



MARVEL STUDIOS

THOR RAGNAROK

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PARENTS STRONGLY CAUTIONED
PG-13
INTENSE SEQUENCES OF SCI-FI VIOLENCE AND ACTION, AND BRIEF SUGGESTIVE MATERIAL
Some Material May Be Inappropriate for Children Under 13

CAST

MARVEL STUDIOS
presents

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THOR
RAGNAROK

Directed by TAIKA WAITITI
Written by ERIC PEARSON
and CRAIG KYLE
& CHRISTOPHER L. YOST
Produced by KEVIN FEIGE, p.g.a.
Executive Producer LOUIS D'ESPOSITO
Executive Producer VICTORIA ALONSO
Executive Producer BRAD WINDERBAUM
Executive Producers THOMAS M. HAMMEL
STAN LEE
Co-Producer DAVID J. GRANT
Director of Photography JAVIER AGUIRRESAROBÉ, ASC
Production Designers DAN HENNAH
RA VINCENT
Edited by JOEL NEGRON, ACE
ZENE BAKER, ACE
Costume Designer MAYES C. RUBEO
Visual Effects Supervisor JAKE MORRISON
Music by MARK MOTHERSBAUGH
Music Supervisor DAVE JORDAN
Casting by SARAH HALLEY FINN, CSA
Unit Production Manager THOMAS M. HAMMEL
Unit Production Manager JENNIFER CORNWELL
First Assistant Director VINCENT LASCOUMES
Second Assistant Director DAN JOHN
Associate Producer BRIAN CHAPEK
Visual Development Supervisor ANDY PARK
Supervising Sound Editors SHANNON MILLS
DANIEL LAURIE
Re-Recording Mixers LORA HIRSCHBERG
JUAN PERALTA
Score Supervisor STEVE DURKEE
3D Stereoscopic Supervisor EVAN JACOBS
3D Stereoscopic Producer JON GOLDSMITH
Supervising Finishing Artist STEVEN J. SCOTT

Thor CHRIS HEMSWORTH
Loki TOM HIDDLESTON
Hela CATE BLANCHETT
Heimdall IDRIS ELBA
Grandmaster JEFF GOLDBLUM
Valkyrie TESSA THOMPSON
Skurge KARL URBAN
Bruce Banner/Hulk MARK RUFFALO
Odin ANTHONY HOPKINS
Doctor Strange BENEDICT CUMBERBATCH
Korg TAIKA WAITITI
Topaz RACHEL HOUSE
Surtur CLANCY BROWN
Hogun TADANOBU ASANO
Volstagg RAY STEVENSON
Fandral ZACHARY LEVI
Asgardian Date #1 GEORGIA BLIZZARD
Asgardian Date #2 AMALI GOLDEN
Actor Sif CHARLOTTE NICDAO
Odin's Assistant ASHLEY RICARDO
College Girl #1 SHALOM BRUNE-FRANKLIN
College Girl #2 TAYLOR HEMSWORTH
Lead Scrapper COHEN HOLLOWAY
Golden Lady #1 ALIA SEROR O'NEIL
Golden Lady #2 SOPHIA LARYEA
Cousin Carlo STEVEN OLIVER
Beerbot 5000 HAMISH PARKINSON
Warden JASPER BAGG
Asgardian Daughter SKY CASTANHO
Asgardian Mother SHARI SEBBENS
Asgardian Uncle RICHARD GREEN
Asgardian Son SOL CASTANHO
Valkyrie Sister #1 JET TRANTER
Valkyrie Sister #2 SAMANTHA HOPPER
Asgardian Woman ELOISE WINESTOCK
Asgardian Man ROB MAYES
Second Unit Director & Stunt Coordinator BEN COOKE
Stunt Coordinator KYLE GARDINER
Fight Coordinator JON VALERA
Head Stunt Rigger ANDY OWEN
Stunt Department Manager HAYLEY SAYWELL
Stunt Doubles for Mr. Hemsworth BOBBY HOLLAND HANTON
DANIEL STEVENS
Mo-Cap Stunt Double for Mr. Hemsworth PAUL LOWE
Stunt Double for Mr. Hiddleston HARLEY DURST
Stunt Double for Ms. Blanchett ZOË BELL
Stunt Double for Mr. Elba JERMAINE HOLT
Stunt Double for Ms. Thompson TARA MACKEN

	Stunt Riggers		Assistant Art Directors.....	MARKO ANTTONEN TONY WILLIAMS
LEE ADAMSON		JADE AMANTEA	Assistant Art Director (L.A.)	JASON T. CLARK
ROBBIE CLISSOD		RYE COPEMAN	Illustrators	WIL MADOC-REES RAJ RIHAL
MICK CORRIGAN		ADAM HOWELL	Design Assistants	SIOBHAN PURKIS LUCINDA MCGUIRE
SIMON MURRELL		ANDY OWEN		
GULLIVER PAGE		BEN SIEMER		
MARK TEARLE				
	Core Stunt Performers		Set Designers	
DAMIEN BRYSON		SEAN BUTTON	HELEN STREVENS	PAULA WHITEWAY
CLINT ELVY		KIM FARDY	ANDREW KATTIE	DANIELA MEDEIROS
CHAN GRIFFIN		ALEX KUZELICKI	KATE MCCOWAGE	TERESA MEOLI
STEPHEN MURDOCK		ANTHONY RINNA	DEVIN GRAY	AIDEN GREY
RYAN TARRAN			RACHEL VAN BAARLE	
			Set Designers (L.A.)	JANE WUU ANDREW REEDER TIM CROSHAW ED SYMON
	Stunt Performers		On-Set Model Maker	TONY VOVOEDEN
DANIEL ANDREWS		ISAAC BERNAUER	Model Maker	NATHAN BLANCO FOUREX
MARKY LEE CAMPBELL		ROSCO CAMPBELL	Graphic Artists	RALPH MOSER ALICE GLUSZYK
JOHN COSTELLO		ASTON CRABTREE	Art Department Manager	TRICIA MCINALLY
MANA DAVIS		DARVIN DELA CRUZ	Art Department Coordinator	LAUREN EVANS
MICHAEL FOSTER		TOBY FULLER	Digital Asset Coordinator	JASON BEALE
CALEB GUINERY		GARTH HADFIELD	Art Department Coordinator (L.A.)	CAROL KIEFER
NIGEL HARBACH		BLAKE LINDSELL		
BRITTANY MORRIS		MEL PEYTON-SMITH		
SHANE RANGI		CARLY REES		
WARWICK SADLER		FENIX SEARLE		
MARCO SINIGAGLIA		YASCA SINIGAGLIA		
ROSE VAN HORIK		CASEY WRIGHT	Storyboard Artists	
ALEX YAKIMOV		KELLY YOUNG	TODD HARRIS	MICHAEL ANTHONY JACKSON
			JAMES MAGDALENO	JAY OLIVA
			JOSHUA SHEPPARD	JANE WU
Atlanta Stunt Coordinator	MONIQUE GANDERTON			
Atlanta Key Stunt Rigging Coordinator	RALF KOCH		Art Department Assistants	
Atlanta Fight Coordinator	DANIEL HERNANDEZ		LEYLA GASHE	RIHANNA MALEZER
Atlanta Stunt Department Assistant	JACKSON DOBIES		LUKE MALLIE	STEVE PARSONS
Atlanta Stunt Doubles			NEVILLE TORISHEBA	JORDAN WATTS
DANYA BATEMAN	SHAUNA GALLIGAN			
RYAN GREEN	ADAM LYTLE		Head of Visual Development	RYAN MEINERDING
NATE PERRY			Visual Development Managers	AJ VARGAS JACOB JOHNSTON
Atlanta Featured Gladiators			Visual Development Coordinator	BOJAN VUCICEVIC
SAM HARGRAVE	MATT LABORDE		Digital Sculptor	ADAM ROSS
SCOTT LOESER	GREG REMENTER		Visual Development Concept Artists	ALEKSI BRICLOT MICHAEL KUTSCHE KARLA ORTIZ STEPHEN SCHIRLE
PHEDRA SYNDELLE				
Supervising Art Director	RICHARD HOBBS			
Set Decorator	BEV DUNN		Visual Development Concept Illustrators	
			ANTHONY FRANCISCO	RODNEY FUENTEBELLA
On-Set Art Director	LAURA NG		IAN JOYNER	CONSTANTINE SEKERIS
Art Directors	BILL BOOTH		TULLY SUMMERS	JACKSON SZE
	EUGENE INTAS		A Camera Operator	PETER MCCAFFREY
	BRENDAN HEFFERNAN		A Camera First Assistant	DAVID ELMES
Conceptual Art Director	LAURENT BEN-MIMOUN		A Camera Second Assistant	JAKE IESU
Senior Concept Designer (L.A.)	SEAN HARGREAVES		B Camera Operator	DARRIN KEOUGH
Concept Illustrators	ANTHONY ALLEN		B Camera First Assistant	SCOTT DOLAN
	JAKE HEMPSON		B Camera Second Assistant	JEREMY WHEATLEY
	ALEX DRUMMOND		Camera Loader	NAOMI SHARP
	DALE MACKIE		Camera Trainee	CHRISTIAN PRIETO
	NICOLA CAMPBELL		Digital Imaging Technician	PETE HARROW
Props Concept Illustrator	BEN DONNELLY		Digital Imaging Technician Assistant	JULIAN LAWRENCE
Props Manufacture Art Director	MITCH CASS		Stills Photographer	JASIN BOLAND

Post Production Supervisor.....	DANIELLE DALY	Plate Lab Wranglers	CHRISTOPHER CHAPMAN DON H. HAN IVAN MOUTINHO
First Assistant Editors.....	KEVIN STERMER MICHAEL A. WEBBER	Virtual Production Stage Manager.....	DANIEL SKOVLI
Second Assistant Editors	CHRISTIAN SHARAF ADAM KIMMERLIN	Virtual Production Assistants	ESTÉ HEYNS ERIN O'SHIEL CALLUM RICHARDSON BEN RIDGWELL
Second Assistant Editor (AUS)	DANIEL O'BRIEN	Assistant 3D Stereoscopic Supervisor	GARY CARRILLO
Assistant Editor	HOLLY ISAACSON	3D Stereoscopic	
Supervising Music Editor	STEVE DURKEE	Associate Producer.....	TANISSA POTROVITZA SCHOEN
Music Editor	DANIEL PINDER	3D Stereoscopic Technical Coordinator	CARLOS GALAN IV
Assistant Music Editor	ANELE ONYEKWERE	3D Stereoscopic Editors	WAYAN PALMIERI GUY WIEDMANN
Post Production Coordinator	ZOE BOWER ROBERT	3D Stereoscopic Production Assistant. .	MARGARET HUNTINGTON
Post Production Accountant.....	AMANDA LAM	3D Stereoscopic Production Coordinators.....	ANDY YAMADA SUSAN MUELLER ZACH HADDAD GABRIELLE POWELL ANDREA R. STEPHENS
Post Production Assistant Accountants.....	NATTAKARN KULLAMART TRACY LAM	Production Supervisor	JENNIFER TEVES
Consulting Editor	YANA GORSKAYA	Script Supervisor.....	KRISTEN WITCOMBE
Prologue Assistant Editor.....	CORBIN MEHL	On-Set Second Assistant Director.....	JAMES MCGRADY
Post Production Assistants	LEILA MCLACHLAN JAKE HAMMOND AYDEN KINCHLA MAREN PREUSS	Third Assistant Director	MIKE O'CONNOR
Additional VFX Supervisors.....	MARC D. RIENZO TOM WOOD	Crowd Assistant Director	GREG TYNAN
VFX Production Managers.....	TYLER CORDOVA JEFFREY SCHAPER	Environmental Steward	SARAH TOSONE
VFX Coordinators		Environmental Assistants.....	DAMIAN BRADFORD FIONA GAMMON
SCOTT MCPHATE	HARRISON GOLDSTEIN	IT & Network Supervisor.....	KATIE GABRIEL
VALERIA ANDINO	MARISSA KRUPEN	IT & Network Technician.....	WILL WRIGHT
JESSICA CHOI	MITCHELL CALLISCH	Production Coordinator	CANDICE PREDDY
Assistant VFX Coordinators.....	DJORDJE JUGOVIC PETER CALVILLO DANIELLE STURTON	Production Coordinator (LA).....	DANIEL PARKER
VFX Production Assistants.....	ALYHA TORRES SABRINA LANGRIDGE	Assistant Production Coordinators.....	KATE WEATHERLY DEBORAH GLOVER
On-Set VFX Production Manager	JAESUNG OH	Travel & Accommodation Coordinator	RYAN MAKEPEACE
Virtual Production Manager	JASON CHEN	Production Secretary.....	TALIA BUCKBERRY
VFX Data Wrangler	ALISTAIR JAMIESON	Physical Asset Coordinator	SHAMERE BORG
Assistant VFX Data Wranglers.....	BRENT ARMFIELD FRANCES BALDASARRO	Key Set Production Assistant	DAN COLE
VFX Lead Witness Reference	NILS NILSSON ALEC SCHULTZ FRANCIS THOMPSON	Production Assistants	
VFX Witness Reference Assistant.....	SARAH SIMPSON	KYE APPLETON	KAYLA BROWN
VFX Lead Editor.....	KOSTA SARIC	RACHEL FORBES	AMY JOBSON
VFX Editors	BOB DRWILA TOM REAGAN MANDY JACOBS	JESSIE JONES	OLIVIA SCHOFIELD
Assistant VFX Editors.....	ALAN Z. MCCURDY MICHAEL FENDICK	REBECCA SHAW	GRIEG WAGNER
VFX Accountants.....	CONNIE HENDRIX ALEXA SONG	Financial Controller	CHRIS ROBSON
Marketing Editors	CRAIG TANNER PHELICIA SPERRAZZO	Production Accountants.....	ANGELA KENNY SANDI ARCHER
Image Pipeline Supervisor.....	MICHAEL MALONEY	First Assistant Accountant.....	PRUE WILLIAMS
In-House Compositors	JULIANNE HOLZSCHUH JOHNNY WILSON DAVID B. WOLGEMUTH II	Second Assistant Accountants.....	TRACI GENDERS KELLY HEAD MATHEW JONES ALEX CONTIS BEN MCNEILL
		Petty Cash Accountant	TABITHA TENDOLLE
		Art Department Accountant.....	JULIE STEWART

Payroll Accountant (AUS)	SHARON TRIBOLET	Assistant Set Decorator	TUESDAY STONE
Payroll Accountant (US)	MAGGIE MARTIN	Head Production Buyer	LAUREN RICHARDS
Assistant Payroll Accountant	HINE TUAEU	Buyer	JUSTINE DUNN
Accounting Assistants	MAREE BURKE	Assistant Buyer	NICK FOLEY
	KAREN SHARPE	Set Decoration Lead Man	GRAHAM DUNN
Accounts Clerks	HERSHEY AYAG	Set Decoration Leading Hand	CORNEILIUS VAN DEN BOGART
	VERONICA MAXWELL	Set Decoration Graphics	HANNAH TEEFY
			JOEL DIMMACK
Property Master	RICHIE DEHNE	Production Dressers	LENNY HOLDAHL
			COREY O'CONNELL
Assistant Property Masters	EMILE OLIVER		JOHN KELLY
	BOB BOOKER	Set Decoration Department	
	GILLIAN BUTLER	Coordinator	MARY DE QUETTEVILLE ROBIN
Props Buyer	CULLEN BLACK	Set Decoration Production Assistants	EBONY ASHTON
Props Costumer	BYRON MCGILVRAY		SHAUN THOMPSON
Head Prop Weapons	JOHN BURLESS	Set Decoration Head Practical Electrician	PAUL JOHNSTONE
Head Armorer	GIDEON MARSHALL	Soft Furnishing Lead	GENEVIEVE BLEWITT
Assistant Armorer	DARRYL WHITE	Soft Furnishing	CAROL BEACHAM
Weapons Coordinator	RICHARD MANSFIELD	Set Decoration Fabricator	SHANE AUMONT
Weapons Assistant	RIMMA ARANCHIKOV	Set Decoration Scenic	MELANIE YOUNG
Head Prop Maker	BRETT BEACHAM	Head Swing Gang	JOSHUA PEARCE
2IC Prop Maker	NIC GRIBBON	Set Decoration Swing Gang	CONRAD BOYES
Prop Maker Foreman	TOBIAS JAHKE		WILLIAM MCLAGGAN
C&C Engineer	MARTIN CROWTHER		BRODHIE JENKINS
Prop Manufacturing Leading Hands	RONALD RAMMETTA	Swing/Construction	LIAM LYNCH
	DAVID JOLLIFFE	Carpenter	HAMISH RAVEN
Head Mold Maker	JOSHUA BEACHAM	Set Decoration Store Person	ISABELLE FAITH VESEY
Mold Makers	MICHAEL GROSE	Additional Swing Gang	WADE MATTHEWS
	CANDICE MENARA		JOEL IBBETSON
	ADAM COYLE		PETER TODD
Prop Makers	JASON COWIE		
	ALEX KNAPMAN	Set Decoration Practical Electricians	
	RACHEL MINCHIN	RICHARD CAMPBELL	PETER CHITTLEBOROUGH
	WAYNE QUILLIAM	ERIC COTTON	PATRICK GATLING
	JESSE SCULLY	RAY GODDARD	STEVE GRAINGER
Standby Props	MATT AUSTIN	MATT HARTE	BRETT LEASK
2IC Standby Props	MICHAEL KISSANE	SAM MCKINNON	JAMIE SYMONS
On-Set Standby Props Assistant	SCOTT BOOTH	MARK WATSON	BEN WATTENBERG
On-Set Dressers	MARK HARMON		
	LAURA DRUMMOND	Production Sound Recorder	GUNTIS SICS
Prop Assistants	BEN DELORGER	Boom Operator	BEN WYATT
	CLAIRE BRYANT	Sound Utility	TRISTAN ATKINS
	MEGAN CHAMBERS		JOSH O'DONNELL
Carpenter	MICHAL ELVIDGE	Video Operator	LUIS OLIVARES
Senior Prop Makers	DANIEL MOLLER	Video Assist	ANDREW JACKSON
	MATT STANDFORD		
	MATTHEW WHETTER	Gaffer	REG GARSIDE
	PHILLIP RYLANCE	Best Boy	GRANT WILSON
	MIKE CAMERON	Off-Set Best Boy	CRAIG PERKINS
Head Prop Painter	MARIA ROSE PAYNE	Senior Lighting Technicians	ALAN WILLIS
Senior Prop Painter	STEVEN PARKER		MARK MATES-BILLS
Prop Paint Finisher	BERNARD CASTLE	Lighting Technicians	CHARLIE ADAMS
Prop Sculptor	STEVE BRISTOW		DAVID TILBUREY
Prop Manufacturing Coordinator	KAREN GROSE		HARRY FLEET
Prop Manufacturing Runner	RHONDA DUVAL		JAMIE GARSIDE
Prop Makers Level 2	PATRICK MCCARTHY	Board Operator	GLEN BIELENBERG
	JOHN SLATTER	Rigging Gaffer	CRAIG CLARK
Prop Making Assistants	HANNAH CROSBY	Rigging Electric Best Boy	JOE STICK
	SHARON KENNEDY	Rigging Electric System Designer	STEPHEN HEAD
	HALEY WEZENBERG	Rigging Electric Console Programmer	GREG DALEY

	Steel Set Builders		On-Set Transportation Coordinator	PETER COLES
GEOFFREY BRADLEY		SHANE CLUFF	On-Set Assistant	
JAMES LOGAN		GREGORY MORAN	Transportation Coordinator	JAMES LIVINGSTONE
CHRISTOPHER MORONEY		JESSE PAYNE	Driver for Mr. Waititi	ANDREW WALKER
ROBERT SMITH			Driver for Mr. Hemsworth	BILL DOWLING
	Steel Workers		Driver for Mr. Hiddleston	HANS VAN BEUGE
ETHAN ROCHE		ANTHONY SLOANE	Driver for Ms. Blanchett	NEIL BRICE
JEREMY SMITH		JOSHUA SMITH	Driver for Ms. Thompson	LOUISE MANN
CHRISTIAN SMITH-IKA			Driver for Mr. Ruffalo	CRAIG SINCLAIR
			Drivers	
			GARY BONNAR	ROD HINDS
Head Scenic	CHRIS WILLIAMS		PETE MCGRATH	AARON RAE
2IC Scenic	MARK KENNEDY		MARC RUTHERFORD	CORINNA SPOONER
Scenic Set Foremen	BEN MCCOSKER			
	KANE LOWE		Catering by	KRU CATERING
	LESLIE BROUGH		Head Chef	DARRELL SCANLON
	TIM PHILLIPS		Craft Services	CRAIG SCHULSTAD
				PHIL WARD
	Scenic Leading Hands		Safety Supervisor	SEAN RIGBY
GREG CONNORS		MICHAEL BENNETT	Unit Medic.	KALEB DAY
GEORGE KABIOTIS		PAUL KING	Set Security	DAVID MILLER
DIANE CHURCHOUSE		TINA BULL		ELIZABETH MILLER
	Scenic Set Finishers			Assistant Chefs
ALBERT BARTOLOZZI		ROBERT FAIRBURN	JUSTIN BROWN	GIO CONCEPTION
TEAK HADFIELD		SHELLEY HOLUBICZKA	COLIN JEWEL	BEN PETTIFER
LUCY HUGHES		MATTHEW JILLETT	MARGRIT REIN	BRAD VASSALLO
ALICE PICKERING		WAYNE WILLIAMS		
	Scenic Set Painters			Catering Assistants
LIAM BOWLER		WENDY BROUGH	JOSH CASTANEDO	MARY JOESAAR
ANTHONY EDWARDS		JAMES FITCHETT	GWEN KARAS	MAY MCCORMICK
ADAM LOCHOWICZ		CAMERON TAYLOR	MATT MCKENZIE	SHARON MIIN MEI HO
DAVID TAYLOR			CAMERON NICHOLS	INDREK PARKTAL
			MATTHEW PERRY	MAKAYLA RIBBERA
Head Sculptor	CHRIS MCMAHON		KIERA ROBERTO	ALLAN STUART
2IC Sculptor	DAN AIRD		OLIVIA THOMPSON	ARIA WILLIAMS
Fiberglass Foreman	SHAWN EARWICKER			
Plaster Foreman.	TERRY BADCOCK			
Sculptor Foreman.	KRISTOS FOCAS			
Sculpting Leading Hands.	ALEXANDER BEERE			
	ROGER GIBBS			
	JOSE-MARIE ATENCIA			
	MAUDIE BRADY			
	CHRISTOPHER GEISSMANN			
Greens Supervisor	RON WALLEKERS		Production Coordinator	DEANNE STRATFORD
Greens 2IC.	BRETT LANGBY		Production Secretary.	AMELIA PRESTON
Greens Coordinator	HELEN HAY		Script Supervisor.	SUSIE STRUTH
Greens Standby.	DUNCAN SORBY		Art Director/Coordinator	JOHN HIGGINS
			On-Set Art Director/Standby Props	ROBERT MOXHAM
			Assistant Standby Props.	GABRIEL SMITH
				DOUG FRANKS
Construction Rigger.	AMANDA BRADFORD		On-Set Dresser.	MICHAEL ROSS
			Sound Mixer	DANE CODY
Transportation Manager	DAVE HEAZLEWOOD		Boom Operator	ARON DYER
Assistant Transportation Manager	IAN "NOBBY" CLARK		Set Costumers	HELEN MAGGS
Transportation Coordinator	ANT FALLON			AMY MITCHELL
Assistant Transportation Coordinator	JASON ROWLING			PENNY MACKIE
Equipment Coordinator	LUCY VECCHIO		Key Make-Up	FELICITY WRIGHT
Picture Vehicle Coordinator.	STEVE TAYLOR		Make-Up/Hair Assistants	NIAMH GLYNN
Picture Vehicle Mechanics	ALEX STRACHAN			ERIN PANITZ
	SCOTT DARE			KALA HARRISON
Picture Vehicle Assistant.	JOEL DIMMACK			

