



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

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

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

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

Directed by James Mangold ("Ford v Ferrari," "Logan"), the film was written by Jez Butterworth & John-Henry Butterworth and David Koepp and Mangold, based on

characters created by George Lucas and Philip Kaufman. Kathleen Kennedy, Frank Marshall and Simon Emanuel served as the film's producers, with Steven Spielberg and George Lucas as executive producers.

John Williams, who has scored each *Indy* adventure since 1981's *Raiders of the Lost Ark*, composed the score. The production's below-the-line talent includes Director of Photography Phedon Papamichael ("Ford v Ferrari"); Production Designer Adam Stockhausen ("West Side Story"); Film Editors Michael McCusker, Andrew Buckland and Dirk Westervelt ("Logan"); Costume Designer Joanna Johnston ("Lincoln"); Visual Effects Supervisor Andrew Whitehurst ("Ex Machina"); and Visual Effects Producer Kathy Siegel.

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

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

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

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

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

To find the answer, Kennedy, Ford and Spielberg turned to James Mangold, the masterful storyteller behind such critically acclaimed, commercially successful films as "Walk the Line," "Logan," and "Ford v. Ferrari." A two-time Academy Award® nominee,

Mangold had extensive experience telling emotionally satisfying stories about historical figures from Johnny Cash to Carroll Shelby, and he was equally adept with dramatic tales about outsider figures. His movies, which often centered on captivating, conflicted protagonists, were always expertly crafted, uniquely thought-provoking, and keenly entertaining.

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

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

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

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

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

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

1989's *Indiana Jones and the Last Crusade* and 2008's *Indiana Jones and the Kingdom of the Crystal Skull*, all of which were directed by Spielberg.

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

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

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

"The obvious challenge is that you're returning to a genre without re-casting," says Jez Butterworth. "You've got the same actor who was playing this in his thirties playing it in his late seventies. I think that what had been perceived perhaps as a disadvantage was all the advantage. You had to absolutely run with the idea that what happens toward the end of people's stories [can be just as fascinating] as what happens at the beginning of them. It started to feel authentic, and it gained a reality that was playable. If you embrace the opportunity, all sorts of storytelling doors open up."

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

When the film opens, it's the end of the line for Indiana Jones. As he prepares to retire from teaching, he finds himself spending his nights alone in a modest New York

apartment. “The Indiana Jones we meet in 1969 is the result of the experience that we’ve had with him throughout the other films,” Ford explains. “This is what happens when you’re a broken-down archaeologist/professor and you’re frustrated in your career and it’s your last day on the job before retirement and you maybe occasionally have a drink in the middle of the day. He’s dispirited, he’s cynical, he’s hurt, but the circumstances that are about to befall him lead to a great adventure in which there is a degree of redemption but renewal as well.”

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

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

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

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

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

To that end, the filmmakers created an action-packed prologue set in 1944 in which a younger Indy does battle with Nazi enemies. “In this case doing a sequence—and a really elaborate one—with Indiana at his prime fighting Nazis would be a kind of miracle,” Mangold says of the writers’ thinking. “It would allow the audience to remember something they might not have seen for a while. I felt like I wanted the chance to make a movie with a young Harrison. The ambition in me wanted a crack at it, so we wrote a sequence, a kind of elaborate adventure that opens the film.”

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

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

CASTING ‘DESTINY’

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

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

The pivotal role of Helena Shaw went to Phoebe Waller-Bridge, the three-time Emmy® Award-winning writer and actress famed for her highly acclaimed comedy “Fleabag.”

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

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

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

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

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

Although he’s clearly the villain of the piece, neither Mangold nor Mikkelsen ever wanted Voller to feel overly caricatured. “We tried to avoid the cliché of the German or the Nazi with the extreme accent and the extreme madness,” Mikkelsen explains. “We wanted him to be a man who kind of blended in once he moved to America because he’s predominantly a scientist. Voller’s pragmatic. He’s a restrained character. He’s a man you would pass on the street.” Notes Ford: “Mads is an actor that I have tremendous admiration for, both for his energy and investment in the process.”

