



MARVEL STUDIOS  
**ANT-MAN AND THE WASP**

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PARENTS STRONGLY CAUTIONED  
**PG-13** SOME SCI-FI ACTION VIOLENCE  
Some Material May Be Inappropriate for Children Under 13

MARVEL STUDIOS  
presents

# MARVEL STUDIOS ANT-MAN AND THE WASP

Directed by ..... PEYTON REED  
Written by ..... CHRIS MCKENNA  
& ERIK SOMMERS  
and PAUL RUDD  
& ANDREW BARBER  
& GABRIEL FERRARI  
Produced by ..... KEVIN FEIGE  
Produced by ..... STEPHEN BROUSSARD  
Executive Producer ..... LOUIS D'ESPOSITO  
Executive Producer ..... VICTORIA ALONSO  
Executive Producers ..... CHARLES NEWIRTH  
STAN LEE  
Co-Producer ..... MITCH BELL  
LARS P. WINTHER  
Director of Photography ..... DANTE SPINOTTI, ASC  
Production Designer ..... SHEPHERD FRANKEL  
Edited by ..... DAN LEBENTAL, ACE  
CRAIG WOOD, ACE  
Costume Designer ..... LOUISE FROGLEY  
Visual Effects Supervisor ..... STEPHANE CERETTI  
Visual Development Supervisor ..... ANDY PARK  
Music by ..... CHRISTOPHE BECK  
Music Supervisor ..... DAVE JORDAN  
Casting by ..... SARAH HALLEY FINN, CSA  
Second Unit Director ..... JEFF HABBERSTAD  
Unit Production Manager ..... ROBIN LE CHANU  
Unit Production Manager ..... CHARLES NEWIRTH  
First Assistant Director ..... LARS P. WINTHER  
Second Assistant Director ..... KATHERINE GALOW  
Second Assistant Director ..... DOUGLAS PLASSE  
Associate Producers ..... LAURA STOLTZ  
KEVIN R. WRIGHT  
Visual Development Supervisor ..... ANDY PARK  
Supervising Sound Editors ..... ADDISON TEAGUE  
KATY WOOD  
Re-Recording Mixers ..... TOM JOHNSON  
JUAN PERALTA  
Score Supervisor/Supervising Music Editor ..... STEVE DURKEE  
Senior 3D Stereoscopic Supervisor ..... EVAN JACOBS  
3D Stereoscopic Producer ..... JON GOLDSMITH  
Supervising Finishing Artist ..... STEVEN J. SCOTT

## CAST

Scott Lang/Ant-Man ..... PAUL RUDD  
Hope Van Dyne/Wasp ..... EVANGELINE LILLY  
Luis ..... MICHAEL PEÑA  
Sonny Burch ..... WALTON GOGGINS  
Paxton ..... BOBBY CANNAVALE  
Maggie ..... JUDY GREER  
Dave ..... TIP "T.I." HARRIS  
Kurt ..... DAVID DASTMALCHIAN  
Ava/Ghost ..... HANNAH JOHN-KAMEN  
Cassie ..... ABBY RYDER FORTSON  
Jimmy Woo ..... RANDALL PARK  
Janet Van Dyne/Wasp ..... MICHELLE PFEIFFER  
Dr. Bill Foster ..... LAURENCE FISHBURNE  
Dr. Hank Pym ..... MICHAEL DOUGLAS  
Uzman ..... DIVIAN LADWA  
Anitolov ..... GORAN KOSTIC  
Knox ..... ROB ARCHER  
Agent Stoltz ..... SEAN THOMPSON KLEIER  
Agent Burleigh ..... BENJAMIN BYRON DAVIS  
Elihas Starr ..... MICHAEL CERVERIS  
Catherine Starr ..... RIANN STEELE  
Young Hank ..... DAX GRIFFIN  
Young Janet ..... HAYLEY LOVITT  
Young Bill ..... LANGSTON FISHBURNE  
Young Ava ..... RAELYNN BRATTEN  
Young Hope ..... MADELEINE MCGRAW  
Whale Boat Captain Daniel Goobler ..... TIM HEIDECKER  
Fireman ..... CHARLES JUSTO  
Elementary School Teacher ..... BRIAN HUSKEY  
Agent Pearson ..... SUEHYLA EL-ATTAR  
Luis' Abuelita ..... JULIA VERA ANDREWS  
Tourist Wife ..... JESSICA WINTHER  
Tourist Husband ..... NORWOOD J. CHEEK JR.  
Wharf Cop ..... BRYAN LUGO  
Sister Ana Maria ..... ANA MARIA QUINTANA  
Nanny ..... DARCY SHEAN  
Online Magic Instructor ..... BLAKE VOGT  
Burch's Goons ..... TORREY VOGEL  
SIMON POTTER  
Burch's SUV Drivers ..... JON WURSTER  
TOM SCHARPLING  
San Francisco News Announcer ..... VIRGINIA HAMILTON  
San Francisco News Anchors ..... JESSICA CASTRO  
REGGIE AQUI  
NATASHA ZOUVES  
MIKE NICCO  
ALEXIS SMITH  
Stunt Coordinator ..... GEORGE COTTLE  
Assistant Stunt Coordinator ..... BRYCEN COUNTS  
Fight Coordinator ..... CHRIS BREWSTER  
Rigging Coordinator ..... CHRIS DANIELS  
Stunt Office Assistants ..... VANESSA RAE  
TRAVIS STEELE

Ant-Man Stunt Double .....COLIN FOLLENWIDER  
 Scott Lang/Luis  
 Stunt Double ..... MARLOW WARRINGTON-MATTEL  
 Hank Pym Stunt Double..... MICHAEL RUNYARD  
 Hope Van Dyne Stunt Double ..... INGRID KLEINIG  
 Janet Van Dyne/Wasp Stunt Double .....RENAE MONEYMAKER  
 Ghost Stunt Double.....TAMIKO BROWNLEE  
 Bill Foster Stunt Double ..... KIANTE ELAM  
 Cassie Stunt Doubles..... KELLI LYNN BARKSDALE  
 BRENDA GARCIA  
 Sonny Burch Stunt Double .....DAN BROWN  
 Woo Stunt Double ..... WILLIAM LEONG  
 Elihas Starr Stunt Double ..... KENT DE MOND  
 Catherine Stunt Double .....BETHANY LEVY  
 Big Agent Stunt Double ..... THOM WILLIAMS  
 Uzman Stunt Double..... JARED LASANO  
 Anitolov Stunt Double .....NICHOLAS DALMAN  
 Derek Stunt Double.....CHARLES BARDEN

Stunt Performers

RANDALL ARCHER	BEN AYCRIGG
ADRIENNE BALLENGER	DANYA BATEMAN
KEVIN CASSIDY	ALEX CHANSKEY
ANIS CHEURFA	STEPHEN CONROY
CHRIS DANIELS	ALAN D'ANTONI
LIAM DAY	DANNY DOWNEY
STEPHEN DUNLEVY	KIANTE ELAM
DAVID ELSON	MIKE ENDOSO
MARIE FINK	STEPHANE FIOSSONANGAYE
ALESSANDRO FOLCHITTO	JEREMY FRY
ANTHONY GENOVA	MARIAN GREEN
DANTE HA	SHANE HABBERSTAD
BARRY HANLEY	RILEY THOMAS HARPER
CASEY HENDERSHOT	ISAAC HUGHES
SCOTT HUNTER	TERRY JACKSON
JULIENE JOYNER	ABIGAIL JUREWICZ
VERNON KEONE KIM	JESS KING
TONY MCFARR	NIKOLAY NEDYALKOV
DANIEL NORRIS	PAUL O'CONNOR
CASEY O'NEILL	VLADIMIR ORLOV
CHRIS PALERMO	BRIAN PHILPOT
DELMAR REYNA	ALICE RIETVELD
CODY ROBINSON	JORDAN SALMON
ELENA SANCHEZ	MARC SCIZAK
EDDIE YANSICK	MARCUS YOUNG

Stunt Drivers

KELLY BELLINI	TERRY JACKSON
CAL JOHNSON	HENRY KINGI
DAVID PAUL LORD	DAVID BRIAN MARTIN
REX JAMES REDDICK	CORRINA ROSHEA
PAUL E. SHORT	TRAVIS STEELE
NANCY THURSTON	ASHLEY TRISLER

Stand-Ins

KATHERINE BARBER	QUINN BRYAN
CHARLES COOKE	GARRET H. DUMAS
JARED LELAND GORE	PARKER HARRIS
MICHAELA RUSSELL	AMY STEHLIK
BILL MCADAMS JR.	

Supervising Art Director..... JAY PELISSIER  
 Set Decorator..... GENE SERDENA

Art Directors.....CALLA KLESSIG  
 RACHEL BLOCK  
 CLINT WALLACE  
 KIEL GOOKIN

Assistant Art Directors..... DOMENIC SILVESTRI  
 MARI LAPPALAINEN  
 JULIAN SCALIA  
 MARGEUX WILCOX

Model Maker ..... SCOTT ERB  
 Researchers..... ROBERT BENAVIDES JR.  
 KRISTEN MALONEY

Storyboard Artists..... MYKE BAKICH  
 MICHAEL JACKSON  
 TOM NELSON  
 MARK SEXTON

Graphic Designer ..... CHRISTY GRAY  
 Art Department Coordinators ..... KATRINA SAINZ  
 BRITTANY GUTHEIM

Digital Coordinator..... JASON BEALE  
 Digital Asset Coordinator.....JAMEY RUSSELL  
 Animatic Editor .....CORAL D'ALESSANDRO

Illustrators

ANDY CHUNG	LAURENT BEN-MIMOUN
JOHN DICKENSON	MANUEL PLANK-JORGE
JAMIE RAMA	DAVID SWAYZE
EVGENI TOMOV	

Set Designers

C. SCOTT BAKER	PATRICK DUNN-BAKER
VINCENT BATES	TIMOTHY EARLS
CHAD FREY	TAMMY LEE
JOSH LUSBY	JEFF MARKWITH
DANIELA MEDEIROS	DEAN WOLCOTT

Production Assistants

KACIE CRAVER	ALEXANDRIA DANYA
EMILY PIETRO	ASHLEY ZIPPERMAN

Visual Development Manager .....AJ VARGAS  
 Visual Development Coordinator .....BOJAN VUCICEVIC  
 Digital Sculptors .....ADAM ROSS  
 JOSH HERMAN