SECOND UNIT

Director of Photography	DAVID BURR, ACS
First Assistant Director	STEVE ANDREWS
Second Assistant Director	JO SUNA
Production Coordinator	DEANNE STRATFORD
Production Secretary.	AMELIA PRESTON
Script Supervisor.	SUSIE STRUTH
Art Director/Coordinator	JOHN HIGGINS
On-Set Art Director/Standby Props	ROBERT MOXHAM
Assistant Standby Props.	GABRIEL SMITH
	DOUG FRANKS
On-Set Dresser.	MICHAEL ROSS
Sound Mixer	DANE CODY
Boom Operator	ARON DYER
Set Costumers	HELEN MAGGS
	AMY MITCHELL
	PENNY MACKIE
Key Make-Up	FELICITY WRIGHT
Make-Up/Hair Assistants	NIAMH GLYNN
	ERIN PANITZ
	KALA HARRISON

Key Grip SIMON COOKE
 Best Boy Grip LIAM CONNER
 A Camera Dolly Grip..... DAVE SHAW
 B Camera Dolly Grip..... JOHN REGAN
 Grips JASON KLAFFER
 PAUL SMITH
 JAKE HILL
 RICHARD MASON
 JOSH CALDER
 Technocrane Grip PAUL MICALEFF
 Head Tech MIKE LARCOMBE
 Junior Grip..... RICKY LONCARIC
 SFX Workshop Supervisor STEVE GALICH
 Senior SFX Technicians RICK HOWIE
 PATRICK CARMIGGELT
 SFX Technicians TONY WATT
 SCOTT WELSH
 BROCK CARLSEN-WAREHAM
 JACK FIGEUTH
 Unit Nurse KATIE HARRIS
 A Camera Operator RICHARD MERRYMAN
 A Camera First Assistant RICKY SCHAMBURG
 A Camera Second Assistant..... MICHELLE PIZANIS
 B Camera Operator..... GREG 'MANGO' GILBERT
 B Camera First Assistant ADRIEN SEFFRIN
 B Camera Second Assistant..... JAC NORTON
 Camera Truck Loader..... HILARY CROMBIE
 Video Playback Operator PETER QUINN
 Video Assistant GEORDIE LILLIS
 Digital Intermediate Technician..... MICHAEL EASTER
 Digital Intermediate Technician Assistant SASHA SHIPLEY
 Second Second Assistant Directors MATT WEBB
 AIMEE ROBERTSON
 Gaffer MATT SLATTERY
 Best Boys JASON POOLE
 FINLEY GARSIDE
 Console Operator PETER WHITBY
 Electricians JACOB HUTCHINGS
 GEORGE CARMALIS
 JOSHUA HUTCHEN
 PHIL MULLIGAN
 NIGEL LE ROUX
 TYLER SMITH
 BEAU SELWOOD
 PATRICE ROBLIN
 Standby Carpenter..... RICHARD NITZ
 Standby Painter..... ANNA HEROLD-POLA
 Unit Manager..... JAMIE WHITFIELD
 Assistant Unit Manager..... KEVIN SHEVLIN
 Unit Assistants JULIAN STRANGE
 CAMERON BRUNT
 Set Production Assistants
 CARL EDGE MOLLY SULLIVAN
 HAYLEY BOOTH SHAYLA GIRDLER
 SAM OYELOWO TED BUTLER
 Safety Supervisor LEON STRIPP

ATLANTA UNIT

Production Designer ALAN HOOK
 Art Director ALEXANDER MCCARROLL
 Production Manager PADDY CULLEN
 First Assistant Director LISA C. SATRIANO
 Second Assistant Director JOSY CAPKUN
 Second Second Assistant Director DANIELLE KING
 Production Coordinator STEVE CAINAS
 Assistant Production Coordinator..... CHLOE D. MEXILE
 Production Secretary..... EMILY CARDONE-DENNIS
 Location Manager..... CALEB HINSHAW
 Script Supervisor..... AMBER SMITH
 Production Accountant MARTY ELFALAN
 Sound Mixer ARON SIEGEL
 Boom Operator FREDDY CHANCELLOR
 Costume Supervisor BRANDEN MARKS
 Key Costumer..... MIKE LUTZ
 Set Costumer SARAH YELLIN
 Key Grip CHRIS BIRDSONG
 Best Boy Grip LINTON FLOWERS
 Rigging Key Grip JUSTIN JONES
 Rigging Best Boy Grip DOYLE PETTY
 Set Security..... CODY LASSITER
 Video Assistant NICK THOMPSON
 Director of Photography MATTHEW LLOYD
 A Camera Operator DANA MORRIS
 A Camera First Assistant MATT HEATH
 A Camera Second Assistant..... DWIGHT CAMPBELL
 B Camera Operator..... KEITH PETERMAN
 B Camera First Assistant NANO SEGLER
 B Camera Second Assistant..... COURTNEY DREWES
 Camera Loader..... BENJAMIN MURATET
 Property Master..... DREW PETROTTA
 Set Decorator..... JAY HART
 Leadman JOHN NAEHRlich
 Construction Coordinator MICHAEL MILLER
 Digital Intermediate Technician..... JONATHAN CARBONARO
 Gaffer STEVE MATHIS
 Best Boy BOBB LOVETT
 Key Rigging Electrician..... ART SCHULTZ
 Rigging Best Boy Electrical JOSH SHERRILL
 Special Effects Coordinator DAN SUDICK
 Special Effects Foreman CRAIG "TEX" BARNETT
 Special Effects Technician DINO DOANE
 Transportation Coordinator NEIL MARSHALL
 Transportation Captain..... MICHAEL GARDNER
 Production Assistants
 ZACK ANNESTY ZACK BALLOU
 KRIS CHAIN-HARRIS CAM EVERSON
 KATIE JACKSON JOSH MESSARGE
 JORDYN MOORE

MARVEL STUDIOS

Head of Business & Legal Affairs DAVID GALLUZZI
VP Business Affairs RYAN POTTER
Production Attorneys HILARY JAY
RACHEL VIGNEAUX
Paralegal JANE BECKER
Script Clearances Executive ERIKA DENTON
Product Placement Executive JULIE A. KELLER
Credits Executive JEFF WILLIS
Head of Production Finance CHRIS MCCOMB
Production Finance ERIC CHOMYN
Production Accounting KATHY MATTES
JAN S. UTSTEIN
Physical Production Executive DAWN CLOUNCH
Physical Production Manager ALEXIS AUDITORE
Physical Assets Coordinator ALEXANDRA HALE
Warehouse Supervisor DANNY BROWN
Development Assistant RICHIE PALMER
Production Assistants DEREK LUMPKIN
NICK PEPIN
Office Manager LAURA REMINGTON
VP Visual Effects DANIELLE COSTA
Post Production Executive JESSE TORRES
VP Technical Operations RANDY MCGOWAN
VP Franchise Creative & Marketing DAVE BUSHORE
Franchise Creative & Marketing Executive SARAH TRULY BEERS
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The producers would like to recognize
WALT SIMONSON
for his significant contribution to the film.
The producers would also like to recognize
GREG PAK and CARLO PAGULAYAN
for their significant contributions to the film.

With Special Thanks To

DAN ABNETT
SAL BUSCEMA
STEVE DITKO
MARK GRUENWALD
BILL MANTLO
JOHN ROMITA JR.
MARV WOLFFMAN

JOHN BUSCEMA
JIM CHEUNG
STEVEN GRANT
ANDY LANNING
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HUGO DURAND-MERMET
IAN FELLOWS
MARTA GARGANO
MARK GOSTLOW
DANIEL HAMMONDS
RICHARD HIGHAM
OWEN JACKSON
MAX LAST
ARIEL LEVENTAL
DANIEL LONG
FRANCESCO ANTONIO MAGGI
VICTOR MOREJON
FELIPE OLID GUERRERO
JASON PHUA
TIM PRESTON
MANUEL RIVOIR
ANDREW SAVINSKIY
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TOMOS SION
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JONATHAN TURNER
MICHAEL WALTON

Tracking, Staging & Motion Capture

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ALEXANDER BROWNE
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CORINNE COWGILL
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RICHARD GRAHAM
NICK LOBBAN
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PABLO OTERO
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BEN SHARP
DAVID WALKER

PAUL ASHALL
MATEUSZ BORKOWSKI
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KATE BERGEL
MARIANO BLANC
MOHAMMED CHOUDHURY
CHEN DAVIES
CLYM DODDS
CALLUM GRANT
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ANDERS LARSEN
STEVE MACPHERSON
DECLAN MCGUIRE
JOHN RAY
MEVLAN SIQANI
XIAO XIAN
LIVINGSTONE OPWONYA

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TRISTAN CRICHTON
NAVDEEP DHAMU
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MAXIMILIAN HALLETT
MICHAEL HARDIE
EDDIE HODGE
KHALIL JAOWAD
TIAGO LOPES
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MARTIN PRESTON
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DAVIES OHEMENG
JOSH SUNG

Visual Effects and Animation by
METHOD STUDIOS VANCOUVER

Visual Effects Supervisor ANDREW HELLEN
Associate Visual Effects Supervisor.....HAMISH SCHUMACHER
Visual Effects ProducerGAYLE MUNRO
Digital ProducerPAULINE BURNS
Animation Supervisor.....BEN ANDERSON
CG Supervisors..... MIKE BORGSTROM
BOB WHITE
Compositing Supervisor.....SANDRA BALEJ
2D Sequence Supervisor ALLAN LEE
Rigging/Tech Animation Supervisor EDY SUSANTO LIM

Production Coordinators
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MARGARET CARDELL LESLY CAZARES
JAMIE ERICKSON TOMAS LUNA OLVERA
JUAN OROZCO
Visual Effects Production Manager.....SOPHIE CHERRY
Visual Effects Editor RACHEL LITZ
EVP Global Production GABBY GOURRIER
Bidding Producer MAGGIE EVANS
Production AssistantsHEATHER FISCHER
OSCAR LACSON

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BART ADRIAN	SCOTT A. ALLEN	JOHN SPARKS	BRIAN THOMASON
LUCAS BRINKMAN	TIAGO CARIBE		
MITCHELL DEEMING	JOE DEMICHELIS	Digital Artists	
ROBIN HO	MARC HORSFIELD	JOSÉ GREGORIO AGUILAR	KHARI ANTHONY
GABOR HOVANYI	FERIT TANKUT KALAYCIOGLU	SAQIB ASHRAF	HITESH BHARADIA
ANIRUDH IYENGAR	DYLAN LUNDQUIST	KEVIN BOUCHEZ	TATJANA BOZINOVSKI
NOÉ MARILES	JAMES PARK	FERNANDO BRANDAO DE BRAGA	JOHN BRENNICK
JAMIE PROVIDO	MARIO ROKICKI	DAN BROVERMAN	MATT BROWN
ASHWIN SAREEN	ANGELIKA SCHWEITZER	MARCO CANTALUPPI	ALBERTO CASU
JASON SCOTT	MONICA STEEDEN	MANJOE CHAN	DEREK CHEUNG
ZHUOTAO ZHANG		MATTHEW WAIMUN CHOY	NICOLAE-GHEORGHE COJOCARU
		RAFAEL FRANCISCO COLON	MARTIN DAVIES
Human Resources, Recruitment, Artist Managers and Studio Operations		STEVEN DAVIES	ERIC DIMA-ALA
		RAFFAEL FRANK	TOBY WILSON GAINES
SHAWN ANNETS	ALAN CHUCK	RICHARD GILLIES	JONI GOLLEY
MILLIE COX	KAJSA GUSTAVSON	JAMES M. GOODMAN	DAVID GURREA
JAMIL LALANI	CASSANDRA NELSON	SHO HASEGAWA	JOSH HATTON
ARMANDO ORTIZ	NATHAN PARADE DE LA FERAUDE	WESLEY HAUWILLER	ALEX HUGHES
BETHANY D. PHILLIPS	PAUL PATRICK QUINN	KAREN HULSE	LATASHA IMHOF
JUTHIKA RAJWADE	JESSICA REDLICK	KEN MITCHEL JONES	ANOOJ KIRAN
HILARY WALTON		MICHELLE KORCZAK	CHRISTINE KRUMPHOLZ
		NICHA KUMKEAW	BO KWON
Visual Effects and Animation by DIGITAL DOMAIN		MARCO LA TORRE	GIORGIO LAFRATTA
		JAMES TRAVIS LAWRENCE	MAGNOLIA KU LEA
		ETIENNE LECLERC	DANNY LEE
Visual Effects Supervisor	DAVE HODGINS	SAMUEL LEE	SKEEL LEE
Digital Effects Supervisor	HANZHI TANG	DIANA LI	ADRIAN RIVERA LOZANO
Animation Supervisor	MARK DELLA ROSA	THEA LUCHAK	ZACH MANDT
CG Supervisor.	ASUKA TOHDA KINNEY	SHOICHI MATSUBARA	TRACEY MCLEAN
Compositing Supervisor.	ERIC M. BEAVER	CONRAD MELVIN	KIRAN MENON
Visual Effects Producer	STEVE WON	JAYMIE MIGUEL	HOSUCK MOON
Visual Effects Executive Producer	HEATHER JENNINGS	NATHANIEL MORGAN	BRUNO NICKO
Visual Effects Digital Producer	RYAN WILK	YVONNE OH	TOBIAS OTT
Associate Production Managers	ALVIN ROXAS	JOSEPH OYEM	REMI PIERRE
	ADAM TATE	RICARDO RIBEIRO	GEOFFROI RIDEL
		COLIN RILEY	RANDY RUAN
		AZHAR SALIM	NEMA SAFVATI
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HOWARD CABALFIN	TONY COLE	JOSEPH SILVA	LAUREL A. SMITH
JIMMY GORDON	JEREMY HAMPTON	ROBYN SPENCER	ADRIENNE STANGER
CLAUDE MARTINS	GREG TEEGARDEN	JULIEN STUART-SMITH	ZI CHAO TAN
TREVOR WIDE		ROBERT CHARLES THOMAS	VINCENT TOUACHE
		ADRIEN VALLECILLA	GIDEON W. VANDEGRIFT
Production Staff		MAEGAN VELOSO	KIRAN VEMULAPALLI
FAI ALOMRAN	JILLIAN BARAYANG	CHRIS WATKINS	MASAHITO YOSHIOKA
ANGELA BATTEN	DANA JURCIC		
SABRINA J. HARRISON	JOSHUA PANG		
PAIGE PROKOP	BHAKTI PATWARDHAN		
ALDI PURNAMA	FRANCISCO RAMOS		
NATALEE RAWAT	CRAIG SHEPPARD		
JULIA TOMPA	BRITT ZELINSKI		
Lead Artists			
DANIEL ANTON	AMIR YOUSEFI AZAR		
ELIZABETH BERNARD	PAUL CHAPMAN		
NICHOLAS V. COSMI	CLARA COULTER		
EMMANUEL DE LANGE	RYAN DUHAIME		
SCOTT INKSTER	VIV JIM		
CATALIN NICULESCU	VINH NGUYEN		
ERIK OJONG	OSCAR O. RIVERA		

Visual Effects by
RISING SUN PICTURES

Producers.....GILLIAN HOWE
CORINNE TENG

Supervising Team

SHANE AHERNE ANTO BOND
JESS BURNHEIM DAMIAN DOENNIG
SAMUEL HANCOCK DENNIS JONES
RYAN KIRBY HUBERT MASTON
TIM MACKINTOSH ALANA NEWELL
PREMAMURTI PAETSCH ADAM PASCHKE
BEN PASCHKE ANTHONY SMITH
NOAH VICE

Digital Artists

TOR ANDREASSEN JESSE BALODIS
BRYN BAYLISS SOPHIE BECK
NICK BEINS DAVID BEMI
SARAH BENEKE SHANE BERRY
DYLAN BINNS FELIX B LAFONTAINE
JONATHAN BLIESCHKE PAUL BOYD
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THOMAS CANT JULIA CAPLIN
DAVID CATTERMOLE DAVID CAUNCE
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PARIS DOWNES JOSH ELLEM
AARON FICKLING CRAIG FIELD
MAREE FRIDAY GAIL FULLER
MICHAEL FURNISS RITA ALICIA GARCIA
CARA GATELY ROBERTO VELIO GENITO
USAMA ZEB A GHUFRAN VICTOR GLUSHCHENKO
JUSTIN GREENWOOD SHARNA HACKETT
LEVENT HASEKI MAKOTO HATANAKA
RYAN HENISER SARA HENSCHKE
EMMA HILDESTRAND SAMUEL HODGE
BENJAMIN HOLEN WAYNE HOWE
MARK HONER LEVON HUDSON
ALWYN A. HUNT MERINDA JANSE VAN RENSBURG
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MICHAEL JOHNS NATHAN JONES
RUSHIKESH JOSHI RANAJOY KAR
BENJAMIN T. KAY CLAIRE KEARTON
SITHIRISCIENT KHAY CHRIS KING
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TIMMY LUNDIN MATHEW MACKERETH
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SHAWN MCCARTEN BRODIE MCCROSSIN
PETER MCINULTY JONATHON MCKENDRICK
ALEX MEDDICK HARRY MEDLIN

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ARTHUR MOODY
LUAN NGUYEN
ROSS NOVAK
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DILEN SHAH
PHOEBE SHAW
MYKHAILO SLAVOV
AARON PATRICK STEWART
MARK STORY
JAMES TAVET
MASAHIRO TERAOKA
LACHLAN TOLLEY
HAO TRUONG
JOHN VAN DER ZALM
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SIMON WALSH
MARCUS WELLS
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Visual Effects by
LUMA PICTURES

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TOM ALLEN
BRETT ANGELILLIS
JASON BIDWELL
TIMOTHY BOND
MARISSA BRAUN
JUSTIN BRUNETT
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NGAN CHUNG
ANDREW CLARKE
ROBERT COHEN
AARON COLMAN-HAYES
GREG DEROCHIE
DAVID ENTIN
JAMES FETTER
MONIKA GELBMANN
GERRI VALENTINA GONZALEZ
MEAGAN GREEN
LEV HAKOBYAN
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NICHOLAS HODGSON
CATHERINE HUGHES

JOEL MICHAEL
CHELSEA MIRUS
WENDY NETHERCOTT
NONIS NICOLE
KIERAN OGDEN-BRUNELL
KIRSTY PARKIN
ANDY PEEL
JOSIP PETERKOVIC
SPYRO POLYMIADIS
ALBERT RADOSEVIC
ANIL REDDY CH
JOSEPH ROBERTS
CHRIS ROSENHAIN
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SUBHASISH SAHA
ANDREW SAVCHENKO
NIKHIL SHANKAR-NOBLE
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KIERAN SHEPHERD
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KEN STEWART
JULIEN TATON
PAUL TAYLOR
DANIEL THOMPSON
JOHN TOTH
PARIKSHAT TYAGI
DANIEL VELIKOV
ANNE VU
BRADLEY WEBSTER
ASHLEIGH WHITE
DANIEL WILLS
GEMMA WOOD
NATHAN ZEPPEL

ARYANNA ABRAHAM
CODY AMOS
BETH BATTERSHELL
JARED BRIENT
SAM BOURNE
GEORGIE BROWN
DAVID CAÑAS
JOHN CASSELLA
YINGHAO CHAI
VINCENT CIRELLI
JESSE COHEN
ANDREW COLLINS
BILLY DAO
CHAD DOMBROVA
RHEA ESPINO
DOMINIC FRANCIS
KRISTIN GOEDICKE
ZACHARY GOODSON
MEG GRUBE
LINDSAY HALLETT
WILL HESTER
RARES HORNET
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SHANE MIRANDA
LILY MORGAN
SHELDON NEILL
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IMRE TUSKE
BLAZE WALLBER
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GARRETT WYCOFF
DOUGLAS YOSHIDA
WEN ZHAO
JAMY ZINK

FRANKIE JENNETT
ANDREW KALICKI
XANDER KENNEDY
ALEX KHAN
HAETSAL KIM
NICOLETTE KISS
FEDERICO LA TONA
KUI HAN LEE
GIAN IGNACIO LOMBARDI
WILL LOVETT
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JIACHENG XIA
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NELSON DSOUZA
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KUNDAN JHA
LIVI NAYLOR
AKASH ROY
PHOEBE SUTHERLAND

Production

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MALLCKARJUN DHARVE
KRISHNADEV HARIPARASAD
NINAD JOSHI
BALENDU KURUP
PARTH PARIKH
BALAJI SREEDHARAN
CLAUDIA WARMAN

Digital Artists

ROGERIO ALVES
SHAMINTHA ARACHCHI
DAVID AULDS
PRABIR BANERJEE
RYAN BEDWELL
BEN DICK
DIOGO FERNANDES
FEDERICA FORESTI
AMBER FRISENDA
JAI GANESH
VIBHAS MATHAKAR
SAURABH NANDEDKAR
GEORGE PALCUT
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TOM PEGG
MOHAN PONRAJ
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YOGESH RAUT
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LYNDALL SPAGNOLETTI
TARA WALKER

TOBIAS GRONBECK ANDERSEN
SWAPNIL ATTARDE
LUKE BAILEY
AVIV BAR-AMI
SOUVIK DEY
MARKUS DRAYSS
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JAMES FOSTER
ARIJIT GHOSH
SIDDHESH GAWDE
OWEN MCGONIGLE
MARIJUS NEVERDAUSKIS
SACHIN PARANJPE
DEBABRATA PAUL
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LAIQUE QURAISHI
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DEVENDRA VERMA

Visual Effects by ILOURA

Visual Effects Supervisor DAN BETHELL
Visual Effects Producer KILOU PICARD

Visual Effects by D NEGATIVE

Visual Effects SupervisorSTUART LASHLEY
Digital Effects Supervisors.....ARTEMIS OIKONOMOPOULOU
ADAM HAMMOND

Supervision and Leads

THOMAS BILLER
RAVINDRA BHANDI
CHRISTIAN WAITE
WESLEY VET
PREETHAM TEJ BODDU
DIBBYO CHOUDHARY
HOWARD FULLER
NICK HANKS
HEMANT DEVIDAS KHAIRNAR
ANIMESH MAITY
NISHIKANT ROKADEY
MARY STROUMPOULI

LUKE LETKEY
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MIKE HILL
CHIARA ANTELM
IZET BUCO
JOSEPH FARRANT
MOHAMED GHOUSE
MARK HARRISON
KRISTOF KIRALY
RANADEEP MANDAL
ABHISHEK SINGH

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BERNADETTE ELSOURI
WESLEY LEUNG
GREG O'CONNOR
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SEBASTIEN RAVAGNANI
THORSTEN ROLLE
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DUSTIN CUMMING
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DYLAN PENHALE
GABRIEL REICHL
TOMASZ WACHNIK

Digital Artists

NICOLE ASHFORD
LAURENT AYOUBI
DANNY BANDA
ROLANDO BONILLA
HAYES BRIEN
ERIK CHARLEBOIS
DAVID COSTELLO
MAX DECROIX
BRAD DUNN

ELIAS ATTO
JOSH AZZOPARDI
GUY BARNES
JOSH BRAMLEY
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RACHEL DEANE
TARSHA DICKENSON
SIMON DYE

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THE SECRET LAB

Visual Effects Supervisor OLCUN TAN
Visual Effects Producer ASHLEY MANNING
Visual Effects Executive Producer DENISE BALLANTYNE
Visual Effects Editor SEAN STUSSY

Digital Artists

LUIS ACALA
JINHWAN CHOI
JORDAN HASSAY
BOB HOMAMI
MICHAEL RHIMA
FERDIE TORRES
MANNY WONG
JINHYUK BAE
JIM CRUZ
CHRISTIAN HATFIELD
IAN IE
SHELBY STONG
SEAN WILLIS
MATTHEW YOURSHAW

Visual Effects and Animation by WHISKYTREE INC

Executive Producer..... JONATHAN HARB
VFX Supervisors..... JOE CEBALLOS
BRIAN MEANLEY
Production and Studio Support..... LUISA AYALA
EMILY MANHEIM
ALLISON MYERS
LISA WAGNER
Lead Digital Artists..... PAUL HUDSON
MICHAEL KENNEN
JP MONROY
SCOTT "HUCK" WIRTZ
Assistant Digital Artists..... AARON BOOKOUT
DAE YEON CHO
WALKER KENNEDY