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

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

Respected Spanish actor Antonio Banderas, a 2019 Academy Award® nominee for his role in Pedro Almodóvar's "Pain and Glory," plays Renaldo, a sailor friend of Indy's to whom he turns when he needs the services of an expert diver in Greece. "Renaldo is a fisherman now, but he was probably a partisan who fought for freedom, maybe in the Spanish Civil War, maybe later in the Second World War," says Banderas. "Renaldo is a courageous man, a little bit crazy but in a good way. And he's a loyal friend to Indy. I think at this particular time in history, Indy needs that."

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

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

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

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

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

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

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

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

ABOUT THE PRODUCTION

Indiana Jones and the Dial of Destiny was filmed on location in Morocco, Sicily, Scotland, and England, in addition to stages at Pinewood Studios just outside of central London. To work with him on the film, Mangold recruited an exemplary team of behind-the-scenes creative talent, a group that included Production Designer Adam Stockhausen, Director of Photography Phedon Papamichael, Costume Designer Joanna Johnston, Special Effects Supervisor Alistair Williams and Visual Effects Supervisor Andrew Whitehurst.

Together, they developed the movie's awe-inspiring visuals and its incredible action sequences, including the film's largest set-pieces: the 1944 train sequence; the horseback chase through a ticker tape parade that leads into New York's subway

system; a frenzied tuk tuk chase through the streets of Tangier; a tension-filled underwater dive in Greece; and the film's spectacular climactic sequence.

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

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

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

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

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

Of course, one of the most challenging aspects of the tremendously complex sequence involved de-aging the then 79-year-old Ford to appear as though he was age 37. Visual Effects Supervisor Andrew Whitehurst from Industrial Light & Magic (ILM) joined the filmmakers in early pre-production to help design all of the visual effects in the film; his goal being to bring exactly what was needed to serve the story without drawing undue attention to the computer graphics (CG) elements, which included entire digital environments, multiple CG extensions to set builds and locations, complex creature animation, and simulations of natural weather phenomena.

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

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

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

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

Following the prologue, the film jumps in time to August 1969, when an estimated 4 million people lined the streets of Manhattan to fete NASA astronauts Neil Armstrong, Buzz Aldrin, and Mike Collins and celebrate the success of the Apollo 11 mission to the moon. Staging the parade and the chase that follows was an enormous challenge that required considerable on-the-ground preparation in Glasgow, Scotland, which doubled for Manhattan. "We needed a location for the chase and parade sequence through Midtown east and up towards Hunter College, and the scale of the buildings in Glasgow were really great for that," Stockhausen says.

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

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

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

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

"Although it was all shot in Glasgow, it felt like we were really in New York in the late '60s—the scale of it, the colors, the hippies, the pipers, the big band, the cheerleaders and the cars and police on horses," Papamichael says. "The contrast couldn't be greater than the sequence that precedes it. You explode from the night and the Nazis into this whole new visual bouquet of colors and tone. It worked as a great visual device for a transition of time."

A two-time Academy Award® nominee for his work on "The Trial of the Chicago 7" and "Nebraska," Papamichael has collaborated with James Mangold on six films, including "Ford v Ferrari" and "Walk the Line." Filmmaking is clearly in Papamichael's DNA. His father was a gaffer on the classic MGM musical "Singin' in the Rain"; his grandfather, a prop man on John Huston's "The African Queen."

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

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

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

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

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

Johnston hewed closely to the spirit of Indy's established wardrobe—the fedora and leather jacket were non-negotiable, of course. When Ford arrived to try on the old costume, he found he was able to slip right back into the character's signature look. "It's

a short story,” Ford says. “It fit.” Adds Frank Marshall: “It was unbelievable. There we were standing around and suddenly, there’s Indy.”

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

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

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

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

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

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

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

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

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

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

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

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

THE SCORE

The most revered living film composer in the world, John Williams again lent his genius to the *Indiana Jones* franchise, composing the score for *Indiana Jones and the Dial of Destiny* as he has for every installment in the series dating to *Raiders of the Lost Ark*. “John Williams brings the special sauce to the movie—the music,” says producer Frank Marshall. “The themes that he writes for these movies are so recognizable and so identifiable with the movie, it’s just an amazing thing.”