Visual Development Concept Illustrators

ANTHONY FRANCISCO	RODNEY FUENTEBELLA
IAN JOYNER	TULLY SUMMERS
JACKSON SZE	

Visual Development Concept Artists

ALEKSI BRICLOT	MICHAEL KUTSCHE
STEPHEN SCHIRLE	

A Camera Operator/Steadicam ..... PETER ROSENFELD  
 A Camera First Assistant.....BRAD PETERMAN  
 A Camera Second Assistant.....TREY TWITTY  
 B Camera Operator.....CHRISTOPHER SCHENCK





Assistant Location Managers . . . . .	RASHAWN CASH AUBREY DEVANEY		Specialty Costumers
Location Coordinator . . . . .	KIRSTEN CORNAY	TONY ACOSTA SARAH FALLS DANIEL MOLASCHI DUNCAN SHIRAH MATT TRINKLE	LIBBY CULLIGAN ALYSSA MILES GEORGIA SEDMAK RAINA STORER
Location Production Assistants	LIZA-ANNE CABRAL MARIAH HALL SAMANTHA SOTOS	NICK DALONZO MICHAEL SLACK JONATHAN WYMER	
Costume Supervisor . . . . .	CARLANE PASSMAN	NICHOLAS OLSON AMELIA HINDMARCH HUNTER CRAIG	Costumes Production Assistants ARLONDA WASHINGTON DOUG MALLETTE
Assistant Costume Designer . . . . .	JO KISSACK FOLSOM		
Key Costumers . . . . .	BETSY GLICK TOM CUMMINGS GARET REILLY	Makeup Department Head . . . . .	HEBA THORISDOTTER
Key Set Costumer . . . . .	BOB MOORE	Hair Department Head . . . . .	JERI BAKER
Head of Specialty Costumes . . . . .	IVO COVENEY	Assistant Makeup Department Head . . . . .	GREG FUNK
Key Specialty Costumers . . . . .	ED WOODWARD CHRISTOPHER BYRNE ELIZABETH THOMPSON CHRIS DONIO	Makeup Artist to Ms. Lilly . . . . .	BJORN REHBEIN
Set Costumers . . . . .	CHARELLE BRONSON LILY SCOTT PARRISH KENNINGTON	Makeup & Hair Artist to Ms. Lilly . . . . .	HIL COOK
Key Background Costumer . . . . .	JEANINE BAKER	Makeup Artist to Ms. Pfeiffer . . . . .	VALLI O'REILLY
Background Costumers . . . . .	SARA ANDERSON ADDY STEIGERWALT KELLY ERRIGO MASON	Makeup Artist . . . . .	JILLIAN ERICKSON
Costumers . . . . .	SANDRA COLLIER SARAH GRANT EMMA LAWRENCE	Assistant Hair Department Head . . . . .	JOHN TARRO
Marvel Costume Supervisor . . . . .	WENDY CRAIG	Hairstylist to Mr. Douglas . . . . .	KERRIE SMITH
Costume Coordinator . . . . .	DEBORAH DOWNING	Hairstylist to Ms. Pfeiffer . . . . .	FRANCES MATHAIS
Table Persons . . . . .	KEN BUSBIN KELLY CERCONE LESLIE MILLER SARA OLSON	Key Hairstylist . . . . .	WYATT BELTON
Tailor . . . . .	AMY FORTENBERRY	SFX Supervisor . . . . .	DAN SUDICK
Head Tailor . . . . .	SYNITHIA COCHRAN	SFX Coordinator . . . . .	JOEL MITCHELL
Drapers . . . . .	SARA BACON YUAN HUA ASHLEY RIGG SHAROD WOODS	SFX Foremen . . . . .	CRAIG BARNETT JEFF OGG JOSH PINNEY
Cutters/Fitters . . . . .	ROSALIE LEE APRIL MCCOY	SFX Buyer . . . . .	BARRY MCQUEARY
Seamstresses . . . . .	JANA ACEVEDO JUDY CHANG	Plasterer Foreman . . . . .	LEONARD VOELTNER
Computer Designer . . . . .	TRAVIS WOOD	Paint Foreman . . . . .	RANDY PUGA
Specialty Coordinator . . . . .	TAMARA SILBERT	Moldmakers . . . . .	JASON MEELER RONNIE RIGGS
Buyer . . . . .	ALLISON CIRBUS	HOD Carrier . . . . .	BERNARDO ACEVEDO
Moldmakers . . . . .	CLAYTON MARTINEZ FRANK RYDBERG	Design Technicians . . . . .	ETHAN CARNEY BAILEY ELLER GEOFFREY SAWYER
Head Ager/Dyer . . . . .	SHARON FAUVEL	SFX Assistant . . . . .	BENJAMIN HOLDEN
Agers/Dyers . . . . .	IAN CHURCHILL STEPHANIE HERRERA	Toolman . . . . .	ROBERT SERRANO
		SPFX Painters . . . . .	JOEL BAILEY NICHOLAS OROZ
		Laborer . . . . .	ALLEK SEGOVIANO
			SFX Technicians
		ROY AUGENSTEIN MICHAEL BERZSENYI ALLISON GAINZA EZRA GREENBRIDE KYLE JOHNSON MARK KNAPTON FRANK MCKEEVER COLE PHEN WILLIAM SALSBERG MICHAEL SLATTERY MATT WILSON	BRIAN BARNHART DINO DOANE MARTY GIBBONS KEITH HAYNES JEFFREY KNOTT RONNIE MCGIBONEY NICHOLAS NOLAN BRETT REELER MATTHEW SIGMON JOEL STUDER CHRISTIAN ZAPIEN

Casting Associates . . . . .	NICHOLAS AMICK MUDD JASON B. STAMEY, CSA	Paint Gangbosses . . . . .	TOMMY JOHN SAMUEL PACTOL
Casting Assistants . . . . .	MOLLY DOYLE	Mill Foreman . . . . .	DWIGHT LOWELL
Extras Casting . . . . .	TONI AVALOS CELIA BECERRA ADAM HOCHFELD	Foremen . . . . .	THOMAS EARLY STEVE THAYER
ADR Voice Casting . . . . .	BARBARA HARRIS	Labor Foremen . . . . .	RYAN CAMPOS BRIAN TABURA
Atlanta Casting . . . . .	TARA FELDSTEIN BENNETT, CSA CHASE PARIS, CSA		MICHAEL VILLALPANDO
Unit Publicist . . . . .	CAROL MCCONNAUGHEY	Standby Painter . . . . .	SHEA SOUTAR
Aerial Director of Photography . . . . .	DAVID NOWELL	Construction Foremen . . . . .	FREDERICK DEYOE BEN PAGE
Aerial Pilot . . . . .	KEVIN LAROSA SR.	Propmaker Foremen . . . . .	TONY MEDINA MICHAEL O'NEAL ERIC SENATE
Aerial Ground Coordinator . . . . .	KEVIN LAROSA JR.	Plaster Foreman . . . . .	DAVE KILBY
Shotover K1 Technician . . . . .	JARED SLATER	Welding Foremen . . . . .	JOSH KING CALEB PHILLIPS
Drone Director of Photography . . . . .	PHIL PASTUHOV	Welders . . . . .	CHRISTOPHER ROCK WILL PARKER
Drone Pilot . . . . .	MICHAEL FERGUSON	Construction Production Assistant . . . . .	EMILY JARL
Drone Technician . . . . .	JARED SLATER		
EPK Camera . . . . .	JEREMY EMERMAN		
Executive Coordinator to Mr. Feige . . . . .	BRIAN GAY		
Executive Assistant to Mr. Feige . . . . .	COURTNEY BAKER		
Executive Coordinator to Mr. D'Esposito . . . . .	SIMONA PAPARELLI		
Executive Assistant to Ms. Alonso . . . . .	KYANA FAZELI		
Executive Assistant to Mr. Bell . . . . .	ELIOT LEHRMAN		
Assistant to Mr. Newirth . . . . .	ROBERT MERRICK		
Assistant to Mr. Reed . . . . .	LAURA STOLTZ		
Science Consultant . . . . .	SPYRIDON MICHALAKIS		
Assistant to Mr. Rudd . . . . .	THOMAS DEMING-HENES		
Trainer to Mr. Rudd . . . . .	BRENDAN JOHNSON		
Assistant to Ms. Lilly . . . . .	LINDSAY HATCHER		
Assistant to Mr. Harris . . . . .	GILLY TIP		
Assistants to Ms. Pfeiffer . . . . .	NICKY ENGLISH NATASHA RATTRAY		
Assistant to Mr. Fishburne . . . . .	GREG HAYNES		
Assistant to Mr. Douglas . . . . .	ALLEN BARRY		
Magic Consultant . . . . .	BLAKE VOGT		
Construction Coordinator . . . . .	JOHN HOSKINS		
General Foreman . . . . .	JUSTIN LAPRESLE		
Plaster Supervisor . . . . .	ROBERT R. WILBANKS		
Paint Supervisor . . . . .	KENT JONES		
Welding Supervisor . . . . .	DANIEL PARKER		
Digital Supervisor . . . . .	STUART JOHN		
Mold Shop Supervisor . . . . .	JEFF HOUSE		
Sculpting Supervisor . . . . .	TRAVIS W. CRAVEN		
Mold Shop Supervisor . . . . .	JEFF HOUSE		
CNC Foreman . . . . .	DANIEL JOHN		
Labor Supervisor . . . . .	GEOVANNI "BONGO" CAMPOS		
Tool Technician . . . . .	MICHAEL FINNEGAN		
Construction Buyer . . . . .	LUIS BENAVIDES		
Greens Supervisor . . . . .	VINCENT D'AQUINO		
Greens Foreman . . . . .	GRAHAM PARKER		
Greens . . . . .	ROBERT BEARDEN JACOB WHITING		
Paint Foremen . . . . .	DONNIE GRANT DANA ROSEN MARTY SLAGLE		
Painter . . . . .	CRAIG MASON		
		Propmaker Foremen	
		KONSTANTIN BADSHOV	FRANK BROOKSHIRE
		SCOTTIE COBB	ROBERT DECOURT
		JOHN GAMBER	EPHRAM HARRIS
		KIRK HILL	CAMERON LASLOVICH
		RAMON LOPEZ	BEN PAGE
		GREGORY WILLIAMS	JARROD WOMACK
		Key Craft Service . . . . .	JASON KORN
		Assistant Craft Service . . . . .	JOHN BERT DYON HOLMES ZACHARY DURYEA
		Caterer . . . . .	PETER LOWE
		Sous Chefs . . . . .	CARLOS CASTILLO JESSE STEPHENS
		Environmental Steward . . . . .	CASSANDRA LEONE
		Eco Production Assistants . . . . .	DEVAN GERLACH NICHOLAS WOODS
		Location Set Security . . . . .	REEL SECURITY
		Assistant Chefs . . . . .	DANIEL BRANCH DEVIN CARTER ARTURO HATTEN JORDAN LLOYD LORENZO TORRE
		Key Set Medic . . . . .	LORI THOMPSON
		Medics . . . . .	ANDREA MCDUGAL DENISE CRISP VINCE BATTAGLIA JUSTINA TAJ
		Key Set Security . . . . .	SHANE MCGONNIGAL
		Set Security . . . . .	BROOKE CLAUSEN
		Transportation Coordinator . . . . .	DANIEL MARROW
		Transportation Captains . . . . .	JOHN LYBRAND JAMES GRANTHAM
		Transportation Dispatchers . . . . .	LAURYN BANE HOLLY CAMP
		DOT Administrator . . . . .	DAVID MARROW
		Shop Foreman . . . . .	DENNIS MARCHANT





