



MARVEL STUDIOS

THE MARVELS

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PARENTS STRONGLY CAUTIONED
PG-13 ACTION/VIOLENCE AND BRIEF LANGUAGE
Some Material May Be Inappropriate for Children Under 13 

MARVEL STUDIOS

Presents

A

KEVIN FEIGE

Production

MARVEL STUDIOS

THE MARVELS

Directed by NIA DACOSTA
Written by NIA DACOSTA
and MEGAN MCDONNELL
and ELISSA KARASIK
Produced by KEVIN FEIGE, p.g.a.
Executive Producers LOUIS D'ESPOSITO
VICTORIA ALONSO
MARY LIVANOS
JONATHAN SCHWARTZ
MATTHEW JENKINS
Co-Producer DAVID J. GRANT
Director of Photography SEAN BOBBITT, BSC
Production Designer CARA BROWER
Edited by CATRIN HEDSTRÖM
EVAN SCHIFF, ACE

BASED ON THE MARVEL COMICS

Costume Designer LINDSAY PUGH
Visual Effects Supervisor TARA DEMARCO
Visual Effects Producer JAMES ALEXANDER
Music by LAURA KARPMAN
Music Supervisor DAVE JORDAN
Casting by SARAH HALLEY FINN, CSA

Second Unit Director PENG ZHANG
Unit Production Managers MATTHEW JENKINS
DAMIAN ANDERSON
First Assistant Director JACK RAVENSCROFT
Key Second Assistant Director JOE BARLOW
Visual Development Supervisor ANDY PARK
Additional VFX Supervisor SARAH EIM
Supervising Sound Editors KATY WOOD
ADDISON TEAGUE

Re-Recording Mixers CHRISTOPHER BOYES
LORA HIRSCHBERG

Creative Finishing Supervisor EVAN JACOBS
Supervising Finishing Artist TOM POOLE

CAST

Carol Danvers/Captain Marvel BRIE LARSON
Monica Rambeau TEYONAH PARRIS
Kamala Khan/Ms. Marvel IMAN VELLANI
Nick Fury SAMUEL L. JACKSON
Dar-Benn ZAWE ASHTON
Emperor Dro'ge GARY LEWIS
Prince Yan SEO-JUN PARK
Muneeba Khan ZENOBIA SHROFF
Yusuf Khan MOHAN KAPUR
Aamir Khan SAAGAR SHAIKH
Talia LEILA FARZAD
Dag ABRAHAM POPOOLA
Ty-Rone DANIEL INGS
Kree Announcer ALEX HUGHES
Skrull Young Adult SHARDIAH SSAGALA
Skrull Young Girl CECILY CLEEVE
Skrull Child REMI DABIRI-MCQUAID
Skrull Woman FFION JOLLY
Little Monica KENEDY MCCALLAM-MARTIN
Aladnean Child SAVANNAH SKINNER-HENRY
Joyous Aladnean RACHEL JOHN
Royal Attaché DANIEL MONTEIRO
Awed Kree Soldier KYA GARWOOD
Hala Citizen FIKAYO IFARAJIMI
Kree With Mask SHEREEN WALKER
Kree With Mask Comrade HANSEN BURTON

Acting Doubles NATALIE OLIVER
PATRICK REGIS
ELOISE SHELDON
AISHA WEISE-FORBES

Stunt Coordinator JO MCLAREN
Fight Coordinator/Assistant Stunt Coordinator LIANG YANG
Assistant Fight Coordinators ANDREW LISTER
ANDREI NAZARENKO

Assistant Stunt Coordinator IAN PEAD
Head Stunt Rigger DARYL ANDREWS
Assistant Key Stunt Rigger JOHANN W. SPILHAUS
Senior Stunt Assistants OLIVER GOUGH
JAMES COX

Floor Supervisor NICHOLAS DAINES
Stunt Buyer/Coordinator NATALIE WOOD
Stunt Office Assistant MARK RAE
Carol Danvers Stunt Doubles JOANNA BENNETT
JESSICA HOOKER

Monica Rambeau Stunt Doubles MARIA HIPPOLYTE
GEORGIA MUNROE
Kamala Khan Stunt Doubles PAMELA FORSTER
HÉLÈNE TRAN
XIAOSHUANG FAN

Nick Fury Stunt Double KIANTE ELAM
Dar-Benn Stunt Double RASHID PHOENIX

	Stunt Performers		DEBORAH GODCHASER	SARAH GOLDING
NICOLE ALPHONCE		NINA ARMSTRONG	EMILY GUNN	MESHACH HENRY
RACHELLE BEINART		JAIH BETOTE	MONIQUE JONAS	WILSON KIIRU
CHRISTIAAN BETTRIDGE		DANIEL BLACKBURN	YUKIKO MASUI	LEX MILCZAREK
JUNIOR BONETICS		EMMA BRITTON	HICARO NICOLAI	CRYSTAL NICHOLLS
MARVIN CAMPBELL		PHIL CAMPBELL	JAMES OLIVO	VANESSA VINCE PANG
YASMIN CHADWICK		LEON CHEE	ELLA PILEGGI	JOSHUA PIPER
EDWIN CHENG		HUNG DONG	SOPHIA PREIDEL	KAYLEIGH PRICE
RYAN DOYLE		JORDAN DUMAUER	SI RAWLINSON	JONATHAN SAVAGE
DARIN ELIE		BEN ESSEX	DAN SHORROCK	JOSHUA JAMES SMITH
DOREN FARMER		MAVERICK GARCIA		
TIOLA GLEESON		MARTIN GORDON	Consultant.....	KELLY SUE DECONNICK
NADIA HANSELL		TIEN HOANG	Supervising Art Director.....	BEN COLLINS
RACHEL HOLIFIELD		DANIEL ILABACA	Senior Art Director.....	ROD MCLEAN
SHINJI ISHIGAKI		DARIUS JAMES		Art Directors
ERIN JAMESON		STEVE JEHU	TOM WHITEHEAD	RHYS IFAN
JADE XU		MICHAEL LAGIN	CHRIS PETERS	LUKE SANDERS
VITAS LEBAS		ALAN LEONG	PATRICK HARRIS	NIC PALLACE
LUKAZ LEONG		SONNY LOUIS	VFX Art Director.....	GORDAN CHAMP
KIM MCGARRITY		STEFAN MIHALACHE	VFX Concept Illustrator.....	FAE CORRIGAN
MICHAEL OLADELE		TSVETAN PAULNOV	Art Department Coordinators.....	GEORGIA WALKER
BUSOLA PETERS		LAURENT PLANCEL		LOUISE DOBSON
TILLY POWELL		LOUIS SAMMS	Digital Asset Manager.....	JESSICA PATTINSON
TIM SANDERS		FABIO SANTOS	Motion Graphics Coordinator.....	LAUREN MCIVOR
JULIA SCHUNEVITSCH		JAKE SHALLCROSS	Standby Art Director.....	MARY BURI
IAN SONGHURST		RACHEL THORPE	Assistant Art Directors.....	SONIA KASPARIAN
ELMO WALKER		JESSICA WALKER		MICHAEL PYBUS
MARCUS WHITE		KARANJA YORKE		ALEX SMITH
				HOLLIE CLEAVER
	Stunt Utility			ALEX BOWENS
SINA ALI		FIZZ HOOD	Junior Draughtspersons.....	TESSA FLANAGAN
JAMES O'DALY		DANY RAMOS		JORDAN MUIR
NICHOLAS-YANG WANG				JOE EL-HENDI
			Senior Model Makers.....	CONRAD AYLING
	Stunt Riggers			ALISDAIR MCKAY
DAVID BOYLE		BYRON COLBERT	Junior Model Maker.....	EMILY BATES
KRYSTOF HANSBURY		RONAN KEARNS	Lead Graphic Designer.....	CHARIS THEOBALD
CHRISTOPHER KIRKHAM		LIAM MEDLYN	Graphic Designer.....	DOMINIQUE SANGLIER
TRAVIS PATERSON		QUANJUN SU	Assistant Graphic Designer.....	EVIE ALLUM
GEORGE SCHOONRAAD		DAN THOMAS	Researcher.....	ELIZABETH KLEIN
ANDREW THOMPSTONE				Concept Artists
			PAUL CHANDLER	YUJIN CHOO
	Stand-Ins		KARL SIMON GUSTAFSSON	GEORGE HULL
SANJIV ANCHAL		LUXMI GHOSH	CHRIS KESLER	THANG LE
VICTORIA HINDS		LISA JOHNSON	PETER MCKINSTRY	MANUEL PLANK-JORGE
SUNNY ODULATE		GABRIELLE SINGH	CHRIS ROSEWARNE	NATHAN SCHROEDER
PRIMADIAZ M TANURREZAL		ABDUL WADUD	SHAE SHATZ	COLIE WERTZ
				Draughtspersons
Choreographer.....	SHELLEY MAXWELL	SHALINA BHAMRA		GREIG COCKBURN
Associate Choreographer.....	KRISTINA ALLEYNE	EMILY CONNELL		NANCY CORRIGAN
Carol Danvers Dance Double.....	SALLY JAYNE	GEORGINA DEVINE		MADELINE DYMOND
Prince Yan Dance Double.....	ZHIAN LU	GIULIA IDDAS		JACK LEATHER
	Dancers		CLAIRE PEERLESS	SARA TADDEI
IMOGEN ALVARES		JONATHON BAKER	JULIA TONETTI	
SAMUEL BAXTER		CAROLYN BOLTON	Animation Sequence Designed by.....	NOELLE RAFFAELE
JORDAN JAMES BRIDGE		JEMIMA BROWN		
MIRANDA CHAMBERS		LEWIS COOKE		
ELLA DE VIVO		ONYEMACHI EJIMOFOR		
ALICE-ROSE ELLISON		EMMA FARNELL-WATSON		
LIAM FRANCIS		ANNA-KAY GAYLE		

	Storyboard Artists		VFX Production Manager.....	COLE DARBY
GILES ASBURY		JAY OLIVIA	LED Supervisor	MARCUS DRYDEN
JONATHAN MARIS		CYRIL NOMBERG	Compositing Supervisor.....	GREG VANZYL
ANDREW GARCIA PRICE		ADRIAN SPANNA	VFX Production Managers.....	CAROLINA CEDRES
JENNY TURNER		MAX WOODHEAD		HARRISON GOLDSTEIN
ERIC YAMAMOTO			On-Set VFX Production Managers	JAESUNG OH
	Art Department Assistants			JACK HAWKES
JAKE CAVALLO		MEGAN CLOUGH-AMBRIDGE	VFX Bidding Producers	LAUREN MIYAKE
IMOGEN DHESI		RACHEL DUNN		MARLA HENSHAW
JONAH HARVEY-CROWE		GABREIL HEALEY		SIMON REEVES
			Senior VFX Coordinators	WILLIAM NEWIRTH
Head of Visual Development	RYAN MEINERDING			AILEEN MU
Visual Development Managers	AJ VARGAS		VFX Assistant Coordinator.....	WILLIAM TOWNSEND
	HOLLY MYER		VFX Colorist.....	MATT WATSON
Visual Development Coordinator	KELLY BURROUGHS		Lead VFX Data Wranglers.....	ARON MERRITT
Visual Development Concept Artists.....	LIXIN YIN			SAM BARNETT
	KARLA ORTIZ		VFX Data Wranglers	NICKY PENN
Senior Concept Modeler	ADAM ROSS			OLIVER WOLSTENCROFT
Digital Sculptor	WONIL SONG		VFX Scanning Coordinator	MEGAN WHEATLEY
			Lead VFX Editors	TOM BARRETT
	Visual Development Concept Illustrators			EDUARDO GARCIA
NAOMI BAKER		ANTHONY FRANCISCO		DEREK DROUIN
IAN JOYNER		ANDREW KIM	VFX Editors	MICHAEL FENDICK
JANA SCHIRMER		TULLY SUMMERS		KEVIN JOLLY
				BOB DRWILA
Trinity/Steadicam Operator.....	SIMON WOOD			MICHAEL STONE
A Camera First Assistant.....	FRAN WESTON		Assistant VFX Editors	BRIANNA LYNCH
A Camera Second Assistant.....	CLARE SEYMOUR			KRISTINE NELSON
C Camera First Assistant.....	LAWRENCE BECKWITH		In-House Design Lead.....	NATE JESS
B Camera Operator.....	NIC LAWSON		In-House Designer	DARBY FACCINTO
B Camera First Assistant	GORDON SEGROVE		In-House Compositors	LINDSEY FRY
B Camera Second Assistant.....	RYAN ADAMS			ROXANNE ZUCKERMAN
				HEIÐRÚN TINNA HARALDSDÓTTIR
Digital Imaging Technician	JAMES METCALFE		In-House Design Lead.....	NATE JESS
Digital Imaging Technician Assistant.....	JAMES KNIGHT		In-House Designer	DARBY FACCINTO
Digital Imaging Technician Trainee.....	DANAE ISLAS DE LEÓN		VFX Concept Artist.....	JAMIE O'HARA
Central Loaders	GEORGINA COOK		Supervising Marketing Editor.....	CRAIG TANNER
	JOHANNES LOHMANN		VFX Marketing Coordinator	EMILY RAWL
A Camera Trainee	JOSHUA IGHODARO			
B Camera Trainee	CECILY BEDNER		VFX Coordinators	
			C THOMAS BARNARD	JUSTIN BURT
Post Production Supervisor.....	JORDAN BALLARD		SARAH CAVE	FIONA STUART-CLARK
First Assistant Editors.....	BRIT DELILLO		DEREK DUBOIS	JAMES PANETTA
	SALVATORE VALONE		DANIEL RIVA	RALPH SANSUM
Second Assistant Editors	JOY FU		BETH WARNER	
	DANE MADDOCK			Visual Effects Production Assistants
	ILANA ROZIN		GARRETT EASTON	JOSEPH EVANS
Second Assistant Editors (UK).....	ESTHER BAILEY		GABRIEL GORTON-HARTOPP	MARY KARAPETYAN
	HARRY ALLPASS		SHYHEIM LYNCH	AUSTIN PICKLES
Supervising Music Editor	ALEX LEVY		LEWIS WATTS	
Music Editors	ERIC WEGENER			VFX Marketing Editors
	NASHIA WACHSMAN		DAVID BLACK	IAN MCCLARREN
Post Production Coordinator	KAYLEY KEMP		GEOFF MURILLO	RYAN O'SULLIVAN
Post Production Assistants	PAIGE CALLAN		AMANDA WOODS	
	HALLE MCBRIDE			
Post Production Assistant (UK).....	ELUZAI AJIE		3D Stereoscopic Supervisor	EMMA WEBB
			3D Stereoscopic Producer	MADALYNN ROSE SADEGHIAN
Additional VFX Supervisors.....	DAVID ALLEN		Assistant 3D Stereoscopic Supervisor	ANDY YAMADA
	KELLY PORT		3D Stereoscopic Sr. Element Manager.....	TAGUI CHILYAN
	BEN TURNER		3D Stereoscopic Editors	WAYAN PALMIERI
	RICHARD DE CARTERET			GUY WIEDMANN

3D Stereoscopic Assistant Editor	RYAN HARVEY	Payroll Clerk	TERESA DOULT
ScreenX Manager	RAPHAEL OSEGUERA	Accounts Assistants	
3D Stereoscopic Sr Production Coordinators	BRIAN O'GRADY STEVEN BAKER	JOVAN AUGUSTIN-ST. VILLE	SAIDA JAMAC
3D Stereoscopic Production Coordinators.	NICKY HINGSTMAN TOBIAS REEUWIJK	RICHARD MCDONALD	ROSIE ROBINSON
		STUART SCOTT	PAULA TAYLOR
		CESAR TEIXEIRA	ROSE WASDELL
		MOJGAN ZOLGHADR	
3D Stereoscopic Production Assistants.	JADEN REITER CARLOS ESCOBOSA	SFX Supervisor.	DAVID WATKINS
		SFX Lead Designer	JACKIE LENNIE
Production Manager	TONY DAVIS	Floor Supervisors	ANDY RYAN
Production Coordinator	STUART EWEN		KEVIN SKEHAN
Assistant Production Coordinators.	HANNAH ADEY ELEANOR GIRLING YARA CAUBET	SFX Designers	GEORGE WAITE ALEX MORGAN RICK MARR
Production Secretaries	LOUIS BLAKENEY ADA STACHURA		ROLLO COOPER IAIN HANSEN
Script Supervisor.	SYLVIA PARKER	SFX Assistant Designers	PAVEL VIATKIN ALEX BOTWRIGHT JOHN WRIGHT
Script Coordinator	TOM DUTHIE		JOE HALFORD
Assistant Script Supervisor	LUCY HATHERLEY	SFX Lead Senior Technician.	JOE HALFORD
Physical Asset Assistant	JASMINE GUY	SFX Engineers	MAX CHASES HOWARD ROBINSON JARED STEPHENSON MARK GILBERT
IT Coordinator	YUYI CHUNG		SPENCER ATTRIDGE
		SFX Wire Rigger.	WILL GANT
Floor Second Assistant Director.	SAM ROOK	Senior BA Technician.	ERIC ENGLAND
Third Assistant Director	AMY JONES	Senior Mold Maker.	STUART OATES
Base Third Assistant Director	GEORGIA ROLFE	Storeperson Assistant Technician	STUART OATES
Crowd Second Assistant Director	SANDRINE LOISY	SFX Buyer/Coordinator.	LOUISE DAVIS
Crowd Third Assistant Director	JOE COX	Assistant Buyer	FAYE LOVERIDGE
Base Production Assistant	ALIA KHAN	SFX Workshop Supervisor	RODERICK PULIS
Production Assistants		Assistant Workshop Supervisor	KEVIN ROGAN
MCKINLEY BEX	FINN ELLA	MOCO Lead Technician.	MATTHEW PULIS
CHELSEA GALLOWAY.	ROHAN GIRLING	MOCO Senior Technicians	CHRISTOPHER ANTHONY JOHN PILGRIM
JOEY GRIMA	DUNCAN HERRIOT	MOCO Technician	MATT HART
ALINE LEDUC	NINA MCCALLUM	MOCO Trainee	THEO ANGUS
SAM ROELANDTS	BEN RATH	SFX Senior Modelmaker.	DUNCAN MACLEOD
ALEX REES	CAMERON RUSSELL	SFX Modelmakers.	ALISTAIR HALLIDAY NICHOLAS UNWIN-SPIGNESE
CHARLIE SCHANSCHIEFF	SARA SPARROW	Assistant Health & Safety Officer.	MICHAEL BOXALL
ASH TEAGUE		SFX Driver	ROBERT READER
Assistant Director Trainees	DAN HARDEN DARCY JONES-CONSTANT NEIL LWANGA CLEMENTINE PELLETIER	SFX Assistant	ASHLEIGH LYNNE MARNER
		SFX Senior Technicians	
Financial Controller	TOM SETTLE	JAMIE CAMPBELL	TOM COYNE
Production Accountant	GRANT WOLSTENHOLME	STEVE CULLANE	JOHN DELANEY
First Assistant Accountant.	DANIEL HAMILL	VINCENT GILBERT	LEE HALES
Accounts Payable Supervisor.	CONNOR HAMILL	CHRIS HUBBARD	JAROSLAV KOLENIC
Construction Accountant.	CHRISTOPHER GALLAGHER		
Visual Effects Accountant.	LUCIA BABINSKA	SFX Technicians	
Accounts Cashier	HARRY BLACKWELL	JAKE ALEXANDER	JASON AZZAPARDI
Accounts Clerk.	HARRY OWEN	SCOTT BAXTER	DEWI FOULKES
Payroll Supervisor.	DIANE HARVIE	JOHN LEECH	RICHARD SHARPLES
Payroll Accountants.	IBRAHIM AJALA CHRISTINE LYES BEATRIZ MADRIGAL ANDREW HAMMOND MARJAN ZOLGHADR		
Payroll Assistant Accountants	FIONA ADU STEVEN MILLER SALLY STABLER		