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

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

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

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

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

Notes Mangold of Williams’ traditional, and exceptional, approach to his artistry: “John creates melodic themes for the characters all written with a pencil, all written with notes. So many composers now have the film on a video, and they use a synthesizer, and the midi on the synthesizer turns it into notes. Then they hand it to an arranger who turns

that into an arranged piece for orchestra. It all sounds really good—but John’s way sounds better.”

ABOUT THE CAST

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

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

Ford is set to executive produce and star in Annapurna’s drama series, *The Staircase*, a docuseries following the murder trial of Michael Peterson. Antonio Campos will also serve as an executive producer.

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

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

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

In 1981, Ford created another legendary screen character, Indiana Jones, in Steven Spielberg’s Oscar®-nominated mega-hit *Raiders of the Lost Ark*. During the 1980s, he starred in the blockbuster sequels *Indiana Jones and the Temple of Doom* and *Indiana*

Jones and the Last Crusade. In 2008, he returned to the title role in the hugely successful *Indiana Jones and the Kingdom of the Crystal Skull*.

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

Ford currently serves as Vice-Chairman of the Board of Directors for Conservation International, a nonprofit group that protects biodiversity in trouble spots internationally. He has been a member for over 25 years.

PHOEBE WALLER-BRIDGE (Helena) is a multi-award-winning writer and actor, known for the BBC 3/Amazon series "Fleabag," which she starred in, created and produced. Waller-Bridge won three Primetime Emmy® Awards for the second season, including Best Comedy Series, Outstanding Lead Actress in a Comedy Series and Outstanding Writing for a Comedy Series. She also won two Golden Globe® Awards (Best Actress – Television Series Musical or Comedy and Best Television Series – Musical or Comedy), two Critics' Choice® Awards (Best Actress in a Comedy Series and Best Comedy Series) and the Screen Actors Guild Award (Outstanding Performance by a Female Actor in a Comedy Series), in addition to a BAFTA Television Award for Best Female Performance in a Comedy Program.

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

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

A graduate of the Royal Academy of Dramatic Arts, her debut play "Fleabag" earned a 2014 Olivier Award nomination and a Special Commendation from the Susan Smith Blackburn Prize in 2013. In addition to the hit television series, the play spurred

celebrated Off-Broadway and West End runs of the production (Lucille Lortel Award, Drama League, Drama Desk and Olivier Award nominations), and the publication of “Fleabag: The Scriptures.” Waller-Bridge has established her own production company, Wells Street Films, and serves as the Co-Artistic Director of DryWrite Theatre Company.

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

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

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

Mikkelsen also starred in in Anders Thomas Jensen’s “Riders of Justice” (2020) which reunited Mikkelsen with Jensen with whom he has worked several times. Mikkelsen received the Lifetime Achievement Honorary Heart of Sarajevo Award at the 28th Sarajevo Film Festival the same year.

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

Mikkelsen was also seen in the action video game “Death Standing” (2019) from game designer Hideo Kojima where he provided the voice, appearance, and motion capture for the character ‘Clifford Unger.’ His work earned him the award for “Best Performance” at The Game Awards in 2019.

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

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

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

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

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

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

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

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

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

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

In 1982, Banderas was cast by writer/director Pedro Almodóvar in "Labyrinth of Passion." It was the first of eight films he would do with Almodóvar, some of the others being "Matador," "Law of Desire," "Women on the Verge of a Nervous

Breakdown" and "Tie Me Up! Tie Me Down!" The international success of these films introduced to him to Hollywood. He later starred in "The Skin I Live In" and "I'm So Excited," both written and directed by Almodóvar.

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

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

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

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

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

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

In 2019, she was nominated for an Independent Spirit Award for Best Actress for her performance in "Colewell." The film was also nominated for the Independent Spirit John Cassavetes Award.

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

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

She is a lifetime member of the Actor's Studio.