Prop Assistants .....	JUSTYN MILLER	Westar Marine Services Manager .....	ERIC MORROW
	WILLIAM MARTIN	Set Costumers .....	ALLISON COHEN
	ANNA ROGERS		MICHELE FALLONE
Leadman .....	MIKE HELBIG		VAL WHITE
Gangboss.....	JASON HOOBYAR	Costume Assistant .....	MARIAN MCCOLM
Set Dresser .....	CHRISTIAN HOOBYAR	Key Rigging Grip .....	BROOK JOHNSON
On Set Dresser .....	JAMIE ROSEGREN	Best Boy Rigging Grip .....	GILL WRIGHT
Chef .....	PAUL RATHBUM	Hair Stylists .....	KIMBERLY CARLSON
Key Craft Service.....	MALCOLM HAWKINS		THOMAS RICHARDS
Set Medic.....	ADAM HODGES	Makeup Artist.....	STEPHAN DUPUIS
Medics .....	MARK BOSIA	Location Manager.....	DAN COOLEY
	STEVE PACATTE	Key Assistant Location Managers .....	SAISIE JANG
Key Set Security.....	CODY LASSITER		PETER COSTELLI
Transportation Coordinator .....	CRAIG FEHRMAN		ALEX PEARCY
Transportation Captain.....	MICHAEL GARDNER		HEATHER MACLEAN
Array Unit DIT.....	ALEX CARR		RICK SURAD
Array Unit Grip.....	BRIAN PITTS	Assistant Location Managers .....	DARRICK CHAN
Array Unit Stunt Car Driver .....	ROBERT NAGLE		RASHOD EDWARDS
Array Car Technician .....	GARY DIONNE		PAUL KATSENIS

#### Set Lighting Technicians

JOHN IRIZARRY	DAN JUENEMANN
ERNIE KUNZE	CHRIS MOORE
MARC SCHATALOW	TEJ VIRDI

#### Grips

JOE ALLEN	JARRID BLAIR
DUSTIN HAVENEN	JOE HEATH
MATT MARDEN	RAUL INDIO MARIN
LUKE MESSICK	CHRISTOPHER MOSCOSO
JEFF NEALON	DEAGLAN QUINN
JEFFREY STEMER	TODD STONEMAN
JERRY VOGT	ANDREW WALDREN

#### Location Assistants

ANTHONY CIANCIOLO	ROGER HALL
TRENT HANIBLE	PAIGE MILNE
ISIS SAUCEDO	ALESSANDRO ZORZETTO

#### Production Assistants

MICHAEL ALLEN HOLLINGER	TYLER BLOMSTROM
CAM EVERSON	KYLE FORD
SARAH GORCZYK	BRIANA JOHNSON
MOLLY JOHNSON	ROBERT JULIAN
JEREMIAH KELLEHER	CANON KING
ADAM LEE	ANNE LI
CALEB MILLER	ROBIN SPEARS

### SAN FRANCISCO UNIT

Assistant Production Coordinator.....	DAISY TENORIO
Second Second Assistant Director .....	JASON HALLEY
First Assistant Accountant .....	CYNTHIA TAPPY
Second Assistant Accountant.....	CHRISTINE O'MALLEY
Art Director .....	MICHAEL GOLDMAN
Assistant Art Director .....	SUSIE ALEGRIA
Art Department Coordinator .....	AYESHA JANMOHAMED
Script Supervisor.....	ANDREA DEVAUX
Marine Coordinator .....	BURKE BEARDSLEY
Boat Captain/Marine Rigger .....	BRENT MCLAIN

Locations Assistant.....	PAIGE MILNE
	ISIS SAUCEDO
Plate Unit Location Manager .....	MATTHEW RIUTTA
Digital Intermediate Technician.....	TODD SANSONE
General Foreman .....	BEN NICHOLS
Foremen.....	ED MCNICOLL
	JERRY SARGENT
Propmaker Foreman .....	MICHAEL O'NEAL
Head Scenic Artist .....	JENNIFER BENNES
Scenic Artist .....	BILL PLUMB
Paint Foreman .....	DANA ROSEN
Laborers.....	MIKE MARTINO
	SEAN MCGRATH-SOLIS
	PANAGIOTIS SOTIRAS
Assistant Chief Lighting Technician .....	SPENCER MULCAHY
Rigging Chief Lighting Technician .....	SCOTT GRAVES
Rigging Asst Chief Lighting Technicians.....	KEVIN BARNES
	CHRIS SHELLENBERGER
Leadman .....	MIKE HELBIG
Gangboss.....	JASON HOOBYAR
Set Dressers .....	STEW ALLEN
	CHRISTIAN HOOBYAR
Assistant Prop Masters .....	ANNA ROGERS
	WILLIAM MARTIN
Video Assist.....	DAVID SMITH
Studio Teachers.....	DONNELL BARNES
	SHELLEY BOOKER
	RHONA GORDON
Transportation Captains.....	CURT GROOMS
	ANTHONY SACCO
Key Craft Service .....	PAUL ABRAHAM
Set Medics.....	MARK BOSIA
	PHIL BUCKLEY
	MAX HASSAN
	STEVE PACATTE
Extras Casting.....	RICH KING
Array Grip.....	JIM WICKMAN



A Camera Operator ..... RUDY HARBON  
 A Camera First Assistant ..... ALESSANDRO DI MEO  
 A Camera Second Assistant ..... DANIEL WURSCHL  
 VFX Bolt Camera Operator ..... JAMES WAKLEY  
 VFX Assistant Bolt Camera Operator ..... JAN BERAN  
 Sound Mixer ..... CHARLES GERMAN  
 Boom Operator ..... WILL LOFTIN  
 Sound Utility ..... MICHAEL KERSTING  
 Video Assist ..... JOHN ROBLING

## LOS ANGELES UNIT

Unit Production Manager ..... LEEANN STONEBREAKER  
 First Assistant Director ..... STEVE LOVE  
 Second Assistant Director ..... JASON INMAN

A Camera First Assistant ..... DAN MING  
 A Camera Second Assistant ..... MILAN "MIKI" JANICIN  
 B Camera Operators ..... CHRIS DUSKIN  
 KENT HARVEY  
 B Camera Second Assistant ..... ROGER SPAIN  
 Production Coordinator ..... CHRISTIE KWAN  
 Assistant Production Coordinator ..... KENDRA RASMUSSEN  
 First Assistant Accountant ..... JANINE SCHIRO  
 Second Assistant Accountants ..... MONICA NG  
 ALINA ZAKIKIAN

Key Payroll Accountant ..... DAVID C. ROMANO  
 Assistant Payroll Accountant ..... KRISTI KING  
 Sound Mixer ..... PETER DEVLIN  
 Boom Operator ..... BEN GREAVES  
 Sound Utility ..... CHRIS HALL  
 Video Assist Operator ..... JEFF A. SNYDER  
 Lighting Console Programmer ..... BRYAN BOOTH  
 Dimmer Technician ..... HEATHER HILLMEYER-NEWSOM  
 Fixtures Foreman ..... CHRIS PAVLU  
 Assistant Makeup Department Head ..... LYNNE EAGAN  
 Makeup Artist ..... RAUQEL DAHAN-GONEN  
 Hairstylists to Mr. Rudd ..... KAREN BARTEK  
 JANINE RATH THOMPSON

Hairstylist to Ms. Pfeiffer ..... FRANCES MATHIAS  
 Hairstylist ..... DARLENE BRUMFIELD  
 Stage Foreman ..... CLETE CETRONE  
 Plaster Supervisor ..... DAVE KILBY  
 Propmaker Gangbosses ..... AUSTIN KROPFL  
 BRIAN GARRETT

Transportation Coordinator ..... JOEL MARROW  
 Transportation Captain ..... RICK CHOUINARD  
 Transportation Dispatcher ..... MINDI MARTINEZ  
 Picture Car Captain ..... RICK COLLINS  
 Picture Car Mechanic ..... BRAD KELLEY  
 Picture Car Driver ..... GABE DAVILA  
 Studio Teacher ..... LORRI BEARBOWER  
 Medics ..... SCOTT BARON  
 TAMARA GROVES  
 CHRISTOPHER M. SNOW

Key Set Security ..... JOHN CULLINS  
 Extras Casting ..... BRAD BITTNER  
 VFX Data Wranglers ..... VIKI CHAN  
 JONAS HUERTA  
 Supervising Art Director ..... BRAD RICKER

Set Decorator ..... GENE SERDENA  
 Art Director ..... KIEL GOOKIN  
 Assistant Art Director ..... COLLEEN LARSON  
 Art Department Coordinator ..... MELANI PETRUSHKIN  
 Set Designers ..... ROB JOHNSON  
 TAMMY LEE