Digital Artists

DAPHNE APELLANES-ACKERSON
EDUARDO GUTIERREZ
TUAN HO
PIERRE NAHOUM
JOAO ROSA
BRUCE VECCHITTO
RYAN BOZAJIAN
CHRIS HART
KEITH MACGOWAN
BENJAMIN PERKINS
GUERDON TRUEBLOOD
KENNETH VOSS

Visual Effects and Animation by
FIN DESIGN + EFFECTS

Visual Effects Supervisors..... STUART WHITE
JUSTIN BROMLEY
CHRIS SPRY

Visual Effects Assistant Producer..... HARIS KRUSKIC
Visual Effects Executive Producer ALASTAIR STEPHEN

Digital Artists

GUY MASONWELLS
MIKE THOMPSON
TIM STREETS
NATHAN WILSON
PAWEL OLAS
ZELKO DEJANOVIC
SHANE BROUWER
JOHN OLDROYD

Visual Effects by
TECHNICOLOR VFX

VP Visual Effects/VFX Supervisor..... DOUG SPILATRO

VFX Executive Producer TRICIA PIFER
VFX Producer MARIE RHEINSCHILD-JORDAN
Senior VFX Artists EROC MORALLS
CASEY ALLEN
VFX Artists..... ELI JARRA
MARTY TAYLOR
JUAN ALVAREZ
BRENT GILMARTIN

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PERCEPTION

Principals/Founders..... JEREMY LASKY
DANIEL GONZALEZ
Principal/Chief Creative JOHN LEPORE
Design Supervisor RUSS GAUTIER
VFX Supervisor..... DOUG APPLETON
Senior Producer..... ERIC DALY
Production Supervisor MIKE BENYO
Lead Artist..... ALEX RUPERT
Lead Animation..... JUSTIN MOLUSH
SANU SAGAR
Production Coordinator ANDREW JACOBS

Artists

JEFF BAGHAI
DAVISON CARVALHO
GREG HERMAN
JOHN KOLTAI
WILLIAM MATA
AMY STADELMANN
TOM BOURGUET
ROBYN HADDOW
TARA MARIE JACOBSON
CHRISTIAN MANGUAL
BHAKTI PATEL
ALEX TRIMPE

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EXCEPTIONAL MINDS

Studio Executive Producer..... SUSAN ZWERMAN
Studio Coordinator..... JENNIFER GIANDALONE
Visual Effects Supervisors..... IMMANUEL MORRIS
KENNETH AU
MEGAN FLOOD
JOSH DAGG

Artists

NICOLAS ARREDONDO
ANDREW DUGAN
LLOYD HACKL
MADELEINE PETTI
MASON TAYLOR
PATRICK BRADY
JACOB FENSTER
ELI KATZ
TONY SATURNO

Visual Effects by
RODEO FX

RAJARSHI BANERJEE
FRANÇOIS DUMOULIN
KEVIN GILBERT
MARC LEBUIS
WASSILA LMOUACI
SÉBASTIEN MOREAU
ETIENNE POULIN-ST LAURENT
LAURENT SPILLEMAECKER
THOMAS BOURDIS
LOUIS ESPOSTO
ISABELLE LANGLOIS
RAPHAEL LETERTRE
RENAUD MADELINE
EMMANUELLE NGAN-SING
JORDAN SOLES

Additional Visual Effects by
CRAFTY APES

Visual Effects Producer JASON SANFORD
Visual Effects Supervisors TIM LEDOUX
CHRIS LEDOUX
Visual Effects Compositing Supervisor MARK LEDOUX
Visual Effects Production Manager ADAM PERE

Digital Compositors

FIIFI AGGREY JOSH BAILOR
JOHN BRUBAKER STEVE DINOZZI
DANIEL DUPRE CHAD FETZER
THUY LE JOSH LACROSS
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Producers CONNIE KENNEDY
SARAH MATTES
Pipeline Supervisor KEN MURANO
Realtime Operator JENNIFER MCSPADDEN
Systems Admin IT ANDREI POPOV
ASHKAAN HASSAN
Stage Setup Lead ADOLFO SANCHEZ
Facial Capture Technician ROBERT NAGLE
Performance Capture Engineer JUSTIN TALLEY
Head of Software Engineering LEE GRAMLING

Motion Editors

ANTHONY DEMEO MAKI FUKUMOTO
ALAN HODGES ERIC LIEDENROTH
CAROL MADRIGAL JIM ORLIK
THOMAS SHIN

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TECHNICOLOR

Senior Finishing Artist CHARLES BUNNAG
Finishing Artist GRAY MARSHALL
Associate Finishing Artist DAVE FRANKS

HDR Finishing Artist ADAM NAZARENKO
Senior Technical Lead JUAN FLORES
Technical Lead KEVIN "RAZZLE DAZZLE" RAZO
Finishing Assistant RONNIE LEIDELMEIJER
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Client Services LORN VRINIOTIS
Autodesk Engineer BERNARD MALENFANT

3D Conversion by
STEREO D

Stereo Producer MADALYNN ROSE SADEGHIAN
Stereo Production Supervisors RYAN FISK
LOUIS POLAK
Finaling Supervisor VARUNA DARENSBOURG
Roto Supervisor MADHU DASYAPU
Depth Manager MELISSA ESPINA
Depth Leads LIZZ MILLER
KINDRA MCCALL
Roto Leads DEEPAK SINGH
PRATIK DAS
CARSON MAJORS
Finaling Leads KHADE ANKIT SURYAKANT
AJIT SINGH
Finaling QC JORDAN STOLEARCIUS
Stereographer EMMA WEBB
Stereo Supervisors PRATEEK KAUSHAL
JASON BOMSTEIN
Assistant Stereo Supervisors ANKIT RATHOD
SACHIN FARGADE
Line Producers REBECCA KRAMP
RAVI MAHAPATRO
PARTHASARATHY R
VP of 3D Technology NIZAR THABET
Editor SUBO RANATUNGA
Pipeline Support Supervisor CHRIS MONTESANO
3D Pipeline & Support RUSTIN DEVENDORF
Operations Coordinator DARREN STICHTENOTH
Ingest/Delivery JESSICA PEARCE

Production Coordinators

NANDA KUMAR NAIR ANTON SCHEFTER
LUKAS STABILE SUSMITA SUR
TIFFANY TALMAGE TRUNAL YERUNKAR

Element QC

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Arranging and Programming by

JOHN ENROTH
TIM JONES
ETHAN OBBEMA
PETE SIEBERT
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ANDREW KAWCZYNSKI
RAY PLAZA

SONGS

IMMIGRANT SONG

By Jimmy Page and Robert Plant
Performed by Led Zeppelin

Courtesy of Atlantic Recording Group

By arrangement with Warner Music Group Film & TV Licensing

FRISKY BIZNESS

Written by Michael James Tournier
Courtesy of Extreme Music

THOR: THE DARK WORLD THEME
Composed by Brian Tyler

CONCERTO IN D MINOR FOR TWO VIOLINS MVT 2
Written by J.S. Bach, as arranged by Guido De Gaetano
Courtesy of Scorekeepers

MAIN TITLE (GOLDEN TICKET/PURE IMAGINATION)
Written by Leslie Bricusse and Anthony Newley
Courtesy of The Roald Dahl Literary Estate and
Warner Bros. Entertainment Inc.

HARMONY'S GARDEN
Written by Pierre Arrachart, Rudy Khan and Anton Nevski
Courtesy of APM Music

THE LONELY MAN
Composed by Joseph Harnell

AVENGERS: AGE OF ULTRON THEME
Composed by Brian Tyler

THOR THEMES
Composed by Patrick Doyle

Soundtrack available on



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Turanga Ake

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Digital Asset Management produced by 5TH KIND

Cameras and Equipment Provided by ARRI RENTAL

Filmed in Australia with the assistance of the
Australian Government

Filmed in Queensland, Australia with the assistance of
Screen Queensland

Filmed at Village Roadshow Studios,
Gold Coast, Queensland, Australia

This film was supported by Australia's
Gold Coast Film Attraction Program

This project was completed with assistance from the
Georgia Film, Music & Digital Entertainment Office, a division of
the Georgia Department of Economic Development

The filmmakers acknowledge the assistance of the New Zealand
Government's Screen Production Grant

The filmmakers would like to acknowledge the
Yugambeh and Bundjalung Peoples of Australia



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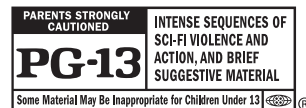
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THOR will return in
AVENGERS: INFINITY WAR

MARVEL STUDIOS

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MARVEL STUDIOS THOR RAGNAROK

From Marvel Studios comes “Thor: Ragnarok,” the God of Thunder’s exciting new adventure in the Marvel Cinematic Universe, filled with action, humor, drama and spectacle.

In the story, Thor is imprisoned on the other side of the universe without his mighty hammer and finds himself in a race against time to get back to Asgard to stop Ragnarok—the destruction of his homeworld and the end of Asgardian civilization—at the hands of an all-powerful new threat, the ruthless Hela. But first he must survive a deadly gladiatorial contest that pits him against his former ally and fellow Avenger—the Incredible Hulk!

Chris Hemsworth (“Rush,” “In the Heart of the Sea”) returns to the title role of the hammer-wielding hero of Asgard. He is joined by Golden Globe® winner Tom Hiddleston (“The Night Manager,” “Kong: Skull Island”) as Thor’s duplicitous adopted brother, Loki; two-time Oscar® winner Cate Blanchett (“Blue Jasmine,” “Carol”) as the villainous Hela; Emmy® nominee and Golden Globe winner Idris Elba (“Luther,” “Pacific Rim”) as the Asgardian sentry, Heimdall; Jeff Goldblum (“Jurassic Park,” “The Grand Budapest Hotel”) as the eccentric dictator, Grandmaster, ruler of Sakaar; Tessa Thompson (“Creed,” “Selma”) as the fierce warrior, Valkyrie; Karl Urban (“Star Trek” trilogy, “The Lord of the Rings: Return of the King”) as Skurge, one of Asgard’s strongest warriors; three-time Oscar nominee Mark Ruffalo (“Spotlight,” “The Kids Are All Right”), reprising his role of Bruce Banner/The Hulk from “The Avengers” and “The Avengers: Age of Ultron”; and Academy Award® winner Anthony Hopkins (“The Silence of the Lambs,” “Nixon”) again portraying Odin, King of Asgard.



“Thor: Ragnarok,” the third installment of Marvel’s popular Norse Super Hero, is directed by Oscar®-nominated filmmaker Taika Waititi from a screenplay by Eric Pearson and Craig Kyle & Christopher L. Yost. Kevin Feige produces and is joined by executive producers Louis D’Esposito, Victoria Alonso, Brad Winderbaum, Thomas M. Hammel and Stan Lee.

Waititi assembled a talented team behind the camera that included Oscar®-winning production designer Dan Hennah (“The Lord of the Rings” and “The Hobbit” trilogies) and production designer Ra Vincent (“What We

Do in the Shadows”); six-time Goya Award-winning, BAFTA-nominated cinematographer Javier Aguirresarobe, ASC (“Secretos del corazón,” “The Others”); film editor Joel Negron (“The Nice Guys,” “Transformers: Dark Side of the Moon”) award-winning costume designer Mayes C. Rubeo (“Avatar,” “Apocalypto”); VFX supervisor Jake Morrison (Marvel Studios’ “Ant-Man,” “Thor: The Dark World”) and composer Mark Mothersbaugh (“21 Jump Street,” “The Lego Movie”).

Marvel Studios’ “Thor: Ragnarok” opens in U.S. theaters on November 3, 2017.

AN ALL-NEW ADVENTURE BEGINS



In 1962, the now-legendary duo of Stan Lee and Jack Kirby introduced “The Mighty Thor” to readers of Marvel Comics, unleashing a new era of action-adventure with their conception of the hammer-wielding Norse god, who debuted in the sci-fi anthology “Journey Into Mystery,” #83 in August of that year. Despite the Nordic-sounding names, the story was rooted in familiar, universal conflicts that have driven human drama since the beginning of time. To this day, 55 years later, Marvel Comics continues publishing new adventures depicting the God of Thunder, the most recent being 2016’s “The Unworthy Thor” from writer Jason Aaron and artist Olivier Coipel.

The newest film in the Marvel Cinematic Universe’s “Thor” franchise, “Thor: Ragnarok,” continues the lineage of epic adventures chronicled in the franchise’s two prior big screen successes: 2011’s “Thor” and 2013’s “Thor: The Dark World,” which, collectively, earned over \$1.1 billion at the worldwide box office.

Finding the new story to fuel Thor’s next exploits began with a look at the character’s history. As producer Kevin Feige explains, “Thor’s supporting characters, his villain roster and the family drama that comes between Loki and Odin really gives us some of the richest story lines with any of the Marvel characters.”

He adds, “With a third Thor adventure, we wanted to do something very, very different from ‘Thor: The Dark World,’ with new characters, new villains and new locations for this new adventure. We love surprising audiences with how the tone of a franchise can change.”

Feige notes that Lee and Kirby made an inspired move by looking to Norse mythology when deciding to create a god as a comic book Super Hero. “A lot of people were familiar with the Greek and Roman mythologies, but not so much with the Norse,” he offers. “In this new movie, we subtitled it ‘Ragnarok,’ which means end of days in Norse mythology.”



“Part of Marvel’s success is the fact that we lay really strong foundations for our characters and story ideas,” executive producer Brad Winderbaum chimes in. “And ‘Ragnarok’ is precisely that. With the third movie, we

wanted it to be the ultimate Thor installment. When we chose Ragnarok, we had to think about what that meant to our story. The end of the universe? The end of the nine realms? The end of Asgard itself? And it led to the idea of the destruction of one's place of origin."

The Marvel team recruited the talents of "Thor" veterans Craig Kyle and Christopher L. Yost to kickstart this new adventure on the page, and also turned to another of their talented in-house writers, big-screen newcomer Eric Pearson.

Pearson looked to two Marvel comic book series for inspiration—"Thor: God of Thunder" (2012) and "Planet Hulk"(2006-07). "For research, these were fun comics to read," Pearson admits. "In 'God of Thunder,' there was a character named Gorr going around killing gods. We infused the character of Hela with the visual aspect of Gorr's powers. The other series was 'Planet Hulk,' where Hulk ends up on the planet Sakaar, and is forced to be a gladiator and then become king. This was not going to be a 'Planet Hulk' movie, but we used elements from it."

AT THE HELM – TALENT AND A SENSE OF FUN

When producer Feige hired Taika Waititi, a native New Zealander, to guide the third installment of "Thor," he was looking at Waititi's particular style of filmmaking and what that could potentially bring to the franchise. "We were looking for a filmmaker to really help us redefine the tone for what a Thor film could be," Feige explains. "When it came time to figure out what filmmaker could carry on the franchise, we thought about movies we liked. Taika has done such incredibly funny, incredibly deft directorial outings. 'Boy.' 'What We Do in the Shadows.' 'Hunt for the Wilderpeople.' He's an amazing talent. He's never done anything on this scale before, but that's okay because we wanted his unique vision."

Adds executive producer Brad Winderbaum, "What Marvel wanted to bring to the new Thor film was a real sense of pathos with the characters. Even when it's funny and humorous, with great moments of levity, there are also deep moments of melancholy. 'Ragnarok,' which is this fun, breakneck, fast-paced space adventure, also has the gravity of the end of a civilization story. You have all these amazing, fun sequences, but you also have these big, powerful, character-driven emotional moments as well. We felt that Taika was going to be able to do that just based on his other work. He's got the comedy. He's got the drama. He understands character."



Continuing, Winderbaum adds, "Taika came in and pitched a kind of cosmic space race rock opera, a heavy metal version of Thor. He had such an unexpected fun vision for what the Thor franchise could be that really resonated with the craziness of the comic books."

Waititi, a native of New Zealand, says that he was drawn to the project because, "It was the chance to immerse myself in another world, in another culture. Obviously, being the Asgardian culture of which I've been a huge fan for many years. Since I was a child, I always dreamed and fantasized about being from outer space, being a space Viking, being an Asgardian. I'm a big fan of the Marvel Cinematic Universe and also the Marvel Comic Universe."

Not only was Waititi inspired from a fan perspective, his creative side was also up for the challenge to do something new and different. "I come

from a humble background, and I am more known for independent storytelling or storytelling on a budget,” the director comments. “I’ve made my mark in that world, and I thought it was time for me to expand. As the universe expands so does the Marvel Universe and so does my need as a creative, as a director and as a storyteller.”

Waititi’s approach to the film was not only to bring his signature comedic sensibility but to “have a balance or a mix that’s hopefully very funny but also hopefully something that has heart and resonance and connects with an audience on some sort of deeper level.”

Continuing, the director says, “I thought that the way that I would approach this film would be very different to the first two films. And Marvel was down for that. One of the things that also attracted me to the project was when Marvel told me that they wanted to really change up the franchise. They wanted to take Thor in a new direction and put him into outer space with as little time on Earth as possible. They wanted to make him fun and have an adventure.”

Explaining what Ragnarok means to him in terms of his approach to the film, Waititi says, “I think what Ragnarok really signifies is a rebirth. It’s the start of a new cycle in the life of the world or the realms of the universe. It’s the destruction of the old and the rebirth of the new.”

During the 85-day shoot, Waititi set a relaxed, energized and fun tone on the set each and every day. Remarks Chris Hemsworth, “There’s lots of music and usually some dancing, lots of jokes, lots of craziness, lots of insanity and lots of fun.”



For Tessa Thompson, a day on set “involves some hijinks and dancing.” She adds, “He really likes to work with music on set to keep the energy up. He has such a sense of play and is so spirited but he is also very specific about what he wants and also incredibly collaborative.”

To that note, Hemsworth adds, “There was lots of just trying things and then seeing where we could push it. I’ve got to say it’s definitely the most lighthearted, fun set I’ve been on. The tone of the film is responsible for the environment that Taika created. It makes you feel okay about trying something you might not have tried before or taken outside the box. You feel in safe hands.”

Working with Taika Waititi proved to be a very positive experience for acclaimed actress Cate Blanchett as well. “What’s great about Taika is his humor—it’s so particular and unique and quirky,” comments Blanchett. “But there’s just this natural buoyancy with the way that he thinks. He has a little irreverence. With Taika, I think it’s probably the happiest film set I have ever been on. It’s so free and playful. There’s a sense that there’s no judgment. You feel like he’s really gathered everyone into the same boat.”



Waititi is well-known for casting himself in his own movies. He has appeared in all four previous New Zealand-based feature films that he wrote and directed. “When we were writing the story, I asked myself, ‘Who do I want to play?’” Waititi relates. “What kind of character

have I not done yet? What would be interesting to me? What would be fun? I like playing characters who sort of provide a little texture and make it a bit more interesting to watch. I knew I had never played a guy who was made of rocks.

“So, when we started developing the character of Korg, I started thinking maybe there’s an angle there,” Waititi elaborates on his choice of featured role in the film. “That seemed like a character that I could play around with while getting to do some stuff with Chris Hemsworth. I was an actor before I was a filmmaker. So, I still enjoy that part of it.”

FAVORITES RETURN—NEW FOES & ALLIES JOIN

THOR

When an ancient evil, lurking for eons, is released from its shackles, Thor finds himself in a serious situation. The Asgardian prince is imprisoned on the other side of the universe without his mighty hammer just as Asgard needs him now more than ever. With his kingdom shattered, Thor’s only hope is to summon the warrior within, and fight his way back against impossible odds to save his people from Ragnarok.



When Chris Hemsworth suited up once again to play Thor in Marvel Studios’ “Thor: Ragnarok,” he was excited by the direction the character was headed in the story. “This film in particular is the biggest character shift and a gear shift tonally in the storytelling, so that affects my approach,” Hemsworth says. “That was all birthed through director Taika Waititi’s vision and his sense of humor, his attitude and his need for exploration. Doing something different really paralleled what I wanted to achieve in this and what the studio wanted to do.”

Elaborating on where he gets to take Thor in this new big-screen adventure, Hemsworth says, “At the beginning we find Thor on a bit of a journey of self-discovery. He’s from Asgard but turned down being king and lived on Earth. But still he’s not from Earth, so he doesn’t quite fit in there. So, he’s off searching for answers. On his way, he discovers all sorts of chaos throughout the realms and villains that have been unleashed. And no one’s stopping them, so he returns home to ask his father what’s going on and why the fires are not being put out. As we know from the last film, his father may not actually be his father. It may be Loki doing some sort of illusion. So we have some fun with that and then it really kicks off from there into the rest of the story.”

Executive producer Brad Winderbaum points out how the character has matured by saying, “Thor has certainly evolved quite a bit since the first film. The guy who went to the pet store asking to fly on the back of a giant bird has now become a guy that can pilot spaceships on his own. He’s become far more adaptable to any number of predicaments, partly because of the tough love lesson from that first movie. He was banished to Earth, where he has to learn to live in a whole new landscape, which made him stronger. Now, after the adventures with ‘The Avengers,’ ‘Thor: The Dark World,’ and through the exploits that he’s been on off-camera between ‘Age of Ultron’ and the beginning of our film, we now meet a guy who understands how to react to new civilizations and new problems.”

Thor endures some changes in the story. As Hemsworth explains, “There are a few physical changes with the character in this film. The first one is he loses his hair. He’s in a gladiator world where part of their processing is to chop the hair off, which happens off screen. And he turns up with his hair hacked off. It certainly gave me a different attitude. Different costumes, different weapons, a different cast of characters to work off give you a different energy. And so as simple as having a different haircut can affect the way you move.



“Then he also loses his hammer. It’s destroyed by Hela, the villain in this film. That forces him to question everything in existence and his own strength and his own history and past, and sends him again on a different journey. It was about stripping him back physically, but also emotionally, in order to rebuild him in some way or have him have to rediscover something. So that is a great way to break him down,” the actor concludes.



When it comes to the relationship between Thor and Loki, played by Tom Hiddleston, Kevin Feige feels that “they really have a dynamic that is completely different from any of the other characters in the MCU.” He adds, “In our cinematic universe, in all of the connected storylines and the interweaving of characters through different franchises and different movies, the relationship that has emerged between Thor and Loki is the most interesting of the bunch.”

The relationship between Thor and Loki moves to another level in this new story, and Hemsworth offers his take on it, saying, “Thor has always given Loki a second chance and trusted him time and again but in this one it’s different. He accepts what Loki is and leaves him at that. And maybe that’s out of a more intelligent attempt to bring him back. Or maybe Thor truly has run out of options and ideas to bring him back.

“And it seems to get through to Loki this time. Who knows for how long? I think inherently there is good in Loki but he has a warped view and an entitlement of where he should be and what he should be given. But it was fun to play that change in Thor’s attitude and to do something different, yet we still have great brotherly moments in amongst that attitude,” the actor concludes.

Speaking to what makes Thor a Super Hero that fans love, director Waititi says, “Let’s get straight to the point...he’s good looking. And he’s got a fantastic body. But that’s not all. Thor stands for all that is good. He has very strong moral conviction. He knows the right thing to do. But in this film, you’re also going to see Thor in a way that no one’s ever seen him before. He’s brash. He’s adventurous. He’s all the things we’ve come to love. But then we’ve also added more. We’ve expanded him.”



Producer Feige sums up with praise for Hemsworth, “One of my proudest moments, one that I remember often

in my career here at Marvel Studios, was the day that we sat down and called Chris Hemsworth to let him know that he'd gotten the job. His excitement today is no different than that early enthusiasm when we made that phone call. When Chris and I conversed about this movie, he still cares about Thor and this franchise. So many of his ideas ended up in the movie. That is a tribute to this place and a tribute to Chris himself."

LOKI

Disguised as his father, Odin, Loki has taken over Asgard as its king. However, when Hela makes her terrifying grand entrance, Loki must use his silver tongue and skill with a blade to battle for his own survival.



Tom Hiddleston admits that he was excited to jump back into the character of Loki. "Every time I play Loki, the challenge is to find new ways of playing him," Hiddleston says. "It is a source of constant surprise to me that I'm still here. I never expected that when I started playing him. I feel a huge responsibility to deliver the character people know, even though it's been four years since I last played him, and also to try to take him in new directions."