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

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

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

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

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

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

In 2004, Rhys-Davies returned to US television in “Lady Musketeer” opposite Gerard Depardieu. Shot in Croatia in 2002, this film nearly ended his life when a 55’ long and 12’ high wall and roof blew over onto him, breaking his back in five places.

He has narrated for the Nova Scotia Symphony Orchestra, the German heavy metal group “Metall a Capella,” and co-starred with the opera singer Deborah Voight in the 2015 Mormon Tabernacle Choir Christmas Show. He voices the Narrator in the recording of “The King James Bible, The Book That Changed the World.”

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

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

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

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

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

He has had an extensive career in Europe, starring in multiple films and TV series for the last four decades. Most recently, he can be seen in the German television series “Biohackers” and “Das Boot.” His film “Stalingrad” was one of the highest grossing Russian films ever. He can also be seen opposite Daniel Bruhl, Vera Farmiga and John Malkovich in the Russian-British drama “In Transit.” Additional European film credits include “Ballon,” “Mogadishu,” “Grimm Love,” “Der Untergang,” “Immortal New York: 2095” and “My Father - Rua Alguem 5555.”

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

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

Jones can also currently be seen in Scott Cooper’s film “The Pale Blue Eye” on Netflix, as well as the joyous return to our screens over Christmas alongside Mackenzie Crook

in the iconic television series, “Detectorists.” 2023 will see him play Robert Stein in Apple’s upcoming feature film “Tetris.”

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

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

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

OLIVIER RICHTERS (Hauke) is a Dutch-born actor, professional bodybuilder and entrepreneur known around the world as “The Dutch Giant.” At 7’2” (2.18m) and 342lbs(155kg) he holds the Guinness World Record as the tallest actor and bodybuilder currently active.

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

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

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

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

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

In 2018, he played the character of Nadir in “Au Revoir Tom Selleck” by Ridwane Bellawell, which won the Grand Prix CinéBanlieue 2019. The young actor was awarded the special mention 'best male interpretation' by the Jury. In 2019, he starred, in motion-capture, as the child in the Franco-Canadian interactive virtual reality experience 'Les Passagers' by Ziad Touma, (Canadian Screen Prize Best Immersive Work 2022). He was then noticed by the artists' agency Noma Talent and has since appeared in the television series “Sam” (Seasons 4 and 5, Netflix and AMC+) and “Mortel.”

Isidore learned English language by watching American movies and TV shows.

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

ABOUT THE FILMMAKERS

JAMES MANGOLD (Director/Writer) is an Oscar®-nominated writer-director whose body of work resists easy categorization; that challenges us to consider that a filmmaker’s voice is not merely defined by genre or repeated motif, but rather by how their films make us feel. Mangold has moved from Sundance Independent to a

superstar cop noir, from mental institution drama to romantic fantasy, and from pulp horror to musical biopic. He oscillates through traditional westerns to round-the-world capers, from two films about a beloved comic book hero to a period car racing film which was nominated for Best Picture.

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

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

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

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

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

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

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

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

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

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

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

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

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

John-Henry's screen credits include "Fair Game," directed by Doug Liman and starring Sean Penn and Naomi Watts; "Get on Up," directed by Tate Taylor and starring Chadwick Boseman and Octavia Spencer; "Edge of Tomorrow," directed by Doug Liman and starring Tom Cruise and Emily Blunt; French language cult movie "Malgré Le

Nuit,” directed by Pierre Grandrieux; and “Ford v Ferrari,” directed by James Mangold and starring Matt Damon and Christian Bale.

For television he wrote an adaptation of Liane Moriarty’s novel “Nine Perfect Strangers” together with David E. Kelley and Sam Strauss for Hulu starring Nicole Kidman and Melissa McCarthy, directed by Jonathan Levine, and he’s currently writing climate change drama “Endgame” with Georgia Lee for AMC starring Andrew Lincoln.