Loaders ..... KEVIN SUN  
 DAVID STELLHORN

Data Manager ..... CORY SCHULTHIES  
 Digital Utility ..... KALLI KOUF  
 Oculus Head Technician ..... SIMON SHIN  
 Still Photographer ..... SUZANNE TENNER  
 Second Second Assistant Director ..... JEFF HUBBARD  
 Property Master ..... KIRK CORWIN  
 Assistant Property Masters ..... MELISSA HARRISON  
 MIKE LUCE

Gangboss ..... MICHAEL GARCIA  
 Set Decoration Buyer ..... LIANIR E. LOPEZ  
 On-Set Dresser ..... ROBERT GREENFIELD III  
 Draper ..... JORY ALVARADO  
 Key Grip ..... CRAIG RILEY  
 Best Boy Grip ..... DAMON T. DOHERTY  
 A Dolly Grip ..... BRAD REA  
 B Dolly Grips ..... KEVIN COOK  
 CRAIG RILEY

Technocrane Operators ..... MICHAEL "SPIKE" RYAN  
 MICHAEL MONTEZ  
 Rigging Key Grip ..... MICHAEL GUTHRIE  
 Best Boy Rigging Grip ..... MARK BRONEAU  
 Key Assistant Location Manager ..... MIRANDA CARNESSALE  
 Costume Supervisor ..... BILL EDWARDS  
 Assistant Costume Designer ..... SENNA SHANTI  
 Key Specialty Costumer ..... LAURA BAKER  
 Set Costumers ..... DAVID BUTLER  
 BOB MOORE  
 KELLY W.M. O'GURIAN

Specialty Costumer ..... DANIEL MOLASCHI  
 SFX Foreman ..... JUSTIN KRAUSS  
 Standby Painter ..... PAUL LINDSEY  
 Key Craft Service ..... LEAH AMIR  
 Caterers ..... RAUL LEDEZMA - WB CATERING  
 TONY KERUM - TONY'S FOOD SERVICE

### Stunts

DAN W. BROWN ..... J. MARK DONALDSON  
 SCOTT FISHER ..... JESS KING  
 BUDDY LOVE ..... CASEY O'NEIL  
 MATT SWEENEY ..... MARK WAGNER  
 JIM WILKEY

### Set Dressers

ANGEL ALVARADO ..... RICKY BARLETT  
 KRISTEN GRANADOS ..... ALFONSO LIMA  
 ERASMO LIMA ..... DAVID LLOYD  
 DAVID LOITZ ..... MARK RODRIGUEZ  
 RON SICA ..... ALLEN SINGH  
 JOSH TOWERS

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 JOHN BURNETT  
 DAMONE CULBERSON  
 ERIC LEARNARD  
 MIGUEL LOZANO JR.  
 ENRIQUE MUNOZ  
 JAMES NORWOOD  
 RON QUITEVIS  
 JOSEPH RIVERA  
 MARILYN SHANNON  
 JUSTIN TODD  
 SAL VELASQUEZ  
 RYAN ZAPIEN

FABIAN ARROYO  
 RON CAFFERTY  
 JOSH HAUSER  
 REGGIE LOUQUE  
 RHONDA MARTIN  
 STEVE MURRAY  
 WAYNE PARVIANEN  
 CHRIS RENFRO  
 ADAM SEGAN  
 SHAUN STEAGALL  
 BECKY TROXLER  
 JESSE VELASQUEZ

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 VP Business Affairs ..... RYAN POTTER  
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 Physical Assets Coordinator ..... ALEXANDRA HALE  
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 Production & Development Sr. Manager ..... MARY LIVANOS  
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 MICHELLE MOMPLAISIR  
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 Post Production Executive..... CHRISTOPHER RUSSELL  
 VP Technical Operations..... RANDY MCGOWAN  
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 TOM FRISCIA  
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BARRY CURTIS  
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 NICK SPENCER  
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 EVP Marketing ..... FRANK CHIOCCHI  
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 VP Client Services ..... STEPHEN SWOFFORD



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Lead Layout TDs .....	DOUGLAS TANCREDI RICK CURTS	ABHISEK CHATTERJEE ASWIN BABY		ANAND JADHAV ALFREDO ARANGO
Lead FX TDs.....	GERO GRIMM MENNO DIJKSTRA	AVIJIT DAS ATISH RANJAN		ANEESH TIWARI AKANKSHA AGARWAL
Lead Environment TDs .....	ALEC GELDART MATT IVANOV	BENJAMIN RABASTE CARLES ZAMORANO		BHUSHAN JAGTAP CHRIS FORD
Lead Lighting TDs.....	ADRIEN DUPONT JAMES ROBERTS	CHRIS ZAMMIT CHRIS ARNOTT		CHRIS PHILLIPS DANIEL LABOSSIERE
	DOMINIC EDWARDS VIREN SHAH	DANIIL ALIKOV DEMORRIUS SIMS		DEREK GILLINGHAM DIPAK PRABHU
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	SACHIN NEIL REIA GARUD	ERIC MOLINER ETAY HERZ		ERIC WONG ERIC ROBERT SCHULTZ
	VFX Line Producers	FABIO BONVICINI GAVIN THOMAS		FELIPE BORGES GERALD ANG
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SAADO ABOU-KHAZAAL	SHARON ROBERTS	HENRY CHUA		IAN MOORE-KILGANNON IRENA STEINNAGEL
PYRRHA POWILANSKA-BURNELL	MOHAK SHARMA	IGNACIO GASCO		JAMES CHARLES JACOB LOBO
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SUBBU PILLAI	VAMSI MEDURI	JASON HUE		JORGE TREVILLA KEYAO ZHU
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PRAKHAR AGNIHOTRI	RIJU RS	MARCO VAN DER MERWE		MIGUEL GARCAO MICHAEL DIAZ
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SHAINA WIARDA	TREVOR LAREAU	MICHAEL STEWARD		MICHAEL PRINCE MISCHA KOLBE
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STEPHANIE LAWRENCE	SACHA HUSBAND	MICHAEL VIGOUROUX		NATALIA VALBUENA NICOLAS GUERRERO
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	Animators	NAMJU KIM		NILESH POBATTI PIERRE BONNETTE
ANOUCHKA FARRENC	ANDREW MILLS	NICOLAS FILLION		PIERRE BONNETTE ROB CONNOR
BEN GOERLACH	BENJAMIN KOUSHOLT	NISHAD SHELAR		ROB CONNOR RYAN BEDWELL
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KARRINA HOOPER	MAKOTO KOYAMA	RICHARD LASZCZ		RASHMI MALI ROK KIM
MARTIN JIMENEZ	MILES SOUTHAN	RAJESH PRASAD		ROK KIM SACHIN ILAMKAR
JANE WANG	PETE GOODWIN	RANJITH K BUDDOLA		SACHIN ILAMKAR SHITKANTHA MISHRA
ROBIN PURDY	THOM CHANG	RANJEET SINGH		SHITKANTHA MISHRA SHERRY SUN
VEARA SUON	ALEXANDER MELVILLE	STEVEN BILLS		SHERRY SUN
ERANAPPA SURPUR	SAUMYA GOYAL	SALEH NAJIB		
		SULFIAN SHEIKH		

SERGIO ROSAS	STEPHANIE WHITMARSH	ZHENG BAO	ASHUTOSH SINGH
SATISH KANAGARAJ	SANYAM BASRAN	PRAKASH BHOIR	PRAVEEN BHAGAT
SHAURYA MUNDEL	SOOMIN CHON	SUMIT PANCHAL	ANTONY FERNANDO
SUM PANG	SPARSH KUMAR	ASHOK KUMAR PS	BHARGAV K
SATISH KANTA S	XIN STEVE GUO	CHILKA SOUJI	DINESH V
TAMAS GYERMAN	THAD WARREN	G VIGNESHWARAN	JAYAPRAKASH V
TOBIAS MEIER	TOSH ELLIOTT	MOHAMED IRFAN KC SHAILESH PADME	S.R. SUBBHAIYAAH
TIANA MACKENZIE	UBAISE AZEEZ	SURAJ MONDAL	VINOTHKUMAR E
VAROT WANITHANONT	VIJAY PRATAP SINGH		
VINEET SHARMA	VIKRANT M JOSHI	Production Technology & Technical Support	
VISHAL MEHTA	WAYNE LIM	AMIR SHACHAR	CHRIS JACKSON
XIANGIUN ZENG	TAY KI YANG	DAVID GILLIGAN-COOK	GALOU MINISINI
YASH POLKE	YOGESH BHAGANE	JP MACKEL	JUSTIN POTTER
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ZSUZSANNA ERDEI	AVINASH PODDAR	LAUREN PERRY	SIMON SPEIGHT
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HIMANSHU SAHU	KAPIL SONI	ADAM JOHANNESSON	ROLAND WATSON
KUNAL JADHAV	MAHENDER JANAGAM		
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CHRIS GILLV	ANTON SMIT	APARAJITA SEN	ABHISHEK KEMKAR
FREDRIK MACLEOD	VINCENT TOUACHE	ANN CHOW	CARREL D'SOUZA
		JATIN HAVSAR	KUNDAN JHA
		MAT THOMPSON	BHAWANA MISHRA
		NITIN RAVINDRA SINGH	SHARMILA VENUGOPAL
		SOPHIE ROBINSON	VALDONE KORONCZI
		LUCIE OSTRER	NAMITA GOTEPHODE
		SHUBHASHRI PEDLEKAR	
		Visual Effects and Animation by	
		SCANLINE VFX	
		Visual Effects Supervisor .....	JELMER BOSKMA
		Animation Supervisor .....	ERIC PETEY
		Compositing Supervisors.....	MICHAEL PORTERFIELD
			MICAH GALLAGHER
		Visual Effects Producer .....	MARCUS GOODWIN
		CG Supervisor.....	RYO SAKAGUCHI
		Digital Production Manager .....	OLIVIA GOH
		Department Supervisors	
		ALEX BRANTON	BARTEK OPATOWIECKI
		EVAN FRASER	EVAN SALUSBURY
		IVAN PRVULJ	JIM SU
		MAGNUS SKAGERLUND	RYAN GROBINS
		STEPHEN DAVIS	YVONNE MUINDE
		Visual Effects Leads & Production Management	
		ALONSO BOCANEGRA	BRODY MCILVEEN
		BRENNAN PREVATT	CAMERON THOMAS
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		GRETEL NG	ISAAC LIPSTADT
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SARA BOLD  
VAN LE DO  
WORESHMEAN QUDRAT