Hiddleston describes Loki as a "mercurial character" and goes on to say, "I've spent six or seven years of my life trying to get to the bottom of what exactly it is that he wants. When he seems to get close to what he wants—power, acceptance, belonging—he changes direction. I think that is the thing that keeps him interesting in a way. He's cunning and transformative and changeable, and will do everything he can to survive. He's the trickster. He's the God of Mischief."

He adds, "When I put on the costume, the makeup and wig for the first time for this film and looked in the mirror, I thought to myself, 'Wow, there he is.' It was like seeing an old friend. It was good to see him, in a way. I feel like I know him."

"Loki has a very interesting arc in this film," says Winderbaum. "He starts off as the happy king who has gotten what he wants. Asgard's thriving, he thinks, under his rule. What he comes to realize is that whether he's actually in charge of Asgard or not, he really could not fathom the things that his father was doing to protect the universe."

Offering some insight on the relationship between Loki and Thor in "Thor: Ragnarok," Hiddleston says, "For Thor and Loki the stakes are so high in this story. All of the things that have anchored them to their own reality are gone. They are completely out of their depth, out of their element. I like the idea that Thor and Loki, the protagonist and the antagonist, these eternally warring brothers, are thrown into hot water together and have to somehow overcome their differences, or at least acknowledge their differences, to try to save Asgard."



The chance to work with Chris Hemsworth again was another aspect of making the movie that Hiddleston looked forward to. "Chris and I have been on this journey together for seven or eight years," relates Hiddleston. "It's

very different from any working relationship I've ever had with another actor. We've been able to share the changes in our own lives over the years, and at the same time as playing two characters who are brothers. We know each other very well, and I think in a way that enhances everything about that relationship. We have a shorthand now. Sometimes we don't have to discuss the dynamic. It's just there. It's there in an instant. I think he's a terrific actor. I've loved working with him on the 'Thor' films. It's fun and free, and he makes me laugh."



As far as how physical he had to be in the newest film in the "Thor" franchise, Hiddleston says, "'Ragnarok' will end up being the most demonstrably physical. Oddly enough, though, 'Avengers' was quite physical in a way that I don't think you can see. Loki loses a lot of fights in that film, and often when you're playing the character who is losing, there's a lot of throwing yourself against a wall or throwing yourself to the floor. The stamina required to keep that going was substantial and this has felt like that as well. But I enjoyed the fact that Loki gets to step into his capability with a pair of blades."

BRUCE BANNER/HULK

Last seen rocketing into outer space aboard the auto-piloted Quinjet after the Battle of Sokovia, the Incredible Hulk has been missing without a trace. His whereabouts are finally uncovered when Thor stumbles upon his powerful ally in the unlikeliest of locales—a cosmic gladiatorial arena on the other side of the galaxy. Reveling in the people of Sakaar accepting him as their champion of the arena, Hulk is reluctant to relinquish control to Bruce Banner, who will undoubtedly return him to his former existence on Earth. With a cosmic threat looming, the Incredible Hulk and Bruce Banner will clash over who is needed most in the fight for the fate of the universe.



When Academy Award®-nominated actor Mark Ruffalo returned to the Marvel Cinematic Universe to reprise the role of Bruce Banner/Hulk, he found some interesting changes with his dual characters. "In this story Banner's been basically inside the Hulk for two years when we find him," Ruffalo explains. "During this time all of the traumatic things in his life that have been making him afraid, making him doubtful, making him unable to enjoy his life, have been erased. His neurotransmitters and neuropathways have been completely rewired. So when he comes awake he's like an eight-year-old or 12-year-old boy. He has the same exuberance and curiosity and wonder. He finally also realizes that he's free of the Hulk."

Describing Hulk's changes, Ruffalo adds, "Hulk can be sad or happy. He's speaking. He's not only alive because of rage, so we can start to have more geography in the character's emotional life, his intelligence, what he does, what he eats, if he sleeps—all the questions I've been dying to ask for years since playing this part. It's a different Banner and a different Hulk. So I get to play two totally different characters in this movie, which is really fun."

On the subject of Hulk speaking, Winderbaum explains, "In the comics, The Hulk actually talked very early on.

He always had a very caveman syntax, but was always a character that could express himself even in the most basic possible terms. It wasn't new in the history of this character to give him a voice. But it's certainly something that we hadn't done in the films as yet. He's always said little one-liners here and there, so you get a sense that he understands the world around him and could articulate himself. But he certainly never did it as much as in this film."



Ruffalo calls the relationship between Banner and Hulk "contentious as hell." "They're inextricably bound to each other. There's no one without the other, and yet they're in absolute opposition to each other. It's funny, but we keep hearing Banner repeating a slightly different version of the same line that Hulk has in his personality.

Continuing, Ruffalo says, "Although they seem to be completely on the opposites, they still meet somewhere. There is that thin edge of the coin where they meet. And that's the key to the future of Hulk and Banner's relationship."

Offering some insight to where we find Hulk at the beginning of the film, Ruffalo says, "Hulk has become the champion of this planet Sakaar as a gladiator. He doesn't turn into Banner anymore because he's always fighting and raging. Thor ends up on Sakaar when he is captured and has to fight in the gladiator stadium against the champion, but when the champion comes out he realizes he's fighting Hulk. Thor thinks he has a friend in Hulk, but it's much more complicated than he thinks."



Adds director Waititi, "We even put Banner through Ragnarok. To me, the old Banner died and was rebirthed into this new, energetic, wide-eyed and very adventurous and curious Banner. Mark Ruffalo is going to bring something very different to the Bruce that what we've come to know from the other films."

HELA

A creature from a sinister and long-forgotten era of the universe, Hela's power is unlike anything else in the Nine Realms. Armed with the ability to unleash unlimited weapons in astounding and deadly ways, Hela is now back to seek vengeance on those who cast her out. With a mysterious and savage army at her side, Hela intends to usher in a new era of cold brutality for Asgard and the universe at large.



The role of Hela, the first lead female villain in the Marvel Cinematic Universe, is embodied by Cate Blanchett. "She's destroyed the idea of your typical villain," says Waititi. "She's not only strong and all of that and beautiful but she's also funny. And

she's also flawed. She has layers; she's tormented. She's got a lot more going on than some of the more typical villains that you see in these kinds of films. She's not just about taking over the world or owning the universe; she wants something that I think a lot of people can relate to—recognition.”

On casting Oscar®-winning Blanchett, Kevin Feige says, “When we started thinking about actresses to portray our new villain, Cate Blanchett’s name came up immediately. She met with Taika, who is unbelievably charming and had this wonderful vision for the movie. And she agreed to do it. Now, I pinch myself every time I say it—we have Cate Blanchett starring as the villain in ‘Thor: Ragnarok.’ That’s really amazing. And she elevated the entire property.”



Adds Winderbaum, “When introducing your first main female villain to the screen, to the MCU, and it’s a character as iconic as Hela from the Marvel comics, you need an actor who is going to not just be one of the better villains, but could be the best villain we’ve ever had. Cate Blanchett was obviously our first choice. Cate, who’s known for winning dramatic Oscars®, is now decimating an army of Asgardian warriors. It was a pretty phenomenal thing to see. She brought so much depth to the character.”

Academy Award®-winning Blanchett entered new territory when she signed on to play Hela. “I got a call from my agent who said that Kevin Feige wanted to send me a package,” recalls Blanchett about being approached to do the film. “I was trying to play cool but I was so excited because you don’t get offered these things very often. Then after doing a little bit of research, I realized that there hadn’t yet been a female villainess in one of the Marvel movies before. I felt the role could be really exciting.”

She adds, “I felt like it was going to be a really interesting collaboration. I’m very visual in the way I respond to material. What I love about all the characters in the Marvel Universe, if you look at them over time each decade or each year, and depending on who has drawn them, they change. Hela has changed over time and her origin story has been changed too. I found it really fascinating.”



those fans who do know her and those who do not.”

Continuing, she says, “You can be mysterious for them but also give enough information of back story so that you understand why the character does what she or he does because I think the best villains are always those that you kind of love but hate what they do. You sort of understand it. There’s a logic to it. They’re just not completely nuts. There’s an incredible, fantastic element to Hela but you still want there to be an outline of a person in there that people can grasp onto.”

Bringing Hela to life on screen was a collaboration between Blanchett and the director, Taika Waititi. “I liked that Taika was really open to all the possibilities of her,” says Blanchett. “We agreed that we didn’t want her to be predictable, and we were open to the random sides of her.”

Blanchett sums up, “I’ve had incredible fun playing with Hela because I think her capabilities are so surprising and so unusual. She’s not simply sinister. She also sometimes doesn’t want to kill people. There’s a bit of mischief in there and playfulness. I hope audiences are in for a roller coaster ride with Hela.”

HEIMDALL

Armed with his incredible broadsword and the ability to see anywhere in the universe at any given moment, Heimdall, one of Asgard’s fiercest warriors, must defend the people of his home world from Hela and her sinister plans.

While screenwriter Craig Kyle defined Heimdall as a “gunslinger” in his last screen appearance in the Marvel Cinematic Universe, the character undergoes yet another dramatic transformation in “Thor: Ragnarok,” as described by Winderbaum. “Heimdall, similar to Odin, is a character who predates Thor and Loki from an older era of Asgard,” he says about the character, once again played by award-winning British actor Idris Elba. “A kind of elder statesmen to our heroes in the plots of the other films. Here, we find him in self-exile as a warrior fighting from the Asgardian wilderness.



“When Hela invades and takes over, Heimdall becomes the heroic force that is able to get people out of the city and into this mountain stronghold built by the most ancient Asgardians,” Winderbaum continues about the character’s arc in this new story. “In a way, he’s gone from this elder statesmen, the gatekeeper to Asgard, to this badass warrior-wizard character who lives in the hills and kicks a lot of ass throughout the entire film.”



GRANDMASTER

The exuberant and dangerous ruler of Sakaar, a distant planet built on chaos and indulgence, the Grandmaster controls an incredible gladiatorial contest in which Thor and other powerful beings from throughout the cosmos face off in spectacular and deadly combat. There is no contender the Grandmaster covets more than the champion of the arena, the Incredible Hulk.

While all hell breaks out under Hela’s regime back on Asgard, Thor and Banner are stuck on the other side of the universe on an entirely different planet called Sakaar, where the Grandmaster is the tyrannical leader of the planet and the ringleader of the deadly contest of champions.

“We wanted that character to be really memorable and fun,” Winderbaum says about casting the role. “Taika had the vision for Jeff Goldblum, and it was just perfect. He’s musical; he’s whimsical. He’s got a strong presence while still being hilariously funny. He plays in this alien world really well.”

Giving an overview of the Grandmaster character, Goldblum offers, “The Grandmaster has a storied journey that has gone on for decades. He has been involved in pitting people against each other in games of life or death. He is the ruler of the planet Sakaar. He can read people’s minds, is very smart and can do many things. After all that time, what seems to interest him most is having fun. He has these gladiatorial games and that’s how we meet him. Valkyrie, the wonderful Tessa Thompson, whom he knows as Scrapper 142, brings Thor to him to possibly be a participant in these big games. And currently, the big draw of these games is that the champion is the Hulk.”

Adds Goldblum, “The Grandmaster also has an assistant called Topaz, played by the wonderful actress Rachel House, with whom he has a complicated relationship.”

Stepping onto the set and working with the cast, some veterans of the “Thor” franchise and some new, was both exciting and fun for Goldblum. He says, “The other actors are so good. Rachel House, whom I have a bunch of stuff with, and Tessa Thompson, who is very fun to play with, are great. What a wonderful person, wonderful actress she is. Then Tom Hiddleston, who I admire terrifically. We hit it off. We had a wonderful time. He was so sweet to me. And then Chris I loved. He’s mythically admired, and sure enough he’s spectacular. We had a good time.”

He adds, “I felt very welcomed. And everybody was very kind to me. It was really fun, exciting. I liked what we were doing. I’m really grateful for working with the best people around and these actors. I really felt that I had as good a time as ever on this film.”

When asked to describe his character in three words, his immediate response was “the Grandmaster in three words. That’s good. I like any kind of game. Let’s see, the Grandmaster in three words—spontaneous, playful, mercurial.” As for his director, “Ah, Taika Waititi in three words—handsome, stylish, brilliant.”

VALKYRIE

Valkyrie is a tough-as-nails galactic scavenger with a mysterious past. After a tragedy left her life in tatters, Valkyrie disappeared to a corner of the universe where she could forget her past. Now, with the universe in peril, she must put her history behind her and join forces with Thor and Hulk to save Asgard in its darkest hour.



In casting the coveted role of Valkyrie, Feige states that “we were looking for an actress to portray this character who could give it as good as Thor does, who could really stand up, shoulder-to-shoulder, with Chris Hemsworth. And, we were big fans of Tessa Thompson for many years, particularly for her performance in ‘Creed.’ It’s was amazing to have her as one of the two new female characters in the movie.”

Winderbaum recalls, “When Tessa came in to read for the role, she basically dared us not to cast her. She was so good and we just knew she could carry the movie. Whenever we cast one of these iconic comic book characters, we’re not just looking at it as a tertiary character in the one film. We’re looking at the potential future always. We certainly felt that Tessa as Valkyrie could be a pivotal force in the Marvel Cinematic Universe.”

Tessa Thompson confesses that she knew quite a bit about Thor and the Marvel Cinematic Universe before

she signed on to play Valkyrie. “I knew plenty in the sense that I watched a number of the movies,” Thompson says. “It feels like a dangerous thing to admit now that I’m part of the universe but I was not a comic book nerd growing up. My first introduction to Thor was in the films. I am a big Kenneth Branagh fan and it really interested me to see a director like him take on a comic book movie. So the ‘Thor’ movie was really the first in the universe that made a huge impression on me.”

“The Valkyrior are these incredibly powerful female warriors in the Marvel comics,” Feige explains about Thompson’s character. “Here, we meet one who’s fallen on hard times on Sakaar. We wanted to pair Thor with a new hero, with somebody who could be his equal throughout the adventure. That’s why we decided to bring Valkyrie, another great character from the comics, into the movie.”

Further describing her character, Thompson says, “Valkyrie is sort of an ex-pat who’s been hanging out on another planet called Sakaar. She’s left Asgard behind because it caused her too much pain in the past. She meets Thor and Hulk, and she reluctantly becomes a part of their team to try to save Asgard, which brings up a lot of demons for her. But I think in some ways, while she’s daring to lose her life, she’s regaining a sense of the life that she has lost.”



The relationship between Thor and Valkyrie is at best testy, as Thompson explains. “At first Thor and Valkyrie are not friends but eventually they become partners in some weird way. I think the attraction for both of them has to do with really meeting their equal. They’re both fighters. They’re both people who have an internal moral compass but struggle with it. They are both people who have left home behind and left responsibilities behind, and are trying to decide whether they want to go back and really face their lives. So they meet each other at a time when they have more in common than not. It takes them a little bit to figure that out, mostly because of Valkyrie, but they do.”

Thompson draws some similarities between Hela and Valkyrie—two sworn enemies. “They both have a tremendous amount of anger that stems from their past that they haven’t been able to reconcile,” offers Thompson. “In some ways you relate to both of them and so you may not know which side you’re really on. And to me that’s what makes for an incredible villain. I feel that Cate is imbuing Hela with so much humanity. You understand why she is the way she is. She’s also so charming and charismatic that she’s the kind of villain that you can’t really help yourself liking. But she’s frightening, and Valkyrie is frightened of her. So it makes for a third act that is scary.”



For Thompson, working on “Thor: Ragnarok” presented physical challenges that she readily embraced to bring the character to life. “This has been the most physical I may ever have been in my adult life and maybe in my kid life, too,” says the actress. “Valkyrie is an elite fighter, even if she’s out of practice. She would say she’s rusty but she’s an incredible fighter. She’s arguably as strong as Thor. She doesn’t

have a hammer, but she can wield a sword like nobody's business, and she's incredibly agile."

Expanding on the style of fighting Valkyrie uses, Thompson says, "We wanted to find a style that we haven't seen before that feels different than Black Widow and that feels different from the way that you see most women fighting in film in general. You see a lot of really upright and graceful moves. But we wanted Valkyrie to feel really close to the ground and scrappy. I would say that she fights like a boy, except that diminishes the fact that she just fights like a really, really strong woman."

Summing up her experience working on the film, Thompson says, "This is probably going to sound trite, but to be in this world of Super Heroes and to be working really hard in stunts and stretching my own sort of parameters of what I think I can do and to grow in that space, gives me a sense that we are capable of more than we think we are as humans. Then the less earnest answer is just that it's been a blast. Like I can't believe that this is my job. I can't believe that I get paid to come in and do what I get to do."

She concludes, "Having comic book nerd friends, I know how much it means to them. I think to be part of something that means so much to people from their childhood into their adulthood and who have connections to these stories is cool. It feels like a responsibility in a way, which is never a bad thing."

SKURGE

An Asgardian soldier with an obsession for armaments from other worlds, Skurge has collected an arsenal of strange and incredible weapons from across the Nine Realms. Now, in Asgard's time of struggle, Skurge must use his amazing armory to ensure its survival.



Karl Urban joined the cast only to have a big surprise waiting for him from a fellow New Zealander, director Taika Waititi, when he arrived on set. As Urban tells it, "As soon as I arrived on the Gold Coast, they brought me from the airport to the studio and Taika was waiting there with a pair of scissors and proceeded to remove every single hair on my head. The character has a short, bald haircut and tattoos on his head. So, that was my induction into the production of 'Thor: Ragnarok.'"

Playing a comic book character is a first for Urban, who approached playing the character by referring to the source material. "I checked out as many comics as I could lay my hands on and did a lot of Internet research to see what was written about the character," Urban says.

Continuing, he adds, "With something like Tolkien, for example, you have to come up with the imagery in your head. It's your imagination based on the words of Tolkien that illustrates the material in your head. But with a comic book adaption there are visual representations of not only your character but certain character beats. And that's wonderful. They really do provide a wonderful source of inspiration and almost a key and a guidance as to what some of those character possibilities and choices may be. Then from there it was about absorbing the script and identifying the journey of the character as it is written in this story."

To Waititi, Skurge is one of the most interesting characters in the film because "he goes through so many changes." Describing Skurge's journey, Urban says, "Skurge is an interesting character who has a moral dilemma. He has a choice to make and he chooses survival. As soon as Hela turns up, Skurge makes a decision to side with her so

that he can live and try to figure out how he's going to get out of this situation. His loyalties are still with Asgard but he's trying to play both sides of the coin. And that sets off this precarious balance throughout the film."

Urban was delighted to work closely with Cate Blanchett, with whom he had worked on "Lord of the Rings." The actor comments, "We worked on 'Lord of the Rings' together, but we never actually shared any scenes. So it was wonderful to come back on this and have most of my scenes with Cate. It's been really fantastic working with her. The dynamic between our characters is an interesting one, so it's a fun partnership."



ODIN

Dethroned and cast out at the hands of his devious son, Loki, Odin has been banished from Asgard with no way to return. Now, as Hela prepares to take the first step in her cosmic conquest, Thor must race to relocate his father before Hela's fury is unleashed upon Asgard, and the entire galaxy.

"Thor: Ragnarok" also returns Anthony Hopkins to the screen as Odin. Odin has been the king of Asgard for eons but in this film he has to come to grips with a very different kind of reality.

"Odin has been the king of Asgard for eons," says executive producer Winderbaum. "But, when we first meet Odin here, he's not Odin at all. He is Loki. And Anthony Hopkins had a great time portraying Tom's portrayal of Loki as Odin. I think it's one of the most fun scenes in the film."

For Hopkins, returning to the world of "Thor" with a new director at the helm was a positive experience. Commenting on Taika Waititi, Hopkins says, "What I like about him he's very fast. He's got a great sense of humor. He is in command, but he is so open to the suggestion of ideas, which I find kind of shocking. So I tried some things that were outlandish and he was supportive. He has a great sense of freedom. So this has been a lot of fun."

"I am still very impressed by Chris Hemsworth," Hopkins adds. "Nice guy who still hasn't been affected by his great stardom and fame. And it takes a lot of hard work to build up like that. I get exhausted just looking at him. He really does look like a god. Like a Nordic god!"

GET SET FOR EXTRAORDINARY WORLDS

"Thor: Ragnarok" commenced production on July 4, 2016, and filmed mostly in Australia's Gold Coast, in the state of Queensland on the continent's east coast south of Brisbane. The production was headquartered at Village Roadshow Studios in Queensland.

In addition to filming on more than three dozen sets erected at the studio (in several of its nine sound stages, as well as on its sprawling backlot), the production also filmed on location in downtown Brisbane (doubling for New York City) for a week in late August, and at two breathtaking locations in Queensland's Tambourine National



Park. Second unit photography also took place on Australia's remote Dirk Hartog Island in the Indian Ocean off the country's west coast, and at several sites on New Zealand's South Island (including the spectacular Milford Sound fjord) before production concluded at the end of October.

Bringing life to the colorful planet of Sakaar, which is ruled by the Grandmaster (Jeff Goldblum), was one of production designers Dan Hennah and Ra Vincent's most important tasks. Once they began assembling the art department staff of scenic designers, art directors and illustrators, they created a gallery of artwork using many of creator Jack Kirby's wondrous comic book panels. The artwork adorned the walls of not only their office but the entire department space. The display served to illustrate Kirby's magic on the page while also encouraging the production design staff as they worked to capture the feeling of Sakaar.

It is important to note the fact that Kirby did not create the planet Sakaar in his decade-long tenure with Marvel. The planet did not come into existence until 2006 and the series "Planet Hulk." So what Waititi and Hennah did was take the land and bring it to life onscreen under the influence of Kirby's vibrant, stylistic artistry.

Among several Sakaarian set pieces that were created for the film, three specific designs vividly captured Kirby's flair for the fantastic: the city of Sakaar on the studio's sprawling backlot (one of two adjacent exterior sets, each measuring the size of an American football field); the Grandmaster's palace (erected on the studio's brand new Stage 9, the largest sound stage in the Southern Hemisphere); and the Hulk's warrior suite, which was the very first Sakaar set design shot during production's second week of filming.

"This might be the most audacious planet that we've ever featured in one of our films," producer Feige says. "You look at the design of this place and it is entirely a tribute to the artistry of Jack Kirby. The entire design—from the costumes to the sets to the props—are entirely an unabashed tribute to Jack Kirby. None of us here at Marvel Studios would be doing what we do without Jack Kirby."

"All of the 'Thor,' 'Avengers' and 'Iron Man' films have been inspired by his work," Feige continues. "In this particular movie, Taika had an idea to really make it a tribute, make it as close as we could get to his design style from the comics. We didn't just use them for tonal inspiration. We used them for direct inspiration. The lines that you see within these Sakaarian sets are, in many cases, taken directly from his panels. When I visited the set near the end of the shoot, it was almost a surreal experience walking around there as if we had finally, after so many years, stepped into a Jack Kirby drawing."



Director Taika Waititi adds, "Jack Kirby is a big part of this film in the design of a lot of the Sakaarian work that we're creating. He's a huge hero to all of us. Kirby created so many incredible characters and designs and ships and costumes. We're heavily influenced by a lot of what he did. He really blazed the trail and the tribute to him in our film was a huge honor."

“I was very familiar with Jack Kirby from reading comics in my childhood in the ‘60s,” states designer Hennah, an Oscar® winner (“Lord of the Rings” and “Hobbit” trilogies) who, like Waititi, grew up in New Zealand. “One of the things that I bought every week was a Marvel comic. We didn’t have much money in those days, so that was my big treat. So I knew who Kirby was when his name came up. Taika, Kevin and Brad all embraced the idea that this new world should be a Kirby world. Once we all embraced that design idea, we asked ourselves, ‘Where we can take it? How far can we take it? What can we do with it?’”

Production designer Ra Vincent adds, “Taking Jack Kirby’s influence and then trying to manifest it as a real-life object is quite a journey. And it took our designers a long time to grapple with what exactly the language is. You can extrapolate from drawings and character, costumes, basic shapes and other things. But then it’s the way that they are subtly portrayed in their color ways and some of the naïve line that takes you back to the graphic content that is our base of inspiration. So it’s an exploration.”