	SFX Assistant Technicians		Modelers	
ALLAN ANDREWARTHA		COURTNEY BAILEY	TOM ANDERSON	LOUIS BALL
CHRISTOPHER DAW		JOHN DELANEY, SR	JOANNA BARNETT	MARK EDGINGTON
JAMES GREEN		FRANK GREEN	CHARLOTTE EPSTEIN	HAZEL GARNADE
DAVID HARVEY		GREGG HAWKINS	NATHANIAL HARRISON	JACK HEWETT
MARK HEPBURN		KYLE JERICHOW	ALEX HUGHES	TOM JACOBS
JOE MCCARTHY		GREG PYMM	HELENA LEWIS	DREW MERRYWEATHER
MAX READER		CHRIS WALKER	DANNY O'KEEFE	VICTOR PRINCE
	SFX Trainees		ELLIOTT VILES	RAY WIDDOWSON
LUKE ASHTON		ARTHUR BROOKS	JOANNE WILLIAMS	
GEORGE BROWN		TOM CAWLEY		Junior Modelers
OLIVER CROCKETT		LEWIS DAY	OLIVER ARNELL-ARGLES	CHARLOTTE BRADY
KYEON GILBERT		PHILIPPA HUMPHREY	EVIE HAULER-DAVIES	JESS LUCAS
ROSS LAGODA		CHRISTIAN POWSY-KECK	BEN SAYER	KAT SMITH
			REBECCA SMYTH	CHARLIE STEEL
Property Master.....		BARRY GIBBS	JAKE TEALE	KIRSTY TAHENY
Location Prop Master		ALEX BOSWELL	Modelshop Laborers	ANNA EDGINGTON
Action Props Supervisor.....		MITCH NICLAS		OLIVER WELLER
Prop Buyer/Coordinator.....		HAYLEY GIBBS		CHARLOTTE WELLER
HOD Set Dresser		DARRYL PATERSON	Senior Painters.....	CHARLOTTE STAPLETON
Chargehand Set Dressers.....		SAM HERSCHELL		JUSTIN SWALES
		STEVE PAYNE		MADALAINE GOWING
Supervising Set Dressers		GLENN DIOT		Props Painters
		BARNEY WARD	TOM BAKER	JACQUELINE DOUGAN
		COLIN ELLIS	EMMA DROUGHT	JOE GOODBRAND
	Set Dressers		SASHA MANI	MICHAEL ROBERTS
PATRICK SHERIDAN		MICHAEL SYSON	REBECCA SELICK	BOBBY WEST
DAVID SUTHERAN		NATHAN PAYNE	REBECCA WOOD	
CLIVE WILSON		MATT FRENCH		
DAN RICHES		STUART SILVER	Set Decorator.....	JILLE AZIS
DAMIAN PAESANO		MATTHEW HANCOCK	Location Set Decorator.....	FERGUS CLEGG
SCOTT SCHMIDT		STEVE THOMPSON	Production Buyer	LUCINDA STURGIS
Props Improvers		JASON LOVERIDGE	Senior Assistant Set Decorator.....	CANDICE MARCHLEWSKI
		BEN ROBERTSON	Assistant Set Decorators.....	DAISY WORMELL
Props Trainees		ROBIN BOYDEN		BETTY SIMS-HILDITCH
		CHARLIE CAIN	Set Dresser	TOM MARRIOTT
		ROBERT CORNER	Assistant Buyers.....	BECKY THOMAS
		JOE LANCASTER		OLIVER BELL
Supervising Standby Props.....		MATTHEW BRODERICK	Set Dec Coordinator	FRANCESCA CASTELBUONO
Standby Props		FREDERICK GIBBS	Set Decorating Assistant	ELEANOR DOLAN
Trainee Standby Props		HANNAH START	Art Director.....	DANIEL KEARNS
HOD Modeler.....		JOHN MURPHY	Assistant Art Director	JAMES LAING
Modelshop Supervisor		ROBERT MEAR	Concept Artist	RICHARD BURNS
Scenic HOD		JESS MOORE	Drapes Master	ALAN BROOKER
Moldroom Supervisor		TOM JONES	Drapespersons.....	REBECCA PATON
Model Buyer/Coordinator		CHRISTIE BOWMAN		KATE JOHNSTON
Supervising Modeler – Action Props		MICHAEL JONES		ANNIE TOOP
Supervising Modeler – Set Dec		JASON CHALMERS	Set Dec Runners	MADDALENA MCNICHOLAS
Concept Artists		NICK AINSWORTH		LIBBY RICHARDSON
		DAN WALKER		
		IVAN WEIGHTMAN	Production Sound Mixer	PAUL MUNRO A.M.P.S.
Storepersons		PIERCE BOWMAN	Boom Operators	ALEX BRYCE
		DANNY EUSTON		RON GRIMMER
Trainee Storeperson.....		BRYONY KING	Second Assistant Sound.....	ALEC TAYLOR
Props Driver		DAN LITTLE	Video Operator	JUSTIN KIRSCHNER
	Senior Modelers		Video Assistants	SALO SCHOONWINKEL
ANDY BROWN		ANDY COLQUHOUN		ALEX SIMS
ANDRE GILBERT		MATT HARLOW	Q Take Network Streaming Tech	BEN TOMPSETT
DAMIEN HYLAND		JOHN LOWREY		
DAN RUTTER		JOHN WELLER		

HOD Greensperson	DAVID SEARLE		
Chargehand Greensperson.....	SASHA GABBE	MARK ALVAREZ	Rigging Electricians
Standby Greensperson.....	AARON KEALY	BEN BRANCH	BASHKIM BERISHA
	Greenspersons	RAY BUSHELL	JAKE BUCKLEY
BEC CATLIN	GEMMA COLLINGRIDGE	JOSE CARRETAS	TOMMY CARLIN
YOUSSEF ETTAI	MATTHEW LAZARCZUK	JAMES DOYLE	REG COOPER
SORRELLE MORRIS	DALE TROTTER	WARREN EWEN	MARK ENGLAND
		DANIEL GARDNER	JAKE FISHER
Gaffer	DAVID SMITH	RICKY GLOVER	ROB GAVIGAN
Best Boy Electrical.....	JOSH LAIDLAW	PAUL HILL	GARY HAYLER
Office Best Boy Electrical	DEBBIE MOSELEY	JAMES HUSBANDS	RICKY HILL
HOD Practical Electrician	MICHAEL WHITE	MARK HUTTON	JACK HUTCHINS
Supervising Practical Electrician	MICHAEL WOOLNER	BARRY MCCULLAGH	PETE JOSLIN
Chargehand Practical Electricians.....	JOE SHEWARD	GUY MINOLI	ALAN MILLS
	SAM BELLIS	DONAL NICHOLS	DOM NAGHTEN
	STEWART MONTEITH	SONNY OXLEY	DARREN O'LEARY
HOD Electrical Rigger	LEE SCHOFIELD	GEOFF READ	ANGEL OXLEY
Supervising Electrical Rigger	JED BURNETT	FRANK SHEEKEY	MARK STIBBS
	Chargehand Electrical Riggers	ANDREW SPURRS	STEPHEN SMYTH
JASON FRENCH	CRAIG RATTRAY	DYLAN STIBBS	PAUL STEWART
RHYS GRINTER	GLENN JACKSON	COLIN VINTON	BOB STRANGE
JEFFREY SKINNER	MICHAEL WALSH		PATRIC WILSON
RYAN KETCHER-PRESCOTT	SHAUN DICKENSON	CHARLES BAGSHAW	Electrical Riggers
HOD Rigging Gaffer.....	RICHARD OXLEY	JASON BERRY	BYRON BERNARDO
Supervising Rigging Electrician.....	VINCE MADDEN	SEAN CRONIN	MICHAEL COLLINS
Chargehand Rigging Electricians	JAMES SIBLEY	DAVID EASTWOOD	SIMON CULLEN
	PERRY CULLEN	JOSHUA HARDWICK	FREDERICK FAULKNER
	ROY BRANCH	ZACHARY MEEKING	STEVEN HITCHCOCK
	STEVE READ	WILLIAM NAMANA	JED MITCHELL
	CARL HUTTON	CARL PAGE	WILLIAM NOLAN
Shooting Desk Operator.....	DANIEL BOCKING	LUKE RINGWOOD	STEVE READ
Rigging Desk Operators.....	ADAM MASTERS	COLIN SMITH	PETER RUGGIERI
	KARYN WILSON	MARK ANTHONY SMITH	JAY SPENCER SMITH
	GRAHAN FEAST	CALLUM WATSON	BARRY SMYTHE
	ARTURO OLLANDINI		CHARLE WEBSTER
	FRASER ELISHA	Key Grip	JEM MORTON
Rigging Electrician/Storeperson	JOHN GOHIL	Best Boy Grip	DAVID LITTLEJOHN
	Practical Electricians	A Camera Grips	LLEWELYN HARRISON
ED JACKSON	PAUL ZIPPO		ALEX TATE
PAUL WELLS	SEAN SONNER	B Camera Grip	JAY MATTHEWS
BARRY STRINGER	STAN ROE	Crane Technicians.....	MARTIN ELVIN
DOUG JOHNSON	MATTHEW HAGUE		HARRY ELVIN
ROSS ANDERSON	JOHN PHILLIPS	Libra Head Technicians.....	CONNOR PENFOLD
JOSEPH PARSONS	HARRY BAKER		RYAN TURNER
MYLES HARDING	JOSH WHITE	ARRI Head Technician	BRENDAN SENDEN
MARTIN ANDREWS	LEE SALSBURY	Floor Grip.....	JACK ROBSON
ALFIE RUSHTON	FREDRICK IAN ROBERTSON	Grip Trainee.....	KANE HARDY
STEVEN CHINNERY	ETHAN FINNIS	Standby Stagehand	JERMAINE YAMOA
RYAN HUFFER		HOD Greens Rigger	PATRICK DALY
	Shooting Electricians	Chargehand Greens Rigger.....	MARK REDMOND
JACK BRIDGES	JAMES BROWN	Blues Riggers	DANIEL FRANCIS
RICHARD DAVIES	ANNA MAC		PAUL STEWART
FRANK MASSINGHAM	DENNIS O'CONNELL		ANTHONY LIEBENHALS
TOM SMITH	DANIEL THOMAS	Standby Painter.....	LEIGHTON BREEN
GARY VARNEY	STEPHEN WALSH	Standby Plasterer	SEAN MAHER
		Standby Carpenter.....	MANSEL JONES
		Standby Riggers	HARRISON LAWS-LANIGAN
			DAN SHANAHAN

HOD Costume FX	JIM MCKEOWN	Special Makeup FX Key Silicone Tech	HELEN FLYNN
Coordinator/Buyer	ALICE WEBSTER	Special Makeup FX Concept Modeler	PAUL CATLING
Senior Modelers	SIMON GOSLING	Special Makeup Effects Sculptors	
	PAUL SCOTSON	LUIGI D'ANDREA	NIGEL BOOTH
Supervising Painter	STEVEN FOX	ANDY HUNT	BEN BROWN
Supervising Mold Modeler	NOEL GLENNON	DAVIDE LOSI	JIM SPARROW
Modelers	ANDY STEAD	COLIN JACKMAN	
	JACKY WU	Special Makeup Effects Key Modelers	LUCIE SNOW
	ROGERIO ANELMI		KATI HOOD
Animatronic Modelers	TAMZINE HANKS	Special Makeup Effects Senior Modelers	MARK JONES
	DANIEL HOSKINS		PETE TINDALL
Digital Modeler	MARIANNE GALLAGHER		STUART BRAY
Modeler Painter	JADE MAHONEY	Special Makeup Effects	
Mold Modelers	CHRIS LEWIS	Assistant Coordinator	ANNABEL BRADLEY
	CHLOE BUTLER	Special Makeup Effects Trainee Coordinator	MORGAN FURY
	ADRIAN BRADY	Special Makeup Effects Modelers	
	SEBASTIAN WYLDER	JAMES ADAMS	SAL ALCOTT
Junior Modelers	JACOB CLARE	ALESSANDRO BALLACI	PATRICK BARBET
	HARRY RAY	CHIARA BARTOLI	JESSICA CHEONG
	EMILY BLOOM	NIKI DE JONG	VESNA GIORDANO
	LOTTIE MCDOWELL	CAROLINE GORING	LIZZIE GRANT
Runner	JAKE EASBY-KEATING	CHLOE HENDERSON	SOPHIE HULBERT
		GILLIAN JARVIS	MADELEINE JENKINS
Hair and Makeup Designer	WAKANA YOSHIHARA	MICHELE JONES	CHER LEIGH
Hair and Makeup Co-Designer	SIAN WILSON	CON MCCLOSKEY	JON MOORE
Hair and Makeup Coordinator	SHAILINI NAIK	IAN MORSE	ANNIE PUGH
Senior Makeup Artist	SHREYA PATEL	SUSIE REDFERN	HANNAH SCOTT
Senior Hairstylist	ABRA KENNEDY	LUISA TOLEDO	ALEX VLCEK
Hair and Makeup Artists	NICOLA ILES	KATE WAKEFIELD	CLIFF WALLACE
	EMILY DODGE	FAYE WINDRIDGE	
	ALICE JONES	Special Makeup Effects Artists	
Hairstylist	YONNY MONTAÑA	DOMINIQUE COLBERT	ROBB CRAFER
Makeup Artist	CHANTELLE MCDONALD	GIGI DEY	SARAH DOWNES
Wig Maker	AMY LANSER	ANGELA KIELY	EMMA MASH
		FIONA WALSH	JULIE WHITE
Hair and Makeup Trainees	MATT CAHILL	Special Makeup Effects Juniors	BETHANY ELISE
	ROBYN GILDER		PATRICK GREER
	NATASHA MUTTI		ANNA HENDERSON
Hairstylist to Ms. Larson	LAUREL KELLY		JEN HYMUS
Makeup Artist to Ms. Larson	MIHO SUZUKI		ELLY WHITE
Makeup Artist to Ms. Parris	REGINA LITTLE	Special Makeup Effects Trainees	
Hairstylist to Ms. Parris	DIONNE SMITH	DAN BOOKHAM	NEVE CAMPBELL
Makeup Artist to Mr. Jackson	JACOB GARBER	DANIELLE DUNCAN	DORA FABER
Crowd Hair and Makeup Supervisor	LOU SHEPPARD	ANNA HARVEY	ALICE HEAPPEY
Crowd Senior Makeup Artist	SULA LOIZOU	LEAH JENKINS	EVANGELINE KELLY
Crowd Hair and Makeup Coordinator	KATIE LEE	ELIZA MCCABE	MOLLY PAYNE
Crowd Hair and Makeup Artists		LOUIS PHILLIPS	FINN ROWETH
KEELY RIDGEWELL	SUE HOWARD	ELLA WHITE	
WILMA STIGSON	DEAN RUDD	Casting Associates	RACHEL NADLER
MARTIN CARTER	MAURIZIO GRISON		MOLLY DOYLE, CSA
Crowd Hair and Makeup Junior	KRYSTAL BUCKLEY	UK Casting by	DES HAMILTON, CSA
Crowd Hair and Makeup Trainees	LOUISE HODGSON	Original Khan Family Co-Casting	KRISTA HUSAR, CSA
	BECCA LYMBOURIDES	Casting Assistant	SAGE ROSS
Special Makeup Effects Designer	DAVID WHITE	Executive Assistant to Ms. Finn	ADYLENE VILLANUEVA
Special Makeup Effects Supervisor	SACHA CARTER	UK Casting Associates	JO HARRIS
Special Makeup Effects Coordinator	ELLIE BALL		GEORGIA TOPLEY
Special Makeup Effects On-Set Supervisor	NIK BUCK	ADR Voice Casting	BARBARA HARRIS
Special Makeup Effects Key Artists	STUART RICHARDS	Unit Publicist	JAYNE TROTMAN
	VICTORIA HOLT	Publicity	HANNAH MITCHELL
Special Makeup FX Moldshop Supervisor	KATE SMITH		

Still Photographer	LAURA RADFORD	Supervising Carpenters	DAVE CHANNON
Dialect Coach	SARAH SHEPPARD		BERNIE COLLINS
Vocal Coaches	ANNIE SKATES	Workshop Supervising Carpenter	LOUIS HOPKINS
	DAVID COMBES	HOD Painter	ROB CHANNON
Personal Trainer	DAVID HIGGINS	Supervising Painters	JORDAN CARTER
			BRADLEY WOODBRIDGE
Health & Safety Manager	JIMMY MCSPARRON		JAMIE SHELLEY
	Health & Safety	Chargehand Painters	JOE BUCKINGHAM
ED ASLET	PATRICK AUTON		ADAM MAHER-MIDDLETON
ROB BEGGS	JACOB BRAZIER		JAMES CLOKE
MEGAN BROWN	SOPHIA CHUMBER	Supervising Painter Laborer	JORDAN FRENCH
TABITHA CLARKE	RYAN DALY	HOD Plasterer	ALEX AITKEN
SAM DUNGEY	KARIS DUNNELITTLE	Supervising Plasterers	PAUL STARBUCK
LIAM FULLER	OMAR HAGGAG		LAWRENCE WRIGHT
ALEXANDRA HAIGH	BASMA HAMDE		ADAM AITKEN
OLIVIA HAMILTON-BLAKE	JAKE LAPWORTH	Chargehand Plasterers	CHARLIE COOPER
GINA LEON	SCARLETT MCNULTY		ROWAN HARPER
SIOBHAN MULHERN	EVE OMALLEY	Supervising Plasterer Laborer	GUY ANDREWS
MONICA PRICE	DAVID ROE	HOD Rigger	RICHARD FLEET
FRANKIE TAYLOR	ALEX WILLIAMS	Supervising Riggers	STEVE LANG
NED WOODCRAFT	MARIA WOZNAK		SAM SARGENT
RYAN YOUNG		Chargehand Riggers	DAVE BRIMMING
			BARRY CLARKE
			BEN COOPER
Production Safety Supervisor	JAY BOND	Trainee Rigger	BILLY FLEET
Safety Advisor	AARON STORMONT	HOD Sculptor	STEVEN HUNTER
Safety Stage Coordinator	YURI JUDICKIS	Supervising Sculptor	MARK BARNETT
Production Safety Coordinator	MERCEDES MORAN	Trainee Sculptor	JACK HUNTER
Environmental Coordinator	HASS MOSA	HOD Stagehand	STEVEN LOWEN
Environmental Assistants	MARIELLA CARLA	Supervising Stagehands	NICK LANGRIDGE
	KAMRAN REZAKHANI		STEVE MATTHEWS
	SYLVIE FISHER		LLOYD PELLING
Fire Safety Advisor	ED SWAIN	Chargehand Stagehand	STEPHEN ROBERTS
		Practical Electrician	HUGH MADDEN
Executive Coordinator to		Practical Electrician Trainee	ALFIE JOHNSTON
Ms. Livanos & Ms. DaCosta	SOPHIE SENGCHAN		
Executive, Office of Mr. Feige	JENNIFER HAMILTON	Chargehand Carpenters	MICK BANFIELD
Executive Assistant to Mr. Feige	MELISSA SCICLUNA		LEE BIGGS
Executive Assistant to Mr. D'Esposito	BRIANNA DASILVEIRA		CHRIS DRURY
Executive Assistant to Ms. Alonso	NICHOLAS WINGATE		PAUL JURCZENKO
Executive Assistant to Mr. Grant	ALEX CHERRY		NICK LAWRENCE
Production & Development Managers ...	JENNIFER COCCIMIGLIO		
	ISHI METKAR		
Assistants to Ms. DaCosta	AYESHA RAMSAY		
	MARY ANN ANANE	CLIVE AINSWORTH	STEVE ALLAWAY
Assistant to Mr. Jenkins	DAVID O'NEILL	JOSEPH ALLEN	CHRIS APTHORP
Assistant to Ms. Larson	LAURA SCHMIDT	STEVE AUGUST	CYRUS BABAIE
Assistants to Ms. Parris	ISAAC APPIAH	BEN BACON	MICK BACON
	CLARISSA JOHNSON	ALAN BEARDON	PAUL BEESON
Assistant to Ms. Vellani	JENNY HURLBURT	SCOTT BENFIELD	MICHAEL BIRT
Assistant to Mr. Jackson	VOLNEY MCFARLIN	ROBBIE BOOTH	KEVIN BUTLER
Assistant to Mr. Park	CHRIS LYON	DANIEL BYRNE	FERGUS CAMPBELL
		ARCHIE CARTER	MARK CHERRINGTON
Construction Manager	JOHN MAHER	JAMIE COLEMAN	JACK COLLINS
Assistant Construction Manager	ROY HANSFORD	LEE COMPTON	PAUL CONNEELY
Construction Buyer	MEIKE MAHER	DANNY CRAWFORD	STEPHEN CREWE
Construction Coordinator	ELEANOR HAMBLY	CHRIS DAUNCY	WILLIAM DAY
Assistant Construction Coordinator/Buyer	ROWAN TODD	MARK DONOVAN	ROBERT DOUGLAS
Construction Office Assistant	ELSIE RAY-LEARY	RICHARD DOYLE	ROSS FARRUGIA
HOD Carpenter	STEVEN FITZWATER	BARRY FISH	SAM FLETCHER
Senior Supervising Carpenter	NICK LLOYD	SEAN FRY	JACK GARDNER
		JOHN GLEESON	SEAN GLEESON