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

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

“Jerusalem” transferred from the Royal Court to the West end, breaking box office records for a new play. It won Best Play at the Evening Standard Awards 2010, The UK Critic’s Circle Award for Best Play 2010, before travelling to Broadway where it won Best Foreign Play, at the New York Critics Circle Awards 2011. It received six Tony® nominations, winning two, including Best Actor for Mark Rylance. “The River” transferred to Broadway in 2014, starring Hugh Jackman.

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

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

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

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

DAVID KOEPP (Writer) has written or co-written the screenplays for more than 30 films, including “Apartment Zero” (1989), “Bad Influence” (1990), “Death Becomes Her” (1992), “Carlito’s Way” (1993), “Jurassic Park” (1993), “The Paper” (1994), “Mission: Impossible” (1996), “The Lost World: Jurassic Park” (1997), “Snake Eyes” (1998), “Panic Room” (2002), “Spider-Man” (2002), “War of the Worlds” (2005), *Indiana Jones and the Kingdom of the Crystal Skull* (2008), “Angels & Demons” (2009), “Inferno” (2016) and “Kimi” (2022).

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

As a director, his work includes the films “The Trigger Effect” (1996), “Stir of Echoes” (1999), “Secret Window” (2004), “Ghost Town” (2007), “Premium Rush” (2012), and “You Should Have Left” (2020). “Ghost Town” and “Premium Rush” were co-written with the enigmatic John Kamps.

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

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

Kennedy has produced or executive produced more than 70 feature films, which have collectively garnered 120 Academy Award® nominations and 25 wins. Among her

credits: “Jurassic Park,” “E.T. The Extra Terrestrial,” “The Sixth Sense,” the “Back to the Future” trilogy, “Who Framed Roger Rabbit,” “Gremlins,” “The Goonies,” “Poltergeist,” “Empire of the Sun,” “Lincoln,” “War Horse,” “The Curious Case of Benjamin Button,” “The Diving Bell and the Butterfly,” “Schindler’s List,” “The Color Purple” and “The Adventures of Tintin.”

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

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

Prior to joining Lucasfilm in 2012, Kennedy headed The Kennedy/Marshall Company, which she founded in 1992 with director/producer Frank Marshall. In 1981 she co-founded the phenomenally successful Amblin Entertainment with Marshall and Steven Spielberg.

With a career spanning over 50 years and more than 80 films, **FRANK MARSHALL (Producer)** has helped shape American cinema, producing some of the most successful and enduring films of all time. Starting in 1967 as an assistant to Peter Bogdanovich on their first film, “Targets,” and then as location manager on “The Last Picture Show,” Marshall worked closely with Bogdanovich for years, eventually making ten pictures together. By 1980, Marshall was working as a producer on *Raiders of the Lost Ark* with Steven Spielberg and future wife Kathleen Kennedy. Shortly thereafter, the trio formed industry powerhouse Amblin Entertainment and together produced movies such as “E.T.,” “Gremlins,” the “Back to the Future” trilogy, “Who Framed Roger Rabbit?” “The Goonies,” “Empire of the Sun” and the *Indiana Jones* trilogy.

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

recently, he produced the Tony® winning musical “A Strange Loop” and the Grammy® winning documentary “Jazzfest: A New Orleans Story.”

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

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

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

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

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

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

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

STEVEN SPIELBERG (Executive Producer) is one of the world's most successful and influential filmmakers, and is currently chairman of Amblin Partners, a corporate descendent of DreamWorks, SKG, which he co-founded in 1994. Among a host of

career accolades, he is a three-time Academy Award® winner, a Kennedy Center Honoree, a recipient of the Irving G. Thalberg Award from the Academy of Motion Picture Arts and Sciences and received the Presidential Medal of Freedom in 2015 from President Barack Obama.

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

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

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

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

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

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

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

In 2022, Spielberg’s “The Fabelmans” debuted at the Toronto International Film Festival, where it won the coveted People’s Choice audience award. The film, a deeply personal portrait of a 20th century American childhood, and a cinematic memory of the forces, and family, that shaped the filmmaker’s life and career, would go on to win Golden Globe® awards for Best Director and Best Picture, Drama. “The Fabelmans” was nominated by the Producers Guild of America, the Directors Guild of America, the Screen Actors Guild of America for Best Ensemble and by the Writers Guild of America for Spielberg’s original screenplay with Tony Kushner. In early 2023, “The Fabelmans” received seven Academy Award® nominations, including Best Director, Best Original Screenplay, Best Actress and Best Picture.