SANGEETH MOHAN  
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YOANN SCHMID  
ZACK WEILER

YUSONG LEE  
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Visual Effects Production Staff, Facility Support  
and Technical Support

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ALEXANDRA LORUSSO  
ANDREA DONGO  
ANDREW J. FARRELL  
BRENDAN ROGERS  
CARLOS PATRICK DE LEON  
CHANGMIN HAN  
CHEMS EDDINE DROUICH  
CHRIS MCILVEEN  
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DAVID YIU CHUNG MAN  
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KEN MEYER  
KENNETH CHUA  
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MARIE-PIER AVOINE  
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NEIL GHAZNAVI  
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REUBEN MONTGOMERY  
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THOMAS BITTNER  
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CONOR JOSEPH NOLAN  
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SINAE YI  
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JOEL MENDIAS  
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LISA K. SPENCE

In loving memory of CG Supervisor  
ERIC FERNANDES

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LUMA PICTURES

Executive Producer..... PAYAM SHOHADAI  
Senior VFX Supervisor..... VINCENT CIRELLI  
VFX Supervisors..... BRENDAN SEALS  
KEVIN SOULS  
Associate VFX Supervisor..... JARED SIMETH  
Animation Supervisor..... RAPHAEL A. PIMENTEL  
Digital Effects Supervisor..... JUSTIN JOHNSON  
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Character TD Supervisor..... THANAPOOM SIRIPOPUNGUL  
Compositing Supervisor..... BENJAMIN YING  
Effects Supervisor.....STEVE AVOUJAGELI  
On-Set Supervisor..... JAMIE HALLETT  
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MATTHEW STOYAKOVICH  
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Lead Digital Coordinator .....DAVID ENTIN  
Head of Business Relations .....LINDSAY HALLETT  
Associate Bidding Producer ..... KATRYNA SHATTUCK  
Lead Character Artist.....MATHIEU AERNI  
Lead Compositors..... EDDIE PORTER  
GREGORY NG

Lead Lighting Artists ..... ALEX KHAN  
 MICHAEL YATES  
 Lead Look Development Artist ..... JOE CENSOPLANO  
 Lead Tracking Matchmove Artist ..... DOMINIC FRANCIS  
 Lead 2D Artist ..... GARRETT WYCOFF

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 JUN EUN KIM KIAN TAVASOLI  
 KEVIN KIM MANON GHYS  
 MARC SCHOENBECK MARY LAPENA  
 MATT BACON MEAGAN GREEN  
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 MARISSA BRAUN STEPHANIE RIVAS  
 ZACH SEELY SAMANTHA ROSE  
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 LEV HAKOBYAN LILY MORGAN  
 MICHELLE JUNG NICOLAS PIERQUIN  
 NICHOLAS HODGSON QUIMET DELGADO  
 SCHILLER JEAN-LOUIS JR. SICHEN ZHANG  
 YINGHAO CHAI

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 Additional VFX Supervisor ..... HAMISH SCHUMACHER  
 DFX Supervisor ..... SANDRA BALEJ  
 CG Supervisor ..... MIKE BORGSTROM  
 Additional CG Supervisor ..... DAVID CUNNINGHAM  
 Compositing Supervisor ..... MARK BRAITHWAITE  
 VFX Producer ..... GAYLE MUNRO  
 VFX Production Manager ..... SOPHIE CHERRY  
 VFX Production Assistant ..... NATHAN PARADE DE LA FERAUDE  
 VFX Editor ..... RACHEL LITZ  
 Animation Supervisors ..... MATT KOWALISZYN  
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Animation and Rigging Team  
 ALEJANDRO SOLORZANO BILLY DAO  
 ERICA ROBINSON HEATH PAGRAM  
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 JUSTIN BRUNETT MARCOS D. ROMERO  
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 CODY AMOS DAMIEN KESSLER  
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 KARL ROGOVIN PETER HERBERT  
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Leads  
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 TIM CROWSON CHRISTIAN KRAGH  
 HARSH MISTRI ADAM MURATOFF  
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Roto and Paint Team  
 CARLY CHEUNG CHRISTIAN SALVADOR  
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GARRET BILES	RODRIGO BORGES		
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ADAM CHAPUT	MATTHEW CHOY	JAN PAUL HOSHI DORR	ZANE HARKER
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JO ANN CORDERO BELEN	RYAN COSTER	ZHUOTAO ZHANG	
AURELIE COUBLE	JADRIEN COUSENS		
CORY DAROUGH-HARDEKOPF	GAYANATH DAYASUNDARA	Concept and Look Development	
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VANCE CHAD DEHNE	BRIAN DELMONICO	STEVEN MESSING	OLIVIER PRON
BARRY DEMPSEY	MARK DERKSEN	JEFF SRIMANE RANASINGHE	CHRIS SANCHEZ
KUNAL DESHPANDE	DOBRIL DOBREV		
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LIZ FELDSTEIN	ALEX FILIPOV	a Lucasfilm Ltd. Company	
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GUILLAUME HOFFMANN	YANICK HOULE	ILM Visual Effects Producers . . . . .	LEE BRIGGS
SEUN ROK HWANG	STANLEY JOSEPH		CABRAL ROCK
SOUFIANE KACHADE	DAYNA KELLY	ILM Visual Effects Executive Producer . . . . .	JEANIE KING
ROMAN KHOMENKO	SHILPA KIRPALANI	VFX Editor . . . . .	LORELEI DAVID
GREG KLEIN	JULIANNA KOLAKIS		
SANGHUN KWON	DANIEL LI	Supervisors	
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ALLAN MOREL	THIERRY MULLER		
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VINAYAK A PAWAR	JOHN PERRIGO	ADRIAN STEEL	ALYSSA BLAKE
ADAM POTVIN	JESPER RAHLFF	NICHOLAS JOHNSON	KRISTINA TRUONG
GUILLERMO RAMOS	DAN RANKIN	LAUREN FONG	PHUI YUNG CHAN
STEFFEN RICHTER	MAHMOUD SALAH	CHRISTOPHER LEE	JEEN YEE
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VICENTE SANCHEZ	JOE SCARR	AKIRA HIYAMA	JASON HOLT
NUPUR SEHGAL	PEDRO SEIXAS	ALEX SUTER	NICK SWARTZ
MAUREEN SENG	YURI SERIZAWA		
YI SHAN	DREW SHIELDS	Digital Artists	
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SHANE SIMPSON	U RI SO	SIAU-YENE ANG	LANCE BAETKEY
JACOB SORENSON	DIEGO TRAZZI	PRASHANTH BHAGAVAN	RIGEL BOWEN
JOHN TREUSCH	GRAEME TUNG	STEVE BRAGGS	OWEN CALOURO
MAEGAN VELOSO	KIRAN VEMULAPALLI	KAI CHANG	JEREMY CHOI
JOSEPH VILLA	CHRIS A. WILSON	EMANUELE COMOTTI	JEFF DORAN
PORNTHPEW WONGKITIGUMJORN	ADAM ZANOTTO	KIM DONGSOO	PETER DWORIN
ERIC ZHANG		DAN ENSTROM	YAP SHE FONG
		CHRISTIAN FOUCHER	DAVID FUHRER
		TAU GERBER	ANGELA GIANNONI
		JEREMY GOLDMAN	JEFF GREBE
		YAIR GUTIERREZ	BERK HAKGUDER

JONNI ISAACS  
KENNETH KOH  
ADAM LEE  
YEO YAN LIN  
JESSICA LOW  
YATEEN MAHAMBREY  
JUAN CARLOS MENDOZA  
CHAN YUK LEUNG MO  
MYLES MURPHY  
SHEAUHORNG NG  
GREG SALTER  
SAM SCHWIER  
SHAWN SUN SHIYU  
KIKI TEO  
CHI CHUNG TSE  
MENGDI WANG  
DEAN YURKE  
EDWARD ZHOU

Medusa Performance Capture by  
INDUSTRIAL LIGHT & MAGIC and DISNEY RESEARCH

BRENDAN BYRD  
JENNA ZARATE

Visual Effects and Animation by  
CINESITE

VFX Supervisor.....STEPHANE PARIS  
CG Supervisor.....CHRIS NICKEL  
Animation Supervisor.....SCOTT HOLMES  
Line Producer.....FLORIAN CHAUVET  
VFX Producer.....CHAD NIXON  
2D Supervisor.....NICOLAS BORENS  
VFX Executive Producer.....MARC A. ROUSSEAU  
Head of CG.....HOLGER VOSS

#### Artists

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JAMES STONE  
MARK STEPANEK  
PATRICK TASSE  
RICHARD SOWERBY  
ALEKSANDAR YOCHKOLOVSKI  
BRUNO CHAMPAGNE  
CHRISTOPHE LE DEROUT  
ERIC FORTIN  
FRANCISCO MASSANET  
GEORGE TATCHELL  
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MAXIME COSSEAU  
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RICHARD BOYLE  
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EBRAHIM JAHROMI  
YEOW KUANG LAI  
TANG LAI LIN  
JULIAN LOJEK  
LORENZO LOVERA  
TIA MARSHALL  
TORY MERCER  
SHAWN MONAGHAN  
MARLA NEWALL  
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RICK VAN DE SCHOOTBRUGGE  
TAYLOR SHAW  
AMY SHEPARD  
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JEFF VACANTI  
JUN WATANABE  
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CELESTIN SALOMON  
HEIKO TIPPELT  
LAURA LOPEZ  
MEHDI TADLAOUI  
PHILIPPE LANGLOIS  
ALEJANDRO ISLAS  
ANTHONY CABULA  
CHRIS CHADWICK  
DANIEL RUIZ VARGAS  
ERIC SENEAL  
GABRIEL BEGIN  
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IGNACIO GARRIDO  
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LOUIS DESROCHERS  
MARTIN DE COUDENHOVE  
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RANDY TECSON  
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DAISY BONAR  
DEREK REIN  
JAEHEE JUNG  
JASON BRADBURY  
JEREMY EZEKIEL  
LEON LIN  
MANDEEP SAINI  
MICHAEL HEDGES  
PIERRE DUFOUR  
VOLKAN YURDAKUL

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JONATHAN BRAYER  
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PAUL FRUCHET  
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THIBAUT BRETON