Carpenters

THOMAS GLEESON		MIKE HEMLEY	GEORGE HOPKINS	LEE HUDSON
RICHARD HEMLEY		AARON HIND	LOUIS IRVING	FRAZER JOHNSON
ANTONY HOLTZ		GARY HOWARD	DAVID KEARY	PETER MACKEY
GARY JONES		TOMOS JONES	GARY MARLOW	DERECK MAY
BEN KENDALL		PAUL LANGLEY	PAUL MAY	WILLIAM MCDONALD
HARRY LAWRENCE		TOM LEFORT	ROBERT MCDOWALL	IAN MCFADYEN
BENJAMIN LENNOX		PAUL LENNOX	DANIEL MILES	ADAM MORLEY
STEPHEN LISS		LUKE LOUNTON	MICHAEL O'CALLAGHAN	STEPHEN PAGE
PAUL MAGUIRE		LEE MCDERMOTT	DARREN PARROTT	SAM PHILPOTT
RORY MCKENZIE		JORDAN MCLURE	LIAM READE	CONOR REYNOLDS
PATRICK MCLURE		PAUL MITCHELL	JOHN SACRE	MATTHEW SMITH
DEAN MORAN		CONNOR MORRIS	STEVE SZMOLENSKI	CHRIS TAIT
THEO MOUTRIE		BEN MURPHY	JIM TAYLOR	ROBERT TAYLOR
LEE MURPHY		VINCENT MURRAY	DAVID TEARALL	SEAN THOMPSON
JOSHUA MUTTER		STEVE MUTTER	STEVE THORPE	ANTHONY WALKER
TOM NEWTON		ROB PALMER	HAYDEN WALKER	DARREN WELCH
CRAIG PAYNE		FREDDIE PICKERING	DARREN WHITE	
OSCAR PICKERING		STEVEN PORTER		Plasterers Laborers
JAMES ROSE		BERNIE RYAN	DAN BLAKE	SAM BOXALL
JONATHAN SANDERS		EDDIE SANGSTER	HENRY CLEMENTS	BARON CULLIS
MARTIN SHIPP		NICK SITTON	CALLUM GARDINER	FREDERICK GROOM
NICK SLATER		DARREN SMITH	SONNY HOSKIN	LEWIS LAVENDER
DEAN SMITH		LEE SMITH	JACK MCNALLY	MICHAEL O'SULLIVAN
BEN SNOOK		KEITH STACEY	STEVE WILKINSON	
GRAHAM STEPHENSON		PETER UNWIN		Riggers
GEORGE WELLS		TYLER WHITE	PATRICK BRENNAN	JONATHAN BROOKER
JASON WHITFIELD		JACK WILKES	JOHN COUMBE	JARED DICKINSON
ETHAN WILLIAMS		MARK WILLIAMSON	JAMES ECCLESTON	GREG EVANS
JACOB WILLIS		AARON WOODISON	RYAN FALCONER	PETER FIELD
Trainee Carpenters		WILLIAM JOHNSTON	PERRY FROST	DANNY GOODE
		RHYS LLOYD	BILLY JONES	HARRISON LAWS-LANIGAN
		LIAM MAGENNIS	ANTHONY LIEBENHALS	DANIEL MARCH
		RICHIE MAGENNIS	DAVID MCCARTHY	TYRON MINNETT
		KELLEN SMITH	CARL O'PARA	ROBBIE PENNELLS
	Painters		TERRY PITT	JACK RAINSLEY-SANSOM
JAYK BARNETT		DEAN BLYTHE	SEAN RAMSEY	VAUGHN REILLY
ADAM CHARD		MARCIA CLARKE	AIDON SMITH	JASON SMITH
MARTIN COX		GEORGE GOODE	JAKE VASSAY	MATTHEW WALSH
ANDY GUYET		SAM HAGGERTY	NEAL YATES	
ANDREW HAMPSHIRE		JOE HANSFORD		Sculptors
LEE HOSKIN		DAVID KELLY	MOLLY BARRETT	ETHAN BURTENSHAW
JOSH KENSIT		ROBIN LOUGH	BRUCE GORDON	JACQUELINE PYLE
ANDREW MARSTON		RUSSELL MAYNARD	MIKE RUSSELL	ANNETTE SKJETNE
RYAN MCPHAIL		SIMON MORRIS	AMY WHITFIELD	
STEPHEN SCOTT		JOSH SHELLEY		Stagehands
CLAIRE TRUSSLER		JACK WILLSON	JOHN BALE	JAY BEARDON
JOHN WILLSON			CHARLIE BEARDON	PAUL BOWERS
Painters Laborers		DANNY CURREY	JACK CORKERY	SEAN CUNNINGHAM
		ADAM LEWIS	SAM DUNNE	CONNOR DWYER
		BRENDAN STEWARTSON	KYLE GALLUP	CALUM GIBSON
Painters Improvers		ELLA BUCKINGHAM	STEVE HEFFERNAN	HARRISON HOPKINS
		REISS NEWTON	JAMIE HULL	AARON HUNT
		HARRISON PICKERING	JAN JANKOWIAK	JOE KAZER
		ANDREW STRUTTON	PAUL MCDOWELL	ROSS MILLHOUSE
	Plasterers		JAMIE MORRIS	RUSSELL OXLEY
DARREYL BAKER		ADAM BELTON	JUSTIN PAGE	JASON RELF
DANNY BOXALL		PAUL CARR	LOUIS WARD	
MARK COWLING		BEN CURRIER		
CLIFF DIXON		MELVIN FRANCIS		
JOHN GLEESON		TRISTAN HAMMOND		

Construction DriversSHAUNE ALLUM
CHRIS CHESHIRE
ROGER PITHER
PAUL WALSH
STUART WEBB

Catering RED CHUTNEY
Red Chutney HODFIONA GILBERT
Red Chutney Senior Manager LAURA WINGATE
Craft ServicesWANDERING WOODS
Cast Caterer..... SAUL BRUTTON
Assistant Cast Caterer JAKE FARLEY
Unit Medic.....KIRK BULLIVANT
Security Supervisor RICHARD MYATT
Security Coordinator..... FRASER BISHOP
Set Security.....MICHAEL CHEAH
EUGENE SMYTH
EMMANUEL ADEOYE
TREVOR READ

Transport Manager..... STEVIE KOTEY
Transport Coordinator ROBERT MILLER
Transport Secretary IMELDA SEEAR

Unit Drivers

EAMON ARIKAT	SIMON ARI
CHRIS ARI	MATT BLACK
QUINTON BROMFIELD	ADAM BWYE
RICHARD CAIN	DAWN CLIFTON
ANTHONY COBORNE	DAN COLLETT
PHILIP CRAWLEY	MIKE DENNETT
STEVE FENNY	EDDIE FERIZAY
MICHAEL FIELD	GABRIEL FOFIE
BOB GALE	MAJOR GIL
AMIR HAMIDY	STEVEN HEATHER
BESMIR IMERAJ	PAULO ISIDRO
PANOS KALABOKAS	RICHARD KEATES
ABBAS KHAN	DEJAN KOKIR
BRIAN KOTEY	IVAN LAZIC
MICHAEL LITTLE	DAN LITTLE
GREG MCDOWELL	EDDIE NORBETT
MIKE NORTON	CHRIS O'NEILL
JOHNNY O'NEILL	GARY PAGE
CHRISTIAN PALLARI	CHRIAG PATEL
JOSEPH PRATT	STUART ROWE
MANJIT SAWALI	ABDELHAMED SERROUKH
JAE SINGH	STEVEN TAYLOR
AARON WILLIAMS	

Motion Graphics and Playback by
COMPUHIRE

Playback Supervisor.....MARK JORDAN
Motion Graphics Supervisor..... SAM JONES
Creative Lead GORDON SPURS
Motion Graphics Designers..... DANIEL HARRIES
DANIEL HOJLUND
3D Motion Graphics Designer JAMES MATHIAS
Playback Technician..... WILLIAM WRIGHT

SECOND UNIT

Production Manager JAMIE LENGYEL
First Assistant Director STEWART HAMILTON
Director of Photography JOHN GAMBLE

Movement Action DesignersMONSTER SU
SNOW FAN
Standby Art DirectorSUZANNE AUSTIN
Supervising Standby Props CHRIS MILLER
Standby PropsJENNIE POUNDALL
SFX Technician.....MIKE MARCH
SFX Trainee GEORGE NIVEN-BROWN
Sound Recordist DAVID GILES
First Assistant SoundHOWIE BEVAN
Second Assistant Sound..... JULIA HARDECKA
Gaffer BILLY GAMBLE
Best Boy Electrical..... ADAM HARRIS
Desk OperatorED KIRBY

Floor Electricians

MARTIN DUNCAN	CHARLIE EUSTON
LUKE HARRIS	ALEX DUKE
MICHAEL HAYES	NICK MITCHELL
ADAM MOODY	NIKITA JAKOVLEV
HARRY DUNCAN	JOE VICKERSTAFF
Key Grip SIMON MUIR	
Best Boy Grip IAN OGDEN	
A Camera Grip COLIN STRACHAN	
B Camera Grip GLEN DUNNING	
Grip Trainees..... JOSH TREGUNNO	LOUIS HAMMER-YOUNG
Libra Technician..... NEIL TOMLIN	
Crane Grips GEORGE POWELL	ELLIOTT SEBASTYEN REGA
Crane Tech..... PAUL BIRCHARD	
Stagehand..... DARREN GILBERT	
Standby Chippies RYAN SINNOTT	ALEX ROBERTS
Standby Painter..... HANNAH MILLS	
Standby Rigger DARREN COOMBER	
Standby Stagehands BRAD BEDE	CHASE FOX

Blue Screen Stagehands

LIAM O'SHEA	DANNY SMITH
PAUL RYAN	BEN HENSHALL
DAVE ROBERTS	TONY CUNNINGHAM
Transport Captain..... MAURICE BATSON	
Luton Driver HARRY COLLETT	
Production Coordinator VICTORINE TAMAFO	
Assistant Production Coordinator..... JORDAN SHORT	
Production Secretary..... JOUVAN FUCINNI	
Production Assistants JOE EVANS	SULA LEVITT
Script Supervisor..... MARTINA VOAZZOLER	
Assistant Script Supervisor GIUDITTA NATALE	
Assistant to Ms. DaCosta ZIYI CAO	
Key Second Assistant Director SARAH MACFARLANE	
Floor Second Assistant Director..... RYAN NEWBERRY	
Third Assistant Director CAMERON GUEST	
Base Third Assistant Director VLAD CIRDEIU	

Crowd Third Assistant Director	LEWIS WALSH	Stunt Riggers	PETER RUGGIERI
A Camera Operator	STEFAN STANKOWSKI		TOM BUCKLEY
B Camera Operator/Steadicam	DAN GAMBLE		LAUTERIO ZAMPARELLI
A Camera First Assistant	HARRY GAMBLE		ROB HAYNS
B Camera First Assistant	SEAN CONNOR	Rigging Assistant/Equipment Wrangler	AARON BLACKMAN
A Camera Second Assistant	OLIVER SQUIRE	Dancers	TIA HOCKEY
Central Loader	LEO WESTCOTT		AYESHA GREED
Camera Trainees	JAMES GRANDI		
	DAISY GAMBLE	Stunt Performers	
Digital Imaging Technician Data Manager	OLLIE SMITH	TONY CHRISTIAN	MATT BELL
Digital Imaging Technician	PAUL DEANE	ELIZABETH DONKER CURTIS	DAVID GRANT
Digital Imaging Technician Assistant	FINN SHERITON	LAWRENCE HANSEN	KENNY KNIGHT
Video Operator	JOHN HUNTER	DOUG ROBSON	MATT CROOK
Assistant Video Playback	CHRISTIAN ROBERTS	ANNA STEPHENSON	
Costume Supervisor	PAUL COLDFOORD		Stunt Utility
Key Standby	HARRIET JOHNSON	DAN EUSTON	MICKY FACCHINELLO
Costume Standby	EVA FARKAS	EDUARDO GAGO	OTHMAN ILYASSA
Costume Trainee	KATARZYNA NOZKA	ZACH ROBERTS	LEWIS YOUNG
Senior Hair Stylist	RYO MURAKAWA	JAMES HARRIS	
Hair and Makeup Junior	YASMIN MUNRO		Supervising Art Directors
Hair and Makeup Trainee	KERRY GIBSON		ANDREW BENNETT
Health & Safety Advisor	SAMMY CHUNG		ANDREW PALMER
Unit Nurse	TIGGY BOUGH		Senior Art Directors
Environmental Production Assistant	MARIA LOPEZ	PAUL DUFF	GAVIN FITCH
Studio Unit Assistant	CHARLIE SCHULTZ	MARK HARRIS	TIM BROWNING
		SAMUEL LEAKE	ELICIA SCALES
		Standby Art Directors	SARA ORTIZ CORTIJO
			RICHARD USHER
			Art Department Coordinators
			LOTTIE GELIOT
			HOLLY PORTER
			Lead Graphics Designers
			HANNAH KONS
			JOSIE KEALY
			Financial Controller
			JAMES RICHARDSON
			Production Accountant
			CLAIR HANSON
			US Payroll Accountant
			JUSTIN KRATZER
			Assistant Accountants
			MARLENA-IRINA RAMANSCANU
			GABRIELA RAMANSCANU
			Assistant Payroll Accountant
			FAYE DEWHURST
			Crowd Second Assistant Directors
			MICHAEL MIDDLETON
			CALLUM SAMPSON
			Floor Second Assistant Directors
			CLARE GLASS
			JESS LINK
			Floor Third Assistant Directors
			ELLE HESNAN
			FINN ELLA
			Base Third Assistant Directors
			PHOEBE YOUNG
			MARIA STAMATAKOS
			Crowd Third Assistant Director
			SIMON JENKINS
			SFX Assistant Supervisor
			JAMES PLUMRIDGE
			SFX Senior Technician
			GEORGE WAITES
			SFX Assistant Technician
			GEORGE BRIDGES
			SFX Trainee
			LIAM HAYDEN
			Prop Master
			EWAN ROBERTSON
			Assistant Prop Master
			WARREN PARKINSON
			Supervising Standby Props
			DEAN CLEMENTS
			BRADLEY TORBETT
			Set Decorator
			NAOMI MOORE
			Assistant Set Decorator
			CHLOE JAMES
			Production Buyers
			TIM BONSTOW
			RACHEL ZIEGELMEIER
			Gaffer
			BRUNO MARTINS

Crowd Assistant Directors ANNA ETCHES
RYAN ANDREWS
MAISIE FLEET

Production Assistants

MATTHEW BOREHAM MINNA DE BAGOTA
MIA GARFIELD JOSH GOODMAN
LEANNE KEEFE HAILBURN JONATHON HINE
EMILY JOHNSON ISABELLA KEAN
BENJAMIN KEARNEY JADE MACCREADY
KEVIN MATADEEN KWAKU OBIRI-YEBOAH DAPAAH
LUKAS PACE HARRY PURDIE
DAVID SENTOSA WILLIAM TAYLOR
ANA LUISA VELOSO

ADDITIONAL PHOTOGRAPHY

Executive Producer JAMIE CHRISTOPHER

Second Unit Director/Supervising Stunt Coordinator ROB INCH
Unit Production Manager VALENTINA COCCIA
First Assistant Director WILL DODDS
Key Second Assistant Directors SALLIE HARD
JOY HOES

Stunt Coordinator FLORIAN ROBIN
Assistant Stunt Coordinator CC SMIFF
Rehearsal Supervisor TROY MILENOV
Stunt Department Office Coordinator SARAH LAWRENCE
Kamala Khan/Ms. Marvel Stunt Double HANNAH VEERAPEN
Dar-Benn Stunt Double CHLOE KIBBLE
HOD Rigger BEN O'HANLON

Script Supervisors.....	MARTINA VAZZOLER CAROLINE O'REILLY	Digital Operations Executive	BRYAN PARKER
VFX Lead Data Wrangler.....	TASKIN KENAN	Digital Asset Coordinators.....	HAYLEY GARWOOD JILLIAN LARGOZA
VFX Data Wranglers	JOSE ARMENGOL BRYCE COLQUITT DARIUS PERSON	VP Communications	ANGELA SHAW
VFX Assistant Data Wrangler.....	TORI ASPNIALL	Communications Manager	LAUREN PEREZ
B Camera First Assistants	BRAD LARNER TOM GAMBLE	VP Franchise Creative & Marketing.....	DAVE BUSHORE
Digital Imaging Technician	DANIEL ALEXANDER	VP Franchise Creative & Marketing.....	SARAH TRULY BEERS
Video Operator	JARVIS COXWELL	Franchise Creative & Marketing Executive....	KRISTY AMORNKUL
Boom Operators	ANDREW SIMMONS LAURA CLOUGH	Head of Unscripted Content.....	JEFF REDMOND
Key Grip	ALEX FRASER	Unscripted Content Executive	LISA ZUSMER DELPRETE
Best Boy Grips	JOHNNY SMITH JIM CROWTHER	Head of Technology.....	EDDIE DRAKE
B Camera Grip	ZOLTAN ARON ODOR	Production Technology Executive.....	KATIE HINSEN
HOD Blues Standby Stagehand.....	DAVE LOCKYER	Production Technology Managers	MICHAEL MALONEY KATIE MITCHELL LAURALEA OTIS
Unit Medics.....	CARON IRELAND RACHEL KING	Marvel Studios Parliament.....	STEPHEN BROUSSARD NATE MOORE JONATHAN SCHWARTZ TRINH TRAN BRAD WINDERBAUM
VFX Witcam Operator	TINASHE SIAME		
VFX Production Assistants.....	SHANNON KEELING ANNIE BREWER JORDAN JENKINS		

MARVEL STUDIOS

Head of Business & Legal Affairs	DAVID GALLUZZI	Marvel Studios Production & Development	
VP Business Affairs	RYAN POTTER	SANA AMANAT	JENNA BERGER
Executive in Charge of Production Legal	RACHEL VIGNEAUX	MICHELE BLOOD	BRIAN CHAPEK
Production Attorneys	DANIEL LOPEZ JANE BECKER GRACE HAERI	GRANT CURTIS	KYANA F. DAVIDSON
Credits Executive.....	JEFF WILLIS	EMILIE FLEUETTE	RODERICK FLUCAS
Credits Manager	JENNIFER GIANDALONE	EMILY FONG	BRIAN GAY
Script Clearances Executive.....	ERIKA DENTON	LAUREN GORALSKI	JILLIAN HENRY
Head of Production Finance	CHRIS MCCOMB	WENDY JACOBSON	ELEENA KHAMEDOOST
Production Finance Executives	KATHY MATTES KAREN CROSSLEY MAX MCFARLAND	KELSEY LEW	ZOIE NAGELHOUT
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	LISA BRODIE-TSOTSOS
Visualization Line Producers.....	OLIVIA EICHENSEER
	TILLY HOLTON-NEWMAN
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	CHRISTOPHER THELLAS

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JANNEKE VENNEMA-OSBORNE	JACOB PARIS KORNFELD

Visualization Artists

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ALLYSON SU	CONLAN PARKMAN
ISAAC RAMIREZ	SAGAR FUNDE
ALBERTO CARRANZA	BRETT LEE
ASHLEY GIN-SING	SLOW-YAW LIEW
ROBERT TOBIN	KEVIN O'NEIL
DAVIES RUSHING	WIN LEERASANTHANAH
SEBASTIAN ARIAS	BRIAN GIDEON DUNN
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SAM TACK	DANIEL L. CHEN
TY HARMON	BRETT MAGNUSON
TODD ALLEN ERICKSON	ELLEN MOWAT
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SAM MARSDEN	HECTOR AGUIRRE
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ZIYANG PAN	NICK PERRONE
EMBER KOSINSKI	KI LO
GREGG WRENN	KATE O'DONNELL
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RAUL ELLISON-MALFAVON	ELIZABETH LEE
LINN HTET MAW	ANTHONY MEDINA
SHANNON JUSTISON	INES BAUMGARTNER
KIRSTEN JELLIFFE	ERIKA SPIESS
CHELSEA SCHRETT	MARY DOWD
DAVID WILSON III	NICHOLAS PALERMO
DAVID MILLER III	GEER DUBOIS
GUANGQI CHENG	MILAN HARRISON
EMERSON CHAN	JORDON FAORO
KAZUNOBU SANO	SIQI YAN
BRIAN CARNEY	TINA MOTWAY
PASQUALE GORGOGLIONE	ANNIE JAN
JAVIER J. ESPINOZA	JESSE MESA TOVES
MARIA SERRANO	ANDREW HARVEY
ASHNELL MARCHAND	CHRISTINE NEUMANN
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MARVIN YANEZ	BRI MEYER

ARIEL FEBLOWITZ
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 MICHAEL DELISO
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 MICHAEL BEGEN
 QUINTON WOODSON
 TIMOTHY N TEAMER
 KANG HUI
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 JASON THIELEN
 ERIK SHVEIMA
 ALEXANDER YIP
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 DUSTIN MCKAMIE
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 CAITLIN INZINNA
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 STEPHEN EMERY
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 CALVIN SHAWN TRAN
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 VFX ProducerDANNY HUERTA
 Associate VFX Supervisors..... SHERRY HITCH
 KHATSHO ORFALI
 VFX Executive Producers LEE BRIGGS
 JEANIE KING
 Animation Supervisor KIEL FIGGINS
 Associate Animation Supervisor DELIO TRAMONTOZZI
 Compositing Supervisors.....CHARMAINE CHAN
 MARIAN MAVROVIC
 CG Supervisors.....STEVE ELLIS
 FRANKIE KWAK
 Associate CG Supervisors.....JAMIE HAYDOCK
 SALLY WILSON
 VFX Associate ProducerUMAR HUSSAIN
 VFX Production Managers.....RACHEL COHEN
 CHIARA FINELLO
 ANDREA HATHAZI
 KIMBERLY MUCHA
 DONNA SMITH

VFX Associate Production Managers

KIREAN BOUGHAN	RYLAND CARLIN
JAMES HEDGE	CELINE LAM
CAL J.T. MORENO	ZAK MORRIS
ROXANNE SIBILSKI	

Lead Digital Artists

RICHARD BENTLEY	ARON BONAR
KIRSTIN BRADFIELD	DANIEL BRKOVIC
SULE BRYAN	GERMAN CASADO FRAGA
ADAM COBABE	SCOTT DAWKINS
SERAN DE SCHOT	ALEX HURST
GIANMICHELE MARIANI	JAMES A. J. MILLER
JONATHAN MOULIN	ELONA MUSHA

GEORGES NAKHLE		KEITH RIBBONS	YOUNG LEE	CINDY LIBBRECHT
SAM SHAH		LIAM SPENCER	CHEW TENG LIM	ZENG LIN
DAVID WASHBURN		ADAM WATKINS	HERNAN LLANO	MICHAEL LOPEZ
	Digital Artists		AISTE LUKASEVICIUTE	DANIELA MAIORANA
GEN ABIRU		JOSEPH ADAMS	PAOLA MAIORANA	ALEXANDRE MARASSA GODOY CABRAL
PAUL ADAMS		ALPER AKSIT	SCOTT MARRIOTT	WILL MARTINDALE
SILVIO ALBERTI		DANIEL ALEJO	TOM MARTINEK	IAN MATHEWS
BIMPE ALLIU		LUKE ARMSTRONG	ALICE MC LOUGHLIN	ALICE MIGGIANO
MIRA ARTE		ARTIN ARYAEI	LUCA MIGNARDI	DAVID MIR CUADRADAS
PETER BAILEY		KAMILLA BAK	CHAN YUK LEUNG MO	ASHLEY MOHABIR
MATTHEW BALL		LIAM BARLOW	SHUWAN MOK	SANTIAGO MONTERO
TOMMY BARRY		ROBIN BEARD	ANTONIO MONTES MELLADO	KATIE MORRIS
KEVIN BELL		LEON BERLIS	FINLAY MOYLAN	TIMOTHY MUELLER
STEPHANIE BEUKERS		ANDREA BIFERI	AAMIRA MULLA	MARLA NEWALL
AMIR SHAAZZA		NORMAN BISHOP	NICOLAS NGHIEM	PIETRO LEONARDO NICHELATTI NICOLODI
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JACK BOND		DAVID BOWMAN	BETH ONSTAD	DALLAS PALMER
JURI BRYAN		MAYBRIT BULLA	CONNOR PATERSON	ASHLEY PAY
JENNIFER BURKE		NIKOLA CANIC	SHARON PENG	ALESSANDRO PIERI
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NOAH DEMIRCI		IVANO DI NATALE	MAEL SANTIAGO VALDEZ	KOMKRIT SAWASDEE
KRISTEN DROSINOS		ELLIE DUPONT	JEREMY SAWYER	SASHA SAZANOVICH
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CLEMENT GERARD		TAU GERBER	MARK TREMBLE	GANG TRINH
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JAMES KEEGAN		JOHN KENNEDY	SARA PRYGOCKI	MATTHEW ROWNEY
JASON KIM		MIRANG KIM	CHRIS SZPUNAR	
DAVID KIRCHNER		KRISTIAN KIRK		
GEORGIOS KYPARISSOUS		REBECCA MELIN KÜCHLER		