“And, while Kirby’s work is all retro, I also think psychedelic is a good word for Sakaar,” Hennah adds. “It is also whimsical in a very strong sense. It takes whimsy into psychedelia very quickly. And, the idea that things could be otherworldly comes through very strongly with it. We know what Asgard looks like from the two previous films. No one knows what Sakaar looks like. We’ve never been there before. So, that was a great opportunity to build on an idea and take it into this crazy world.”

The streets of Sakaar were an interesting build, as Hennah details. “The streets of Sakaar are around a plaza just outside the arena. Anyone coming or going from the arena would be in the plaza and then up into the streets. The streets were built on about five different levels so that we could get some variation and get a feeling that they were climbing up the hillside. They are essentially made out of metal—repurposed space debris, aluminum, wiring, all those sorts of things. It’s all pressed, painted panels. As for the color palette, it’s both fantastic and arbitrary. We’d have a Jack Kirby comic for reference—green...blue...purple...yellow. We chose what worked for Taika’s vision. And, collaboration, for me, is everything on a film. I got as much help from my crew as possible in the colors we chose to bring Sakaar and the Kirby style to life.”

Hennah’s design for the Grandmaster’s palace is also like nothing audiences will have seen before in the Thor universe. “The palace itself is a huge, multi-storied building,” he describes. “But, the Grandmaster’s main hallway, the room in which he lives, is the interior of his spaceship. During the course of the design process, I looked at some James Turrell stuff, which is painting with light. That gave me an idea that maybe we could use Turrell’s influence in this environment.”

Another of Hennah’s playful designs was the Hulk suite, a set that “Taika wanted to be huge because the Hulk is big. He’s Sakaar’s favorite gladiator. So, we went with huge while staying within our Sakaarian palette. During the course of one of our many visual development meetings with Taika and the Marvel chiefs, the idea came up of giving him a spa, patterned after a rock pool on Earth. And the builders had no concept of a rock pool, so they

came up with something that they thought was a rock pool. That’s why it was sort of slightly off-centered but wacky and weird. But definitely a spa.”

As mentioned earlier, the Hulk wound up on Sakaar after he stayed aboard the Quinjet that Ultron had programmed to fly off to some unknown cosmic location. Once he found



himself on the distant planet, the Grandmaster buys the Quinjet and stores it in what Hennah called “the junkyard,” another exterior set assembled at Village Roadshow Studios, this one in a parking lot adjacent to the massive Stage 9.

Working with Oscar®-winning set decorator Bev Dunn (“Pirates of the Caribbean: Dead Men Tell No Tales,” “The Great Gatsby”) and chief prop manufacturer Brett Beacham, Hennah says “the set involved lots of different colors, lots of different shapes, lots of big pieces. One of the design influences was those great big airplane scrap yards in the American desert, where they stacked all those obsolete planes. That was our early influence. Of course, Sakaar is a planet with space debris. So, it was lots of various elements that could be out of a space station or a Sputnik or a whatever.”

Another key Sakaarian set was the Grandmaster’s arena, which became a collaboration between the production designers and VFX supervisor Jake Morrison. The set existed in two separate pieces on two different sound stages—the gladiatorial pit, where Thor fights Hulk (Stage 8, a complete blue screen environment) and the VIP grandstand box (a practical set on Stage 6), where the Grandmaster watches the combative event.

Hennah states, “Taika didn’t want it to be just another gladiatorial arena. He didn’t want the sword-and-sandals type of design. He wanted something new and different. So we did a number of passes on an arena with glass walls that you could look through, all sorts of wacky and weird ideas. We settled eventually on something that was practical that would be enhanced with VFX—an arena floor with 400,000 people in the bleachers around the arena, with a big playing field that Hulk could get up to speed in.”

While much of the story’s second act takes place on this new Marvel world of Sakaar, the production design team also had to design several set pieces on more familiar terrain—Asgard, Thor’s home realm that was established in the two previous movies. While building several stage sets for the scenes set in Asgard (the Observation Room, the Throne Room), the production designers’ main design, the Asgard Piazza, stood adjacent to the Sakaar City build on the studio backlot.

The production design team’s two massive set builds on the backlot of Australia’s Village Roadshow Studios, the Asgard Piazza and the streets of Sakaar, had a footprint of 2.47 acres in size. Both sets took over four months to erect with a varied crew of carpenters, propmakers, painters, steel workers and plasterers that at one point stood at 461 people.

“Our Asgardian sets were influenced strongly by the first two ‘Thor’ films where Asgard played a part,” Hennah says. “The Asgard we saw in those two films was the palace and the surroundings of the palace. There was a little bit of backstreet stuff as well. To keep it true for the fans, we embraced a lot of gold, decorative rope work and a lot of the stonework in the architecture for the exterior back streets of the Asgard Piazza in this film, which has a grandeur about it.”



“The observatory had also been established in the previous films,” Hennah continues about the team’s Asgard set designs for the new film. “Because we had a lot more dialogue going on in this observatory, I wanted an opportunity to backlight the actors. So among the observatory’s big cogs and wheels, we added another

element, which were backlit panels of old maps of the universe. We hand painted them over acrylic so we could backlight them to get some light coming through. That idea was tied to the character of Heimdall, who directs the Bifrost. So, we played with the concept of maps all around the place. Heimdall has his charts out there on his table for his navigation.”

The beautifully crafted, detailed sets were appreciated by the actors, who felt empowered and informed by the physical environments. Cate Blanchett remarks, “Sets give you so much. The wonderful thing about them is that on one side they look like they’ve always been there, and then on the other side you realize that it’s all smoke and mirrors. But I was really surprised actually at how constructed and built the world was.

“When we went up to the Asgardian plaza set, it had a river running through it. It looked like it should be a hotel in Dubai. It’s like I wanted to get a room. But what is ingenious about it is that it’s a ring with steps, like an amphitheater. But it’s completely malleable. So every time I’ve gone up there, we’re in a different place. It’s incredibly ingenious the way the whole thing’s been put together, so that you can shoot it from many different angles,” she concludes.

Tom Hiddleston comments, “I’m constantly amazed, and feel really grateful, that we are still allowed to shoot on practical sets because we know now that the industry has developed the technology to recreate the worlds of motion pictures in an exclusively digital environment. You surround actors with a cyclorama of blue screen or green screen and ask your actors to call upon their powers of imagination, and imagine their environment. But when you have the sets we’ve had, it makes it so much easier. It helps to understand the tone. It helps to understand exactly where I am in terms of what I have to deliver.”



Not only did the cast have a variety of practical, physical environments in which to bring their characters to life, they also got to shoot on location in Australia, which marked the first time Marvel had filmed not only in Hemsworth and Blanchett’s home country, but in the Southern Hemisphere as well.

Says Hemsworth, “I asked if we could shoot in Australia and thankfully the Marvel guys said they would look into it but couldn’t promise anything. To me, to be home again for more than two weeks would be fantastic. And it worked out. It was

so nice being there. There’s just such a familiarity with the crew and everything here. And I get to sleep in my own bed.”

“We’d never filmed in Australia before,” Feige confirms. “Chris is a loyal native. He is the voice for Tourism Australia. He asked if we would ever film there. We hadn’t really considered it. When we looked into it, we realized not only was it feasible, it ended up being perhaps one of the best experiences we’ve ever had. It was the happiest crew I’d ever seen on one of our movie sets.”

One of the filming locations in Australia was the bustling city of Brisbane, an hour north of the studio, which doubled for New York City. On the first day of the four-day shoot in Brisbane, it didn’t take locals long to begin gathering along the sidewalks surrounding the shoot on the corner of Margaret and Albert Streets. By 10 a.m. easily 500 folks camped out to get their close-up views of stars Hemsworth and Hiddleston. By lunch that first day, over a thousand people took time during their meal break to witness the proceedings. By mid-afternoon,

that count tripled as word spread through both social and traditional media that Thor had hammered his way to Brisbane.

Throughout the four-day shoot, both Hemsworth and Hiddleston (with occasional appearances by Hopkins and Waititi) took every break in filming to greet the fans by shaking hands, throwing “swag” (posters, sunglasses, T-shirts and such from “Thor: The Dark World”) out to the crowd of all ages, signing autographs and grabbing personal cell phones for that once-in-a-lifetime “selfie.”

Chris Hemsworth comments on the reception: “I’d never seen that many people excited for a film crew. The people of Brisbane were thrilled and packed in the streets to catch a look. The city sort of stopped for those couple of days. It was such a positive buzz, and we were all trying to get out there and sign autographs in between takes as much as we could. That was pretty special. It was great.”



Tom Hiddleston chimes in, “When we were in Brisbane, we came face-to-face with the passion of people who just love these characters. And that gave everyone on the crew a real boost. I loved it. There are very few moments where these characters have stepped off the screen and into the street. And in that moment, Chris Hemsworth as Thor and myself as Loki were walking on the streets of Brisbane and seeing the delight on people’s faces. Especially children. I always find it very moving when I meet kids. They love these films so much, and they love the characters. When I meet them in character, their faces light up. They can’t believe it. They’re getting to meet these characters that they’ve fallen in love with. And to me, that feels like a privilege.”

Production designer Ra Vincent sums up, “The wonderful thing about ‘Thor: Ragnarok’ is that we get to experience a world that we’ve never seen before. And we plunge ourselves deep into the very root of the inspiration, which are Jack Kirby’s illustrations that were generated over 30 and 40 years ago. We’re imparting not only an aesthetic sense but also a world ethos. We’re exploring a completely new realm that cinema has never seen before.”

COSTUMES

One of the first tasks costume designer Mayes C. Rubeo had to take on for “Thor: Ragnarok” was creating costumes for the denizens of the planet Sakaar. “We had to create a new world with Sakaar, never-before-seen in the Marvel Cinematic Universe,” says Rubeo. “It was somewhat puzzling to look at all the images from Jack Kirby and translate his concepts from paper into reality, into a live-action movie. We did a lot of research and development. In the end, we were all happy about what we achieved and hopefully did justice to the Jack Kirby world.”

“The final stroke, always, is populating the set,” production designer Dan Hennah declares. “And in Sakaar, Mayes’ costumes were so cool and fantastic. The costumes worked so well in that set. The earliest talks were all about how vibrant our colors were going to be in Sakaar to stand out against the vibrancy of the set itself while not have those colors conflict with the set. Mayes embraced the whole idea of big blocks of color for our actors and extras that would afford her an opportunity to get people to stand out, come to life, on this set.”

“Kirby’s work has a little bit of a psychedelic feeling to it,” Rubeo states. “Very colorful. When you put the world of Sakaar next to Asgard, they’re completely opposite. Sakaar is not even a realm of Thor’s world. It’s somewhere else in outer space. And it’s supposed to feel like outer space for Thor when he lands there. It’s too crazy with too many colors. People have all these strange coifs. It’s shocking for him.”



Those “strange coifs,” as Rubeo notes, were the brainchild of the production’s key hairstylist, Luca Vannella, who returned to the franchise after having worked on “Thor: The Dark World.” One of his immediate challenges, about a month into the shoot, was to create a series of alien hairstyles on over 150 extras for a three-day sequence the company called “Parade of Victors,” a festival witnessed by Thor and Banner on the streets of Sakaar.

Vannella, the veteran Italian-born, London-based groomer, states that the filmmakers “didn’t want a lot of prosthetics to create all the Sakaarian citizens. So we had to come up with a clever way to use hair and makeup to create this alien population. And Taika told us to take our inspiration from the comic book artist Jack Kirby, whose comic books were very geometric with defined lines. From that, we created our hair concepts—no curls, no softness in the hair while being very colorful and very loud in color.”

“So all the shapes were very geometric and rigid,” he adds. “We worked closely with Mayes. Once they cast the extras, the costume department had a fitting with them. Once the costume was made, we designed the hair. It was like a combined process between hair and makeup and costume to create these alien lookalikes. All the wigs and pieces had to be pre-made so when they arrived in the morning at 4 a.m., we could just put them on. And they looked amazing.”

Vannella confirms making 150 wigs for the Sakaarian festival scene, hair pieces which, he confirms, “couldn’t be used on the two different planets because Asgardians have a very soft, kind of Greek hair curl to them. And the Sakaar look was completely different because they’re from another planet. So we had to make another 150 wigs for the Asgard scenes.”

Once on Sakaar, Hemsworth’s title character will have a subtly different look (in addition to Samson-like short hair) in the third installment, which Rubeo notes by saying, “The past two installments were very visually successful, both in the sets and costumes. But this is a story that was so completely different than the other two installments. With Thor, you will see subtle changes in his costume from the previous films. Kevin and Taika wanted him to have foreign objects on him. Because Sakaar is a world of spoils and recycled debris, we went with the idea that they use that. They recycle all these elements to make synthetic clothing. On top of that, Thor gets a tattoo when he is processed as a prisoner. This red tattoo that goes from his face to the neck. It tells us that he is a prisoner of Sakaar, and he’s a contender in the arena games.”



Describing Thor’s look, Hemsworth says. “There’s more of a historical influence, more so than the futuristic kind of nod that the previous films

had. There's this gladiator-style leather costume that is shaped to the body with an incredible amount of detail."

While Rubeo approached Thor's character with slight design changes, "for other characters, we were more flamboyant, like in the case of Loki," she emphasizes. "Loki had to adapt to a new world in a moment where he is vulnerable in his life, dealing with some issues, notably his father. That's why we made Loki so different in this movie, with more vibrant Sakaarian colors away from the classic monochrome elegance of Asgard."

Tom Hiddleston elaborates on Loki's look. "There is a look that Loki wears, which is very similar to what he wears in other films, but with a different color scheme. People have become familiar with Loki's black and green leather, or black and green with a slightly burnished gold. And suddenly now he's wearing blue and purple leather, with a yellow cape, which gets discarded as he starts to become more dynamic. Taika called it 'Biker Loki.' It's just so different. It's got purple sleeves, blue forearm plates and a blue and purple leather tunic. It looks like a completely different character to any incarnation of Loki that you've seen already."



Rubeo was largely responsible for reinventing Heimdall's look in this third adventure. "When Heimdall was in charge of the observatory, he had to wear very tough cuirass and armor because he's the man who opens and closes the Bifrost," explains Rubeo. "Now, as a fugitive, he needed to look more like a commoner."

"We achieved his new look with more texture. It looks like he took vines and leather from his new environment to dress himself. I wanted to keep colors on him that were more down-to-earth, more Namibian almost, but really beautiful. A look you see in the mountains of Asgard, but not much in Asgard itself. In the end, it was a concealing look, almost camouflage, and the opposite from when we saw him in the other movies."



No one outshone Tessa Thompson when she arrived on set dressed as Valkyrie in a black leather warrior's outfit designed for her by Rubeo. "She has very dark armor," says Rubeo, who based her design on her comic book look. "She wants to be the person in the shadows that you don't see. So she doesn't stand out. And hers is a costume that we made with real leather that we molded to fit her own body shape. It was like a second skin."

Thompson adds, "My basic costume is leather. We see her with daggers and a cool kind of ninja hairstyle, too. And then

when we see her in her more classic look, it's a head-to-toe, space-age warrior goddess, steel-strong look. I was afraid I wouldn't be able to move at all in it, but somehow it works. I can move, but it's really strong and striking and so different, which is nice. You get to see those two sides of Valkyrie."

Once Cate Blanchett signed on, the next challenge was to design the look of this iconic Marvel demoness who was visually created by illustrator Jack Kirby. As Feige offers, "We wanted to do justice, almost a tribute if you will, to Jack Kirby, who created an incredible design."

Blanchett elaborates on Feige's comment by saying, "What Taika and I spoke about early on was to give Hela a bit of a journey. From someone who has literally been locked under the Asgardian stair, rather cross for quite a number of millennia, to someone who absorbs a lot of power until she becomes all powerful and very difficult to combat...which is why all the heroes have to come back to Asgard. So we tried to bring that visually, working with Morag Ross and Kay Georgiou on makeup and hair, and Mayes Rubeo's costumes."



"I hit the lotto in this movie because I had to design a Super Hero costume for Cate Blanchett, an incredible actor, incredible person and just beautiful," raves costumer Rubeo. "She is the ultimate villain in the movie. Her costume has so many powers. Hela holds so much anger in her heart because she felt like she was an outcast. So she develops all these powers that are transferred to her suit. She's a villain but in the shape of a vixen. An attractive villain who, at times, is also funny and sarcastic."

"And her costume progresses throughout the movie," Rubeo explains. "The costume that we first see is a little bit more punk-like. When she gets angry and starts feeling that hatred and passion, we see that transformation visualized through her costume. The costume transforms as she does."



entirely a visual effects-driven character. Her suit, for starters, will be animated for much of her time onscreen. She has this enormous, extraordinary headdress, which will become a character in the film. The key thing with Hela is having Cate's performance to build upon. We were able to drive the suit's performance based upon Cate's own performance."

While Rubeo designed three distinct wardrobe looks for Hela to embody the character's transformation throughout the story, VFX supervisor Jake Morrison teases that "Hela is

Creating Jeff Goldblum's Grandmaster look was a creative collaboration between Waititi and costume designer Rubeo who, according to Goldblum, "had a FaceTime meeting that included bits of drawings that she'd made of something that looked very much like the wardrobe I wore in the film."

"If you look at the iconic Grandmaster comics, he wears a bright yellow kind of tunic, very basic," says Rubeo. "Sakaar, as we have imagined it, is a world of indulgence. And Grandmaster is so self-indulgent. Everything revolves around him. He makes sure that happens. He's very vain. So of course he's going to have the best. "

Working with that character description in mind, Rubeo dressed Goldblum (who had just one outfit for the character) in a "silk lamé fabric that was made especially for us. That type of silk has interesting texture. His pants were simple but also



an interesting kind of brocade. We made his shirt blue just like in the iconic comics. So what we attempted to do was have the Grandmaster colors integrated into our actor, Jeff.”

Once decked out in his regal wardrobe (accented with blue finger and toe nails, a hint of blue eyeliner and a blue stripe from his lower lip to his chin, all applied by makeup artist Carla Vicenzino), Goldblum certainly did the Grandmaster justice.

When it was all said and done, Rubeo and her team designed over 2,500 costumes for the film, working with six dozen departmental crew members (including leather makers, seamstresses, dyers, etc.) for over eight months starting in March 2016.

WEAPONS

Complementing Rubeo’s costumes were the Sakaarian weapons designed for the film by production designers Dan Hennah and Ra Vincent, and New Zealand’s WETA Workshop, with whom Hennah has a long history dating back to the “Lord of the Rings” trilogy, which began shooting in 1999.



The production’s curator for this Sakaarian arsenal was industry veteran Richard Mansfield (“X-Men Origins: Wolverine,” “The Chronicles of Narnia: The Voyage of the Dawn Treader”), who states that “like the sets, all the weapons were designed along the lines of Jack Kirby’s artwork and incorporated in one of the realms in this film, Sakaar.”

Among hundreds of pieces of armory Mansfield catalogued for the film was the scrapper’s net gun. “The net gun is very cool and one of my favorites,” he states about the original design used in the moment when Valkyrie captures Thor on another spectacular location build, the Sakaarian “wasteland,” filmed at a rock quarry about ten miles from the studio on the final two days of the shoot.

Mansfield managed over a dozen variations of Thor’s hammer, Mjolnir, one of the many weapons that borrowed from earlier versions in the first two “Thor” movies that his crew “reinterpreted from what came before in the franchise.” His crew had to manufacture several Hulk-sized weapons for the character, given that “he’s eight-foot-six and full of muscle. Of course, they may look like big pieces of metal, but it’s movie trickery. Add to that arena fight Thor’s mace, also a new piece, which looks big and dangerous in a battle in which he’s clearly outmatched.”



Mansfield’s lock-up also housed Skurge’s double-edged battle axe and the Dragonfang sword. “The Dragonfang sword is Valkyrie’s sword,” says Mansfield. “It was made of steel and was quite weighty. We had to make a lot of different versions of that sword for stunt work. Rubber ones for safety, so when they’re fighting, the stuntmen don’t hurt each other. But we tried to make them as similar to the real thing as possible.”

VISUAL EFFECTS

VFX supervisor Jake Morrison, who worked on both prior “Thor” movies, states that the third installment “is a very different picture. For starters, we’re going back to the comic source a lot more, sourcing a lot more of the Stan Lee/Jack Kirby stuff and really getting into some of that initial artwork. We had Taika, who’s an amazing secret weapon as well. An artist in his own right. It was incredibly exciting to sort of let him loose and see some of the stuff that he was putting together for these worlds.”

“The fact that the whole thing is this intergalactic road trip really gave us the ability to put a fresh coat of paint on everything, Asgard included,” he offers. “Not reinvent the wheel 100%, as there are landmarks that people will recognize from Asgard. But it’ll look different.”

While Morrison and his team did not have to exercise any magical CG “crowd duplication” on the streets of Brisbane, he and his animators did play a role in transforming the look of modern Brisbane into Manhattan. Surprisingly, Morrison stated that the two locations secured for the scenes in “Brizzie” (as locals affectionately call it) did not need much in the way of movie magic to convincingly cheat The Big Apple.

“I think that every frame of the film will, at some point or in some small way, go through the VFX department,” the longtime Marvel veteran and BAFTA nominee (Marvel Studios’ “Ant-Man”) affirms. “Be it anything down to some very simple cosmetic beauty fixes to creating entire planets from thin air. But the locations we shot in Brisbane, especially the Shady Acres construction site, looked like it took place near Bloomingdale’s on New York’s Upper East Side.”

The multi-Oscar®-winning Industrial Light and Magic returns to the Marvel fold because “we’ve got a lot more Hulk in this picture, and ILM did such a great job with the last two Hulk appearances,” Morrison states. “The Hulk we have here is a significant upgrade from previous Hulks. We have a lot more of Mark Ruffalo, a lot more acting in a MoCap suit, because we have a lot more emotion from the character, which is exciting.”

While both Korg (embodied in the MoCap environment by director Waititi) and the fire demon Surtur (a complete CG creation) will be brought to life by Morrison’s digital magicians, the fight between Hulk and Thor was technically impossible to stage as a real fight because of the physical discrepancy between Thor and Hulk. “Hulk’s eight-foot-six,” explains Morrison. “But he’s not just eight-foot-six. He’s also about one and a half times the width of a normal human, even someone as muscular as Chris.”



“So early on in pre-production, even as the script was being written, we needed to address how to stage this epic battle and make it feel realistic and not like it’s over-animated,” Morrison adds. “Make you feel like every punch really lands and all the reactions are appropriate and genuine. To do that, we cast a much shorter stunt double, who’s actually four-foot-two, to MoCap the role of Thor for the fight sequence.”

“Because you can’t get somebody who’s eight-foot-six, we found a way to have a Hulk double who’s about six-foot-six (superimposed) with the other shorter stunt double,” Morrison continues. “We were able to stage



the entire fight using two people who have the correct height dimension relationship between them. We shot the entire fight from a MoCap point-of-view, not using our normal Alexa digital movie cameras.”

“The plan then was to have Chris learn the Thor part of the fight,” he explains. “We shot Chris on the arena blue screen set behaving as if Hulk was there. We already had the motion capture data from the fight that we did in miniature, as it were, on the motion capture

volume. We re-targeted that and put Hulk on screen. And those two elements then dovetail. Now we have a realistic fight that couldn’t have been staged in the real world but still happens on this gargantuan scale.”

A large part of Morrison’s work was creating the landscape for the story’s new world, Sakaar. “In visual effects, one of the nice things is being able to show different places, different worlds, different travels with great creatures,” he says. “And ‘Thor: Ragnarok’ has all of that stuff. From the very first script read, it proved to be very exciting—a full two-year ride in visual effects.”

LET THE FUN BEGIN

When Marvel Studios’ “Thor: Ragnarok” opens in U.S. theaters on November 3, 2017, audiences can expect an adventure like nothing they have ever seen, with Marvel’s special brand of spectacle, action, humor, drama and lots of fun.

Summing up what he wants audiences to experience, Taika Waititi says, “I want this film to be a fantastic cosmic adventure that is a fun ride but also has high stakes and emotional truth. When films have an emotional authenticity that is when an audience invests emotionally. An audience wants to be part of the journey, and they want to see it through.