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

In 1984, Spielberg formed his own production company, Amblin Entertainment. Under the Amblin Entertainment banner, he served as producer or executive producer on such hits as “Gremlins,” “Goonies,” the “Back to the Future” trilogy, “Who Framed Roger Rabbit?,” “An American Tail,” “Twister,” “The Mask of Zorro” and the “Men in Black” films.

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

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

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

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

Among the shows Spielberg also executive produced were the Emmy®-winning Syfy Channel miniseries "Taken," the TNT miniseries "Into the West," the Showtime series "The United States of Tara," NBC's "Smash," TNT's "Falling Skies," as well as CBS's "Under the Dome" and "Extant." He was also an executive producer on the HBO Films' movie "All the Way," starring Emmy® winner Bryan Cranston, and the Netflix docuseries "Five Came Back." Amblin Television was a producer of FX's "The Americans," which earned four Emmy® wins, including two wins for Margo Martindale for Outstanding Guest Actress in a Drama Series. The series also won Peabody Awards in 2015 and 2019 and was a perennial recipient of the AFI Award for TV Program of the Year.

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

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

In 2021, Spielberg and Kate Capshaw formally launched The Hearthland Foundation, a philanthropic fund to help build a more just, equitable, and connected America. Inspired by the words of the poet Langston Hughes, “O, let America be America again—The land that never has been yet—And yet must be,” Hearthland is founded on the belief that creating a better shared future for our country calls for relationships that cross divides and the moral imagination for what is possible. To that end, the foundation has three overlapping areas of focus: building a shared democracy; telling an honest and generative narrative about this country; and fostering a culture of accompaniment.

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

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

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

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

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

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

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

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

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

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

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

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

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

Papamichael now counts more than 46 feature films to his credit, including: "While You Were Sleeping," "Cool Runnings" and "Phenomenon," all directed by Jon Turteltaub;

“The Pursuit of Happyness,” starring Will Smith and directed by Gabriele Muccino; the critically acclaimed “Unstrung Heroes,” directed by Diane Keaton; and “27 Missing Kisses,” directed by Nana Djordjadze.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist in nightclubs. He returned to Los Angeles and began his career in the film industry, working with a number of accomplished composers including Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series "Alcoa Theatre," "Kraft Television Theatre," "Chrysler Theatre" and "Playhouse 90." His more recent

contributions to television music include the well-known theme for “NBC Nightly News” (“The Mission”), the theme for what has become network television’s longest-running series, NBC’s “Meet the Press,” and a new theme for the prestigious PBS arts showcase “Great Performances.”

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

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

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

Mr. Williams holds honorary degrees from 22 American universities, including Harvard University, The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2020, Mr. Williams received Spain’s prestigious Princess of Asturias Award for the Arts as well as the Gold Medal from the Royal Philharmonic Society in the UK. In 2016, he

received the 44th Life Achievement Award from the American Film Institute – the first composer in history to receive this honor. In 2003, he received the Olympic Order, the IOC’s highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a recipient of the Kennedy Center Honors in December of that year. In 2018, he received the Trustees Award from the National Academy of Recording Arts and Sciences. Mr. Williams was inducted into the American Academy of Arts & Sciences in 2009, and in January of that same year he composed and arranged “Air and Simple Gifts” especially for the first inaugural ceremony of President Barack Obama. He was awarded an honorary knighthood of the British Empire as one of the final awards approved by Her Majesty Queen Elizabeth II.

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

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

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

She is unique in the current production landscape with her vast experience in traditional animation, puppetry, practical effects and opticals, as well as modern digital techniques. Looking for new challenges in her chosen field, Kathy turned feature film VFX Producer, moving quickly through the ranks to VFX produce the critically acclaimed “Ford v Ferrari” for producer/ writer/director James Mangold.

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

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

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