	VFX Production Assistants		Matte Painting Supervisor.....	PAIGE DE VANNY
MAX HARTNEY		SCOTT MORRIS	Leads	
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GABRIELA PIZZAIA		APRIL RHODES-TILLERY		SEBASTIAN BOMMERSHEIM
PHILIPPA ROGERS				TOM T. H. EYCHO
				AARON CUBIS
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DAVID DOVELL		NATALIE GREGORIAN		
ALLISTER HAIRE		MICHELLE HEBERT	Production	
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ALEXANDER PRIGARIN	BRENT SEGURA-BOWERS	GAGANDEEP SINGH	CAMILLE THOMAS	JO TUAPAWA
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VFX Sequence Supervisor	SABINE LAIMER		DERRICK AU'YOUNG	MIKE BAIN
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FX Supervisor.....	RUBEN MAYOR		SARAH COOPER	BRENTON COTTMAN
VFX Producer	RICHARD THWAITES		STEPHEN CULLINGFORD	JERRY THOMAS DAVID
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STEVE LESSER		NICCI LOCK BOUCHER		Motion
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MELISSA REEVE		KIM RICKARD	HIROYUKI DAVID YABU	
JANE SCOTT		MICHAEL SMALE		Shots
ALBRECHT STEINMETZ		JACOB STEPHENS	MATTHEW ADAMS	KHARI ANTHONY
KATE TAYLOR		KATA VARGA	JANE APTHORP	TIMOTHY BAHRIJ
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	Assets		RICHARD BELL	AMANDA BEROS
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BETINA NAVARRO		STEPHEN NJOTO	NTWARI DEAN	AITOR ECHEVESTE IZQUIERDO
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DANNY JONES		MARCUS KARAMANOLIS	JAVAD MATOORIAN-POUR	SELENE MCLEAN
STEPHEN KARL		KI-HYUN KIM	DANIEL MENDEZ ROMERO	MATTHIAS MENZ
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DUNCAN NAIRN		ROBERT RONAN RAFON	MARKUS SCHNEIDER	VISHAL SHINDE

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	DIANA LI	MARCO RECUAY	BRIAN STEINER
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COLBY WINFIELD			ERNEST DIOS
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			Visual Effects and Animation by
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COMPANY 3

Finishing Artist.....ADAM NAZARENKO
3D Finishing Artists.....JARED PECHT
ALAN GORDON
Color Assistants.....FRANKIE HUDSON
ZACHARY KORPI
LAUREN GOWER
Head of Engineering.....GARY BALIAN
Image Scientists.....DR. JOHN QUARTEL
EMILY FAW
Operations.....ROBERT DUBOIS
ALEX COHN
Pipeline Development.....BERNARD MALENFANT
STEVEN PARKER
Finishing Executive.....JACKIE LEE
Finishing Producer.....JESSICA STONE
Associate Finishing Producers.....MEGAN WHITE
BEHNOOD BEHJOO
Senior Finishing Editors.....PAUL CARLIN
JOHN DIESSO
Mastering Producer.....JESSICA DUNN
Senior Mastering Technician.....DANIEL VINS
Head of Production.....LAURA GEUCHERIAN
VP Production.....NICK MONTON
CO3 Executive Producer.....STEFAN SONNENFELD

3D Conversion by
SDFX STUDIOS

Stereographer.....JASON BOMSTEIN
Stereo Producer.....ELLIESSE CUNIFF
Assistant Production Manager.....GEORGE CHURCH
Production Coordinators.....EMMA WHISLER
MADELINE GONZALES
Production Assistants.....GLENN THORNHILL
BRADLEY CORREIA
SDFX Line Producer.....GURUCHARAN PRAKASH KIRTIWAR
SDFX Assistant Line Producer.....AKBAR SHAIKH

Additional ADR by
HARBOR (NEW YORK)
SMART POST (ATLANTA)
FORMOSA INTERACTIVE (SEATTLE)
AURA SOUND & COLOR
MACH 1 PRODUCTIONS

Digital Dailies provided by
PICTURE SHOP ON LOCATION SERVICES

Project ManagerDENISE WOODGERD
Picture Shop Supervising ProducerJASON T. MORROW
Senior Dailies Operator.....CHARBEL BOU-ANTOUN
Engineering Support..... HARRY NICHOLS
Dailies Engineering ManagerCHRIS BRANDS
Global Senior Systems Engineer DAVID GRAUBARD

Dailies Viewing provided by
PIX

MUSIC

Score Produced by LAURA KARPMAN
Score Lyrics byKAI-LILLY KARPMAN
Assistant to Dr. Karpman AMELIA ALLEN
Score Recorders/MixersKIRSTY WHALLEY
PETER COBBIN
Recordists DANIEL HAYDEN
JACK MILLS
BROOKE VILLANYI

Additional Score Recordist BRAD HAEHNEL
Score Mixed at SWEET THUNDER MIX ROOM
Score Coordinator..... MARIA GIACCHINO
Orchestra Conducted
and Produced by..... NORA KROLL-ROSENBAUM
Orchestrations JEFF KRYKA
Orchestra Leader.....JACKIE SHAVE
Orchestra Contractors..... AMY STEWART
AMY EWEN

LUCY WHALLEY FOR ISOBEL GRIFFITHS

Additional Orchestrations NORVIN TU-WANG
Music Preparation/
Librarian.....JILL STREATER FOR GLOBAL MUSIC SERVICE
Executive Score Advisor ANELE ONYEKWERE
On-Set Music Producer.....TRYGGE TOVEN
Featured Percussionist DAME EVELYN GLENNIE
Featured Viola NADIA SIROTA
Featured FluteELENA PINDERHUGHES

DANIEL HAYDEN
JACK MILLS
BROOKE VILLANYI
Featured SonificationsCHRISTINA TALLON
Choirs LONDON VOICES
ART FARM SINGERS

Choirmasters BEN PARRY
LUCY GODDARD
JASPER RANDALL
Assistant Engineers FREDDIE LIGHT
MARTA DI NOZZI
GIANLUCA MASSIMO
Additional Engineering.....WES HICKS

RunnersSARAH MEYZ
ANNIE GASIOROWSKI
Music and Song Coordination ENCOMPASS MUSIC PARTNERS
Music Coordinator RAVEN DAVENPORT
Music Clearance and Legal Services..... CHRISTINE BERGREN
ALEXA COLLAZO

Score Recorded at
ABBEY ROAD
EVERGREEN STUDIOS
ART FARM WEST STUDIOS
DAME EVELYN GLENNIE STUDIOS
AIR STUDIOS

Section Leaders

JOHN ANDERSON
JON CARNAC
CAROLINE DEARNLEY
KAREN JONES
SKAILA KANGA
KATE MOORE
MARY SCULLY
VICCI WARDMAN
CHRIS BARON
CAROLINE DALE
RACHEL GOUGH
KATY JONES
ADRIAN MIOTTI
EVERTON NELSON
BECKY SMITH
RICHARD WATKINS

Featured Singers

JANAI BRUGGER
SARA DAVEY
HUGH CUTTING
ADRIAN PEACOCK
GANAVYA DORAISWAMY
MELANIE MARSHALL
KEN BURTON

DOUBLE BUBBLE TROUBLE

Written by M.I.A., Conall Ronan Fitzpatrick, Caroline Askew,
Jacqueline Blake, Richard Westra, Ruben Fernhout,
and Jerry Leembruggen
Performed by M.I.A.

Courtesy of Interscope Records under license from
Universal Music Enterprises

RATATA

Written by Melissa Elliott PKA Missy Elliott, Sonny Moore,
Quentin Dupieux, Darryl McDaniels, Joseph Simmons,
Paul Simon, Deborah Harry, and Chris Stein
Performed by Skrillex, Missy Elliott, and Mr. Oizo
Courtesy of OWSLA/Atlantic Recording Corp.
By arrangement with Warner Music Group Film & TV Licensing
Courtesy of Because Music/Ed Banger Records

INTERGALACTIC

Written by Adam Horovitz, Adam Yauch,
Michael Diamond, and Mario Caldato Jr.
Performed by Beastie Boys
Courtesy of Capitol Records under license from
Universal Music Enterprises

WELCOME HOME

Written by James Murphy
Arranged by Nico Muhly and Laura Karpman

DUET

Written by James Murphy
Arranged by Nico Muhly and Laura Karpman

MEMORY

Written by Andrew Lloyd Webber, T.S. Eliot, and Trevor Nunn
Performed by Barbra Streisand
Courtesy of Columbia Records
By arrangement with Sony Music Entertainment

X2: X-MEN UNITED SCORE

Composed by John Ottman
Courtesy of Twentieth Century Studios

DAYS OF FUTURE PAST SCORE

Composed by John Ottman
Courtesy of Twentieth Century Studios

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MARVEL STUDIOS

THE MARVELS

HIGHER. FURTHER. FASTER.

Marvel Studios presents “The Marvels,” the 33rd movie in the Marvel Cinematic Universe. “The Marvels” is the sequel to the 2019 box-office phenomenon “Captain Marvel,” which introduced audiences worldwide to an all-new adventure starring Brie Larson as Carol Danvers, the MCU’s first stand-alone, female-franchise title character.

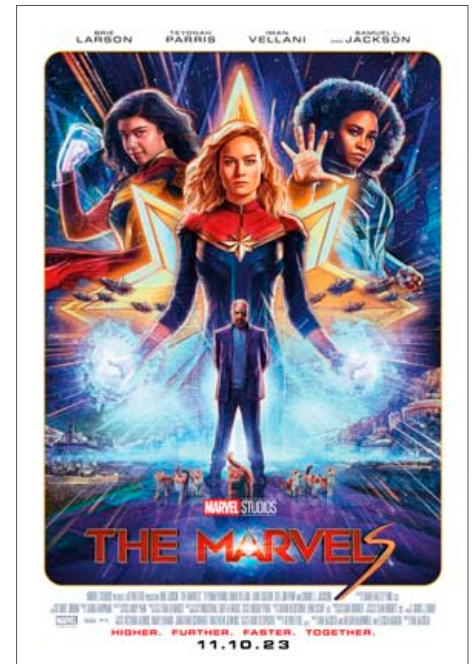
While “The Marvels” is a follow-up to the blockbuster “Captain Marvel,” Kevin Feige, producer and president of Marvel Studios, points out what makes the new film unique. “This movie was really built from the ground up by our director, Nia DaCosta, who created a fun, quirky tone for this story that is completely new to the MCU,” says Feige. “And we’re shining the spotlight on these three powerhouse women, who are each so different and distinct but fit together perfectly as a trio of dynamic heroes.”

In “The Marvels,” Carol Danvers aka Captain Marvel has reclaimed her identity from the tyrannical Kree and taken revenge on the Supreme Intelligence. But unintended consequences see Carol shouldering the burden of a destabilized universe. When her duties send her to an anomalous wormhole linked to a Kree revolutionary, her powers become entangled with that of Jersey City super fan Kamala Khan aka Ms. Marvel, and Carol’s estranged niece, now S.A.B.E.R. astronaut Captain Monica Rambeau. Together, this unlikely trio must team up and learn to work in concert to save the universe as “The Marvels.”

“The Marvels’ is a huge world-building endeavor,” says executive producer Mary Livanos. “The film paints the biggest picture of the cosmic Marvel universe that we have seen yet. With that come locations and new characters that celebrate all the most zany and mysterious facets of sci-fi that we as filmmakers love.”

Marvel Studios’ “The Marvels” stars Brie Larson, Teyonah Parris, Iman Vellani, Zawe Ashton, Gary Lewis, Seo-Jun Park, Zenobia Shroff, Mohan Kapur, Saagar Shaikh, and Samuel L. Jackson.

Nia DaCosta directs with Kevin Feige producing. Louis D’Esposito, Victoria Alonso, Mary Livanos, Jonathan Schwartz and Matthew Jenkins serve as executive producers. The screenplay is by Nia DaCosta and Megan McDonnell and Elissa Karasik.



“The Marvels”’ impressive production team includes director of photography Sean Bobbitt; production designer Cara Brower; costume designer Lindsay Pugh; editors Evan Schiff and Catrin Hedström; visual effects supervisor Tara DeMarco; special effects supervisor David Watkins; composer Laura Karpman; stunt coordinator Jo McLaren; and hair and makeup designer Wakana Yoshihara.

Marvel Studios’ “The Marvels” opens in U.S. theaters on November 10.

AT THE HELM: A SUPER-TALENTED FAN

Marvel Studios always actively seeks to work with filmmakers who inspire them and have vision and enthusiasm for the project. For “The Marvels,” they chose to work with Nia DaCosta, a talented filmmaker known for her critically acclaimed film “Candyman,” produced by Oscar® winner Jordan Peele.

Executive producer Mary Livanos says of DaCosta, “We are very happy to have Nia DaCosta directing this film and helming the ship for ‘The Marvels.’ She’s an incredible filmmaker who cares so deeply about her material. She’s a talented writer as well. So, I’m incredibly excited for her to be on ‘The Marvels.’ She is also a huge nerd in the way that we at Marvel Studios are also. Her ideas surrounding action are incredible. She’s an incredibly visual-dynamic storyteller.”



Brie Larson, who was involved from the early stages of the creative process, was also thrilled to have DaCosta take the helm. “It was just clear from the first meeting with her,” says Larson. “Nia’s a nerd like me. She knows all about these comics and rolls so deep with all of this. Therefore, it’s shorthand to her; she knows how all this stuff comes into play. And then on top of it she has the leadership, the vision, the clarity and the temperament to do something like this. Nia guided this team to success and just had fun.”

Joining the MCU and taking the helm of a huge movie on the scale of “The Marvels” was a welcome challenge for DaCosta, who also wrote the screenplay with Megan McDonnell and Elissa Karasik. “I’m so excited to be directing ‘The Marvels,’” says DaCosta. “Captain Marvel is an amazing character, and to be able to have an influence on the direction she takes and then to play in that world is really exciting.”

DaCosta, a long-standing Marvel and comic-book fan with an impressive comic-book collection, approached her research for the film’s characters by reading comics that she previously had not read. “I’d read a few of the ‘Captain Marvel’ comics because I love Kelly Sue DeConnick,” she says, “and she basically took Carol Danvers and made her Captain Marvel. So, I read a couple of those runs that I really loved. I also revisited the ‘Ms. Marvel’ comics that I really loved and read Monica Rambeau’s first introduction into the comic world, which was through a ‘Spider-Man’ comic.”

Continuing, she adds, “I also rewatched a bunch of the MCU films and looked into how we could make the things that happen in our film—like the switching—work in a way that feels adjacent to reality in some way.”

Constructing the tone of the film for DaCosta was about “creating something that was fun and entertaining, because so many things were going to be happening.” She explains, “The three heroes are going to be switching places. It’s going to be chaotic and messy, and I really wanted to reflect that through their individual characters as well.

“So, the humor that you get from Captain Marvel is different than the humor you get from Ms. Marvel, because one is a sixty-three-year-old in a thirty-year-old’s body, and the other is a sixteen-year-old from Jersey City who’s hanging out with her idol. I really wanted to make sure that all that was there and through that, as well, getting the warmth of all the characters was really important to me and the relationship between the three of them. My thing was that it needs to be fun and entertaining but also feel good with these three heroes together, learning how to be a family.”



For DaCosta, an important theme in the film is chosen family and learning how to work as a team. “A big part of the movie, especially for Captain Marvel, is that she’s always leaving the Avengers, and I think in this movie she’s forced to slow down and be with these other people and accept help,” says the director. “Family is a really big theme in the film, with Carol and Monica finding each other again as family and then having the Khan family as this sort of ideal that they both lost with the death of Maria. That was a huge thing for me—family and how these three characters navigate it and find it with each other.”

DaCosta admits that there was a learning curve to tackle a film of such scope and scale. “But what was really great for me was that I had the best department heads, and I was able to get their help. Because I had a very clear idea of my vision, it was a matter of conveying how I wanted it to look and feel, and they would come back with options.”

She adds, “When you sign on for Marvel movies, the first thing they tell you is to talk to the other directors. So, there’s this beautiful network of people who you can communicate with and get advice from, so you always feel like you have someone there to guide you along the way.”

A NEW ADVENTURE—A UNIQUE TEAM

“The Marvels” is an all-new adventure in the Marvel Cinematic Universe, featuring a trio of female Super Heroes teaming up to save the universe.

Brie Larson, who starred as the titular character in “Captain Marvel” and truly embodies the character of Carol Danvers, explains the state of mind of Captain Marvel/Carol Danvers at the beginning of the film: “The last time we saw Captain Marvel in action, she took a big blow. She wasn’t able to defeat Thanos. So, although she was a huge part of the team, and she was able to make some big moves, there is still a sense of insecurity, and she’s grappling with that power. There’s also this sense of recognizability and fame as well.”

But when Captain Marvel unintentionally kicks off the mind-bending space adventure, the perennial solo artist becomes literally entangled with two newer MCU faces—Jersey City’s local teen hero, Kamala Khan, and scientist/astronaut Captain Monica Rambeau, as in the late Maria Rambeau’s daughter and Carol’s estranged niece. Realizing their powers are entangled, Carol reluctantly teams up with Monica and Kamala to stop the Kree Supremor, Dar-Benn, from unraveling the space-time continuum.

Kamala Khan, played by Iman Vellani, was introduced in Marvel Studios’ Disney+ series “Ms. Marvel,” and Monica Rambeau, portrayed by Teyonah Parris, was rediscovered as an adult in another Marvel Studios series,

the award-winning “WandaVision.” They are all in very different places: Carol is literally floating in space in a vast abyss, Monica has a new career as a S.A.B.E.R. astronaut, and Kamala Khan has become Jersey City’s very own Super Hero. But when their powers become entangled, everything changes.

Writer Megan McDonnell explains, “The Marvels are entangled with each other, which means that whenever they use their powers at the same time, they switch places. That puts them together and sticks them together until they get it all figured out, because they each need to be able to use their powers. This entanglement is great thematically because now Carol has a team, whether she likes it or not.”



Brie Larson adds, “Quantum entanglement takes us a little bit to figure out. What we start noticing is that we all start switching places, and it takes a little bit of time, and what we realize is that it’s when we use our powers at the same time, we switch places. It can be different galaxies and different planets. It doesn’t matter; the distance does not matter. It’s just that we, for very specific reasons, become entangled. It’s a tough one for Carol because she’s sort of decided to work alone because it’s too painful to try and deal with loss.”

Continuing, she says, “Carol doesn’t want to put anybody in danger. She’s just kind of holding it all in. So, this idea that if she uses her powers, it could potentially put someone else in a situation that they might not be ready for is hard for her. And so, there’s a bit of this self-protective attitude that is telling her to just stay in her ship and not use her powers.”

In time Carol realizes she needs the help to get this done, and that they can’t solve the problem unless they figure it out together. “It’s just a wonderful, beautiful metaphor about where we are at in the world that we need everybody, everybody must pitch in,” says Larson. “I think it’s part of the metaphor that for us to progress as a people we have to learn to work together, and we have to learn to use the specific skills that we each have.”



This realization frees Carol in a way, and that was important for Larson to convey. “It’s really important that we understand that Captain Marvel really can’t be the only thing standing between life and destruction... it takes all of us. It’s absolutely unreasonable to believe that one person is the savior for us all. This is our way of poetically telling the story about the importance of all of us working together.”

Nia DaCosta tells us, “I think the three of them together is going to be an exciting combination, and I couldn’t turn down the opportunity to be a part of that. The most important thing for me as I dug in and approached the script and the characters was really making sure that within all the exciting set pieces, chases, fights and intergalactic intrigue, there’s really at the core of this an emotional character-driven story about these three women.”

Writer Elissa Karasik adds, “I like to think of ‘Captain Marvel’ as the story of Carol coming into her powers and finding out who she is. One way to look at ‘The Marvels’ is as the next chapter for Carol Danvers, in that she now knows who she is, but does she like that person and can she live with who that person is? So, it’s a different kind of more complex place we find her in.”

Mary Livanos sums up, “The theme and ultimate message of ‘The Marvels’ is one that we can all internalize. It’s about self-discovery, having the awareness to examine what is right, and finding deeper empathy in situations that are more complicated than you might have originally thought.”