“That’s what I want to bring to this film. I want to really engage the audience and give them a thrill ride, which is both dramatic and emotional but also funny and exciting. And by the end of the film you feel like you’ve have been to different worlds and



had many crazy experiences. And you will have really gone through the fire with Thor,” the director concludes.

ABOUT THE CAST

CHRIS HEMSWORTH (Thor) has become one of the most sought-after actors in Hollywood. In 2012, he starred in the fifth-highest-grossing film of all time, “Marvel’s The Avengers,” joining an all-star cast, including Robert Downey Jr., Samuel L. Jackson and Scarlett Johansson. That same year, he starred in “Snow White and the Huntsman,” which debuted at #1 at the box-office. Last year, Hemsworth starred in the title role of the prequel, “The Huntsman: Winter’s War,” opposite Charlize Theron, Jessica Chastain and Emily Blunt, and was last seen in Paul Feig’s “Ghostbusters” alongside Kristen Wiig and Melissa McCarthy. Most recently he finished work on Peter Craig’s “Horse Soldiers,” staged for domestic release in January 2018.

In the past two years, Hemsworth starred in Academy Award®-winning director Ron Howard’s “In the Heart of the Sea,” having previously worked with him on “Rush,” portraying Formula One driver James Hunt. He starred in the second installment of the global juggernaut “The Avengers” franchise, “The Avengers: Age of Ultron.” He had earlier been introduced as the hammer-wielding superhero in the 2011 hit “Thor,” directed by Kenneth Branagh, and later starred in the sequel “Thor: The Dark World.”

Born and raised in Australia, Hemsworth made his U.S. film debut in J.J. Abrams’ “Star Trek,” playing the pivotal role of George Kirk. His additional feature film credits include the comedy “Vacation,” Michael Mann’s “Blackhat,” the Joss Whedon-scripted “The Cabin in the Woods” and the remake of “Red Dawn.”

Among his favorite charities, Hemsworth supports the Australian Childhood Foundation.

TOM HIDDLESTON (Loki) dons the guise of Thor’s treacherous sibling for the fourth time after having created the character in Kenneth Branagh’s 2011 adventure epic “Thor,” then reprising the role in the blockbuster sequel “Thor: The Dark World” and Joss Whedon’s “Marvel’s The Avengers,” the fifth-highest-grossing film of all time.

Hiddleston has enjoyed a busy career since last playing the Marvel villain in 2013, with big screen roles in Guillermo del Toro’s gothic horror film “Crimson Peak”; Ben Wheatley’s film adaptation of J.G. Ballard’s “High-Rise” with Jeremy Irons and Sienna Miller; a cameo in Disney’s family hit “Muppets Most Wanted”; his starring role as country music legend Hank Williams in the acclaimed biopic “I Saw the Light”; and the “King Kong” reboot, “Kong: Skull Island.”

He also starred alongside Hugh Laurie in “Night Manager,” the BBC One series based on the 1993 book by John Le Carré. For “Night Manager” Hiddleston earned a Golden Globe® for best performance by an actor in a limited series or motion picture made for television. The miniseries also garnered an Emmy® nomination as best limited series, as did Hiddleston, for outstanding lead actor in a limited series or a movie. This year saw Hiddleston win the Empire hero award at the 2017 Empire Awards.

Shortly after he was seen in a production of “A Streetcar Named Desire,” the British actor won his first television role in Stephen Whittaker’s adaptation of “Nicholas Nickleby” for ITV, which starred Charles Dance, James D’Arcy and Sophia Myles.

Roles followed in two one-off television dramas, “Conspiracy” and the Emmy Award®-winning “The Gathering Storm,” co-produced by HBO and the BBC.

Hiddleston graduated from the Royal Academy of Dramatic Art in 2005 and, within a few weeks, landed the role

of Oakley in the British independent film “Unrelated” by first-time director Joanna Hogg. He was then cast as Alsemero in “The Changeling” by Thomas Middleton, starring alongside Olivia Williams and Will Keen for the award-winning theater company Cheek by Jowl. For “The Changeling,” Hiddleston was nominated for the 2006 Ian Charleson Award.

In 2007, Cheek by Jowl once again asked Hiddleston to portray the hero, Posthumus Leonatus, and the antihero, Cloten, in Declan Donnellan’s production of Shakespeare’s late romance, “Cymbeline.” He was nominated twice in the category of best newcomer at the 2008 Laurence Olivier Awards, for “Cymbeline” and “Othello,” winning for his performance in “Cymbeline.”

Later that summer, Hiddleston shot the period BBC drama “Miss Austen Regrets,” starring as John Plumptre alongside Olivia Williams, Imogen Poots, Hugh Bonneville and Greta Scacchi. The movie went on to win a BAFTA TV Award and a Writers’ Guild of Great Britain Award. He then was invited to audition to play Cassio in Michael Grandage’s production of “Othello” at the Donmar Warehouse, starring with Ewan McGregor, Chiwetel Ejiofor and Kelly Reilly.

In 2008, Hiddleston joined forces with Kenneth Branagh for the first time to film the first series of “Wallander,” a BAFTA TV and Broadcasting Press Guild Award-winning and Emmy®, Golden Globe® and Satellite Award-nominated television series based on the detective novels by Swedish author Henning Mankell. That same year, he went on to star in the Donmar Warehouse/West End production of Chekhov’s “Ivanov,” again opposite Branagh as well as Gina McKee and Andrea Riseborough. In addition to shooting the second season of “Wallander” in 2009, Hiddleston also starred in the second series of the highly acclaimed BAFTA and Emmy Award®-winning “Return to Cranford,” starring opposite Judi Dench and Jonathan Pryce. In 2009, he also filmed Joanna Hogg’s second film, “Archipelago,” in which he played the lead role.

Along with “Thor,” 2011 saw Hiddleston excel in a number of projects, including two Oscar®-nominated best picture contenders: Woody Allen’s “Midnight in Paris” and Steven Spielberg’s “War Horse.” He also starred in Terence Davies’ “The Deep Blue Sea” opposite Rachel Weisz.

In 2012, Hiddleston was nominated for a BAFTA rising star award and for the Evening Standard British Film Award as best actor for his role in “Archipelago.” He won the British rising star award at the Richard Attenborough Regional Film Critics’ Awards along with best male newcomer for his role in “Thor” at the 2012 Empire Awards.

That same year, Hiddleston portrayed Prince Hal opposite Jeremy Irons in “The Hollow Crown: Henry IV, Parts I and II” and the title role in “The Hollow Crown: Henry V,” which aired as part of the highly anticipated 2012 Cultural Olympiad. He won the Times Breakthrough Award for his performances at the 2013 South Bank Sky Arts Awards. He also starred opposite Tilda Swinton, John Hurt and Mia Wasikowska in Jim Jarmusch’s “Only Lovers Left Alive,” which premiered at the 2013 Cannes Film Festival and earned a nomination for the prestigious Palme d’Or. That same year, Hiddleston collaborated once again with Joanna Hogg in a cameo role in “Exhibition.”

Later in 2013, Hiddleston made his return to London’s West End and the Donmar Warehouse to play the title role in Shakespeare’s “Coriolanus,” directed by Donmar’s Artistic Director Josie Rourke, winning best actor at the Evening Standard Theatre Awards for his performance.

Hiddleston is an ambassador for UNICEF UK.

CATE BLANCHETT (Hela) served as the co-artistic director and co-CEO of Sydney Theatre Company alongside Andrew Upton from 2008-2013. She is a graduate of the Australian National Institute of Dramatic Art and holds Honorary Doctorates of Letters from the University of New South Wales, the University of Sydney and Macquarie University. In 2014, Blanchett starred as Jasmine in Woody Allen's "Blue Jasmine," for which she won Best Actress at the Academy Awards®. Her portrayal of Jasmine also earned her the best actress award at the Screen Actors Guild® (SAG), Golden Globe®, BAFTA, Independent Spirit, and numerous critics' group awards.

In 2015, Blanchett starred alongside Rooney Mara in "Carol," directed by Todd Haynes and based on Patricia Highsmith's novel "The Price of Salt." She received Oscar®, BAFTA, Golden Globe®, Independent Spirit and SAG® nominations for her title role in the film. Blanchett served as an executive producer on the project, which was produced in association with Dirty Films, the company that Blanchett founded with Andrew Upton. That same year, Blanchett also appeared in "Truth," starring opposite Robert Redford, as Mary Mapes, whose memoir "Truth and Duty: The Press, The President and The Privilege" was adapted into the feature film. Dirty Films also received a producing credit in association with "Truth." Blanchett appeared in Terrence Malick's 2015 "Knight of Cups" and narrated Malick's 2016 film "Voyage of Time."

Upon completion of "Thor: Ragnarok," Blanchett began filming Warner Bros.' 2018 "Ocean's 8," which will be the first all-female installment in the "Ocean's" franchise. Blanchett will continue to stay busy in 2017, with production beginning on Aaron Sorkin's Lucille Ball biopic, a film in which she will portray the famed actress. Additionally, she began filming "Where'd You Go Bernadette," the film adaptation of Maria's Semple's New York Times bestselling novel of the same name, in which she will play the title character.

In 2004, Blanchett won an Academy Award® for best supporting actress for her portrayal of Katharine Hepburn in Martin Scorsese's Howard Hughes biopic "The Aviator," for which she also won the BAFTA and Screen Actors Guild (SAG) Award® and received a Golden Globe® nomination. In 2008, Blanchett was nominated for two Oscars®, as best actress for "Elizabeth: The Golden Age" and as best supporting actress for "I'm Not There," making her only the fifth actor in Academy history to be nominated in both acting categories in the same year. Additionally, she received dual SAG and BAFTA Award nominations, for best actress and best supporting actress, respectively, for "Elizabeth: The Golden Age" and "I'm Not There." For the latter, she also won a Golden Globe Award, an Independent Spirit Award, several critics groups' awards and the Volpi Cup for Best Actress at the 2007 Venice Film Festival.

She earned her first Oscar® nomination and won BAFTA, Golden Globe® Award and London Film Critics Circle Awards for her portrayal of Queen Elizabeth I in Shekhar Kapur's "Elizabeth." She also received Oscar, Golden Globe and SAG Award® nominations for her performance in "Notes on a Scandal." Additionally, Blanchett has earned Golden Globe nominations for best actress for the title role in Joel Schumacher's "Veronica Guerin" and her work in Barry Levinson's "Bandits," and, earlier, another BAFTA Award nomination for her performance in Anthony Minghella's "The Talented Mr. Ripley."

Blanchett originated the role of Galadriel in Peter Jackson's "The Lord of the Rings" trilogy and reprised her role in the "The Hobbit: The Battle of the Five Armies." Additional film credits include George Clooney's "The Monuments Men"; Joe Wright's "Hanna"; Ridley Scott's "Robin Hood"; David Fincher's "The Curious Case of Benjamin Button"; Steven Spielberg's "Indiana Jones and the Kingdom of the Crystal Skull"; Steven Soderbergh's "The Good German"; "Babel"; and Wes Anderson's "The Life Aquatic with Steve Zissou."

Among her other film credits are Jim Jarmusch's "Coffee and Cigarettes," earning an Independent Spirit Award nomination; Ron Howard's "The Missing"; Gillian Armstrong's "Charlotte Gray"; Lasse Hallström's "The Shipping

News”; Rowan Woods’ “Little Fish”; Mike Newell’s “Pushing Tin”; Oliver Parker’s “An Ideal Husband”; Sam Raimi’s “The Gift”; Sally Potter’s “The Man Who Cried”; Bruce Beresford’s “Paradise Road”; “Thank God He Met Lizzie,” for which she won both the Australian Academy of Cinema and Television Arts (AACTA) and the Sydney Film Critics Awards for best supporting actress; and Gillian Armstrong’s “Oscar and Lucinda,” for which she also earned an AFI nomination for best actress.

Blanchett made her Broadway debut this winter in the Sydney Theatre Company and Stuart Thompson production of “The Present,” based on Andrew Shakhov’s “Platonov.” Blanchett first starred in the production, which was written by Andrew Upton and directed by John Crowley, when it premiered in Sydney in August 2015. Blanchett’s roles on stage include “Hedda Gabler,” for which she won the Ibsen Centennial Award, Helpmann Award and the MO Award for best actress; Richard II in the celebrated STC production of “The War of The Roses”; Blanche Du Bois in Tennessee Williams’ “A Streetcar Named Desire,” which traveled to much acclaim from Sydney to Washington and New York (her performance was considered the ‘performance of the year’ by The New York Times) and for which she received the Helen Hayes Award for outstanding actress in a non-resident production; Yelena in Anton Chekhov’s “Uncle Vanya,” in a new adaptation by Andrew Upton, which toured to Washington in 2011 and New York in 2012 to great critical acclaim and for which she received the Helpmann Award for best female actor in a play and the Helen Hayes Award for outstanding actress in a non-resident production; and Lotte in Botho Strauss’ “Gross und Klein,” which toured extensively throughout Europe in 2012 and was part of the London Cultural Olympiad, and for which she received the Helpmann Award for best female actor in a play. Blanchett performed opposite Isabelle Huppert in STC’s production of Jean Genet’s “The Maids,” directed by Benedict Andrews and co-adapted by Andrew Upton and Benedict Andrews.

This year, Blanchett was awarded the Companion of the Order of Australia in the General Division for her eminent service to the performing arts as an international stage and screen actor, through seminal contributions as director of artistic organizations, as a role model for women and young performers, and as a supporter of humanitarian and environmental causes.

Blanchett has been awarded the Centenary Medal for Service to Australian Society through Acting and in 2007 she was named one of TIME Magazine’s 100 Most Influential People. In 2012, she was awarded the Chevalier de l’Ordre des Arts et des Lettres by the French Minister for Culture, in recognition of her significant contributions to the arts. She has also received a star on the Hollywood Walk of Fame.

In 2008, Blanchett co-chaired the creative stream of the Prime Minister of Australia’s National 2020 Summit. She is a patron of the Sydney Film Festival and an ambassador for the Australian Conservation Foundation and the Australian Film Institute.

Blanchett is a supporter of the UNHCR, the UN Refugee Agency and was named the UNHCR Goodwill Ambassador in May 2016. She has undertaken fact-finding missions to Lebanon and Jordan to meet refugees and stateless people who have been displaced by the Syrian conflict. Blanchett is committed to raising awareness on issues of forced displacement, and, in particular, on the scourge of statelessness which affects millions of people worldwide, denying them basic rights, including access to education and healthcare and the ability to work and travel.

Blanchett resides in New York with her husband and their four children.

Golden Globe® and SAG Award®-winning actor **IDRIS ELBA (Heimdall)** showcases his creative versatility both on-screen in television and film as well as behind the camera as a producer and director. He is the first actor to receive dual SAG Awards in one evening. He continues to captivate audiences and secure his position as the one to watch in Hollywood, with a string of well-received performances in high-profile films as well as multiple critically acclaimed television series.

He recently won a SAG Award®, an Independent Spirit Award and the London Evening Standard Award Film (along with BAFTA, NAACP and Golden Globe® nominations) for his performance as the fierce African warlord in Cary Fukunaga's acclaimed 2015 drama "Beasts of No Nation." He also shared in a second SAG Award nomination as part of the film's outstanding ensemble cast/motion picture.

Prior to his big screen debut, Elba's career skyrocketed on the small screen in some of UK's top rated shows, including "Dangerfield," "Bramwell" and "Ultraviolet." In 2000, "Ultraviolet" was purchased by Fox in the U.S., offering Elba entry into the American marketplace. He soon moved to New York and earned rave reviews for his portrayal of Achilles in Sir Peter Hall's off-Broadway production of "Troilus and Cressida." Shortly thereafter, he landed a part on the acclaimed television series "Law & Order."

Soon after his move to the states, Elba landed the role of Stringer Bell, the lieutenant of a Baltimore drug empire, on HBO's critically acclaimed series "The Wire." His portrayal of the complex but deadly Bell is arguably one of the most compelling performances in TV history. In 2005, his performance earned him an NAACP Image Award nomination for outstanding supporting actor in a drama series.

That same year, Elba began his film career in such projects as HBO's "Sometimes in April" (NAACP Image Award nomination), Tyler Perry's "Daddy's Little Girls" (BET Award nomination), "The Reaping" alongside Hilary Swank, and the horror thriller "28 Weeks Later." In 2007, he starred in Ridley Scott's Golden Globe®-nominated "American Gangster" with Denzel Washington, Russell Crowe, Ruby Dee and Josh Brolin. The cast went on to receive a Screen Actors Guild Award® nomination.

Following these triumphs, he starred in Guy Ritchie's "RocknRolla" with Tom Hardy; opposite Beyonce Knowles in "Obsessed" (NAACP Image Award nomination); "The Losers" (NAACP Image Award nomination); "Legacy" (which he also executive produced); "Ghost Rider" with Nicolas Cage; Ridley Scott's "Prometheus" with Michael Fassbender and Charlize Theron; Guillermo del Toro's "Pacific Rim" alongside Charlie Hunnam, Charlie Day and Rinko Kikuchi; and Marvel's "Thor," originating the role of Heimdall for director Kenneth Branagh opposite Chris Hemsworth in the title role (and a character he reprised in the 2013 sequel, "Thor: The Dark World").

In 2013, Elba starred as Nelson Mandela in The Weinstein Company biopic "Mandela: The Long Walk to Freedom," earning Golden Globe® and NAACP Image Award nominations. The next year, he both starred in and executive produced "No Good Deed," a thriller also starring Taraji P. Henson. He also appeared in Pierre Morel's "The Gunman" alongside Sean Penn and Javier Bardem, and "Star Trek Beyond" (the third installment in the rebooted franchise).

In 2017 Elba can be seen in "The Dark Tower" with Matthew McConaughey, "Molly's Game" opposite Jessica Chastain and Kevin Costner, and "The Mountain Between Us," starring opposite Kate Winslet.

Elba has also lent his vocal talents to a trio of big screen hits—"Zootopia" (as Chief Bogo), "Finding Dory" (as Fluke) and Jon Favreau's "Jungle Book" (as Shere Khan), all of which opened to critical and commercial raves in 2016.

Elba returned to television in 2009 when he joined the cast of NBC's hit television show "The Office" as Michael Scott's less than amused boss, Charles Minor. The following year, he landed the title role of John Luther in the BBC crime drama miniseries "Luther." Following the first season, Elba was nominated for an Emmy® for his performance in "Luther" as well as for his guest appearance on Showtime's "The Big C." His performance in the first season of "Luther" also earned him a NAACP Image Award, a BET Award and a Golden Globe®. In 2012 Elba earned an Emmy® nomination for the second season of the show. The third installment of the BBC miniseries aired in September 2013, for which he earned Emmy and Golden Globe nominations as well as a NAACP Image Award. In 2015, Elba reprised his role as Luther for the two-part final installment of the series, earning a Critics' Choice Award and nominations for a Golden Globe, SAG®, NAACP, BAFTA TV Award and his fourth Emmy nomination.

Elba made his directorial debut in 2013 with his own teleplay, "The Pavement Psychologist," for Sky/Sprout Pictures as part of Sky's "Playhouse Presents" series, starring Anna Friel. He also created, directed and starred in the music video "Lover of Light" by Mumford and Sons, which has received more than nine million YouTube views to-date. In 2014, Elba starred in and produced a two-part documentary titled "King of Speed" for BBC Two and BBC America with his production company, Green Door Pictures. In 2015, Elba and Green Door Pictures released the documentary "Mandela, My Dad and Me," which follows Elba during the making of his album "mi Mandela."

In winter 2015, Elba launched his clothing line, Idris Elba + Superdry, which combines vintage Americana styling with Japanese inspired graphics, available in both the UK and U.S.

JEFF GOLDBLUM (Grandmaster) is a stage, film and television actor. His film credits include "Independence Day," "The Grand Budapest Hotel," "Le Week-End," "Adam Resurrected," "The Life Aquatic with Steve Zissou," "Igby Goes Down," "Jurassic Park," "Nashville," "The Tall Guy," "Annie Hall," "The Big Chill" and "The Fly."

On television, his credits include "Will & Grace" and "Portlandia." He appeared in the Lincoln Center Theatre's production of "Domesticated"; "The Pillowman" on Broadway; the West End's "The Prisoner of Second Avenue"; and "Speed the Plow" at the Old Vic Theatre.

TESSA THOMPSON (Valkyrie) has a long-standing career that reached special prominence with her recent role as the female lead in the Warner Bros. Pictures and Metro-Goldwyn-Mayer Pictures "Creed," from award-winning filmmaker Ryan Coogler ("Fruitvale Station"). The film explored a new chapter in the "Rocky" story and stars Michael B. Jordan and Sylvester Stallone in his iconic role. Thompson starred as Bianca, a local singer-songwriter who becomes involved with Adonis (Michael B. Jordan). The film was released on November 25, 2015 and garnered critical acclaim and award accolades for the cast. The National Board of Review selected "Creed" as one of the Top Films of 2015.

Following "Thor: Ragnarok," Thompson will star opposite Natalie Portman in the sci-fi thriller "Annihilation" for director Alex Garland and producer Scott Rudin. Oscar Isaac, Gina Rodriguez and Jennifer Jason Leigh also star.

This spring, Thompson shot the indie title "Little Woods" with Lily James. The film is a modern Western that tells the story of two sisters, Ollie (Thompson) and Deb (James), who are driven to work outside the law to better their lives. Additionally, she shot "Furlough" with Melissa Leo, Anna Paquin, Whoopi Goldberg and La La Anthony.

Thompson also stars in the hit HBO drama series “Westworld,” which premiered on October 2, 2016. Described as a dark odyssey about the dawn of artificial consciousness and the future of sin, “Westworld,” from Jonathan Nolan and J.J. Abrams, is inspired by the 1973 feature from writer-director Michael Crichton. Thompson plays Charlotte Hale, a mysterious and savvy provocateur with a unique perspective on Westworld. She joins Anthony Hopkins, Ed Harris, Evan Rachel Wood, James Marsden, Thandie Newton and Jeffrey Wright. “Westworld” resumed production for Season 2 this past summer.

In the spring of 2016, Thompson made her Off-Broadway debut in the Second Stage Theater production of Lydia R. Diamond’s “Smart People,” appearing alongside a cast that also included Joshua Jackson, Mahershala Ali and Anne Son, for director Kenny Leon. “Smart People” began previews January 26th ahead of a February 11th opening and ran through March 6, 2016.

Last year, she filmed the action-comedy “War on Everyone,” about two corrupt cops in New Mexico who set out to blackmail and frame every criminal unfortunate enough to cross their path. Theo James, Alexander Skarsgård and Michael Pena also star for director John Michael McDonagh. The film premiered at the 2016 Berlin International Film Festival and was also shown at SXSW.

Thompson portrayed the civil rights activist Diane Nash in the Brad Pitt/Oprah Winfrey-produced film “Selma.” After its initial premiere at the American Film Institute Festival on November 11, 2014, the film had a wider theatrical release on January 9, 2015 and a commemorative re-release on March 20, 2015, in honor of the 50th anniversary of the historical march. It garnered nominations for best picture and awards for best original song at both the Golden Globe® and Academy Awards®, and additional best director and best actor nominations at the Golden Globes®.

Thompson also starred in the critically acclaimed 2014 film “Dear White People.” The Justin Simien independent satirical drama, which followed the lives of various black students at an American university, hit theaters on October 17, 2014, after its debut at the 2014 Sundance Film Festival. Thompson’s performance as Samantha White landed her a Gotham Award for breakthrough actor, as well as a nomination for outstanding actress in a motion picture for the 46th Annual NAACP Image Awards.

In 2010, Thompson starred as Nyla/Purple in Tyler Perry’s film “For Colored Girls” alongside an ensemble cast of co-stars, including Hollywood heavyweights Janet Jackson, Whoopi Goldberg, Phylicia Rashad and Kerry Washington. The film portrayed a series of African-American women, each of whom dealt with their own personal struggles and conflicts such as love, abandonment, rape, infidelity and abortion.

Thompson started her career at the young age of 18 with her professional debut playing Juliet in “Romeo and Juliet: Antebellum New Orleans 1836,” for which she received an NAACP Image Award nomination. She then went on to her first feature film appearance as Scarlet in the 2006 remake of the horror film “When a Stranger Calls.” Between 2008 and 2009, she also appeared in the films “Make it Happen,” “The Human Contract,” “Periphery,” “Red & Blue Marbles” and “Mississippi Damned,” for which she was awarded a Grand Jury prize for best actress.