VFX Supervisor.....FRANÇOIS DUMOULIN  
CG Supervisors.....RAPHAEL LETERTRE  
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LORIE BUSSIÈRES  
Production Assistants.....MATTHIEU LABBÉ  
NAOMI JEANNETEAU  
Compositing Supervisors.....RENAUD MADELINE  
ALEXIS BELANGER  
REUBEN BARKATAKI  
VFX Producer.....WASSILA LMOUACI  
VFX Editor.....GUILLAUME POULIN  
President.....SÉBASTIEN MOREAU  
Executive Producer.....ISABELLE LANGLOIS  
VP Technology and Development.....JORDAN SOLES

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PAUL SCHLIE  
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KAREN ARREDONDO  
WILLIAM CÔTÉ  
OLIVIER BLANCHET

STEVEN MOORE  
THOMAS ENJALBERT  
TOMOYO MATSUDA  
ANTHONY CHARBONNIER  
CARLOS ALARCON  
CLEMENT SANNA  
DARREN RUSSELL  
GREGORY CORRAZE  
JASMIN FEDDER  
JENNYFER PELLERIN  
JESSICA BAGBY  
LUCAS BAKER  
MANUEL LLAMAS  
PAULINA RODRIGUEZ LEMUS  
RICHARD COLLIS  
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JAN VOLCKMANN  
MAXIME LAROCHE  
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 MICHAEL KARP  
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 ALYSON LAMONTAGNE  
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 PRADEEP BARUA  
 MARION MAHU  
 MANUEL GAUDREAU  
 VERONIQUE LEVESQUE  
 ANDRES ALVAREZ-ARGALLE  
 DENNIS SCHMIDT  
 ESTELLE LAGARDE  
 EMMANUELLE MORIN  
 MARC DESMARAIS  
 ROMAIN CÔTE  
 CORENTIN BACHELET  
 YUKI DANURA  
 JEEHO LEE  
 KEVIN LANDRY  
 JULIEN DERAGON  
 PIERRE ROUSSEAU  
 DAVID BISHOP  
 LOUIS YEUM  
 DANIEL LUPIEN  
 EMILIEN BREUILLIER  
 YVON JARDEL  
 LOÏC BEGUEL  
 YVES RAINVILLE  
 DOMINIC PICHÉ  
 JESSE BECHARD  
 SIMON MERCIER  
 MATHIEU PHANEUF  
 MATHIEU LAPIERRE  
 RAJARSHI BANERJEE  
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 KASSANDRA DION DUPONT  
 DAVID RAYMOND  
 JEAN-FRANÇOIS MASSÉ  
 ALEXANDRE GIGUÈRE  
 HALA EL-MORAJJI  
 SYLVAIN RÉGNIÉ  
 SAMUEL BLOUIN  
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 VFX Producer.....ERIC KIMELTON

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 DHIRAJ BRAHMA  
 JEFFREY CHARLES HIGGINS  
 ROSS MACKENZIE  
 CHRIS NICHOLS  
 BRIAN RUST  
 NELSON SOUSA  
 ADRIEN VALLECILLA

DEAN BROADLAND  
 DAISUKE NAGAE  
 FRANKIE STELLATO  
 VICTOR GRANT  
 SCOTT INKSTER  
 VINH NGUYEN  
 HAREESH POLA  
 HEATHER MACPHEE RYAN  
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 FRANCISCO ALVAREZ  
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 MARCO CANTALUPPI  
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 EUNJUNG EUNICE CHO  
 LYDIA COSGRAVE  
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 JONI GOLLEY  
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 NICHIA KUMKEAW  
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 ÉTIENNE LECLERC  
 SAMUEL LEE  
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 KEVIN MITCHELL  
 TOM NIXON  
 HIROYUKI OKUBO  
 PATRICIA PAWLAK  
 VICTOR HUGO RODRIGUEZ  
 RANDY RUAN  
 AZHAR SALIM  
 BRYAN SMEALL  
 WERNER TEN HOEVE  
 BRIAN THOMASON  
 SIMON TWINE  
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 ANDREW BARRIE  
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 RYAN BRIDGER  
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 VINCENT KS CHENG  
 RAFAEL FRANCISCO COLON  
 VENKATASAI DONTTHIREDDY  
 MARCOS FRANCO  
 RICHARD GILLIES  
 NATHALIE GONTHIER  
 SHO HASEGAWA  
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 MICHAEL MELCHIORRE  
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 TOBIAS OTT  
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ANKITA PATIL  
CRAIG SHEPPARD  
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SANCHARI BOSE  
CAITRIONA CURRAN  
NICO DUFORT  
REBECCA FAIR-LIEN  
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VFX Producer . . . . . MAX LEONARD  
On Set Photographer . . . . . PATRICK FLANNERY  
VFX Editor . . . . . JOHN POLYSON  
Compositing Supervisor . . . . . EDSON WILLIAMS  
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TATI LEITE  
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ANDREW COLLINS  
DAVID MICHAELS  
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JANICE CHUN  
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ALEX LEE  
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KIRK SHINTANI  
YONGSUB SONG  
LANCE SLATON  
CHRIS LEONE  
MEGAN RODRIGUEZ  
JOSH DYER  
THOMAS MCMAHAN  
CHRIS NOLAN  
CARLO SA  
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KATE BERRY  
JEFF HAN  
MAX ULICHNEY  
ANDREW YOUNG  
PAULO DE ALMADA  
DIRK VALK  
MICHAEL CARDENAS  
MIKE KASH  
DUSTIN MELLUM  
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CHRISTIAN SANCHEZ  
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NICOLAS LEU  
EVA MULARONEK  
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STEVE PARSONS  
LISA SCHMÖLZER  
CHRISTOPH HASCHKE

FLORIAN GELLINGER  
MATTHIAS WINKLER  
ANDREAS GIESEN  
OLIVER HOHN  
RAYK SCHROEDER  
ROY HOES  
LESLIE RENAUD  
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IMMANUEL MORRIS  
MEGAN FLOOD  
NICOLAS ARREDONDO  
LLOYD HACKL  
ELI KATZ  
XAVIER ROMO  
MASON TAYLOR

JENNIFER GIANDALONE  
KENNETH AU  
JOSH DAGG  
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Visual Effects Cyber and LiDAR Scanning by  
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DAVE CONNELLY  
GABE FREELAND  
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Additional Visual Effects by  
THE EMBASSY VISUAL EFFECTS

Additional Visual Effects by  
LOGAN

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Creative Director . . . . .ARA DEVEJIAN  
Executive Producer . . . . .PAUL ABATEMARCO  
VFX Supervisor . . . . .BRANDON THOMAS

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DAISUKE GOTO  
JAKOB HILL  
WAKAKO ICHINOSE  
STEPHAN KOSINSKI  
LENNY MESINA  
ALEX RAMOS  
SEI SATO  
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PAULINE GIRAUDEL  
JAHN HANCOCK  
DAVID HYATT  
SAKONA KONG  
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MASA OTANI  
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Finishing Artist . . . . .GRAY MARSHALL  
Stereo Finishing Artists . . . . .TRAVIS FLYNN  
DAVE FRANKS  
HDR Finishing Artist . . . . .ADAM NAZARENKO  
Senior Technical Lead . . . . .JUAN FLORES  
Technical Lead . . . . .KEVIN RAZO  
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Finishing Producer . . . . .LAURA HOLEMAN  
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Finishing Editor . . . . .CARRIE OLIVER  
Sales Executive . . . . .MORNING STAR SCHOTT  
Client Services . . . . .JESSICA STONE

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Engineer . . . . .MIKE TOSTI

3D Conversion by  
STEREO D

Stereo Producer . . . . .MADALYNN ROSE SADEGHIAN  
Stereo Production Supervisors . . . . .RYAN FISK  
LOUIS POLAK  
Roto Manager . . . . .SAKET SINHA  
Depth Manager . . . . .VIJAY KADAPATTI  
Finaling Manager . . . . .SANDY PHETCHAMPHONE  
Roto QC Supervisor . . . . .AJIT RAGHUWANSHI  
Senior Production Coordinators . . . . .LUKAS STABILE

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ELLIESSE CUNIFF  
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SWATI VASUDEV PISE  
DE VON BRIDEWELL

Depth Leads . . . . .SUSHIL SHAHI  
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IT & Dev Support . . . . .KIRBY MONTEALTO  
STACEY OUE

Stereographer . . . . .EMMA WEBB  
Stereo Supervisors . . . . .JASON BOMSTEIN  
ANKIT RATHOD  
Assistant Stereo Supervisors . . . . .SACHIN FARGADE  
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ADR Mixer	..... DOC KANE
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Lead Orchestrator/Conductor ..... TIM DAVIES  
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JORDAN SIEGEL  
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ANDRES MONTERO  
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Digital Score Recordist ..... LARRY MAH  
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Score Recorded and Mixed by ..... CASEY STONE  
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TOMMY VICARI  
Midi Transcription..... ANDREW HAUSCHILD  
Solo Cello..... NICK COOPER  
Solo French Horn ..... RICHARD WATKINS  
Lead Trumpet..... TOM REES-ROBERTS  
Solo Tuba..... OWEN SLADE  
Assistant to Mr. Beck ..... FRANCESCA CROWLEY  
Music Clearance and Legal ..... CHRISTINE BERGREN

### COME ON GET HAPPY

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Performed by David Cassidy  
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### SPOOKY

Written by Buddy Buie, James Cobb, Harry Middlebrooks,  
and Mike Shapiro  
Performed by Dusty Springfield  
Courtesy of Atlantic Recording Corp.  
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Courtesy of Mercury Records Limited  
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### SUR MON ILE DE REVE

Written by Vasco, Christine Bovill, and Edward Jay  
Courtesy of APM Music

### BALALAIKAS

Written by Daniel Portis-Cathers  
Courtesy of FirstCom Music, Inc.

### SONG OF THE VOLGA BOATMEN

Written by Janos Lehar  
Courtesy of FirstCom Music, Inc.

### ESCAPE (FROM "COFFY")

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### EVERYDAY IS LIKE SUNDAY

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# MARVEL STUDIOS ANT-MAN AND THE WASP

From the Marvel Cinematic Universe comes the next film to feature the adventures of Ant-Man, “Ant-Man and The Wasp,” which debuts Ant-Man’s long-awaited ally, The Wasp.