MEET THE MARVELS

CAROL DANVERS/CAPTAIN MARVEL

(Brie Larson)

Carol Danvers has been busy protecting the universe from the Kree Empire when a mysterious encounter with a jump point puts the perennial solo artist on a collision course with both her estranged niece, S.A.B.E.R astronaut Monica Rambeau, and her biggest fan—Kamala Khan (aka Ms. Marvel). Realizing their powers are entangled, Carol reluctantly teams up with Monica and Kamala to stop the evil Kree leader, Supremor Dar-Benn, from destroying every place she’s called home.



For Brie Larson, returning to the role of Carol Danvers aka Captain Marvel was an opportunity to show a different side of the Super Hero and bring her “down to earth,” in a sense. “People are saying that Captain Marvel will save them, and she’s like, ‘I’m just a person. I do my best, but I can’t please everybody. I can hardly please myself,’” Larson says. “So, we talk a lot about that, and I think where these movies really thrive is when they have this kind of relatability. When they ultimately come back down to earth, and it’s not just about chases, space and aliens. It’s about the real struggle of humanity, and that’s what is in Carol, and that’s why it’s such

a pleasure to play her. I feel like I get to put things that I’m even grappling with myself into this character on this very large scale.”

Mary Livanos agrees with the character’s accessible persona, adding, “Carol Danvers is a hero who so many can relate to and admire because she is steadfast, follows her gut, deeply loves those in her life, embraces and celebrates her power and loves a bad dad joke.”

Nia DaCosta weighs in, commenting, “What’s really great about Carol Danvers is that she will always try to do the right thing, no matter how difficult it is. She has a really strong sense of principle. For someone like her who is operating inside of this weird space where she’s trying to figure out who she is and has this awesome power to contend with, she still stays steadfast, and when choosing between right and wrong she always picks the side of the angel. So, I think that’s admirable about her, because she’s in a position where it could be easy to go in another direction, but she doesn’t.”

Livanos is impressed with what Brie Larson brings to the character as an actor. “I love that Brie Larson loves and respects Carol Danvers and is willing to do all that it takes to truly embody her,” she praises. “We spent a great amount of time during the development of the first film at Nellis Air Force



Base, meeting Brigadier General Jeannie Leavitt, who was the first female Air Force jet pilot. We also spent time with pilots around the base, both on duty and off. And to boot, Brie even summoned the bravery and stomach to fly with the Thunderbirds and even dogfight. The comic and real-world research was just as important to Brie as it was to us. She has great respect for the history of the character, and that level of understanding is just what you see expertly brought to screen.”

DaCosta adds, “What’s really fun about Brie as Captain Marvel is that they have a similar energy in the sense that Brie has so much determination, very similar to Carol Danvers. She worked out and made sure that she was healthy. She really took care of herself so that she could come and do an awesome job. Then when the two other cast members came in, she was such a leader. She was a leader in the sense of making everyone as comfortable as possible and wanting to help and be supportive. She brought that leadership quality and that chutzpah to Captain Marvel, with a determination to do something well.”

KAMALA KHAN/MS. MARVEL

(Iman Vellani)

All of 16 years old, Kamala Khan is Jersey City’s own superhero, Ms. Marvel, self-named after her idol, Captain Marvel, who she has only dreamed of meeting every day—until now. After a mysterious event causes her to repeatedly switch places with Captain Monica Rambeau and Captain Marvel herself, wildest dreams become a dangerous reality as Kamala finds herself on a journey through space to stop an alien emperor from tearing the universe apart at the seams.

We met Kamala Khan for the first time in the MCU in the Disney+ series “Ms. Marvel.” She matured over the course of “Ms. Marvel,” but she grows up more in this story. Her universe really has expanded. She not only leaves Jersey City but is thrown into the middle of space with no warning whatsoever and is confronted with a lot of the more complicated realities of life.



Brie Larson gives us a little more personal insight into Kamala from Carol Danvers’ point of view: “Carol has a super fan in Kamala, but also a new Super Hero just coming into her power. She’s seeing someone with brand-new eyes, with this youth and this vitality, who thinks that Carol Danvers can save everybody and do it all. Then you have Carol, who’s a few years ahead of her, saying, ‘Okay, trust me, it’s not always like that.

Sometimes you’re making a choice between two not-so-great options. Sometimes when you’re making these split-second decisions, it means that somebody gets caught in the crossfire and you have to learn to live with that.’ Carol knows that’s something that Kamala, through her growth, has to learn.”

Director Nia DaCosta had a jump-start when it came to developing Ms. Marvel for “The Marvels.” “I read ‘Ms. Marvel’ when it first came out, and I thought it was so fun and so awesome,” she recalls. “I related to her because I was a big nerd from the tri-state area who loved superhero stuff and comic stuff, and she was a nerd who loved that stuff and fan fiction and all the things that I was into when I was her age. I thought it was really endearing and really funny, and she was the kind of hero that I was happy that they were putting into the world after all of the big, strong dudes who can fly and shoot lasers out of their eyes. She’s such a special character. Through ‘Ms. Marvel’ is really how I found my way into the movie.”

Because she's such a fan of Ms. Marvel, it was important for DaCosta to bring her essence to the big screen. "It was so great that Iman Vellani also was deeply into Ms. Marvel, super protective of her as a character and also perfectly cast as Kamala Khan," says the director. "So, with her as my guide I was able to do the thing I wanted, which was bring how fun she is, how relatable she is, how much integrity she has and how important family is to her to the screen. Family is such a huge theme in the movie, so once I knew Ms. Marvel was involved I thought about how to build the emotional core of the story around her family and how that relates to the other characters."

Iman Vellani's excitement to play Ms. Marvel is palpable when she says, "It's the coolest job ever, and I could not ask for anything else. I would literally do this my entire life. Marvel knows their audience and they know their fans, and they know what they want to see, and because of that they've built this sort of trust between the fans and the studio. They know their characters inside and out, and they care about their characters just as much as we fans do. And they're going to do them justice. So, I could not be happier to be at a place like this and be surrounded by so many cool women and powerful people working alongside me. That's been a real blessing."

MONICA RAMBEAU

(Teyonah Parris)

Now with powers of her own, astronaut and scientist Captain Monica Rambeau joined S.A.B.E.R., a new space-based operation under Nick Fury's command. While monitoring Earth's nearest jump point using her newfound abilities, she becomes entangled with Carol Danvers and Kamala Khan, forcing her to embrace her powers in new, heroic ways and confront traumas from her past as they band together to save the universe.

Teyonah Parris enjoyed exploring and developing Monica Rambeau since the events of "WandaVision." "Having the opportunity, in the world of 'The Marvels,' to get to dive deeper into who Monica is has been really exciting," says Parris. "It was great getting to explore the relationship between Monica and Carol and what was happening there that we kind of got a glimpse of in 'WandaVision,' and finding out just what that history is, what that hurt is and how they can hopefully heal."



Larson offers some insight into Carol's relationship with Monica: "The estranged relationship between Carol and Monica hits really close to home right now in this film, and it was something that Kevin [Feige] and I talked about quite a bit early on when we were trying to figure out where this relationship would've landed considering everything that's transpired. It makes perfect sense to me that Carol would lose her focus and think that being larger than life was so important, when really she had missed out on the thing that was closest to her heart that should've been right next to her. So, you're watching her grapple with the macro and the micro at the same time and needing to come to terms with being a person with real relationships, and it's not always about being Captain Marvel—sometimes it's about being Carol Danvers."



For the director, having Parris deliver the emotionality of that relationship to the screen was a gift. "Teyonah Parris is such a wonderful Monica, in part because she

is as diligent and detail-oriented and focused and smart as Monica Rambeau is, and she gave that character so much of that, but also so much depth and spirit and humanity in a really wonderful way,” says DaCosta. “In the film Monica’s dealing with the grief from the loss of her mother, and Teyonah just brought so much beauty to that experience. Teyonah also brought her own individual sense of humor to the character, like the others, and that’s reflected in the film.”

ALLIES: OLD & NEW

NICK FURY

(Samuel L. Jackson)

When we meet Nick Fury, he is serving as Director of S.A.B.E.R.—a space station covertly acting as Earth’s first point of contact and defense from a rapidly expanding universe. While The Marvels are out chasing the Kree’s evil emperor Dar-Benn across several galaxies, Fury holds down the fort at S.A.B.E.R. with Kamala’s family, dealing with a mysterious alien egg infestation among the increasingly perilous side effects of Dar-Benn’s efforts.

Samuel L. Jackson is back for “The Marvels,” and for all it was great to have the acclaimed actor and MCU stalwart back. Brie Larson says, “I’m so grateful that we have Sam back with us. He’s my soulmate, so that’s just how it is. He’s the person I always want to work with. I want him on every set with me always. He’s the best.”

For director Nia DaCosta the experience of working with Samuel L. Jackson was a highlight. “I really enjoyed working with Sam,” she comments. “He’s so great and he’s so supportive. He was so ready to be a part of this movie, and he was such a great presence on set. He’s always striving for excellence, and it was really inspiring to watch him work. For me, working with Sam Jackson was a huge pinch-me moment.”



PRINCE YAN

(Seo-Jun Park)

Charming and charismatic, Prince Yan is the prince of the planet Aladna—and the people of Aladna love him. Prince Yan and Carol Danvers share a solid friendship and legal arrangement based on mutual trust.



Seo-Jun Park points out that for the charming Prince Yan, his “relationship with Carol Danvers is more important than anything.”

Brie Larson offers more about their relationship: “You learn that there was some battle that happened in the past, and because of it Carol became his princess, even though she’s quite embarrassed about the whole thing and tries to keep it under wraps. But the Aladnians are people that Carol cares a lot about, and their planet needs to be protected.”

Director DaCosta says of casting the part of Prince Yan: “Seo-Jun Park is a Korean actor who I saw in a Korean drama during the pandemic. I was impressed by him, and I had friends who absolutely loved him, so when I knew we were going to have a musical planet in ‘The Marvels,’ I knew he would be really good for it.”

Rounding out the top cast of allies are Gary Lewis as Emperor Dro’ge, the leader of the Skrulls on the planet Tarnax; Zenobia Shroff as Muneeba Khan, Kamala’s fiercely protective mom and biggest cheerleader; Mohan Kapur as Yusuf Khan, Kamala’s proud and warmhearted father; and Saagar Shaikh as Aamir Khan, Kamala’s irreverent-but-supportive older brother.



FOES: THE KREE RISE

DAR-BENN

(Zawe Ashton)

Cold and imposing, Kree leader Dar-Benn is a warrior-scientist turned politician who is hellbent on saving the Kree home planet of Hala and exalting her people to their rightful place in the universe—a goal conveniently aligning with exacting revenge on Kree Enemy of the State No. 1, Captain Marvel, or as they call her on Hala—The Annihilator.

When asked who Dar-Benn is, Zawe Ashton, who plays the Supremor, explains, “It’s a really big question and a question I had to turn over in my mind again and again when I found out I was going to be embodying the character from the comic books. Dar-Benn is the very recent Supremor or emperor of the Kree empire, and she is a massive contradiction. She’s part rage, part hope. She’s part science, part war, and she’s basically been born out of this huge event, which we know from the first movie is Captain Marvel essentially destroying Hala and destroying the supreme intelligence.”



Ashton continues, “We want to believe that Dar-Benn is actually a very different person. Before that event she was a scientist and a soldier who wanted to serve her people. After that event she becomes someone who has



a huge vendetta against Carol and wants to restore the empire. She is ready to steal from other planets to bring the empire back to what it was, and sometimes the things she wants are as simple as clean air and water. So, there is this empathetic, I hope, strain with her because she’s not just a super villain. She is someone who deeply believes she is doing the right thing and is essentially going to help a lot of people.”

Commenting on Ashton, DaCosta says, “Zawe is not an evil space imperialist, but she brought a lot of depth to

that character. She had a really good time playing evil, and because she's willing to do anything and try anything, it really helped with making Dar-Benn a really great villain for the film."

A FLERKEN...AND FLERKITTENS

In "The Marvels" we get to see a lot more Goose and are introduced to the Flerkittens...and there are a lot of them!

The Flerkittens are played by Pudding (domestic long hair), Tiger Lily (tortoise shell and white short hair), Stanley (domestic short hair ginger and white), Schnitzel (domestic short hair black and white), Boggle (British short hair blue), Magnus (British blue cross rag doll), Thor, Magnus' brother (rag doll/British blue), Snap (ginger domestic short hair), Knave (black domestic short hair) and Nico (white domestic short hair). The kittens were 12 weeks old when their scenes were shot during the second week of production.



Head cat trainer Jo Vaughan recalls the first day on the S.A.B.E.R. space station set with the 10 kittens: "It was a tricky thing because it was the first time we had done this outside of our home environment, but they all just took to it straight away. Everybody came to watch them because it was crazy seeing ten kittens running from one point to another and doing what they were asked to do. It was a little bit manic at the

same time, but it was brilliant."

Pudding is one of the stars of the show because she garnered a lot of screen time and was very well behaved. Thor also has a ton of screen time because he liked being held. Audiences will see him in one scene being held by Samuel L. Jackson.

Nico was the shyest kitten of the group when he first came to the trainer. But he is the one that came out of his shell the most of all, transforming into quite a different kitten through the course of the shoot.

The Flerkittens are born from eggs, so Flerken eggs were an early conversation point as the team worked out what they would look and feel like, using the Kelly Sue DeConnick comics run as a guide. In the end, there were 60-plus Flerkitten eggs around the set, hand-painted by the incredible props team.

Boggle enjoyed a starring moment in the film as the first Flerkitten hatched out of an egg.

Goose, who is infamous as the creature that deprived Nick Fury of sight in one eye, is a special part of Carol Danvers' life and such a big part of Carol's adventures in space for as long as they've been together. Goose was one of the characters the writers were excited to dig into and explore what the last 30 years have been like for Goose "and get under the fur a little bit more," as writer Elissa Karasik explains. "I do think that Goose is a good foil to a lot of the characters in the movie, but you know people feel pets are family too, and I think that certain characters feel like Goose is family to them, so it's also



fun to see how there's a little bit of tug of war over this beloved animal."

There were two cats playing Goose in "The Marvels": Tango and Nemo. Both of the cats are male, and Tango is the lead cat. The two cats make a good team as they are good at doing different things. Nemo is more of the stunt cat that enjoys running and jumping, while Tango likes sitting, staying put and giving quirky looks.



According to Vaughan, the training process begins when the trainers get the script pages that pertain to the cat action. "We break it all down into actions to know how to train them," she says. "We do all the basics as well as any extra little bits that need to be done. We had about twelve weeks to train Nemo and Tango to the script, and then obviously production helped us to get on set so that they could start getting around the environment."

The cats, who are both very friendly, enjoyed being on set and were comfortable. "They've been here before, so it's not the first time they've been on a set," comments Vaughan. "The introduction to sets is very slow because no cat is usually in this sort of environment, so we spend a lot of time just sitting around and making them comfortable and making sure that they have a good time as well. They do honestly enjoy coming to work, even when we get there at six o'clock in the morning. They're rearing to go."

Brie Larson admits that she loved the kittens, but adds, "My only concern is that I'm severely allergic, so I'm always asking how we are going to figure this out, so that I don't break out in hives. But the Flerkitten idea is great and so much fun. When you have your director coming up to you giving you notes and everyone's got a kitten, that's a great day. Everyone's in a good mood. It's just like puppies and kittens make everyone's day better, and when you're on a long shoot, you should have some days where kittens are there."

THE MAKING OF "THE MARVELS"

The production team created 54 separate set builds for "The Marvels" across eight stages, the two backlots and the golf course at Longcross Studios. These sets incorporated five different planets, a space station, five spaceships, two evacuation ships, three evacuation pods, a space elevator, a Cessna 150 and three houses.



The team was led by production designer Cara Brower, who reunites with director Nia DaCosta after creating the production design for "Candyman." "The Marvels" is the biggest and most challenging project that Brower has undertaken thus far, but she did not find it difficult to become inspired. "My inspiration came from all the things that I love—architecture, design, sculpture, travel—and I worked to blend those together to create new worlds. The alien planets are all dreamscapes for me—places that I'd like to visit if I could travel through the galaxy. They all have some lightness and fantasticalness to them. My goal was to create some visuals that could be strange and fun. I hope they will bring a smile and a bit of escapism to those who see the film."

Director Nia DaCosta's mandate to the production design team was to make "each planet feel distinct."

"I wanted to make sure there was no overlap of the designs," she says. "So, when we're in Tarnax, the buildings are shaped with a beautiful flow to them. All of the plates were done in Iceland for Tarnax, so it has a very specific terrain, like the mossy rocks and the gray sky. When we got to the planet Aladna I wanted it to be sun and color and bright and warm and happy feeling, like Positano. Then when we're on Hala, in the past and in the present, I wanted to show a technological city. I just really wanted to make sure that each place had a distinct feel, like going to another country. That was really important to me in terms of the design and also in terms of color."

Working on a film with such huge scale and production value was an opportunity that Brower embraced. "It was challenging, exhilarating, stressful and awe-inspiring all at the same time," she comments. "You need an army of the highest caliber to design, build and execute a film of this scale. The creativity that a project like this fosters is incomparable. I loved the collaboration—with my team and other departments like VFX—and seeing all of my ideas, which could be as momentous as I wanted them to be, come to life."

Highlights from the sets:

ALADNA

The musical planet of Aladna, with its sea and lyrical quality, offered up a ton of creative avenues for several departments. This set, beautifully designed by Cara Brower, had amazing food props: for a banquet scene, production hired two Japanese food stylists. One of them did the exquisite canapés and the other made food towers. It also featured over-the-top musical instruments and beautiful plantings all around the set. The set was brimming with extras in breathtaking outfits designed by costume designer Lindsay Pugh and her team. The set also came into its own when it was shot for night (when Aladna becomes dark, lit by the moon).

Brower admits that the planet of Aladna was one of her favorites from the beginning. "Nia wanted it to be inspired by the cliffside landscape of Positano, Italy, combined with alien tech," the production designer offers. "From the beginning, I had a clear vision of a colorful cascading city situated before the glittering blue ocean with a curvilinear palace perched above. I wanted the city to look old, but also thoroughly modern, with a fluid style that invoked a musicality, as the Aladnean language is all spoken through song. My inspiration came from pastel-plastered buildings of Morocco, the soft, chalky, color palette of the Amalfi Coast, a brutalist church in Tbilisi, modern architects such as Le Corbusier and Ricardo Bofill, and the otherworldliness of pop artists like Janelle Monáe, Björk and Lady Gaga."



Commenting on the Aladna set, Brie Larson says, "It's massive. We built an entire new planet with its own language basically. It's everything, the hair, makeup, wardrobe, the choreography. We just went to the next level, and it was incredible."

S.A.B.E.R. SPACE STATION

The S.A.B.E.R. Space Station was a challenging set to create for the team. There was very clear direction from DaCosta and Brower conceptually that had to fit within the Marvel plans for space stations and spaceships. The production design team built a big physical model that everyone could get around. A space station is huge, so the ambition was to build as much of it as the team possibly could, rather than rely on visual effects. However,

soon the realization kicked in, in terms of logistics, cost and stage space, as to where the team was going to be able to put it. Once all those things came together and got rationalized for something that was still ambitious but feasible, and could be built in the time scale and fit on a stage at Pinewood, the team got the go-ahead and then had 14 weeks to build it.

The S.A.B.E.R. Space Station and Carol's Ship were probably the most time-consuming sets created for "The Marvels." With so many other departments coming together, the work and the detail were meticulous and painstaking. In the case of the Space Station, for instance, the team had an LED wraparound with 2,400 LED screens, which in itself needed its own rigging time and logistics to make it work.



Set decorators had amazing ideas for Nick Fury's office on the Space Station. Audiences will get glimpses into Fury's life with special props that hark back to Fury's past and tease his previous roles.

CAROL DANVERS' SHIP

Carol's Ship is also her home, as she's been living on that ship for 30 years, so a lot of thought and planning went into the design. The ship took a while to get just right, and conceptually it was probably one of the toughest sets to create. It was a big process in terms of drawing, and the production design team brought it alive with a huge amount of detail and lots of elements within the finish itself.

Elements of Carol's Ship could be removed, as it was made up of five separate pieces and, in theory, each of those pieces was interchangeable. The idea was that the team could move any of the set pieces out and rotate them, so you could shoot the cockpit section, for example, with the LED behind you instead of in front of you. Fundamentally, when a shot was decided, the team had a slick and efficient plan to create those shots. This often meant that only two elements had to come out from the ship, so the rear deck, for example, as it was removable, and the closed daybed also came out for the open daybed to go in. The collar of the ship could come out to allow the gimbal to function.

Many of the elements in the ship were practical and fully functional. For example, the dining table came out of the floor: You press a button, and the beds flip out. "It was really important to me that the actors were able to press buttons and open things and look 360 degrees to feel like they are really in a space," comments DaCosta.



It was quite a task in terms of the scale, because when the ship was up on a gimbal it made the whole sets at 10 feet 6 in the air, and everything had to be at that height to accommodate the amount of mobile set pieces and the amount of special effects on each set piece. This meant that the ship had to be a solid-steel structure, which was not how the team would typically be building something on a gimbal. However, because of the ship's mobility, this had to be a solid structure, a solid wheelbase, so when the gimbal moved the team knew it would come out slickly.

The cockpit itself was a huge element, 24 feet wide, and it too had to be extremely robust due to the number of moves required by the gimbal to also work for specific beats in the storyline, which would then be calibrated

to work with the LED screens.

Carol's Ship and the S.A.B.E.R. Space Station sets are home to three of the film's major characters—Nick Fury, Monica Rambeau and Carol Danvers. "A lot of the story unfolds in both these settings, with major plot points and storylines unfolding, so these spaces needed to be extremely dynamic," says Cara Brower. "S.A.B.E.R. needed actual square footage, as you needed to see the sheer volume of those working there to feel the danger when things go awry."