On top of these early theater and film features, Thompson’s career has also extended into the television arena. She is best known for her role as series regular Jackie Cook on the second season of the hit CW teen noir drama “Veronica Mars.”

Thompson also starred as Sara Freeman on BBC’s first original scripted program “Copper” from 2012-3. The show followed an Irish immigrant police officer in 1860s New York City and explored the effects of the American

Civil War and the social stratification between New York's aristocracy and the African-American population.

Thompson's other television credits include guest roles as Rebecca Taylor on the fourth season of the CW's hit sci-fi drama "Heroes"; Billie Ducette in CBS's police series "Cold Case"; Camille on ABC's medical series "Grey's Anatomy"; and Nikki Barnes on the CW's teen drama "Hidden Palms." She has also appeared as a guest star in shows such as "Life," "Private Practice," "Detroit 187," "Rizzoli & Isles," "Off the Map" and "666 Park Avenue."

Thompson currently splits her time between Los Angeles and New York.

KARL URBAN (Skurge) has had a steady and prominent acting career over the past 20 years. Urban is perhaps best known for his vibrant role as Eomer, a bold leader from the kingdom of Rohan, in the box office smash second and third installments of Peter Jackson's Academy Award®-winning "The Lord of the Rings" trilogy.

Urban's iconic turn as Dr. Leonard McCoy aka Bones in J.J. Abrams' celebrated reboot of the "Star Trek" franchise—with the 2009 original, 2013's "Star Trek: Into Darkness" and, most recently, "Star Trek: Beyond" this past summer—delighted fans and critics alike. All three films combined have made over \$1 billion dollars globally at the box office.

Urban just wrapped production on "Bent" alongside Sofia Vergara and Andy Garcia and will be seen later next year in "Hangman" alongside Al Pacino and "Stoic" with Antonio Banderas.

Born in Wellington, New Zealand, Urban won critical acclaim early in his career for his performances in the New Zealand films "The Price of Milk" and "Out of the Blue." The latter spurred Jackson to offer Urban the role in "The Lord of the Rings: The Two Towers."

Urban's additional film credits include: David Lowery's "Pete's Dragon" opposite Bryce Dallas Howard; Paul Greengrass' "The Bourne Supremacy" opposite Matt Damon; the sci-fi thrillers "The Chronicles of Riddick" and "Priest 3D"; the crime drama "Out of the Blue," for which Urban received a New Zealand Film and Television Award for best supporting actor; the 2010 action comedy "Red," in which he starred opposite Bruce Willis, Helen Mirren and Morgan Freeman; and the title role in 2012's "Dredd."

Urban currently resides in New Zealand with his two sons.

Academy Award®, Golden Globe®, BAFTA and Emmy® nominee **MARK RUFFALO (Bruce Banner/The Hulk)** is one of Hollywood's most sought-after actors, easily moving between stage and screen and working with directors including Ang Lee, Martin Scorsese, Michael Mann, Spike Jonze, David Fincher, Fernando Meirelles and Michel Gondry.

Ruffalo, who reprises the role of the Hulk for his fourth go-round, picked up a trio of Academy Award® (and BAFTA) nominations (all for best supporting actor) in the last five years for Lisa Cholodenko's "The Kids Are All Right," Bennett Miller's "Foxcatcher" and Thomas McCarthy's "Spotlight," 2015's best picture Oscar® winner.

"Spotlight" followed The Boston Globe's coverage of the Catholic Church sex abuse scandal for which the newspaper won the 2003 Pulitzer Prize for Public Service. The film won two Oscars® (best picture and best original screenplay) out of six nominations at the 2016 Academy Awards®. The cast of the film was awarded the Screen Actors Guild® Award for outstanding performance by a cast in a motion picture, and the film itself was

nominated for a Golden Globe® for best motion picture/drama.

Ruffalo also received a Golden Globe® nomination in 2015 for his role in the Sony Pictures Classics film “Infinitely Polar Bear.” Ruffalo starred opposite Zoe Saldana as a bipolar husband and father who goes off his medication and proceeds to lose both his job and sanity, while struggling to hold onto his marriage.

Earlier in 2015, Ruffalo reprised his role as Bruce Banner/Hulk in “Avengers: Age of Ultron,” the hit sequel to “Marvel’s The Avengers.” Directed by Joss Whedon, the film reunited Ruffalo with co-stars Scarlett Johansson, Chris Hemsworth, Chris Evans and Robert Downey Jr.

In 2014, Ruffalo received Academy Award®, Golden Globe®, Screen Actors Guild® and BAFTA nominations for his role as the late Olympic wrestler David Schultz in Bennett Miller’s drama “Foxcatcher.” The film also received a Golden Globe nomination for best motion picture/drama.

Ruffalo received a Screen Actors Guild Award®, as well as Golden Globe® and Emmy® nominations, for his role as gay rights activist Ned Weeks in the HBO film “The Normal Heart,” based on the play by Larry Kramer. Directed by Ryan Murphy, the film also starred Julia Roberts and Matt Bomer and received a total of 16 Emmy nominations, including outstanding television movie. It also received a Golden Globe nomination for best miniseries or motion picture made for television.

Ruffalo earned Academy Award®, Screen Actors Guild®, BAFTA and Independent Spirit Award nominations for his performance in Focus Features’ “The Kids Are All Right,” directed by Lisa Cholodenko. Along with that string of nominations, he was also honored with the best supporting actor Award by the New York Film Critics Circle.

In 2011, Ruffalo made his directorial debut with “Sympathy for Delicious,” which starred Orlando Bloom and Laura Linney and won the Special Jury Prize for dramatic film at the Sundance Film Festival.

Ruffalo earned critical recognition in 2000 for his role in Kenneth Lonergan’s “You Can Count on Me,” opposite Laura Linney and Matthew Broderick. The Martin Scorsese-produced film won the Grand Jury Prize for best film in dramatic competition and the Waldo Salt Screenwriting Award at the 2000 Sundance Film Festival.

Ruffalo’s other film credits include “Thanks for Sharing,” “Now You See Me,” “Shutter Island,” “We Don’t Live Here Anymore,” “Zodiac,” “The Brothers Bloom,” “Collateral,” “13 Going on 30,” “Eternal Sunshine of the Spotless Mind,” “In The Cut,” “Margaret,” “Blindness,” “Just Like Heaven,” “Reservation Road,” “All the King’s Men,” “What Doesn’t Kill You,” “My Life Without Me,” “The Last Castle,” “Windtalkers,” “XX/XY,” “Committed,” “Ride With the Devil,” “Studio 54,” “Safe Men,” “The Last Big Thing,” “Fish in the Bathtub,” “Life/Drawing” and “Begin Again” alongside Keira Knightley and Hailee Steinfeld.

Ruffalo’s acting roots lie in the theater, where he first gained attention starring in the off-Broadway production of “This Is Our Youth,” for which he won a Lucille Award for best actor. In 2000, he was seen in the Off-Broadway production “The Moment When,” a play by Pulitzer Prize and Tony Award® winner James Lapine. He made his theater debut in “Avenue A” at The Cast Theater. A writer, director and producer, Ruffalo co-wrote the screenplay for the independent film “The Destiny of Marty Fine.” In 2000, he directed Timothy McNeil’s original play “Margaret” at the Hudson Backstage Theatre in Los Angeles. Ruffalo has also received Dramalogue and Theater World Awards. Ruffalo made his Tony Award-nominated Broadway debut in the 2006 Lincoln Center Theater’s revival of Clifford Odets’ “Awake and Sing!” Most recently, Ruffalo was seen in Arthur Miller’s “The Price” on Broadway.

Ruffalo advocates for addressing climate change and increasing renewable energy. In March 2011, he co-founded Water Defense to raise awareness about energy extraction impact on water and the public health. A regular contributor to The Guardian and Huffington Post, Ruffalo has received the Global Green Millennium Award for Environmental Leadership and the Meera Gandhi Giving Back Foundation Award. He was named one of Time Magazine's People Who Mattered in 2011 and received The Big Fish Award from Riverkeeper in 2013. Ruffalo helped launch The Solutions Project in 2012 as part of his mission to share science, business and culture that demonstrates the feasibility of renewable energy.

ANTHONY HOPKINS (Odin), who returns to the role of the Asgard patriarch for the third time, received the best actor Academy Award® for his performance as Hannibal Lector in Jonathan Demme's "The Silence of the Lambs" (1991), along with best actor by the British Academy of Film & Television Arts (BAFTA). He was later nominated for the best actor Oscar® for his performances in Merchant-Ivory's "The Remains of the Day" (1993) and Oliver Stone's "Nixon" (1995).

Among many other notable big screen performances, Hopkins starred in Sir Richard Attenborough's "Shadowlands" with Debra Winger, winning numerous critics' awards in the U.S. and Britain, including another BAFTA for best actor. And in 1998 he received his fourth Oscar® nomination, this time for best supporting actor, for his performance in Steven Spielberg's historical epic "Amistad."

Hopkins made his film debut in 1967, playing Richard the Lionheart in "The Lion in Winter," starring Peter O'Toole and Katharine Hepburn. He received a British Academy Award nomination for his role in Anthony Harvey's film, which earned an Academy Award® nomination as best picture. Some of Hopkins' early and notable films include "84 Charing Cross Road," David Lynch's Oscar®-nominated "The Elephant Man," "Magic," "A Bridge Too Far" and two collaborations with Dino De Laurentiis—"The Bounty" and "Desperate Hours."

After starring as Lieutenant Bligh in "The Bounty" (1984), he returned to England and the National Theatre in Dave Hare and Howard Brenton's "Pravda," for which he received the British Theatre Association's Best Actor Award and the Observer Award for outstanding achievement at the 1985 Laurence Olivier Awards. During this time at the National, he starred in "Antony and Cleopatra" and "King Lear." A decade earlier, he starred, in his Broadway debut, in the National Theatre production of Peter Shaffer's "Equus" and later mounted another production of the play in Los Angeles.

In 1992, he appeared in "Howards End" and Francis Coppola's "Bram Stoker's Dracula" before starring in "Legends of the Fall" alongside Brad Pitt and in Alan Parker's "The Road to Wellville." In 1996-1997, he starred in the title role in "Surviving Picasso" and, with Alec Baldwin, in "The Edge," a dramatic adventure written by David Mamet and directed by Lee Tamahori. In 1998, he starred opposite Antonio Banderas and Catherine Zeta-Jones in Martin Campbell's adventure film "The Mask of Zorro" and in "Meet Joe Black," again opposite Brad Pitt, for director Martin Brest. The following year, he starred in "Instinct," directed by Jon Turteltaub, and in "Titus" with Jessica Lange, Julie Taymor's film adaptation of Shakespeare's "Titus Andronicus."

Hopkins also appeared in the feature adaptation of Stephen King's "Hearts in Atlantis" for director Scott Hicks; the action-comedy "Bad Company" co-starring Chris Rock; "Red Dragon," the box office hit prequel to "The Silence of the Lambs," co-starring Edward Norton, Ralph Fiennes and Emily Watson; "Hannibal," the sequel to "The Silence of the Lambs," directed by Ridley Scott and starring Julianne Moore (which grossed over \$165 million domestically); and Miramax Films' adaptation of the Philip Roth novel "The Human Stain," opposite Nicole Kidman and directed by Robert Benton.

He also starred in Miramax's big screen adaptation of David Auburn's play "Proof," opposite Gwyneth Paltrow; "The World's Fastest Indian" for director Roger Donaldson; "All the Kings Men" for director Steve Zaillian, in which he co-starred with Sean Penn, Jude Law and Kate Winslet; the crime thriller "Fracture" opposite Ryan Gosling; Robert Zemeckis' adaptation of "Beowulf" for Paramount Pictures; Universal Pictures' "The Wolfman" opposite Benicio Del Toro; and Woody Allen's "You Will Meet a Tall Dark Stranger," in which he co-starred with Josh Brolin and Naomi Watts.

Hopkins also starred in "Hitchcock," in which he portrayed the famed director opposite Helen Mirren; the Warner Bros./New Line Cinema thriller "The Rite"; Darren Aronofsky's "Noah" alongside Russell Crowe; the ensemble spy-comedy "RED 2" opposite Bruce Willis, John Malkovich and Helen Mirren; and the crime thrillers "Kidnapping Mr. Heineken," "Solace" and "Blackway." Most recently he was seen in Michael Bay's "Transformers: The Last Knight" and the thriller "Collide" opposite Ben Kingsley.

American television viewers discovered Hopkins in the 1973 ABC production of Leon Uris' "QB VII." He would go on to receive two Emmy® Awards, one for "The Lindbergh Kidnapping Case" (1976), in which he portrayed Bruno Richard Hauptmann, and the second one for "The Bunker" (1981), in which he essayed the role of Adolf Hitler. Recent television work includes "The Dresser" and a recurring role on HBO's sci-fi series "Westworld," based on the book by Michael Crichton.

In addition to his busy filming schedule, Anthony Hopkins is also an accomplished composer whose work has been performed by the Dallas Symphony Orchestra. In 2009, he participated as a composer in the Festival Del Sole in Cortona, Italy, and recently released a CD collection of his compositions recorded by the City of Birmingham Symphony Orchestra. Entitled "Composer," the album reached the No. 1 spot on England's classical music charts. He made his directorial debut in 1995 with "August," an adaptation of Chekov's "Uncle Vanya," for which he composed the musical score and also played Vanya, and wrote, directed and composed the score for his independent feature film "Slipstream," which premiered at the 2007 Sundance Film Festival.

In 2004, Hopkins began painting, quickly gaining recognition as a prolific contemporary artist. His work is currently being exhibited in fine art galleries and has been acquired by prominent art collectors around the world.

ABOUT THE FILMMAKERS

TAIKA WAITITI (Director) is a national New Zealand treasure, having carved out a diverse and highly successful career in his homeland as an Oscar®-nominated film director, writer, painter, comedian and actor. Among many triumphs, he has directed the two highest-grossing native feature film releases in New Zealand history: "Boy" (2010) and his most recent release, "Hunt for the Wilderpeople," which earned almost NZ\$7.5 million in ticket sales in its first month of domestic release (March 2016).

After college at Victoria University in Wellington, Waititi began working in motion pictures, garnering a New Zealand Film Awards best actor nomination for his very first acting role, that of the lothario flatmate Alex in "Scarfies." He next appeared in thirteen episodes of the Kiwi TV series "The Strip" and the road movie "Snakeskin."

He next looked at prospects behind the camera, writing and directing the comedy short "John & Pogo" in 2002. He followed that maiden effort with another short film, the romantic drama "Two Cars, One Night" (2003), which went on to win the budding filmmaker acclaim and awards recognition, including an Oscar® nomination for best live action short.

A year later, he followed with another dramatic short, “Heinous Crime” (in which he starred alongside veteran Kiwi actor Cliff Curtis), before earning more awards for his next effort, the dramatic short “Tama tu,” which centered around a troop of soldiers from the Maori Battalion during World War II. That film collected awards at several 2005 film festivals, including Berlin, Stockholm, Palm Springs, Indianapolis and Sundance, where the script was first developed at the festival’s Directors Lab workshop and made the 2006 Oscar® Shortlist.

His talent for character and story again earned him acclaim and awards recognition for his first feature-length production, “Eagle vs. Shark” (2007), the offbeat comedy about two lonely misfits and their bumbling attempts to find love. Waititi was named best director by the New Zealand Film and TV Awards society (with two additional nominations as best picture and screenplay) and earned a Grand Jury Prize nomination at that year’s Sundance Film Festival. The film also went on to win best screenplay at the U.S. Comedy Arts Festival and a best feature prize at the Newport International Film Festival. Miramax picked up distribution rights based on a five-minute trailer shown at the Cannes Market.

Waititi’s second feature, “Boy” (in which he not only starred, but directed and wrote as well), is a rite-of-passage tale that explores some of the characters and ideas he introduced in his short “Two Cars, One Night,” with a story revolving around an 11-year-old boy who spins fantasies about his ex-con father (played by the filmmaker himself). The film was one of only 14 titles to make it into Sundance’s World Cinema section in 2010. “Boy” had its New Zealand premiere in March 2010, after winning the Deutsches Kinderhilfswerk Grand Prix at the 2010 Berlin Film Festival and a nomination for the grand jury prize at the 2010 Sundance Film Festival. In addition to the special prize awarded the film at the 2010 Berlin Film Festival, “Boy” also garnered a grand prize in the generation section, one of the festival’s five subsections devoted to new features. The film still stands to this day as the second-highest-grossing local production ever released in his homeland.

Waititi went on to direct several episodes of HBO’s popular, Emmy®-nominated comedy series “The Flight of the Conchords,” which starred another Kiwi native, Jemaine Clement, with whom the filmmaker appeared as half of the comedy duo called Humourbeasts in the late 1990s. The pair won their homeland’s second-highest comedy honor, a Billy T Award, for their work together.

Several years later, Waititi and Clement reteamed as co-directors, co-writers and co-stars of the 2015 vampire comedy “What We Do in the Shadows.” The film collected dozens of global film awards and nominations, including a Crystal Bear nod as best film/generation 14Plus at the Berlin Film Festival; the Midnight Madness/People’s Choice Award at the Toronto International Film Festival; best feature at Spain’s Sitges-Catalonian International Film Festival; best original screenplay from the San Diego Film Critics; and a Saturn Award nomination for best horror film from the Academy of Science Fiction, Fantasy and Horror, USA. Like his two previous features, the film had its world premiere at the Sundance Film Festival.

Most recently, Waititi wrote and directed the comedy “Hunt for the Wilderpeople,” starring Sam Neill, which hit U.S. movie theaters in June 2016. Following another Sundance world debut in January, 2016, the film had its New Zealand premiere on March 31, and quickly claimed its place as the second-highest-grossing film in New Zealand history in just its first month of release.

In addition to casting himself in several of his own projects, Waititi (named as one of ten new talents to watch in the influential entertainment trade magazine Variety in 2010) made his Hollywood motion picture debut in 2011 in the Super Hero epic “Green Lantern,” based on the iconic DC Comics character portrayed in the film by Ryan Reynolds, and appears in “Thor: Ragnarok” as the effortlessly charismatic Korg.

ERIC PEARSON (Written by) began his professional career at Marvel Studios in their writers program. Along with several screenplays, he wrote a majority of the short films from the Marvel “One Shot” series, including “Agent Carter,” which went on to become a TV series of the same name on ABC. Pearson wrote on both seasons of the ABC series.

Continuing his relationship with Marvel Studios, Pearson contributed pre-production and/or post-production writing on “Ant-Man,” “Spiderman: Homecoming,” “Avengers: Infinity War” and the Untitled Avengers 4.

At the moment, Pearson is writing an original script for Imagine Entertainment & Universal Pictures and another project for Legendary Entertainment. He has also twice been on Hollywood’s Black List: once for his script “Perfect Match” (co-written with Morgan Schechter) and again for his script “Out of State.”

Pearson graduated from New York University where he studied screenwriting at the Dramatic Writing Department in their Tisch School of the Arts.

While working on “Thor: Ragnarok” in Australia, Pearson met his wife, Kate.

CRAIG KYLE (Written by) began his entertainment industry career at DreamWorks Animation, working under Harve Bennett of “Star Trek” fame on Steven Spielberg’s primetime series “Invasion America.” In 2001 Kyle was recruited by Marvel Studios to take on the role of creative lead for the company’s animation division. Shortly after joining the company, Kyle, a lifelong comic book fan, was asked to write for the publishing division on the X-Men line. In 2003 Kyle created “X-23,” an adolescent female clone of Marvel’s popular character Wolverine. X-23 was introduced into the comic book mainstream, quickly gaining recognition as the best new character from Marvel in the last 20 years. In March of this year, X-23, aka Laura Kinney, made her live-action feature film debut in “Logan.”

Kyle has developed, produced and written numerous animated series for Marvel Studios and was executive producer on the eight Marvel/Lionsgate Direct-to-DVD films, including “Ultimate Avengers: I & II,” “The Invincible Iron Man,” “Hulk Vs.,” “Next Avengers: Heroes of Tomorrow,” “Doctor Strange,” “Planet Hulk” and “Thor: Tales of Asgard.” During his time as vice president of animation, Kyle continued to work in comics, co-writing a series of top-selling comics, including “New X-Men,” “X-23: Innocence Lost,” “X-23: Target X” and “X-Force” with his longtime friend and frequent collaborator, Christopher Yost. Nine years ago, Kyle was promoted to senior vice president of production and development of Marvel Studios’ live-action division, where he produced “Thor” and “Thor: The Dark World.”

Kyle has also written “Blue Thunder,” a remake of the 1983 Roy Scheider classic for Sony, and entered into the world of videogames. His most recent projects include Activision’s “Call of Duty” franchise and Bungie Studios’ “Destiny.”

Kyle is currently working with James Mangold on the untitled sequel to “Logan,” while adapting and developing the wildly popular Japanese Manga Ga-Rei for live-action TV at his new production company, Yūgen Entertainment.

CHRISTOPHER L. YOST (Written by) began working for Marvel in comic books and animation, where he wrote for “Spider-Man,” X-Men,” “Fantastic Four” and “The Avengers” before joining Marvel’s feature writers program in 2009. While in the program, Yost developed several properties for the studio and also worked on the original

“Thor” for director Kenneth Branagh before finally co-writing the screenplay for “Thor: The Dark World.”

He most recently wrote the live action television adaptation of the legendary Japanese anime series “Cowboy Bebop” for Midnight Radio and Tomorrow Studios as well as the feature “Silver & Black,” based on the Marvel characters Black Cat and Silver Sable, for Sony Pictures’ producers Amy Pascal and Matt Tolmach and director Gina Prince-Bythewood. Yost is currently writing a feature for Paramount Pictures and Bruckheimer Films from an original pitch, and continues to work in animation for Lucasfilm’s Star Wars universe.

The Detroit native attended the University of Michigan, then worked in advertising in Detroit, producing TV and radio commercials before moving to California where he enrolled in the Peter Stark producing program at USC. While at USC, Yost contacted Marvel Studios, landing an internship for newly hired executive Kevin Feige.

KEVIN FEIGE (Producer) has been the driving creative force behind several billion-dollar franchises and an unprecedented number of blockbuster feature films, all connected to create the Marvel Cinematic Universe. In his current role as producer and president of Marvel Studios, Feige is a hands-on producer and oversees Marvel Studios’ feature film productions, all of which have opened No. 1 at the box office and collectively grossed over \$10 billion worldwide.

This year, in addition to the upcoming “Thor: Ragnarok,” Feige produced “Guardians of the Galaxy Vol. 2,” which opened on May 5th with \$145 million and has grossed over \$863 million worldwide, and, most recently, “Spider-Man: Homecoming,” which opened on July 7th and has garnered over \$823 million worldwide to-date. Feige is currently producing “Black Panther,” “Ant-Man and the Wasp,” “Captain Marvel” and “Avengers: Infinity War.”

In 2016, Feige launched another franchise with “Doctor Strange,” which continued the streak of No. 1 openings, and produced “Captain America: Civil War,” the highest-grossing film of 2016 worldwide. In 2015 he launched another successful franchise with “Ant-Man,” starring Paul Rudd, and earlier that year he produced “Avengers: Age of Ultron,” the fourth largest domestic opening weekend of all time. In 2014, Feige produced “Guardians of the Galaxy,” starring Chris Pratt, which has grossed over \$770 million worldwide, and “Captain America: The Winter Soldier,” which broke the opening record for an April release.

In 2013, Feige produced the megahits “Thor: The Dark World” and “Iron Man 3.” In 2012, Feige produced the critically acclaimed “Marvel’s The Avengers,” which set an all-time domestic three-day weekend box office record. The film went on to become Disney’s highest-grossing global and domestic release at the time.

In 2011, Feige produced and successfully launched two Marvel film franchises, “Captain America: The First Avenger,” directed by Joe Johnston and starring Chris Evans, and “Thor,” directed by Kenneth Branagh and starring Chris Hemsworth. In 2010, Feige produced “Iron Man 2,” directed by Jon Favreau and starring Robert Downey Jr. and Gwyneth Paltrow.