Marvel Comics first introduced brilliant scientist Dr. Hank Pym and his alter ego, Ant-Man, in 1962 with the publication of “Tales to Astonish #27.” He later appeared alongside the Avengers in the team’s debut in “Avengers #1” in 1963. Pym’s immeasurable contributions to the Super Hero realm began with the discovery of a unique chemical substance, dubbed the Pym Particle, which allowed him to alter his size and possess superhuman strength. The Wasp, a founding member of the Avengers alongside Ant-Man, and its first Super Heroine, first appeared in Marvel Comics’ “Tales to Astonish #44” in 1963.

With the 2015 release of Marvel Studios’ “Ant-Man,” the Marvel Cinematic Universe acquainted its faithful and ever-expanding audience with Ant-Man, who is resurrected by Dr. Hank Pym when he handpicks Scott Lang, a good-hearted thief, to don the suit and become a hero. The film also featured Pym’s daughter, Hope van Dyne, who is poised to become The Wasp. The action-packed heist film, directed by Peyton Reed, was both a box-office success and fan favorite, opening No. 1 at the box office and going on to garner over \$500 million worldwide.

Now, in the aftermath of “Captain America: Civil War,” we find Lang grappling with the consequences of his choices as both a Super Hero and a father. As he struggles to rebalance his home life with his responsibilities as Ant-Man, he’s confronted by Hope van Dyne and Dr. Hank Pym with an urgent new mission. Scott must once again put on the suit and learn to fight alongside The Wasp as the team works together to uncover secrets from the past.

“Ant-Man and The Wasp” returns director Peyton Reed to the franchise and stars Paul Rudd (“Captain America: Civil War,” “Knocked Up”), Evangeline Lilly (“The Hobbit: The Battle of the Five Armies,” “Lost”), Michael Peña (“The Martian,” “Fury”), Walton Goggins (“Vice Principals,” “Six”), Bobby Cannavale (“Vinyl,” “Chef”), Judy Greer (“War for the Planet of the Apes,” “Wilson”), Tip “T.I.” Harris (“Sleepless,” “Get Hard”), David Dastmalchian (“Twin Peaks,” “The Belko Experiment”), Hannah John-Kamen (“Black Mirror,” “Ready Player One”), Abby Ryder



Fortson (“Togetherness,” “Transparent”), Randall Park (“Veep,” “Fresh Off the Boat”), with Academy Award® nominees Michelle Pfeiffer (“The Wizard of Lies,” “Murder on the Orient Express”) and Laurence Fishburne (“John Wick: Chapter 2,” “The Matrix”) and Academy Award winner Michael Douglas (“Behind the Candelabra,” “Wall Street”).



Kevin Feige and Stephen Broussard are producing with Louis D’Esposito, Victoria Alonso, Charles Newirth and Stan Lee serving as executive producers. Chris McKenna & Erik Sommers and Paul Rudd & Andrew Barrer & Gabriel Ferrari wrote the screenplay.

Peyton Reed’s creative team includes Academy Award®–nominated director of photography Dante Spinotti (“L.A. Confidential,” “The Insider”); production designer Shepherd Frankel (“Ant-Man,” “Bad Words”); editors Dan Lebental (“Ant-Man,” “Spider-Man: Homecoming”) and Craig Wood (“Guardians of the Galaxy Vol. 2,” “The Great Wall”); costume designer Louise Frogley (“Spider-Man: Homecoming,” “The Finest Hours”); two-time Academy Award nominee, visuals effects supervisor Stephane Ceretti (“Doctor Strange,” “Guardians of the Galaxy”); and eight-time Academy Award nominee, special effects supervisor Dan Sudick (“Avengers: Infinity War,” “Captain America: Civil War”).

The fun-filled “Ant-Man and The Wasp,” with its signature out-of-this-world action and laugh-out-loud comedy, flies into U.S. theaters on July 6, 2018.

## THE STORY: FAMILY & FAR-OUT FUN

While audiences were primed for the next film in the “Ant-Man” franchise, ostensibly with a more prominent role for Evangeline Lilly as The Wasp, everyone was thrown a gigantic curveball by Ant-Man’s appearance in “Captain America: Civil War.” Ant-Man joining the fray with Cap and the Avengers firmly planted him within the Super Hero family, albeit a fractured, dysfunctional one. But, more importantly for Marvel aficionados, it also provided the setting for the splashy debut of Giant-Man, the oversized incarnation of our Super Hero.

“What’s exciting about ‘Ant-Man and The Wasp,’” says producer Kevin Feige, “is it’s really a sequel to two movies. It’s a follow-up to ‘Ant-Man,’ while also showing the aftermath of ‘Captain America: Civil War.’ For me, there’s a tremendous amount of excitement when you’re able to tell stories like this and combine characters from their origin movies and then layer in their appearances from other movies. Because of this strategy, Ant-Man post-‘Civil War’ has now been exposed to a much bigger audience.”



Adds producer Stephen Broussard, “Scott’s participation in ‘Civil War’ ended up being a really great jumping-off point for this movie. The events of ‘Civil War’ defined where Scott is in his life at this moment and laid the groundwork for the story that we tell in ‘Ant-Man and The Wasp.’”

Having the story take place “in its own corner of the Marvel Cinematic Universe” was important for how Reed

approached the film. “The first ‘Ant-Man’ was a deliberately smaller, more intimate movie,” he explains. “You have Sam Wilson appear, but that’s really the only major link to the larger MCU. I like that about the Ant-Man universe, and really in ‘Ant-Man and The Wasp’ we’re doubling down on that. We had talked a lot about what the point of entry to these characters was in ‘Ant-Man and The Wasp’ and what’s happened in the intervening time. Of course, the one thing the audience knows is that Scott Lang is in a prison somewhere, but there’s the hint that Captain America busts them out. So one of the big challenges was that, for the little amount of time that Scott Lang is in ‘Civil War,’ we had to take in account what that meant for these characters going forward.”



The most exciting and anticipated reveal in the film is the introduction of The Wasp, which brings an amazing, female Super Hero to the big screen, and into the heart of the Marvel Cinematic Universe.

Says Feige of the newly unveiled Super Heroine, “The reveal of The Wasp suit is one of our favorite endings of any of our films. It’s something that she believes, that we believe and we think the audience believes when it comes to female superheroes. It is about damn time, and that’s why the movie is called ‘Ant-Man and The Wasp.’”

For director Peyton Reed, it was a privilege to spearhead the big-screen debut of The Wasp, whose introduction also marks the first female character to be featured in the title treatment of a Marvel Studios film. “There are a lot of things that excite me about ‘Ant-Man and The Wasp,’” comments Reed. “But I think the biggest thrill is to introduce The Wasp to film audiences for the first time and see Hope van Dyne as a fully formed Super Hero with an amazing power set. To reveal the new rapport between her and Scott Lang and to show how she fits in the Marvel Cinematic Universe is, frankly, a fun process for me and even a bit awe-inspiring.”

Reed was particularly keen to jump back into the story line and pick up where he left off with Scott, Hope van Dyne and Hank Pym. He states, “In the first ‘Ant-Man’ there was so much to set up. We had to set up the mythology of Hank Pym and the powers of Ant-Man. And then we had to set up Scott Lang as an ex-con and how he comes upon the Ant-Man technology. And we had to tell the story of who Hope van Dyne is. And then we had to give a little taste of Janet and Hank together. And then we had to establish that he controls ants too. That it’s not just the shrinking. There was a lot packed into it.”

He continues, “But in this one, for the most part, we were free to start a scene where ants are doing something particular and let the audience discover what ants do in this universe. We don’t have to spend story time setting that up. So there is something really liberating about that, and that we can hit the ground running in this movie.”

Revisiting the prevailing theme of family, an integral part of “Ant-Man,” was a no-brainer when crafting the story line for this next installment. It was the heart of the first film, and the filmmakers wanted to explore more of that through the Van Dyne-Pym and Lang extended families.

Explains Reed, “In my mind, the family dynamic is so crucial to what the ‘Ant-Man’ movies are. Scott Lang is



the real everyman in the Marvel Cinematic Universe. He's not a super scientist; he's not a billionaire. He's just a normal guy who doesn't have superpowers. It's all about that suit. There's a part of Scott that has a take-it-or-leave-it attitude about whether he's a hero or not. After inadvertently putting his daughter in harm's way and then facing life in prison never to see his daughter again, Scott is ambivalent about being Ant-Man, and we definitely tell that story."

Adds Feige, "What's exciting about all of our characters is their humanity. Scott Lang, in particular, has a much deeper connection with family. The relationship between him and Cassie was the backbone of 'Ant-Man.' We've expanded this further in 'Ant-Man and The Wasp' with Scott's bigger family unit and with Hank, Hope and Janet. I think that's what audiences respond to. Of course, you still get the spectacle, and you get the fun of Ant-Man shrinking and now growing but you also have this very deep family connection, which is unique among all of our Marvel Studios films."



Both Ant-Man and The Wasp have their own specialized skill set, and it will be a daunting proposition for the couple, following a brief romantic history, to rise above it all without derailing Hank's well-laid plans. Together they have the potential to be unstoppable, but getting to that point will be problematic.

Hope, however, is still as driven as ever and has had two years to hone her now-impressive skills and honestly has no interest in or need for Ant-Man. But when faced with obstacles on all fronts a partnership is a necessity she cannot afford to ignore. "Hope at the beginning of the movie seems very clear about what her attitude is but she's going to learn a lot throughout the course of this story," says Reed.

"'Ant-Man and The Wasp' is a two-hander between Hope van Dyne and Scott Lang," offers Feige. "You could see in 'Ant-Man' that Hope was frankly more capable than Scott was at being a Super Hero, and her father, because of the loss of her mother, emotionally didn't want her to do this. Now we get to see her take the gloves off and become a Super Hero. So that changes their whole dynamic together, and we get to see whether they will be able to act as a unified team, as Ant-Man and The Wasp."



The tone of the film follows the precedent of the first, with humor mixed with true-crime elements. As Broussard explains, "The first film definitely played with the heist genre, which is a tried-and-true crime genre, and we continue to look at the franchise as a series of films that play in the crime genres. So we started to play around with different crime genres and what I call 'crime-adjacent' genres. And one of the things that inspired us on this go-round was a type of subgenre that I'm sure people know by many names but I've

always called it 'one bad night,' meaning something has to happen, usually on the edges of the law, and you think it should be simple but it just spirals out of control and things get worse and worse and worse."