She adds, "For Carol's Ship, we wanted it to feel like a real and fully functioning home in space. Our idea was that it's essentially an oversized Airstream with a cockpit and wings. Even though it's a pretty big set build, for an actual home it's relatively small, so we came up with the idea of it being modular, meaning everything could fold in and out of itself to change the overall space. Both sets were huge engineering feats, but that is one of the gifts that comes with working on a Marvel Studios film, in that you have the resources to make these ideas a reality and try things you'd never be able to achieve on another film."

Commenting on the huge practical sets, director DaCosta says, "The sets for this movie were huge because I really wanted to do 360-degree sets. I wanted to be able to shoot as dynamically as possible within the spaces. Because the movie was going to be in space, I wanted to make sure whatever was real was actually real and was actually there."



She continues, "One of my favorite sets is the S.A.B.E.R. Space Station because it's so big and it's functional. Another of my favorites is Carol's Ship. It came out just as we envisioned. We were figuring out how this woman has been living and how we could reflect that in every part of her space. It's basically a place I would live in myself—it's so lovely."

The outside views from the Space Station and Carol's Ship sets were also taken into account to give a feeling of actually being in space. "We had these screens that are showing on the Space Station, for example, Earth revolving, and it looks so great, and it's all in camera," explains the director. "Or, if you are on Carol's ship, you can look out of the windows and see a nebula or see the stars very slowly going by."

MARIA'S HOUSE

Maria Rambeau's original house in "Captain Marvel" was built in New Orleans. Being at a studio with a secure backlot space gave the team the time and flexibility to meticulously replicate all the references and location pictures that the team had from the original film. They found a location on the "golf course" backlot at Longcross. The greens team added trees in the foreground and foliage, and there you go. In less than six weeks the site was transformed, and Maria's House was a build in progress.

The team also had to find the Cessna 150 plane. When they shot "Captain Marvel" in New Orleans, they had one there, so the team worked hard to match that in the U.K. A local aviation company managed to source a Cessna 150, which they could match to the plane from the first film. Together with the Camaro and the Mustang, plus a pickup truck sourced locally in the U.K., the location and the set pieces were created.

KHAN HOUSE

Similar to how they worked with Maria's house, for the Khan's house the team had continuity with the sets that existed from "Ms. Marvel," which was shot in Atlanta. They could study the drawings, drill down into the detail, and create the architectural drawings to make sure everything matched as closely as possible. As soon as the art director had a team onboard, they started getting everything drawn up for both Maria's and the Khans' houses, which were the first things the construction team started working on.



CHARACTER LOOKS

Costume designer Lindsay Pugh and her team were tasked with not only making Super Hero suits for "The Marvels" but also creating the looks for the inhabitants of different planets and environments. The team looked back at the films and series, as well as the comics.

As Pugh explains, "It's a world that I'm not creating. I'm evolving it, and I'm bringing it more up to date. It's certainly based very much in the foundation that is the MCU, so we watched all the films many different times just to make sure we didn't miss anything. We looked at the comics, and with as much as I could research, we then developed the idea with Nia DaCosta to see how we can pull that forward judging by the script and the evolution of the characters."

Pugh and the team also had the task of keeping everything looking grounded and human even though it was off-world. "It's about whatever you choose your planet to be. If you choose the people of that planet to be sentient beings, then those beings' senses are fear, anger, love, joy—all of those feelings. So, the only thing I can do is interpret that onto a different type of being. That's what I was trying to do with the Skrulls. These people go through a tough time and have all those emotions that involve that, and they have created a society with richer people, poorer people, happy people and so on. So, we try to represent that through the medium of clothing."

In the end, Pugh and her team made multiple Super Hero suits for Captain Marvel, Monica Rambeau and Kamala Khan, not to mention over 1,000 costumes for supporting cast.

CAROL DANVERS/CAPTAIN MARVEL

Lindsay Pugh explains the approach to costuming Captain Marvel: "Captain Marvel is invincible, so she doesn't need anything. She needs no armor. Nia DaCosta and Mary Livanos wanted to make her more like the illustrations in the comics, so that look was much more linear. It was more body-based, so that's what we did."

Pugh stripped her back to a very workable costume for a Super Hero, so she isn't encumbered by capes or helmets or bits of armor. She is able to use her own physicality, so she wears a functional piece of clothing. An effort was made to have the clothing focus on Carol Danvers and her abilities, rather than the costume. The iconic suit is still there but the emphasis is on the wearer.



In “The Marvels,” Carol Danvers/Captain Marvel has two looks of suits, and each suit has 10 or 12 iterations. There are the costumes that are tailored to fit her beautifully, and then there are ones that she can jump and run and fly in, and even ones that have harnesses that open at the back or front.

Lindsay Pugh and her team also had the exciting challenge of creating the most wonderful costume for Brie Larson as Carol Danvers to wear in the Aladna dance sequence. “When I read it, first thing that came to mind was a Fred Astaire and Ginger Rogers number, so I wanted to have this sweeping, glorious little gown for her,” says Pugh. “It would be lovely for Carol to have a moment that isn’t in a super suit where she can be just purely feminine. It’s a very lovely, beautiful moment, and I just thought it would be terrific to have this wonderful gown sweeping across the floor.”

KAMALA KHAN/MS. MARVEL

Kamala Khan’s costume that she wears at the beginning of “The Marvels” was taken from “Ms. Marvel” to carry through to “The Marvels” storyline. As she begins to grow and mature, and experience more, the suit changes.



Describing this approach to the young Super Hero’s costume, Pugh says, “Kamala Khan’s costume at the beginning of the film is a costume that she has already been seen in, so there’s a continuity there and it works for the story. Then as she grows up and becomes more emotionally mature, there is a very good point in the film to change. She then gets a super suit like her compatriots in ‘The Marvels.’”

She adds, “Because Kamala is younger, and because she is really enjoying being a Super Hero at this point, the suit was a little bit flashier, a little bit more decorated than Carol’s, which is, again, more utilitarian. It was fun adding little flourishes for Kamala’s costume.”

MONICA RAMBEAU

Captain Monica Rambeau’s aesthetic is monochrome, and so the costume design team built that into her first costume, which we see at the S.A.B.E.R. Space Station. When she gets her super suit, which is more armored and protective than the others, that monochrome look continues with a black and white design.

“It’s something that has been in magazines and been in comics for a long time, so it’s a development of that,” says Pugh. The black and white is a very strong color scheme, and I think it worked fantastically on Teyonah.”



PRINCE YAN

Prince Yan was a great character for the team to create. He is the show prince of Aladna and, as Lindsay Pugh tells us, “He had to be strong and have some serious quality to him. So, while his fabrics were lustrous with beautiful colors, he had to have some strength. There was some definitive tailoring that gave him that inner

strength and stature among all the people of Aladna.”

The team embellished the costume with a crown and a necklace made in Italy by some extremely talented local leather and metal workers. Believe it or not, there are moose on Aladna, so the accessories feature antler detailing and other references to the species.

DAR-BENN

Creating the Dar-Benn costumes took the team on quite a journey. Dar-Benn goes up against Captain Marvel, so she had to be able to be equal but very different. Pugh kept her in a very tight color scheme so, even though she changes her looks throughout the film, her color scheme continues to run through. She starts off very grand in her big entrances and then, as the movie proceeds, she gets stripped down to action, so her silhouette changes from a huge cape with great shoulders and lots of jewelry to a lot of armor.



Dar-Benn’s look, besides being grand, is very textural, with pieces of fabric woven in and lots of stud and paint work to create texture in all of her garments. For follow-through, there’s a bit of one color or fabric in a costume that feeds into being quite a large part of the next costume. In the end, it becomes a cohesive set of costumes.

CITIZENS OF ALADNA

The costume team relished the task of creating the looks for the world of Aladna, the musical planet of the sea. The looks were very liquid, soft and flowing, and all of the colors were inspired by under the sea—from sea creatures to beautiful coral.

To source the fabrics for Aladna, like the seascape, the coral and bright color palettes, the team contacted fabric mills and asked them to send what could inspire, whether it be coral, cerise, pale pink or mint green. Because the setting was off-world, there was very little that the costume department could buy, so they had to make it all from scratch, including dyeing and printing.

There was also a lot of fantastic headwear that was either made by the extraordinary leather department or the production’s in-house jeweler, who spent five months just making headwear and jewelry with beads and stunningly intricate materials.

SIGNATURE ACTION

True to the MCU, “The Marvels” serves up some fantastic action with some never-seen-before action twists.

Describing her approach to the action, DaCosta says, “I really just wanted to feel grounded enough so that when things did go crazy and people were fighting in the sky or something else was happening or they were closing a tear in space-time, you just believe in everything.”

One of the most important elements for DaCosta, when it came to directing the action in the film, was that each woman had her own style, and that audiences could see how it developed throughout the film. “So, with Captain

Marvel, she's been doing this for thirty years now, and she knows exactly what she is doing," says the director. "Maybe she even takes certain things for granted and can be a little sloppy because she's not focused. Then we see how that shifts through the film."



With Ms. Marvel, who has just realized her powers, the director wanted to give her a jump in ability as the film progresses. "Her hard light changes from the beginning to the end of the film," DaCosta explains. "It's a little clunkier and not as elegant, then by the end she's got it down."

And then there's Monica Rambeau, who has not yet utilized her powers for anything except science. She has to learn how to fight and even how to fly.



"I wanted to make sure that with the fight scenes and the choreography that the three Super Hero characters felt like individual people with their own style of moving," says DaCosta. "I wanted the fight scenes to be fun and really dynamic."

A twist on traditional superhero action that sets "The Marvels" apart from any other film in the Marvel Cinematic Universe is the switching of powers among the three Super Heroes.

Nia DaCosta admits that among her favorite sequences in the film is the first big fight scene involving the three Super Heroes. "I loved seeing them switch and not know what's going on. In the scene they're having to fight in three different locations," she explains. "We really organized that fight and coordinated it over a long period of time. The way I planned it out was very specific."

She adds, "It was just really fun to put that all together and to figure out not just how Ms. Marvel, Captain Marvel and Monica Rambeau fight, but also how the Khan family fights against these aliens. That scene was really cool to put together, and to me it was about being super detailed and super organized and specific, because once you have people start switching places, it just gets really crazy."

For stunt coordinator Jo McLaren, working with three strong female leads was "refreshing." "They're not snowflakes," she says. "They've all got their different characteristics, and the actresses themselves are strong role models and all very passionate about what they're doing. It was a lovely dynamic and a real nice energy. Then seeing the chemistry between them as actresses and artists translate into their characters was really great."

SETTING THE TONE WITH MUSIC

Composer Laura Karpman is not a stranger to the MCU, having composed music for the Disney+ series "What If...?" and "Ms. Marvel." Executive producer Mary Livanos comments that Karpman is "an amazing composer." "Laura came to us from 'What If...?' where she had experience taking many different heroes from all across the Marvel universe and finding each of their own signature sounds and themes and bringing them together in unlikely teams, which was amazing prep work for 'The Marvels' since this is a team-up movie unlike anything that Marvel has really experienced before."

Admittedly, this feature film was a different beast for the composer, requiring different tones and themes. “You have three women who are out there saving the universe, so there is a lot of play in that and there are a lot of interactions between them that are super cool,” says Karpman. “But also there’s kind of a deep family story that goes on among the three of them with different relationships and different things evolving. That was also super compelling for me as a composer.”

Coming up with the themes led Karpman to review the themes from other MCU films while always acknowledging that this film was different. “With this one you have to think about it more like an Avengers movie and not Captain America,” she explains, “so we had to have a new Super Hero theme that was the theme for the three of them, like a team theme, which very much fits within the musical soundscape of the MCU. Teams have their own themes, and individuals have their themes as well. In this particular one we leaned into that. We have a really cool theme for Dar-Benn. And also for the different places they go.”

Creating the epic sound of the film required both preparation and experimentation. “Epic is definitely the place you want to get, and there are a lot of places that you need to be before you get to epic,” Karpman says. “I recorded, early on, two small choirs based in world-music traditions, so we had a South Asian Carnatic singer, we had three low basses and South African singers. We had a wide-rooted group of people, and that created a unique sound.”

Karpman wanted those elements “to percolate” while she went and recorded Evelyn Glennie, a world-famous deaf percussionist. “Evelyn hears through her body,” says Karpman, “and in space there is no sound, you only feel vibrations, which then feel like sound. So, for me that was the perfect analogy in terms of what space sounds like. Evelyn built these incredible percussion textures, and in addition to that I commissioned these really cool sonifications, which are basically data from space converted into musical sound.”

Karpman imagined what the data might be for the Aladna or Tarnax planets or the sun as it is dying and then had sonifications created based on those elements. Going a step further, Karpman went to a space junk house and rented a bunch of space junk that had literally fallen out of the sky or had been parts of rockets. Then she used those as percussion instruments as well. “There was all this weird stuff that happens, and all of that was super experimental,” she explains. “I think the reason why it worked well is because it’s sitting in the world of the epic Marvel sound. So, you do have these moments that definitely go outside of what you hear traditionally in a Marvel film.”

Ultimately, Karpman went to Abbey Road and recorded with a massive orchestra. Those experimental elements were played in combination with the traditional orchestra. “We had some pretty cool stuff happening in the orchestra as well,” the composer adds. “For example, we took all of the elements of Dar-Benn’s theme and then just broke them down and cued basically everyone in the orchestra to play them simultaneously, so there are some very cool moments like that. For her sound, I used seven flutes, including a contrabass flute. So, it’s this wicked, low, but slithery sound. That to me is her.”

Livanos sums up, “Laura Karpman is an incredibly empathetic person, and it made creative conversations excessively easy. I know that when developing the new Captain Marvel theme, Nia [DaCosta] would express in esoteric terms what she wanted the sound to feel like, and Laura would just come back with a dead ringer for exactly what was in Nia’s mind. She has a great sense of these characters and really brings the emotion of their experience to the screen.”

EXPECT THE UNEXPECTED

When Marvel Studios' "The Marvels" hits the big screen on November 10, the unexpected bond and partnership of our new team of Super Heroes brings with it relatable themes and mind-blowing action, resulting in a fresh and thrilling adventure for the Marvel Cinematic Universe.

Cast and filmmakers share their excitement for audiences when they get to experience "The Marvels":

Executive producer Mary Livanos comments, "It's been really incredible to see how these characters have grown on the screen, in their own right, and in the hearts of audiences over the course of these past several years. I, myself, am a huge fan of these women and of these characters, and I'm just really thrilled that audiences will get to experience them all together in this team-up."

Brie Larson remarks, "I hope that a lot of people are going to see themselves as superheroes who may not have seen themselves as superheroes before. I'm excited for that."

"This movie is going to inspire a lot of people, and I'm very excited for everyone to watch it," says Iman Vellani. "It's very different from everything we have in the MCU so far, and it's so rare where you get to see this many people of color and women at the forefront of a movie this big and on a scale this huge. It's incredible, and I feel so lucky to be a part of it every single day."

Teyonah Parris has a personal interest in watching "The Marvels" on the big screen: "I cannot wait to see the movie, because this is my first time ever being in harnesses on wires, and so when I see that in the movie it's going to feel like I wasn't even there filming it with everyone. It's going to be thrilling. It's going to be exciting."

Seo-Jun Park says, "I can't wait for you to see what we have planned. You are going to love it. You are going to love it. You are going to love it."

Zawe Ashton offers, "There is so much complexity and so many surprises that it feels like a film that has the spirit of the eighties and nineties sci-fi, when there were people who you deeply rooted for and a villain who you loved to hate, along with great action. Nia DaCosta created something that really pushes the needle for the universe."

Director Nia DaCosta sums up, "I'm most excited for fans to see a kind of Marvel movie that they haven't seen before. I'm really excited for them to see all the creative things we did. And the action is so great. I think because of the switching it makes it so different and allowed us to do so many fun things."

NOTE: The quotes in the press kit were derived from past interviews completed in 2021 while Marvel Studios' "The Marvels" was in production. **Please indicate this fact** whenever using any material in these notes.

ABOUT THE CAST

Academy Award®-winner **BRIE LARSON (Carol Danvers/Captain Marvel)** is best known for making cinematic history as the star of Marvel Studios' first female-led superhero film, "Captain Marvel." Having released on International Women's Day in 2019, the film generated a record-breaking box office debut with \$455 million in worldwide ticket sales—the biggest ever for a female-fronted film, the second largest for any superhero pic, behind "Avengers: Infinity War," and the seventh Marvel Studios' movie ever to surpass \$1 billion. The success landed her a coveted spot on TIME's 100 Most Influential People of 2019 list.

On April 26, 2019, Larson reprised her role as Captain Marvel in "Avengers: Endgame," which has grossed over \$2.7 billion to date. Most recently, Larson starred in "Fast X," the penultimate film of the "Fast and Furious" franchise, which sped to theaters on May 19, 2023.

Presently, Larson executive produces and leads the Apple TV+ series, "Lessons in Chemistry." Based on the critically acclaimed #1 New York Times Bestseller from author and science editor Bonnie Gamus, Larson stars as 1960s chemist Elizabeth Zott, who finds herself contemplating her purpose when her professional career abruptly concludes only to learn she's pregnant.

Most recently, Larson directed, and executive produced the unscripted Disney+ series, "Growing Up." The series explored ten different coming-of-age stories, representing a wide range of lived experiences, through narrative, experimental and documentary filmmaking. Also for Disney+, the actor starred and executive produced the live-action short film "Remembering," where she reunited with director Elijah Allan-Blitz.

Larson won the 2016 Academy Award®, Golden Globe®, Screen Actors Guild®, BAFTA, Critics Choice and National Board of Review awards for her breakthrough lead performance as Ma in "Room," directed by Lenny Abrahamson and adapted from the best-selling book by Emma Donoghue.

Again, recognized by her voting peers, Larson was nominated for a 2020 Emmy® for Outstanding Original Interactive Program category as producer, alongside producer Van Jones and director Elijah Allan-Blitz, for "The Messy Truth VR Experience."

Her feature film directorial debut, "Unicorn Store," premiered at the 2017 Toronto Film Festival and released on Netflix on April 5, 2019. It was part of a two-picture worldwide rights deal made with the studio which also includes "Lady Business," based on a "Fast Company" article by John Paul Titlow, about two young female entrepreneurs who had to invent a third male company founder in order to be taken seriously in the business world.

In 2020, Larson reunited with director Destin Daniel Cretton in Warner Bros' "Just Mercy," a biographical drama based on attorney Bryan Stevenson's legal defense of a man wrongfully imprisoned for murder.

In August 2017, she starred in Lionsgate's "The Glass Castle," directed by Destin Daniel Cretton, based on the best-selling memoir by Jeannette Walls. Earlier that year, she starred in Warner Bros' "Kong: Skull Island," which earned \$566 million worldwide, and the Martin Scorsese executive-produced '70s crime thriller "Free Fire," directed by Ben Wheatley. The latter premiered at the 2016 Toronto and London Film Festivals.

In 2013, Larson starred in "Short Term 12," her first collaboration with director Destin Daniel Cretton. Her dramatic role as Grace, the director of a foster care facility, earned her Best Actress wins at the Locarno Film Festival and Gotham Awards, and a Best Actress nomination at the Critics Choice Awards. The Los Angeles Times labeled her the It Girl of the SXSW film festival, where it premiered.

Larson has worked with top directors and co-stars on esteemed films including Judd Apatow's "Trainwreck" opposite writer/star Amy Schumer; Rupert Wyatt's "The Gambler" opposite Mark Wahlberg; James Ponsoldt's "The Spectacular Now" opposite Shailene Woodley and Miles Teller; Joseph Gordon-Levitt's directorial debut "Don Jon"; Phil Lord and Chris Miller's "21 Jump Street" as the love interest to Jonah Hill; Oren Moverman's "Rampart" as the defiant daughter of Woody Harrelson; and Edgar Wright's "Scott Pilgrim vs. the World."

Larson is still widely recognized for her portrayal of Toni Collette's sarcastic and rebellious daughter in Showtime's breakout drama "United States of Tara," which was created by Academy Award®-winning writer Diablo Cody and based on an original idea by Steven Spielberg.

She has appeared on stage at the prestigious Williamstown Theater Festival in the role of Emily in "Our Town" and recurred on the F/X cult favorite series, "The League."

A native of Sacramento, Larson started studying drama at the early age of six, as the youngest student ever to attend the American Conservatory Theater in San Francisco.

TEYONAH PARRIS (Monica Rambeau) has established herself as a versatile actress who continues to catch audiences' attention on stage and screen.

Parris recently starred alongside John Boyega and Jamie Foxx in the Netflix feature film, "They Cloned Tyrone." The film, which marks the directorial debut of "Creed 2" scribe Juel Taylor, follows a series of events that thrusts an unlikely trio (Boyega, Foxx, Parris) onto the trail of a nefarious government conspiracy.

Global audiences were first introduced to Parris as the fan favorite character, Monica Rambeau, in the critically acclaimed Disney+ original series "WandaVision," opposite Elizabeth Olsen and Paul Bettany. The limited series, which marked Parris' debut in the Marvel Cinematic Universe, received 23 Emmy® nominations, including Outstanding Limited or Anthology Series.

In 2021, Parris starred opposite Yahya Abdul-Mateen II in the contemporary take on the cult horror classic, "Candyman." The film was directed by Nia DaCosta and written by DaCosta and Oscar® winner Jordan Peele. Parris also starred in the HBO Max film "Charm City Kings," alongside Meek Mill, which had its world premiere at the 2020 Sundance Film Festival and won the Special Jury Prize for Ensemble Acting. Based on the documentary "12 O'Clock Boys," the film adaptation was originally written by Barry Jenkins, with rewrites from Sherman Payne.