In summer 2008, Feige produced the first fully developed and financed films from the new Marvel Studios, including the blockbusters “Iron Man,” directed by Jon Favreau, and “The Incredible Hulk,” directed by Louis Leterrier.

Feige joined Marvel in 2000 and served as executive producer on the second and third “Spider-Man” films, which took in combined worldwide box office receipts of well over \$1.5 billion. Feige also co-produced “X-Men 2,” the second installment of the popular “X-Men” franchise, and executive produced “X-Men: The Last Stand,” among many other Marvel-branded films.

A graduate from the University of Southern California's School of Cinematic Arts, Feige first worked for Lauren Shuler Donner and Richard Donner at their Warner Bros.–based production company, which released the action-adventure “Volcano” and the hit romantic comedy “You’ve Got Mail.” Feige earned his first producer credit on “X-Men,” a film that is credited with revitalizing the comic book genre.

LOUIS D’ESPOSITO (Executive Producer) is co-president of Marvel Studios. He served as executive producer on the blockbuster hits “Iron Man,” “Iron Man 2,” “Thor,” “Captain America: The First Avenger,” “Marvel’s The Avengers,” “Captain America: The Winter Soldier,” “Iron Man 3,” “Thor: The Dark World,” “Avengers: Age of Ultron,” “Ant-Man,” “Captain America: Civil War,” “Doctor Strange,” and, most recently, “Guardians of the Galaxy Vol. 2” and “Spider-Man: Homecoming.” He is also working with Marvel Studios’ president Kevin Feige on the future Marvel slate that includes, among others, “Avengers: Infinity War,” “Black Panther,” “Ant-Man and the Wasp” and “Captain Marvel.”

As co-president of the studio and executive producer on all Marvel films, D’Esposito balances running the studio with overseeing each film from its development stage to distribution.

In addition to executive producing Marvel Studios’ films, D’Esposito directed the Marvel One-Shot film “Item 47,” which made its debut to fans at the 2012 Comic-Con International in San Diego and was featured again at the LA Shorts Fest in September 2012. The project was released as an added feature on the “Marvel’s The Avengers” Blu-ray disc. With the success of “Item 47,” D’Esposito directed the second Marvel One-Shot, “Agent Carter,” starring Hayley Atwell, which premiered at 2013 Comic-Con to critical praise from the press and fans. The project is also an added feature on the “Iron Man 3” Blu-ray disc.

D’Esposito began his tenure at Marvel Studios in 2006. Prior to Marvel, D’Esposito’s executive producing credits included the 2006 hit film “The Pursuit of Happyness,” starring Will Smith; “Zathura: A Space Adventure”; and the 2003 hit “S.W.A.T.,” starring Samuel L. Jackson and Colin Farrell.

VICTORIA ALONSO (Executive Producer) currently serves as EVP, Physical Production, for Marvel Studios, one of the very few women in Hollywood to hold such a title. Over the years, Alonso’s dedication to the industry has been admired and her achievements recognized. In 2015, she was an honoree of the New York Women in Film & Television’s Muse Award for Outstanding Vision and Achievement. She was also the first woman to be presented with the Harold Lloyd Award from the Advanced Imaging Society, which is given to a filmmaker who has created a body of work, and specific achievements in 3-D, that advanced the motion picture art form. In 2017, she was the first woman to be honored with the Visionary Award at the 15th Annual VES Awards for her advancement of unforgettable storytelling through visual effects.

A native of Buenos Aires, Alonso began her industry career in visual effects (first in commercials, then features), including a four-year stint at Digital Domain. She served as VFX producer on a handful of films, notably Ridley Scott’s “Kingdom of Heaven,” Tim Burton’s “Big Fish,” Andrew Adamson’s “Shrek” and Marvel’s own “Iron Man.” She won the Visual Effects Society (VES) Award for outstanding supporting visual effects/motion picture for “Kingdom of Heaven,” with two additional shared nominations (best single visual effects, outstanding visual effects/effects driven motion picture) for “Iron Man.”

Upon joining Marvel as the company’s executive vice president of visual effects and post production, Alonso doubled as co-producer on “Iron Man,” a role she reprised on “Iron Man 2,” “Thor” and “Captain America: The

First Avenger.” She graduated to executive producer on 2011’s “The Avengers” and has since executive produced Marvel’s “Iron Man 3,” “Captain America: The Winter Soldier” and “Captain America: Civil War,” “Thor: The Dark World,” “Avengers: Age of Ultron,” “Ant-Man,” “Guardians of the Galaxy,” “Doctor Strange,” “Guardians of the Galaxy Vol. 2” and “Spider-Man: Homecoming.”

Currently, Alonso is working on “Black Panther,” “Avengers: Infinity War” (Parts 1&2), “Ant-Man and the Wasp” and “Captain Marvel.”

BRAD WINDERBAUM (Executive Producer) is vice president of production & development at Marvel Studios. He joined the Marvel Universe during production of the company’s first blockbuster, “Iron Man” and most recently co-produced the 2015 global hit “Ant-Man,” starring Paul Rudd and Michael Douglas.

During his tenure with Marvel, Winderbaum spearheaded the Marvel One-Shot program, serving as executive producer on several short films, including “Item 47,” “Agent Carter” and “All Hail the King.” He helped develop the studio’s growing continuity, exploring the interconnectivity throughout the Marvel Cinematic Universe, and created behind-the-scenes documentaries and interactive campaigns for “Iron Man 2,” “Thor,” “Captain America: The First Avenger” and “Marvel’s The Avengers.”

Winderbaum’s career path to Marvel began in Rockland County, New York, where, as a youngster, he first became interested in comic books and science fiction movies. While earning a BFA in Studio Art from NYU, he spent his time creating large-scale drawings of parallel worlds and staging underground theatre productions. Winderbaum went on to receive an MFA in film production from USC.

In 2007, Winderbaum became a pioneer in the online space by creating a forum for interactive dramas called “itsallyourhands,” in which the choices of the characters were decided by the viewing audience. His sci-fi thriller “Satacracy 88,” which he wrote and directed, received an Emmy® Award for outstanding broadband drama and a Webby People’s Choice Award for best film and video dramatic series. The second season earned a Daytime Emmy nomination (for outstanding new approaches daytime entertainment) the following year.

THOMAS M. HAMMEL (Executive Producer) most recently helped reboot 20th Century Fox’s successful “Planet of the Apes” franchise when he executive produced the acclaimed blockbusters “Rise of the Planet of the Apes” (2011) and “Dawn of the Planet of the Apes” (2014), which have collectively earned almost \$1.2 billion at the worldwide box office.

Prior to those big screen successes, the longtime industry veteran teamed with filmmakers Chris Columbus, Mark Radcliffe and Michael Barnathan as executive producer and unit production manager on their 1492 Pictures projects “Percy Jackson & the Olympians: The Lightning Thief” (directed by Columbus), “Night at the Museum” (the Ben Stiller/Robin Williams comedy smash that went on to gross over \$700 million at the global box office) and the hit sequel, “Night at the Museum: Battle of the Smithsonian.”

Hammel also executive produced such films as “Meet Dave,” “AVP: Alien vs. Predator,” “The Order,” “From Hell,” “Fair Game” and “Love Potion No. 9,” and co-produced Roland Emmerich’s sci-fi adventure “The Day After Tomorrow.” As a producer, Hammel’s film credits include “Dungeons & Dragons” and “Firestorm.”

In the television arena, Hammel won the Emmy® and a CableACE nomination for executive producing the

acclaimed HBO telefilm “Barbarians at the Gate.” He earned Golden Globe® and Emmy nominations for producing another HBO feature, John Frankenheimer’s widely hailed “The Burning Season.” In addition to his career on the set, Hammel spent seven years as vice president of production for HBO Pictures.

The Kansas native graduated from the Art Center College of Design in Pasadena, California, with a degree in film. Before graduating to producer, he spent his early years as a unit production manager on such films as Joe Dante’s “Piranha” and Francis Coppola’s “Rumble Fish.”

STAN LEE (Executive Producer) is the founder of POW! Entertainment and has served as its chairman and chief creative officer since inception. Known to millions as the man whose Super Heroes propelled Marvel to its preeminent position in the comic book industry, Stan Lee’s co-creations include Spider-Man, The Incredible Hulk, X-Men, The Fantastic Four, Iron Man, Daredevil, Silver Surfer and Doctor Strange.

Now the chairman emeritus of Marvel Media, Lee first became publisher of Marvel Comics in 1972. He is recognized as the creative force who brought Marvel to the forefront of the comic publishing industry. In 1977 he introduced Spider-Man as a syndicated newspaper strip that became the most successful of all syndicated adventure strips and now appears in more than 500 newspapers worldwide—making it the longest running of all Super Hero strips.

From June 2001 until the formal creation of POW! in November 2001, Lee worked to form POW! and to create intellectual property for POW! and start the development of various POW! projects.

JAVIER AGUIRRESAROBE, ASC (Director of Photography) is the world-renowned cinematographer who has won six Goya Awards (and five additional nominations) for his camera work (Mejor Fotografía) in the Spanish cinema, where he gained international acclaim with Montxo Armendáriz’s 1997 drama “Secrets of the Heart” (Secretos del corazón). The film, cited for its glorious cinematography by American Cinematographer as one of Top 50 films in the last half-century, was also nominated for that year’s best foreign language Academy Award®.

That triumph marked his seventh collaboration with director Armendáriz, with whom he first worked on the Spanish-language short “La danza de lo gracioso: Barregarearen dantza” in 1974, a year after he graduated from Madrid’s Escuela Oficial de Cinematografía (EOC), where he was only one of nine students admitted to study his chosen craft. He last worked with the filmmaker over a decade ago on the 2005 drama, “Obaba,” for which he earned his 11th Goya nomination.

Aguirresarobe has also worked with several other celebrated Spanish filmmakers in his four-decade career, notably Pedro Almodóvar (“Talk to Me,” Hable con ella, for which the director won the 2002 best original screenplay Oscar®); and Alejandro Amenábar, for whom he guided the atmospheric camera work on his 2001 horror film “The Others” (Los otros) starring Nicole Kidman (winning his fourth Goya honor), and 2004’s Mar adentro (“The Sea Inside”), the Javier Bardem drama which won the best foreign language film Oscar® and the cinematographer his fifth Goya award, along with nominations for a European Film Award and Poland’s Camerimage Golden Frog.

Over the last decade, Aguirresarobe has worked on several major American and International features such as John Hillcoat’s “The Road” (based on the novel by Cormac McCarthy), for which he collected a BAFTA nomination for best cinematography, and two Woody Allen projects, “Vicky Cristina Barcelona” (filmed on location in his

native Spain) and “Blue Jasmine,” for which Cate Blanchett earned a best actress Academy Award®.

Aguirresarobe’s other film credits include: Milos Forman’s “Goya’s Ghosts”; James Ivory’s “The City of Your Final Destination”; Chris Weitz’s “New Moon” and David Slade’s “Eclipse” (the second and third films in the “Twilight Saga” series); Weitz’s “A Better Life” (starring Oscar® nominee Demián Bichir); Craig Gillespie’s “Fright Night” and “The Finest Hours”; Rob Letterman’s recent hit adaptation of R.L. Stine’s “Goosebumps”; Gil Kenan’s 2015 reboot of the Spielberg classic “Poltergeist”; and the comedies “Five Year Engagement,” “Warm Bodies” and “Identity Thief.” He most recently completed work on three forthcoming releases: Terry George’s period drama “The Promise” (which stars Christian Bale and Oscar Isaac), Paco Arango’s drama “The Healer” and “The Etruscan Smile.”

In addition to his half-dozen Goya prizes, Aguirresarobe was honored with Spain’s highest industry honor, the National Film Award, in 2004, along with many other global citations, including the Berlin Film Festival’s Silver Bear (1992, *Beltenebros*), a pair of consecutive Cartagena Film Festival awards (*La niña de tus ojos*, *Secretos del corazón*), a trio of Spain’s Cinema Writers Circle Awards, a second European Film Award nomination (2002, *Hable con ella*), and a Jury Prize at the 1996 San Sebastian Film Festival (“*Bwana*”). In 2012, he was honored with membership in the American Society of Cinematographers (ASC).

DAN HENNAH (Production Designer) won the 2004 Academy Award® (with production designer Grant Major) for best art direction/set decoration on the final film in Peter Jackson’s landmark movie trilogy, “The Lord of the Rings: The Return of the King.” He also earned several other awards and nominations for his work on the film, notably his second Art Directors Guild honor for period or fantasy film.

Hennah served as supervising art director and set decorator on all three of Jackson’s Tolkien adaptations, working alongside designer Major and his own wife, Chris, who managed the production’s art department. He earned Oscar® nominations for his work on the first two “Hobbit” features, “The Fellowship of the Ring” and “The Two Towers” (also winning an Art Directors Guild prize for the latter), and would reteam with Major on Jackson’s 2005 reboot of “King Kong,” earning his fourth Oscar® and Art Directors Guild nominations.

Hennah’s history with Jackson dates back to the filmmaker’s 1996 horror film “The Frighteners,” on which he served as art director. When Jackson returned to the world of Tolkien with “The Hobbit” trilogy in 2012-14, Hennah reunited with the filmmaker, this time as the series’ production designer. He picked up his fifth Oscar® nomination for the first title, “The Hobbit: An Unexpected Journey,” as well as his sixth Art Directors Guild nod. He would add yet another nomination from the ADG for “The Hobbit: The Desolation of Smaug,” along with Saturn Awards (from the Academy of Science Fiction, Fantasy and Horror Films, USA) for the first and second “Hobbit” features.

Born in Hastings (on New Zealand’s North Island) and raised on a nearby farm, Hennah began studying architecture at the age of 17. He subsequently worked for various architects in Wellington and Nelson, including time with Ian Athfield, over a five-year period.

Hennah traded the drawing board for a season aboard a fishing trawler before landing his first film catch—as a driver to American actress Tatum O’Neal on the 1981 drama “Prisoners,” which filmed in Auckland. Fascinated by the filmmaking process, his familiarity with boating and architecture quickly helped him score a job as one of two art directors (along with Rick Kofoed) on the big-budget South Seas adventure “Savage Islands” (1983).

After toiling in the locations department on a couple of screen projects, he art directed the period miniseries “Heart of the High Country,” the 1985 Jodie Foster drama “My Letter to George,” the TV drama “The Rainbow Warrior” (with Sam Neill and Jon Voight) and the Disney adventure “The Rescue.” Hennah earned his first production design credit on a locally-filmed, Canadian-financed telefilm, “Adrift” with Kate Jackson. He also worked on a number of shows for Cloud Nine Entertainment, including production designing the company’s breakout hit, the dystopian adventure series “The Tribe.”

In addition to his designs for “The Hobbit” trilogy (including the third title, “The Battle of the Five Armies”), Hennah most recently served as production designer for “Alice Through the Looking Glass,” the sequel to Tim Burton’s acclaimed 2010 big screen release. He also designed “Underworld: Rise of the Lycans” (the third in the big screen franchise) and the big budget Asian Western “The Warrior’s Way,” both filmed on location in his homeland.

Following art school, **RA VINCENT (Production Designer)** trained with his father as a scenic artist on small New Zealand film and television projects. He went on to work as a sculptor on the “Lord of the Rings” trilogy and branched out into art direction and set decoration on further big budget films.

Vincent’s work as set decorator on “The Hobbit: An Unexpected Journey” earned him an Oscar® nomination in 2012. His set decoration paintings are included in the Margaret Herrick Academy Library.

A breakthrough came with Jemaine Clement and Taika Waititi’s 2013 comedy “What We Do in the Shadows.” This would introduce Vincent as a production designer. The working relationship would again be reformed in 2017 with production design for Waititi’s “Thor: Ragnarok” alongside longtime collaborator Dan Hennah.

With his various skills, Vincent involves himself in many aspects of the design process, from creating concept art to project management, set design and set decoration. He has run projects and assembled local art department crews in London, Paris, Los Angeles, Toronto, Berlin, Hong Kong and throughout Australia and New Zealand.

Vincent’s credits include set decoration for “The Hobbit” films—“An Unexpected Journey,” “The Desolation of Smaug” and “The Battle of the Five Armies”—as well as “Alice Through The Looking Glass” and production design for “What We Do in the Shadows” and “Belief: The Possession of Janet Moses.”

JOEL NEGRON, ACE (Editor) just completed work on two current projects—Jaume Collet-Serra’s thriller “The Shallows” (his second film with the director) and Shane Black’s newest film, “The Nice Guys,” starring Ryan Gosling and Russell Crowe.

He also recently edited Jonathan Liebesman’s 3D sci-fi action comedy “Teenage Mutant Ninja Turtles.” Prior to “Turtles,” Negron cut Michael Bay’s action flick “Pain & Gain,” marking his fifth collaboration with the director. Negron also edited Phil Lord and Chris Miller’s box office smash “21 Jump Street,” as well as Bay’s “Transformers: Dark of the Moon.” The two previously teamed up on “Transformers: Revenge of the Fallen,” “Pearl Harbor” and “Armageddon.” Other notable credits include the Will Smith-produced “The Karate Kid,” starring Jaden Smith, and “The Mummy: Tomb of the Dragon Emperor.”

Negron’s feature credits also include the gritty, inspirational film “Gridiron Gang,” starring Dwayne “The Rock” Johnson, directed by Phil Joanou; Warner Bros.’ remake of the classic film “House of Wax,” for producer Joel

Silver, directed by Jaume Collet-Serra; and the action film “xXx,” starring Vin Diesel.

Negron has enjoyed a long and fruitful collaboration with Tim Burton, with whom he first worked as the first assistant editor on “Mars Attacks!” and then received an editor credit on the critically acclaimed “Sleepy Hollow” and the remake of “Planet of the Apes,” before working with the director again in 2003 on the fantastical “Big Fish.” Prior to that, Negron earned his stripes as an additional or assistant editor on such notable films as James Cameron’s “True Lies” and the Jerry Bruckheimer-produced “Gone in Sixty Seconds,” “Enemy of the State” and “Con Air.”

ZENE BAKER, ACE (Editor) is a film editor whose most recent work includes “Snatched” from Chernin Entertainment and starring Amy Schumer. He also worked on “Neighbors” and “Neighbors 2: Sorority Rising,” starring Seth Rogen.

MAYES C. RUBEO (Costume Designer) has fashioned the wardrobes for a diverse slate of movie projects in a career spanning over 25 years, during which she collaborated with some of the industry’s most notable filmmakers, including her designs for James Cameron’s 2009 blockbuster “Avatar,” the highest-grossing film in Hollywood history.

A native of Mexico City, Rubeo completed her studies in costume design at the Los Angeles Trade Tech and earned an Associate Arts Degree from UCLA before studying History of Art at the Institute Statale d’Arte in Italy. While crediting Enrico Sabbatini as her primary mentor, she also worked as an assistant costume designer and costume supervisor for designers such as Shay Cunliffe, Erica Phillips and Ellen Mirojnick.

Rubeo boasts early collaborations with directors like Oliver Stone (“Born on the 4th of July”) and Paul Verhoven (“Total Recall”). She became a favorite of independent filmmaker John Sayles, with whom she worked on four projects—as designer on “Men With Guns,” “Sunshine State” and “Casa De Los Babys,” and as assistant designer on his 1996 border drama “Lone Star.” Her work with Sayles taught her invaluable lessons in the art of making quality movies on a shoestring budget.

In 2002, Rubeo garnered her first Costume Designers Guild Award nomination for the TV movie “Fidel,” starring Gael Garcia Bernal. The film covered fashion decades from the ’30s to the ’90s, exhibiting costuming styles from soldiers at war to high-society galas and the Mambo culture in Havana nightclubs.

She would earn another CDG nomination for her work on Cameron’s landmark 3D spectacle, “Avatar,” and also garnered acclaim for her wardrobes on Mel Gibson’s “Apocalypto,” Andrew Stanton’s sci-fi epic “John Carter,” Marc Forster’s zombie adventure “World War Z,” James Wong’s “Dragonfly: Evolution” and Duncan Jones’ genre spectacular “Warcraft.”

Before entering the Marvel Universe, Rubeo added yet another acclaimed filmmaker to her resume—the great Chinese director Zhang Yimou, for whom she designed the ancient period costumes for his epic adventure “The Great Wall.”

JAKE MORRISON (VFX Supervisor) created the visual effects for Marvel's 2015 big screen hit "Ant-Man," for which he earned a BAFTA nomination for his work. He served as part of the visual effects team on "Thor" (additional VFX supervisor), and supervised VFX on "Thor: The Dark World," sharing a Saturn Award nomination from the Academy of Science Fiction, Fantasy and Horror Films for the latter title.

He began his tenure with Marvel (as part of VFX vendor GOAT) on "Iron Man 2." He was the second unit VFX supervisor on "Marvel's The Avengers" and also served as VFX supervisor on Marvel's "One-Shot: Agent 47" video short.

The U.K. native has been blending photography and computer graphics for over 25 years. Pursuing an early interest in creating real-time visuals to be performed alongside live music, Morrison taught himself a programming language and learned video-sampling techniques. He began his career (which has also encompassed commercial and television work) as a VFX/CG lead compositor on such hit films as "Mission: Impossible II," "The Deep Blue Sea," "The Animal," the Coen brothers' "The Man Who Wasn't There" and Peter Jackson's "The Lord of the Rings: The Two Towers."

Other motion picture credits (in assorted VFX roles) include "Area 51," "Spider-Man," "Spider-Man 2," "The Other Guys" (for GOAT), "Fantastic 4: Rise of the Silver Surfer," "300," a trio of projects for the Wachowski siblings ("Speed Racer," "The Matrix Reloaded" and "The Matrix Revolutions"), "Charlie's Angels: Full Throttle" and "Harry Potter and the Sorcerer's Stone."

MARK MOTHERSBAUGH's (Composer) love of art started early in his childhood, just after it was discovered that he was extremely nearsighted and legally blind. Correctional eyeglasses offered Mothersbaugh a new view of the world, inspiring his obsession with imagery and illustrations.

His first works, which he created in the late '60s and into the '70s, included his band DEVO. It became his best known art project, within which he created a philosophy, music, costumes and videos. The success of the band led to a career as a film and television composer. Through the years he has scored films like "The Royal Tenenbaums," "Rushmore," "The Lego Movie," "The LEGO Ninjago Movie" and memorable television series like "Pee-wee's Playhouse" and "Rugrats."

Mothersbaugh's visual art has toured galleries since 1988 and culminated in "Myopia," the first retrospective of his work, which began touring museums in 2014. The show features Mothersbaugh's drawings, musical instruments, sculptures, photographs, paintings, ink illustrations, screen printing and rugs. It is all catalogued in a book by the same name.

Mothersbaugh also designed a line of eyewear and collaborated with Rochambeau for a line of clothing.

DAVE JORDAN (Music Supervisor) began his career in the record industry but soon transitioned to become one of Hollywood's most sought-after theatrical music supervisors. Jordan's music supervision credits include some of the most successful film franchises in the world, including "Guardians of the Galaxy," "Iron Man," "Godzilla," "Marvel's The Avengers," "Transformers" and many more.

In 2001, Jordan founded Format Entertainment as a collaborative workplace for like-minded music supervisors to share ideas, experience and pool resources. The success of this model has allowed Format to grow and evolve into

the largest collection of theatrical and television music supervisors working in the industry. Format's spectrum of clients consists of some of the most recognizable names in entertainment, media, advertising and consumer goods, including Marvel Studios, Warner Consumer Products, Mattel and marquee projects such as Marvel's "Captain America: Civil War," "Straight Outta Compton," "Trolls," "Empire" and many Barbie-brand campaigns.

Format's music supervision efforts have yielded a number of chart-topping albums, including number one spots for "Guardians of the Galaxy," "Trolls," "Empire" and "Pitch Perfect" soundtracks, and, just recently, Format soundtracks occupied an unprecedented four of the top five positions on the Billboard charts. Format has won several Guild of Music Supervisor Awards, received multiple GRAMMY® and Emmy® nominations and twice won the American Music Award for best soundtrack ("Pitch Perfect" and "Alvin & The Chipmunks").

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