, 1999. His orchestral work “Soundings” was performed at the celebratory opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006, Mr. Williams composed the theme for NBC’s presentation of “Sunday Night Football.”

Mr. Williams holds honorary degrees from 22 American universities, including Harvard University, the Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, the Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2020, Mr. Williams received Spain’s prestigious Princess of Asturias Award for the Arts as well as the Gold Medal from the Royal Philharmonic Society in the UK. In 2016, he received the 44th Life Achievement Award from the American Film Institute—the first composer in history to receive this honor. In 2003, he received the Olympic Order, the IOC’s highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a recipient of the Kennedy Center Honors in December of that year. In 2018, he received the Trustees Award from the National Academy of Recording Arts and Sciences. Mr. Williams was inducted into the

American Academy of Arts & Sciences in 2009, and in January of that same year he composed and arranged “Air and Simple Gifts” especially for the first inaugural ceremony of President Barack Obama. He was awarded an honorary knighthood of the British Empire as one of the final awards approved by Her Majesty Queen Elizabeth II.

ANDREW WHITEHURST (Visual Effects Supervisor) is an Academy Award®-winning visual effects supervisor with over 20 years of experience in film, commercials and television.

Change to: Whitehurst has worked with director Sam Mendes on the visual effects for two James Bond films, first on “Skyfall” and later on “Spectre.” He earned an Academy Award® and a BAFTA Film Award nomination for his work on Alex Garland’s “Ex Machina,” which led to supervising Garland’s next two projects, “Annihilation” and the mini-series “Devs.” Whitehurst also served as second unit director on “Devs.” In 2008, he had the opportunity to collaborate with Guillermo del Toro and visual effects supervisor Mike Wassel to design and realize the Stone Giant in “Hellboy II: The Golden Army.”

For more than 30 years as both VFX supervisor and VFX producer **KATHY SIEGEL (Visual Effects Producer)** has overseen the planning, budgeting, filming and creation of visual effects for features, music videos, television series and award-winning national commercials.

She is unique in the current production landscape with her vast experience in traditional animation, puppetry, practical effects and opticals, as well as modern digital techniques.

Looking for new challenges in her chosen field, Kathy turned feature film VFX producer, moving quickly through the ranks to VFX produce the critically acclaimed “Ford v Ferrari” for producer/writer/director James Mangold.

Her other projects include “Maze Runner: The Death Cure,” both “Thor” and “Captain America: The First Avenger” for Marvel Studios, as well as season two of “Banshee” for Cinemax.

Trained in the visual arts, music and economics, Siegel came to visual effects by chance but finds it offers the exact combination of science, math and art that excites her boundless creativity.

INDUSTRIAL LIGHT & MAGIC (Visual Effects), a division of Lucasfilm Ltd., was founded in 1975. The company has become synonymous with groundbreaking visual effects work and continues to be a recognized leader in the field. ILM has operations in San Francisco, Singapore, Vancouver, London, Sydney, and Mumbai which work hand in hand to produce cutting-edge visual effects and animation for feature films, television, commercials, themed attractions, and immersive entertainment experiences via its award-winning ILM Immersive division. ILM currently operates state-of-the-art StageCraft virtual production LED stages in Los Angeles and Vancouver and constructs bespoke pop-up volumes for productions around the world. The company has been awarded 15 Academy Awards® for Best Visual Effects and 34 Scientific and Technical Achievement Awards by the Academy of Motion Picture Arts and Sciences. To learn more, visit ILM online at <http://www.ilm.com>.

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