Parris gave a memorable performance in Annapurna's "If Beale Street Could Talk," directed by Academy Award® winner Barry Jenkins ("Moonlight"). The film, adapted from the successful James Baldwin novel, explored the life and challenges faced by a young couple in Harlem. "If Beale Street Could Talk," which first premiered at the 2018 Toronto International Film Festival and screened at the 2018 New York Film Festival, was nominated for a Golden Globe® Award for Best Motion Picture Drama and was also honored by AFI as one of their Movies of the Year.

In 2014, Parris starred opposite Tessa Thompson in Justin Simien's breakout independent film "Dear White People." Her performance earned her a Black Reel Award in the category of Outstanding Breakthrough Performance. That next year, Parris was cast as the lead role in Spike Lee's "Chi-Raq," for which she won the Black Reel and African-American Film Critics Association Awards for Best Actress and also garnered an NAACP Image Award nomination. Parris then went on to appear as real-life singer Miki Howard in the Christine Swanson-directed

television series “Mad Men” and remained with the show throughout its four seasons. In 2013, Parris and her fellow “Mad Men” actors earned a Screen Actors Guild® Award nomination for Outstanding Performance by an Ensemble in a Drama Series. From 2014-2017, Parris also starred on the acclaimed television Starz series, “Survivor’s Remorse,” for its entire four-season run.

On television, Parris recurred opposite Jon Hamm on AMC Network’s critically acclaimed television series “Mad Men” and remained with the show throughout its four seasons. In 2013, Parris and her fellow “Mad Men” actors earned a Screen Actors Guild® Award nomination for Outstanding Performance by an Ensemble in a Drama Series. From 2014-2017, Parris also starred on the acclaimed television Starz series, “Survivor’s Remorse,” for its entire four-season run.

On stage, Parris made her Broadway debut in John Guare’s play “A Free Man of Color,” alongside Jeffrey Wright and Mos Def. The play, directed by George C. Wolfe, played at the Vivian Beaumont Theater. In 2019, Parris originated the role of Kaneisha in the Off-Broadway production of Jeremy O. Harris’ much-buzzed about production of “Slave Play.”

Parris is a graduate of the prestigious Juilliard School in New York City.

IMAN VELLANI (Kamala Khan/Ms. Marvel) made her acting debut in Disney+’s 2022 critically acclaimed limited series “Ms. Marvel” as Kamala Khan/Ms. Marvel. “Ms. Marvel” won the Golden Tomato Award for being the Best-Reviewed Series of 2022, as well as the Favorite Kids TV Show award at the 2023 Kids’ Choice Awards. Vellani also took part in “A Fan’s Guide to Ms. Marvel” and “Assembled: The Making of Ms. Marvel,” two documentaries about the production of the series.

While playing Ms. Marvel, Vellani was nominated for Best Actress in a Superhero Series at the 2023 Critics’ Choice Super Awards, won Best Performance by a Younger Actor in a Streaming Series at the 2022 Academy of Science Fiction, Fantasy, & Horror Films and won the Best TV Actress Jury Prize award at the 2022 LifeArt Festival. She was also honored at the 2nd annual Gold House Gala and received the first-ever New Gold Award.

Born in Pakistan and raised in Markham, Ontario, Vellani has served as a member of the Toronto International Film Festival’s Next Wave Committee.

Appearing in well over 100 films, **SAMUEL L. JACKSON (Nick Fury)** is one of the most respected actors in Hollywood. Jackson’s portrayal of Jules, the philosopher hitman, in Quentin Tarantino’s “Pulp Fiction” made an indelible mark on American cinema. In addition to unanimous critical acclaim, he received Academy Award® and Golden Globe® nominations, as well as a Best Supporting Actor award from the British Academy of Film and Television Arts. Among his many award-winning performances, Jackson made movie history with his portrayal of a crack addict in Spike Lee’s “Jungle Fever” when he was awarded the first and only Best Supporting Performance Award ever given by the judges at the Cannes Film Festival. Jackson received an honorary Academy Award at the 12th Annual Governors Awards in January 2022.

Most recently, Jackson reprised the role of Nick Fury in Marvel Studios’ Disney+ series “Secret Invasion.”

Last year, Jackson returned to Broadway with a revival of August Wilson’s Pulitzer Prize-winning drama, “The Piano Lesson.” The show opened on Thursday, October 13 and ran until January 29. Jackson was recently seen and received a Critics’ Choice Nomination for his first limited series for television, “The Last Days of Ptolemy Grey,” in which he starred and produced for Apple.

In 2021, Jackson reunited with Salma Hayek and Ryan Reynolds for Lionsgate's "The Hitman's Wife's Bodyguard," the sequel to the 2017 film, "The Hitman's Bodyguard." He can also be seen in the newest "Saw" sequel, "Spiral," with Chris Rock and Max Minghella, and in Lionsgate's "The Protégé."

In 2020, Jackson starred in the EPIX docuseries, "Enslaved," which he also executive produced with LaTanya Richardson Jackson. "Enslaved" won three awards at the 2021 Canadian Screen Awards and two awards at the 2021 Impact Docs Awards. He also starred opposite Anthony Mackie in the Apple drama "The Banker."

In 2019, Jackson starred in Warner Bros.' "Shaft" and Sony's "Spider-Man: Far From Home." Jackson also starred as a young Nick Fury opposite Brie Larson in the massive global hit, "Captain Marvel." Jackson also reprised his role as Mr. Glass in M. Night Shyamalan's "Glass." The film is the final instalment of the universe Shyamalan created, which also includes "Split" and "Unbreakable." In 2018, Jackson lent his voice to the Academy Award®-nominated film "Incredibles 2," reprising his role of Lucius Best/Frozone.

In 2017, Jackson starred in Warner Bros. "Kong: Skull Island" with Brie Larson and Tom Hiddleston. In 2015, Jackson appeared in Quentin Tarantino's Oscar®-nominated Western "The Hateful Eight." He starred as Major Marquis Warren, alongside Walton Goggins, Jennifer Jason Leigh and Kurt Russell. That same year, Jackson appeared in Matthew Vaughn's "Kingsman: The Secret Service" and Spike Lee's "Chiraq."

In 2016, Jackson was seen in David Yates' "The Legend of Tarzan," starring alongside Alexander Skarsgård, Margot Robbie and Christoph Waltz in addition to Tim Burton's "Miss Peregrine's Home for Peculiar Children." Also in 2016, Jackson completed production on Brie Larson's directorial debut "Unicorn Store"; "The Last Full Measure" with Sebastian Stan, Christopher Plummer and Ed Harris; as well as Dan Fogelman's "Life Itself."

In 2012, he co-starred in Quentin Tarantino's "Django Unchained" as Stephen, with Christoph Waltz, Jamie Foxx and Leonardo DiCaprio. He also starred in Marvel Studios' "The Avengers," which is part of his 9-picture deal with Marvel Studios. Jackson reprised his role in both Marvel Studios' "Captain America: The Winter Soldier," which was released in April 2014, and the 2015 sequel "The Avengers: Age of Ultron."

Jackson made his Broadway debut in 2011 at the Bernard B. Jacobs Theater in "The Mountaintop," where he portrayed Martin Luther King Jr. The play also starred Angela Bassett and was directed by Kenny Leon.

Jackson's career began onstage upon his graduation from Morehouse College in Atlanta with a degree in dramatic arts. Among the plays were "Home," "A Soldier's Play," "Sally/Prince" and "The District Line." He also originated roles in two of August Wilson's plays, "The Piano Lesson" and "Two Trains Running" at the Yale Repertory Theatre. For the New York Shakespeare Festival, Jackson appeared in "Mother Courage and Her Children," "Spell #7" and "The Mighty Gents."

Additional film credits include: "RoboCop," "Oldboy," "Mother and Child," "Iron Man 2," HBO's "The Sunset Limited," "Lakeview Terrace," "Soul Men," "The Spirit," "Jumper," "Resurrecting the Champ," "1408," "Black Snake Moan," "Snakes on a Plane," "Freedomland," "Coach Carter," "Star Wars: Episode III: The Revenge of the Sith," "S.W.A.T.," "Changing Lanes," "Formula 51," "Star Wars Episode II: Attack of the Clones," "Caveman's Valentine," "Eve's Bayou," "Unbreakable," "Rules of Engagement," "Shaft," "Deep Blue Sea," "Star Wars Episode One: The Phantom Menace," "The Negotiator," "The Red Violin," "Jackie Brown," "187," "A Time to Kill," "Die Hard with a Vengeance," "Jungle Fever," "Sphere," "The Long Kiss Goodnight," "Ragtime," "Sea of Love," "Coming to America," "Do the Right Thing," "School Daze," "Mo' Better Blues," "Goodfellas," "Patriot Games" and "True Romance."

On the small screen, Jackson served as executive producer for the Spike TV animated series, “Afro Samurai,” which premiered in 2007. The series received an Emmy® Award nomination for Outstanding Animated Program from the Television Academy of Arts and Sciences. The first edition of the “Afro Samurai” video game launched in February 2009. Jackson also starred in John Frankenheimer’s Emmy Award-winning “Against the Wall” for HBO. His performance earned him a Cable Ace nomination as Best Supporting Actor in a Movie or Miniseries, as well as a Golden Globe® nomination.

ZAWÉ ASHTON (Dar-Benn) is an acclaimed actress, playwright, author and director whose stellar career has her working alongside some of the industry’s most respected talent, while treading the boards in some of the most notable global theaters.

Last year, Ashton was seen in Emma Holly Jones’ romantic comedy, “Mr. Malcom’s List,” opposite Frieda Pinto and Şopé Dirísù. Based on Suzanne Allain’s novel by the same name, the film follows Julia (Ashton), a society lady jilted by London’s most eligible bachelor Mr. Malcolm (Dirísù).

Ashton’s past on-screen credits include Dan Gilroy’s “Velvet Buzzsaw” alongside Jake Gyllenhaal, Toni Colette and Rene Russo; Neil Jordan’s “Greta”; Tom Ford’s “Nocturnal Animals”; the BBC/Netflix series “Wanderlust”; and her portrayal of Vod in Channel 4’s “Fresh Meat,” which immediately garnered her a cult-like following.

On stage, in 2019 Ashton starred on both the West End and Broadway in the critically acclaimed revival of “Betrayal,” directed by Jamie Lloyd. For this role, she received a WhatsOnStage award nomination. Also, on stage in the same year, Ashton’s poetic composition of “For All the Women Who Thought They Were Mad,” directed by Whitney White, was accepted, and produced at Hackney Showroom in London and Soho Rep in New York.

In addition to being an accomplished actress, Ashton has also established herself behind the lens as an award-winning writer, producer and director. Her experienced writing and directing credits include short films “Lighthouse,” “The Place We Go to Hide” and “Happy Toys,” which was nominated for Best British Short at the Raindance Film Festival in 2014.

Furthermore, her short documentary on artist Lorraine O’Grady was formed as part of the “Soul of a Nation: Art in the Age of Black Power” exhibition at Tate Modern. Ashton’s first play “Harm’s Way” was shortlisted for the 2007 Verity Bargate Award and was premiered in 2008 as part of the National Youth Theatre’s new writing season at The Lowry, Salford. Ashton also wrote “Skunk,” a multiplay drama inspired by Kafka’s novella “The Metamorphosis.” “Skunk” was first performed at Soho Theatre and produced by the National Youth Theatre. She was also the youngest winner of the London Poetry Slam Championship in 2000.

As an author, Ashton’s novel, “Character Breakdown” was published by Penguin Books in 2019.

Ashton currently resides outside of London.

GARY LEWIS (Emperor Dro’ge) is an actor of stage and screen. Lewis’ many acclaimed film credits include “Billy Elliot,” directed by Stephen Daldry; “Gangs of New York,” directed by Martin Scorsese; Ken Loach’s “My Name Is Joe”; “Goal,” directed by Danny Cannon; “Valhalla Rising,” directed by Nicholas Winding Refn; “Orphans” and “Neds,” directed by Peter Mullan; “Not Another Happy Ending,” directed by John McKay; “Keepers,” directed by Kristoffer Nyholm; “Falling for Figaro,” directed by Ben Lewis; and “My Son,” directed by Christian Carrion.

Television credits include “The Grand Master” (Apple TV), “Vigil” (BBC), “The Bay” (ITV), “Outlander” S1&2 (Starz), “His Dark Materials” S1&2, “It’s a Sin” (HBO Max), “Rebus” (BBC), “Frontier” (Netflix), “Prime Suspect” (ITV), “Silent Witness” (BBC) and “Merlin” (BBC).

Stage credits include “Grapes of Wrath” for Scotland’s ground-breaking theater company 7:84; “The Birthday Party” at Glasgow’s Arches Theatre; “Aalst” and “Nobody Will Ever Forgive Us” for National Theatre Scotland; and James Kelman’s “One Two, Hey.”

SEO-JUN PARK (Prince Yan) is a globally renowned leading actor based in South Korea. Park has starred in top-rated Korean TV series and films, such as “What’s Wrong with Secretary Kim” (2018) and “Fight for My Way” (2017), leading to the fan phenomenon. In particular, his role as Park Sae-royi in the webtoon-based “Itaewon Class” (2020) served as a major breakthrough, earning him extensive international recognition and critical accolades. Praised by Time Magazine as the Best Korean Drama on Netflix, the series is renowned for its progressive exploration of race, gender and diversity.

Park also stepped into the global cinematic spotlight with a memorable cameo in “Parasite” (2019), the universally acclaimed film by Academy Award®-winning director, Bong Joon-ho.

With more than 24 million followers on Instagram, Park is also the first Korean actor to surpass 1 million subscribers on his YouTube channel. His most recent film, “Dream,” starring alongside Lee Ji-eun (known as IU) was released in 2023. His most recent feature, “Concrete Utopia,” co-starring Lee Byung-hun, premiered in theaters in August.

ZENOBIA SHROFF (Muneeba Khan) has been an actress, writer and teaching artist for over 30 years. She began her professional career at age 16 as a commercial print model. After seven successful years as a model she switched gears to acting. She got her acting start in Mumbai under the mentorship of the legendary Pearl Padamsee. With Padamsee’s encouragement, she came to study acting at New York’s Circle in the Square theatre school. Soon after, she honed her craft at the off-Broadway theater Castillo, where she played several and diverse roles such as Nora in Ibsen’s “A Doll’s house” to German avant-gardist Heiner Muller.

She also performed in Mario Frattis “Erotic Adventures in Venice” at the famed La MaMa and Milan Kundera’s “Jacques and His Master.”

A few years ago she was cast in Sooni Taraporevalas “Little Zizou,” presented by Mira Nair. For that role she was nominated as best actress at the New York Indian film festival. Next she was seen in “When Harry Tries to Marry,” a Hollywood independent film. She followed that up with her first Bollywood blockbuster, “Ek main aur ekk tu,” playing opposite superstars Kareena Kapoor and Imran Khan.

She has taught drama and movement extensively throughout New York City and Mumbai. In New York she taught at Arts Connection, Education in dance and Youth Onstage, that city’s only fully gratis theater school for inner-city children. In Mumbai she teamed up with Raell Padamsee and taught at The Little Actors Club, as well as co-created Padamsee The Young Actors Club with Ms. Padamsee. She also taught at Fit Kid Fun Factory, The Shiamak Davar Institute for Performing Arts, as well as several private clients in both cities.

She has performed standup at Guild gallery, the Indo-American arts council, Don’t Tell Mama, the famed UCB, and the South Asian International Performing Arts Festival. Her solo show “How to Succeed as an Ethnically

Ambiguous Actor” premiered at Planet Connections Festivity in June 2016. For that performance she was nominated as outstanding solo performer. Later the show was given a full off-Broadway run at her creative home, the Castillo theater, in September 2017.

Her big break came as Kumail Nanjiani’s mother in Judd Apatow’s smash hit “The Big Sick” in 2017, for which the cast was nominated for a Screen Actors Guild® ensemble cast award.

Other credits include “Madam Secretary,” “The Resident,” a recurring role for two seasons on “The Affair” and “Soul.” Shroff was most recently seen as Muneeba Khan in Marvel Studios’ Disney+ series “Ms. Marvel,” as well as Rita’s Mom in “Seven Days,” an independent movie.

Shroff has been a lifelong dancer, starting with the classical Indian temple dance Bharat Natyam for several years and moving onto jazz and modern as a young adult. She is a practitioner of yoga and meditation.

MOHAN KAPUR (Yusuf Khan) is an accomplished actor with a career spanning 30 years. Beginning in 1992, Kapur gained widespread recognition in the Asia-Pacific region as the charismatic host of the popular game show “Snakes and Ladders” (“Saap Seedi”). This groundbreaking program produced by Zee TV was the first satellite show to air in the region, marking a significant milestone in television history and Kapur as the first television personality in South Asia.

In 1996, Kapur ventured into the feature-film world making his mark as the main antagonist in the film “Beqabu,” setting him up for an illustrious film career. Some notable titles in his filmography include “Coffee Bloom,” “Hate Story,” “Scavenger’s Daughter,” “Jolly LLB,” “Haunted 3D” and international hits like “Bodyguard,” starring Salman Khan, and “Happy New Year” opposite Sharukh Khan. In 2018, Kapur crossed over into his first Hollywood feature with the film “Heartbeats” (Amazon Prime) from director Duane Adler, the creator of the “Step Up” franchise. And in 2020, he played the villain in one of Disney+ Hotstar’s first Original Films with “Sadak 2” opposite Alia Bhatt.

In 2022, Kapur joined the Marvel Universe with Marvel Studios/Disney+ “Ms Marvel,” marking his 30 years in television and his first American network series. Kapur impressed audiences with his portrayal of Yusuf Khan, for which he received the 2022 Asia-Pacific Critics Choice Awards along with his castmates.

Other notable television credits include: two Seasons of the Disney+ Hotstar series “Hostages” (2019-2020), for which he earned an acting nomination for Best Negative Character at the Gold Awards; the Disney+ Hotstar anthology series “Crime Next Door” (2021) and India’s highly-rated shows like “Everest” (2014-2015) and “Savitri Devi College & Hospital” (2017-2018).

Outside the MCU, Kapur just completed Season 1 of the Hindi remake of the ABC series “Revenge” for Disney+ Hotstar and Vivek Agnihotri’s “The Vaccine Files,” the sequel to the highest grossing film in India “The Kashmir Files.”

Kapur has a massive fan following in India for being the Hindi voice of Dwayne Johnson, Benedict Cumberbach, Christoph Waltz, Jackie Chan and Kenneth Branagh.

With his talent and dedication, Mohan Kapur has established himself as a respected actor in the industry. His captivating performances continue to entertain audiences, and his commitment to meaningful projects reflects his artistic integrity. As he embarks on new ventures, Kapur’s contributions to the world of entertainment are sure to make a lasting impact.

SAAGAR SHAIKH (Aamir Khan) gained critical acclaim as Aamir Khan on Marvel Studios' Disney+ series "Ms. Marvel."

It was recently announced Shaikh will be seen as the co-lead of the Onyx/Hulu series, "Deli Boys," from producers Jenni Konner and Vali, and created by Abdullah Saeed.

ABOUT THE FILMMAKERS

NIA DaCOSTA (Director/Written by) is one of the freshest and most in-demand voices in Hollywood, having written and directed projects for stage, film and television.

DaCosta is the first Black woman to direct a Marvel Studios picture and the youngest person to direct a film for the studio. Currently, she is in pre-production on "Hedda," a reimagining of Henrik Ibsen's famous play "Hedda Gabler," for MGM's Orion Pictures and Plan B. The film, which DaCosta will write, direct and produce, stars Tessa Thompson as the title character.

Most recently, DaCosta directed and co-wrote the Universal Studios feature film "Candyman." Produced by Oscar®-winner Jordan Peele's Monkeypaw Productions, the film is a contemporary spiritual sequel of the 1992 cult horror classic of the same name, dealing with the power—and perils—of storytelling, while highlighting timely issues of gentrification, racial profiling and race-based violence. "Candyman," starring Yahya Abdul-Mateen II, Teyonah Parris and Colman Domingo, was released on August 27, 2021, and debuted at #1 at the box office, receiving overwhelming critical acclaim.

DaCosta's debut feature, "Little Woods," was developed through the Sundance Institute and starred Tessa Thompson and Lily James. The film dealt with real-world topics, including access to health care, poverty and criminal justice through the story of two estranged sisters who must work outside the law to better their lives. It premiered at the 2018 Tribeca Film Festival and was released theatrically by Neon in 2019, earning a 96% score on Rotten Tomatoes.

In television, she previously directed two episodes of the third season of the Netflix revival, "Top Boy," and also worked as a writer for the HBO series "Industry" with U.K.'s Bad Wolf.

DaCosta received a BFA in Film and Television from Tisch School of the Arts at NYU and a MA in Writing for Stage and Broadcast Media from the Royal Central School of Speech and Drama in London. She currently resides in Brooklyn, New York.

MEGAN MCDONNELL (Written by) is currently adapting Joe Hill's short story "Late Returns" into a series for Amazon. Previously, she worked as an executive story editor on "Dark Matter," based on Blake Crouch's book of the same name, for Apple, and was a story editor on Disney + and Marvel Studios' critically acclaimed "WandaVision."

Prior, McDonnell worked for John August and helped him produce his weekly "Scriptnotes" podcast as well as "Launch." She is a graduate of the Peter Stark Producing Program at USC, and received her undergraduate from Harvard, where she studied English and Mandarin Chinese. She wrote her Harvard thesis on "The Twilight Zone" and how Rod Serling used form to communicate theme and comment beyond it.

L.A. native **ELISSA KARASIK (Written by)** got her start as a showrunner's assistant before breaking in with her screenplay "Frat Boy Genius," which placed her on the 2018 Young and Hungry List, the 2018 Hit List, and #1 on the 2018 Black List. The script was purchased and further developed by Jeffrey Katzenberg to air as a series on Quibi, while Karasik went on to write for Marvel Studios' "Loki," starring Tom Hiddleston, and the Apple TV series, "WeCrashed," starring Jared Leto and Anne Hathaway. Currently, she has various other feature and television projects in development.

Prior to her work in the industry, Karasik was the head writer of Stanford University's annual musical comedy, "Gaieties," and was one of ten students selected for the Creative Writing department's prestigious Levinthal Program.

KEVIN FEIGE (Producer), producer and president of Marvel Studios, and chief creative officer, Marvel, is the driving creative force behind several billion-dollar franchises and an unprecedented number of blockbuster feature films and series, all connected within the Marvel Cinematic Universe (MCU).

A hands-on producer, Feige oversees Marvel Studios' feature-film productions, with 32 film releases that have all opened No. 1 at the box office and collectively grossed nearly \$30 billion globally. Ten films from the MCU have grossed more than \$1 billion worldwide, and two films — "Avengers: Endgame" and "Avengers: Infinity War" — have each grossed more than \$2 billion, with "Endgame" being the fastest film in cinematic history to reach the milestone.

The Marvel Cinematic Universe is currently the highest grossing film franchise of all time, and Feige is building on that success with a host of new series for Disney+. Since 2021, Marvel Studios has released several shows, including the Emmy Award-winning "WandaVision" and "What If...?," as well as the critically acclaimed series "Loki" and "Ms. Marvel."

Now in Phase Five of the MCU, recent big-screen feature films include "Guardians of the Galaxy Vol. 3" and "The Marvels," as well as Disney+ streaming series "Echo" and the second season of "Loki."

An Academy Award® nominee for 2018's "Black Panther," Feige was honored with the 2019 David O. Selznick Achievement Award from the Producers Guild of America, as well as the Albert R. Broccoli Britannia Award for Worldwide Contribution to Entertainment from the British Academy Film Awards (BAFTA).

Feige is a graduate of the University of Southern California, School of Cinematic Arts, and currently sits on the school's Board of Councilors.

LOUIS D'ESPOSITO (Executive Producer) is co-president of Marvel Studios and an executive producer on all projects released by the studio. D'Esposito balances running the studio with overseeing each project from its development stage to distribution, working closely with talent both in front of and behind the camera to produce feature films and series for the Marvel Cinematic Universe.

During his tenure, D'Esposito has helped to build Marvel Studios into a theatrical box office powerhouse with 32 films to date that have grossed nearly \$30 billion at the worldwide box office. 10 films from Marvel Studios have crossed the billion-dollar mark and two films, "Avengers: Endgame" and "Avengers: Infinity War," surpassed two billion. Half of the top ten highest-grossing domestic releases of all time were released by Marvel Studios.

D'Esposito has also been instrumental in bringing the Marvel Cinematic Universe to Disney+ with a slate of series including "Loki," "What If...?," and the Emmy® award-winning "WandaVision," among others.

D'Esposito previously directed the Marvel One-Shot "Item 47," and the Marvel One-Shot, "Agent Carter," starring Hayley Atwell, which led to development of the ABC Television series "Marvel's Agent Carter."

Prior to joining Marvel Studios in 2006, D'Esposito was a producer whose credits include the 2006 hit film "The Pursuit of Happyness," starring Will Smith; "Zathura: A Space Adventure"; and the 2003 hit "S.W.A.T.," starring Samuel L. Jackson and Colin Farrell.

A native of Buenos Aires, **VICTORIA ALONSO (Executive Producer)** moved to the U.S. on her own at the age of 19. She worked her way up through the industry, beginning as a PA before working at the VFX powerhouse Digital Domain. She served as VFX producer on several films, including Ridley Scott's "Kingdom of Heaven," Tim Burton's "Big Fish," Andrew Adamson's "Shrek" and Marvel's "Iron Man." She won the Visual Effects Society (VES) Award for outstanding supporting visual effects/motion picture for "Kingdom of Heaven," with two additional shared nominations (best single visual effects, outstanding visual effects/effects driven motion picture) for "Iron Man."

Alonso joined Marvel Studios as the company's executive vice president of visual effects and post-production, doubling as co-producer on "Iron Man," a role she reprised on "Iron Man 2," "Thor" and "Captain America: The First Avenger." In 2011, she was upped to executive producer on the blockbuster hit "Marvel's The Avengers." She is also an executive producer on several Marvel Studios' series for Disney+.

Victoria Alonso has become an important voice in Hollywood as a producer, a Latina and a senior female executive. She was honored with the Visionary Award at the 2021 Outfest Legacy Awards.

She was named one of People en Español Magazine's top "Poderosa" Most Influential Hispanic Women for three years in a row. On multiple occasions, she has been named to Variety's Power of Women L.A. Impact Report and The Hollywood Reporter's Women in Entertainment Power 100.

Alonso was honored in 2015 with the Muse Award for outstanding vision and achievement from the New York Women in Film & Television. She was also the first woman to be presented with the Harold Lloyd Award from the Advanced Imaging Society, which is given to a filmmaker who has created a body of work and specific achievements in 3D that advanced the motion picture art form. In 2017, she was the first woman to be honored with the Visionary Award at the 15th Annual VES Awards for her advancement of unforgettable storytelling through visual effects.

MARY LIVANOS (Executive Producer) is an executive of production and development for Marvel Studios and has been Emmy®-nominated for her work as co-executive producer of "WandaVision."

Livanos is an executive producer of the upcoming Marvel Studios' "Agatha" series, and previously, she was an executive of production and development for "Captain Marvel" and manager of production and development for "Guardians of the Galaxy Vol. 2."

Livanos began her career at Marvel Studios back in 2012 as a research and development intern and graduated from USC's Marshall School of Business, Cinematic Arts Program.

JONATHAN SCHWARTZ (Executive Producer) is a veteran Marvel executive who has been with the studio since 2008. During his tenure, Schwartz helped launch the “Guardians of the Galaxy” franchise as co-producer of the first film and executive producer of “Guardians of the Galaxy Vol. 2.” Schwartz served as executive producer of the billion-dollar-grossing “Captain Marvel” and joined Kevin Feige as producer on “Shang-Chi and The Legend of The Ten Rings.”

Schwartz was executive producer on “Secret Invasion” and is overseeing the upcoming “Wonder Man” series for Disney+. He is also currently producing “Avengers: Kang Dynasty” and “Avengers: Secret Wars.” Alongside his colleagues in Marvel Studios’ Parliament, Schwartz is responsible for creative oversight of the studio’s slate of films and series.

Schwartz began his career at Marvel as Kevin Feige’s assistant on “Iron Man 2,” “Thor” and “Captain America: The First Avenger” and segued to creative executive on “Marvel’s The Avengers.”

Schwartz is an alumnus of Pomona College.

MATTHEW JENKINS (Executive Producer) is a British film producer who frequently collaborates with Kenneth Branagh.

His producing credits include “Stratton,” “Murder on the Orient Express,” “All Is True,” “Artemis Fowl,” “Death on the Nile” and the acclaimed C.S Lewis biopic, “The Most Reluctant Convert.”

More recently Jenkins has been producing at Marvel Studios and is currently producing “Thunderbolts” for a Christmas 2024 release.

Prior to his prolific career in narrative film and television, **SEAN BOBBITT, BSC (Director of Photography)** photographed numerous documentaries and served as a television news cameraman around the globe, often in areas of great social and political unrest, including the Middle East, Northern Ireland, Africa and Asia. It was precisely this unique background that drew the attention of director Michael Winterbottom, who invited Bobbitt to light and shoot his film “Wonderland,” which would become Bobbitt’s foray into narrative feature filmmaking. The pairing would subsequently be repeated with “Everyday” and “The Killer Inside Me.”

Following frequent collaborations on art installation projects, Bobbitt and director Steve McQueen garnered international acclaim with the director’s debut feature, “Hunger,” starring Michael Fassbender. The film was awarded the Camera d’Or at Cannes and earned Bobbitt a British Independent Film Award (BIFA). Subsequently, the trio of Bobbitt, McQueen, and Fassbender reteamed for “Shame,” which earned Bobbitt another BIFA nomination and a European Film Award for Best Cinematography, and again for the Academy Award® Best Picture, “12 Years a Slave,” which garnered award nominations for Best Cinematography from the American Society of Cinematographers (ASC) and the British Academy of Film & Television Arts (BAFTA).

Collaborations with other notable directors include David Gordon Green (“Stronger”), Mira Nair (“The Queen of Katwe”), Derek Cianfrance (“The Place Beyond the Pines”), Spike Lee (“Oldboy”), Dominic Cooke (“On Chesil Beach” and “The Courier”), and cinematographer-turned-director Reed Morano (“The Rhythm Section”). Bobbitt’s most recently completed project, “Judas and the Black Messiah,” directed by Shaka King for Warner Bros, earned Bobbitt his first Academy Award® nomination for Best Cinematography, as well as nominations for the BAFTA Award and BSC Award.

Bobbitt's television credits include the award-winning "Sense and Sensibility," for which he was nominated for an Emmy® for Best Cinematography; "The Long Firm," which earned a BAFTA nomination for Best Cinematography; "The Canterbury Tales," for which he won an RTS Award; and the pilot of HBO's flagship series "Game of Thrones." A graduate of Santa Clara University (California) and St. George's College (England), Bobbitt is a native of Texas who splits his time between the United Kingdom, where he resides, and the United States, where he frequently works.

"The Marvels" is **CARA BROWER's (Production Designer)** second collaboration with director Nia DaCosta, having designed DaCosta's previous film "Candyman," an update of the '90s horror, cult classic set in the notorious Chicago Cabrini Green projects and co-written with and produced by Jordan Peele.

Brower began designing after working as an art director on projects by renowned directors such as Peele, David Lynch, David Fincher, and Joel and Ethan Coen. She is currently collaborating with DaCosta on their third project together, a period adaptation of Norwegian playwright Henrik Ibsen's "Hedda Gabler" for Plan B and MGM.

Born and raised in Sweden, **CATRIN HEDSTRÖM's (Editor)** lifelong passion for filmmaking brought her to the United States to study film at NYU's Tisch School of The Arts.

Hedström began her editing career in advertisement, but quickly moved into cutting feature films.

Hedström is a frequent collaborator of director Nia DaCosta, having met while students at NYU. She has cut DaCosta's feature films "Little Woods" and the Jordan Peele-produced and co-written "Candyman," as well as episodes of the Netflix series "Top Boy."

Before "The Marvels," Hedström edited "Sharp Stick," directed by Lena Dunham, which premiered at Sundance Film Festival in 2022.

Beyond filmmaking, Hedström loves to create magic with photography, let off steam shooting clay pigeons and finds adventure in thrifting vintage treasures.

EVAN SCHIFF (Editor) is an experienced editor with credits ranging from big action movies to dramatic indies. Originally from Syracuse, N.Y., Schiff moved to LA to attend film school at the University of Southern California. Between classes he worked part-time at Stan Winston Studio, eventually becoming their in-house editor.

After USC, Schiff worked as an assistant editor on films such as "Pan's Labyrinth," "Hellbox 2," and "Mission: Impossible—Ghost Protocol." He then moved up to the editor's chair, cutting films such as "John Wick: Chapters 2 & 3," "Birds of Prey," "Southside With You" and "Nobody" before signing on to "The Marvels."

From Bond to Poirot, Don Quixote to Neo, costume designer **LINDSAY PUGH (Costume Designer)** is a talented and versatile designer, with years of experience working in productions with casts of thousands, independent films with small budgets, studio work and in productions with crews located across multiple continents. Her designs can be theatrical and extravagant, contemporary and understated, or wildly futuristic. All are meticulously researched and carefully constructed.

The costumes she creates reflect her rigorous training in all aspects of costume work and the depth of her experience in multiple genres. Her wide-ranging background in theater wardrobe for the RSC, and Peter Brook's

original “Mahabharata,” and in costume supervision for award-winning designers on projects, including “Charlie and the Chocolate Factory,” “Cold Mountain” and “The Hours” is evident in her own work. Her costume design ability ranges across styles and eras from raucous Commedia dell’arte to elegant Golden Age to sleek sci fi as seen in “The Matrix” and “Krypton.”

Pugh’s period work includes “And Then There Were None,” “The ABC Murders,” “The Frankenstein Chronicles” and “Dancing on the Edge,” for which she was nominated for Best Costume Design by the Royal Television Society. In the more contemporary aesthetic, she has successfully collaborated with director Jesse Perutz on “Juliet Naked” and Lily & Lana Wachowski on the Netflix series “Sense8.” Impressed by her work, Lana Wachowski asked her to costume design “The Matrix Resurrections.”

Most recently, she worked with Ben Wheatley on “Meg 2: The Trench.”

TARA DeMARCO (VFX Supervisor) began her career by studying fine-art photography and interrelated media at Massachusetts College of Art in Boston. It was there that she discovered a passion for visual effects and the seamless blending of created images with the footage captured in camera.

DeMarco is an award-winning VFX Supervisor known for her cutting-edge work as a flame artist. In 2021, she was nominated for an Emmy® for her VFX supervision of Marvel Studios’ “WandaVision.” Her 20-year career in visual effects is grounded in high-end commercial work, having composited on Emmy, Cannes Lion, and DAD award-winning work.

DeMarco has also worked on classic music videos like The White Stripes “The Denial Twist,” as well as Brian Buckley’s Sundance contender, “The Bronze.”

DAVID WATKINS (SFX Supervisor) is known for his special effects work on “Fantastic Beasts and Where to Find Them,” “Fantastic Beasts: The Crimes of Grindelwald,” “Murder on the Orient Express” “Cinderella,” “Inferno,” “Death on the Nile,” “The Midnight Sky” “Artemis Fowl” and “Belfast,” among others.

Since starting her career in Japan, **WAKANA YOSHIHARA (Hair and Makeup Designer)** has worked in the hair and makeup industry for over 25 years. Her background as a fine artist has allowed her to bring creative form, as well as functionality and diversity, to her work.

Yoshihara has developed her skills across all disciplines, from prosthetics to wigs, and a variety of skin and hair types around the world, enabling her to be best informed as a manager and a designer.

Her recent credit is Pablo Lorrain’s “Spencer.” Yoshihara is also a frequent collaborator with Kenneth Branagh, having worked with him on “Cinderella” (received Guild awards in 2016), “Death on the Nile” and “Belfast” (nominated for BIFA 2022 for Best Hair & Makeup Design). Global success of “Spencer” and “Belfast” enabled Yoshihara to be invited to become a member of the Academy.

Yoshihara recently completed Branagh’s “A Haunting in Venice,” and also “Loki” Season 2. Tom Hiddleston and Yoshihara have also collaborated together on “High-rise” by Ben Wheatley.

LAURA KARPMAN (Music by) creates powerful, imaginative scores that push the boundaries of storytelling. Her award-winning music, spanning film, television, theater, interactive media and live performance, reflects an audaciously creative, prodigious, fresh spirit.

Karpman collaborates with the most creative filmmakers of our time, including Misha Green, Steven Spielberg, Alex Gibney, Kasi Lemons, Rory Kennedy, Sam Pollard, Laura Nix, and Eleanor, Francis Ford and Sofia Coppola. The five-time Emmy® winner's scores span the HBO hit series "Lovecraft Country"; 2020 Oscar®-nominated "Walk Run Cha-Cha"; the Discovery Channel docuseries, "Why We Hate"; "Miss Virginia," starring Uzo Aduba; the Netflix romantic comedy, "Set It Up"; Sony's "Paris Can Wait," starring Alec Baldwin and Diane Lane; Lionsgate's "The Cotton Club Encore"; Fox Searchlight's "Step" and "Black Nativity," starring Forest Whitaker, Angela Bassett and Jennifer Hudson; the drama series "Underground"; Sony's "L.A.'s Finest"; Peabody award-winning series "Craft in America"; and Showtime's "Sid and Judy."

Karpman received a Critic's Choice award for her song, "Jump," co-written with frequent collaborators Raphael Saadiq and Taura Stinson, sung by Cynthia Erivo. Her animated work includes "Sitara," directed by Sharmeen Obaid-Chinoy, executive produced by Darla Anderson and Gloria Steinem, released by Netflix. Her celebrated scores for interactive media include "Guardians of Middle Earth," "Everquest 2," "Kung Fu Panda 2," "Project Spark," "Kinect: Disneyland Adventures" and "Untold Legends Dark Kingdom."

Across concert halls, Karpman is well known for her Grammy award-winning album, "Ask Your Mama," a multimedia opera based on the iconic cycle of poems by Langston Hughes. For this Carnegie Hall commission, Karpman collaborated with The Roots, soprano Jessye Norman, performer De'Adre Aziza and jazz vocalist Nnenna Freelon. Other notable works include "All American," commissioned and performed by The Los Angeles Philharmonic at the Hollywood Bowl; "Brass Ceiling," commissioned and recorded by The U.S. Army Band, and "And Still We Dream," commissioned by Lyric Opera of Kansas City honoring 100 years of suffrage; "Wilde Tales," commissioned by Glimmerglass Festival; "Balls," an opera chronicling Billie Jean King's 1973 "Battle of the Sexes" tennis match with words by New York Times writer Gail Collins; and a pandemic opera for Opera Theatre of St. Louis with words by Taura Stinson.

A fierce champion for inclusion in Hollywood, after founding the Alliance for Women Film Composers, Karpman became the first American woman composer inducted in the music branch of the Academy of Motion Pictures and Sciences and was subsequently elected to be the first female governor of the music branch. During her short time as governor, Karpman has made indelible strides, advocating for Academy membership for dozens of underrepresented composers and songwriters, as well as spearheading the Academy Women's Initiative. Her leadership in creating opportunity and standing up for inclusion is unparalleled.

Karpman is an advisor for the Sundance Film Institute and on the faculty of the USC Film Scoring Program and the San Francisco Conservatory. She received a doctorate from The Juilliard School where she studied with 20th century icon Milton Babbitt.

DAVE JORDAN (Music Supervisor) has served as music supervisor on every title in the Marvel Cinematic Universe since Marvel Studios' first theatrical release, "Iron Man," in 2008. The film, which would set the tone for the MCU, opened with AC/DC's "Back in Black." The hard rock band would be back in the film's 2010 follow-up, "Iron Man 2." That film's standalone album featuring 15 AC/DC tracks climbed to No. 1 in 14 countries.

Jordan, a self-proclaimed comic-book nerd, was drawn to Marvel Studios after kicking off his career working for record labels and later founding his own company. His credits within the MCU include both feature films and, since the 2019 launch of Disney+, series and upcoming specials. Jordan recently oversaw the music for "Thor:

Love and Thunder,” the fourth installment to feature the MCU’s popular Norse Super Hero. With a score by Oscar®-winning composer Michael Giacchino and Nami Melumad, and songs like “Sweet Child ‘O’ Mine” and “Paradise City” from legendary hard rock band Guns N’ Roses, “Thor: Love and Thunder” has rocked theaters around the world since the feature film’s July 2022 release. Jordan was also music supervisor for “Thor,” “Thor: The Dark World” and “Thor: Ragnarok”—the latter featuring music by Led Zeppelin.

Jordan’s additional feature film credits include James Gunn’s “Guardians of the Galaxy” with its top-selling, Grammy®-nominated soundtrack, as well as “Guardians of the Galaxy Vol. 2” and “Guardians of the Galaxy Vol. 3.” Jordan oversaw the music for Ryan Coogler’s “Black Panther,” which earned a Grammy for Ludwig Göransson’s score, and another for best rap performance of “King’s Dead” by Kendrick Lamar, Jay Rock, Future and James Black. Jordan served in the same capacity for “Black Panther: Wakanda Forever” as well as this year’s “Ant-Man and the Wasp: Quantumania.”

For Disney+, Jordan’s credits include Marvel Studios’ “WandaVision,” which featured original songs like the instant hit “Agatha All Along” by Oscar®-winning songwriters Kristen Anderson-Lopez and Robert Lopez, plus score by Emmy®-winning composer Christophe Beck. Among Jordan’s Disney+ credits are “Moon Knight,” which featured score by award-winning Egyptian composer Hesham Nazih, and “Ms. Marvel,” for which Jordan assembled a global team, including composer Laura Karpman to build a soundtrack that reflected the series’ South Asian and Muslim culture. Jordan is currently working on a host of Disney+ series, including next year’s “Echo” and “Ironheart.”

Jordan’s Format Entertainment, founded in 2001, has grown into the largest collection of theatrical and television music supervisors in the world. Its supervision core is reinforced by a robust infrastructure of creative, executive, and administrative individuals and resources allowing Format to thrive as a full-service, solutions-oriented creative agency. Format’s music supervision efforts have yielded numerous chart-topping albums beyond the MCU, including No. 1 spots for the “A Star is Born” and “Pitch Perfect” soundtracks. Format has won multiple Grammys, American Music Awards, Guild of Supervisor Awards and received several Emmy® nominations.

Recognizing an industry void and seeing an opportunity he could deliver against, Jordan incorporated The Math Club, an original music creation company under the Format umbrella. By signing new and exciting talent and constantly reevaluating the media and music landscape, The Math Club provides a seamless and efficient experience for the film, television and brand communities. The Math Club’s music serves as the backbone of some of television’s biggest hits and has earned thousands of major placements on shows and films such as “This is Us,” “Euphoria,” “The Boys,” “Hustlers,” “Crazy Rich Asians,” “Dolemite Is My Name” and “Spider-Man: Into the Spider-Verse.” Format and The Math Club have worked on campaigns for brands such as BMW, Procter & Gamble and McDonald’s.

Jordan serves on the Los Angeles Board of Governors for the Grammy Committee, contributing to advocacy, education and human service programs to improve the cultural condition and quality of life for music and its makers. He and his wife, Format executive Julianne Jordan, reside in Los Angeles.

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