He adds, "We were also inspired by the crime novels of Elmore Leonard, who's written all sorts of great books, a lot of which have been turned into movies like 'Get Shorty' and 'Out of Sight.' They all have these fringe characters who are quirky in their own ways. So as we looked to craft who the villains are in this movie, who the

antagonists and the people standing in the way of Scott and company, we were very much inspired by that crime writing as well.”

Upping the ante for the fun elements of shrinking and growing was an important directive for the filmmakers. “Shrinking and growing as a visual concept, as a sci-fi idea, as a superhero idea is so cool,” says Broussard. “And there are so many different things you can do with it. They did some amazing things in the first movie with it, but I think we all agree we only just scratched the surface there. There’s so much more to go. So much of that movie was about learning that this technology exists, learning how to use it, learning what it means. This movie starts, and everybody knows that already.”

But for Reed, as much as he is invested in telling a good story with all the fun elements of shrinking and growing, he’s a true fan of comics, so there is a legitimate excitement to bring the unlikeliest of Super Heroes to the forefront in fun, inventive ways that are both relatable and accessible. “I love the Ant-Man universe,” admits Reed. “It’s not taking place in outer space or Asgard. It’s the real mundane, normal world. But we get to experience it from these weird, radically different perspectives. That is what’s really fun about the ‘Ant-Man’ films. There’s something really childlike about Ant-Man’s power set because it puts you down on the floor where kids play with action figures.”

Adds Feige about the excitement of finally putting Ant-Man and The Wasp on screen, “We wanted to deliver on the promise at the end of ‘Ant-Man.’ When you look at the history of the comics, Ant-Man and The Wasp were one of the great team-ups of Marvel. We’d already touched on that a little bit in the flashback in the first film with the original Ant-Man and Wasp, and we absolutely wanted to see that now in the modern day. Hope and Scott as these two Super Heroes who couldn’t be more different is the perfect way to delve into their potential to live up to this iconic duo and pick up that mantle.”

## MEET THE CAST: FAMILIAR & FRESH FACES

### SCOTT LANG/ANT-MAN

Paul Rudd

*After his exploits with the Avengers in “Captain America: Civil War,” Scott Lang, the good-hearted ex-con, finds himself under house arrest. But when he faces the decision to once again don the Ant-Man suit, Scott is conflicted, as he is struggling to find a way to get his life back on track and be the best possible father to Cassie that he can be.*

Paul Rudd reprises the role he originated of Scott Lang/Ant-Man. When it came to stepping back into the shoes of the reluctant Super Hero facing the unimaginable, Rudd took on a singular approach. “One of the things that I really like about playing this character is that Scott is thrown into these extraordinary circumstances of shrinking and flying around on ants and dealing with life-threatening situations,” says Rudd. “I’ve always tried to sustain his way of dealing with everything with a sense of humor and a carefree attitude. I think it gives an audience a fun ride to see somebody like Scott Lang take in all of this craziness. So, for me, that’s fun to play.”





Says producer Stephen Broussard of the star, “Paul has brought Scott Lang to life with so much humanity and heart and humor. He’s so naturally funny and likable in everything that he brings to the character. Paul plays Scott Lang as someone that you care very deeply for, someone that when he messes up or does the wrong thing you feel for him, but you also can’t help but still like him and want him to be pulled back into the role of hero. And walking that line as an actor is not easy. It’s a testament to Paul’s innate abilities as an actor, as a comedian and as a writer. It’s been fun to watch him bring the dad-in-chief of the Marvel Cinematic Universe to life.”



From the beginning Rudd, who is also a writer on the film, and director Peyton Reed were in sync about the film’s direction, which mirrored their collaboration on “Ant-Man.” “Ever since Peyton came on board we both agreed that we wanted to create something that was fun and original within this genre. First and foremost, laughs would be important but so would the emotional moments. You will still be wowed by the visual effects, but we’d also make them funny. I feel like we’ve always been on the same page as far as the movie we

want to make, so that just allows trust for me as an actor to know that he’s getting what he needs.”

As far as the comedy moments go, they would indeed prove to be an important part of “Ant-Man and The Wasp,” and for Rudd having creative partners with similar tastes helped elevate the material in unexpected ways. “Peyton and I like weird jokes, as does Kevin Feige, Stephen Broussard and most of the Marvel team,” says Rudd. “They’re all comedy lovers, so it’s kind of nice to work on something where you can make a random Neil Hamburger reference, and the head of the studio knows what you’re talking about because nobody else does.”

## HOPE VAN DYNE/THE WASP

### Evangeline Lilly

*Now a fugitive with her father, Hank, the brilliant scientist has used her time in hiding to master her new role as The Wasp, but she isn’t quite ready to team up with Scott for their most important mission ever. But reuniting her family depends on it, so she is forced to seek his help.*

Evangeline Lilly returns to her role of brilliant quantum physicist Hope van Dyne. While she’s as focused and determined as ever, a very different Hope van Dyne emerges in “Ant-Man and The Wasp.”

Lilly was over the moon knowing that the next installment of the “Ant-Man” story line would introduce The Wasp. “I was excited to play Hope again for so many reasons,” comments Lilly. “In ‘Ant-Man’ she went through this enormous emotional arc. So it was exciting to have the chance to go back to this character and play her in a new space, a space where she is more at ease in her own skin and more at ease in her relationship with her father.”



“But I have to admit,” she adds with a laugh, “my primary motivation to come back was to put on that suit and play The Wasp. Hope so desperately wanted to follow in the footsteps of her incredible superhero parents, so she’s finally doing that and doing it very well.”

The actress was also enthusiastic to return to the “Ant-Man” family to collaborate with Peyton Reed again. For Lilly, there is no better champion to helm the next chapter in the “Ant-Man” saga. “There’s really nobody better to navigate through this second journey with than Peyton Reed,” says Lilly. “The scope of this film is so much bigger than the first film. It feels a little more epic, which is exciting, but also what’s wonderful is we never lose that sweet family-driven story that’s at the heart of it all. That’s what I love the most about the Ant-Man brand, and it’s something you can expect again from ‘Ant-Man and The Wasp.’”

As Lilly prepared for her return to the role, she knew the physical preparation for The Wasp action sequences would be vital to building the character. More importantly, she understood that the new backstory for Hope, the Super Hero, would wholly inform that relationship between Hope and Scott, which is the bedrock to the “Ant-Man and The Wasp” story line.



Remarks Lilly, “The relationship between Hope and Scott in ‘Ant-Man’ was really straightforward, and as an actress I always knew very clearly where things stood. Hope couldn’t stand him for the majority of the film and then eventually realized he’s okay. ‘Ant-Man and The Wasp’ is a bit complicated, and a lot more challenging to know how exactly to hit the tone of their relationship. Hope just lives to be The Wasp but definitely harbors feelings of anger, hurt and resentment when Scott made the choice to go to Berlin without her. That’s the hardest thing for her to swallow, but she’s got this mission and she’s really focused on her mother, so the stakes are so high.”

## **DR. HANK PYM** **Michael Douglas**

*As the original tiny Super Hero, inventor of the Pym Particle and founder of Pym Technologies, Hank Pym, now a fugitive with Hope, faces his most important mission ever as he confronts the repercussions of his past while trying to protect the future of his family.*



Two-time Academy Award®–winning actor Michael Douglas returns as Hank Pym, and revisiting the role with his compatriots had a great appeal for the legendary actor. “The best part about returning for a sequel is the opportunity to again work with Peyton, Paul and Evangeline,” Douglas says. “There’s that feeling of familiarity that informs the filmmaking process. You also get to define your character more. Hank Pym is the straight man who keeps the story grounded.”

Hank Pym’s complicated relationship with his daughter, Hope, is in a better place in the beginning of the film. Hope has begun to resolve her issues with her father while discovering more about herself. Hank has been affected by the daring exploits with Hope and Scott, and with the new revelation that Scott survived his journey to the Quantum Realm, he has renewed hope that Janet could be alive.

Feige explains further, “Hank and Hope have grown a lot closer since the first film. The adventure they went on,

the catharsis that they experienced, has them in a much better place. Hope now wears The Wasp suit and is a hero in her own right. Hank has that joy of fatherhood seeing his daughter become this amazing hero. But at the same time, he now believes that he can find his wife in the Quantum Realm and has become obsessed with that and begins to invent new tech to try to contact her in the Quantum Realm.”

As the innovator who discovered and developed the chemical substance known as the Pym Particle, Hank is an accomplished man of science whose run-ins over the years with the likes of Howard Stark and S.H.I.E.L.D. have made him overly cautious and protective of his work.

Peyton Reed offers some insight into Hank Pym’s personality. “In the first movie, Hank Pym is a bit of an unreliable mentor. He definitely had a short fuse and may have had some anger issues, and he definitely had some control issues, particularly with regards to his technology. In this movie, we do start to learn that there is a pattern to the way Hank Pym behaves. He doesn’t play so well with others and thinks he knows the best way, but it’s not always the best way. So he is a very flawed mentor, and that can create some issues for the people who he’s mentoring. And I like that. It plays into the strengths of Michael Douglas as an actor. There’s a real beautiful gray area to most of the characters that he plays.”

He adds, “Hank Pym is definitely a hero, but he does make some decisions that might be a little morally dubious. But it makes him interesting, and that’s what I like about Hank.”

For Douglas, being in a Marvel Studios film has brought him some unexpected experiences as an actor. “I’ve now got this whole new generation of young people yelling, ‘Hey, Hank Pym!’ so I must say, it flatters you after doing this for 50 years to be discovered by this new group of fans. My whole career has pretty much been all contemporary comedies and dramas, so to dip my toe into this other world where anything goes is a trip. I’ve enjoyed it.”

## **JANET VAN DYNE** **Michelle Pfeiffer**

*Janet van Dyne is the original Wasp to Hank’s Ant-Man. An accomplished scientist in her own right, she saved millions of lives by disarming a missile bound for the United States. But in the process, she became lost in the Quantum Realm—a subatomic world beyond our own. Now her family believes they just might be able to bring her home.*

Academy Award®-nominated actress Michelle Pfeiffer was always the go-to for filmmakers when it came to visualizing Janet van Dyne, from even the earliest stages of development of “Ant-Man.” Says Broussard, “We know we’re asking a lot from our audience to invest themselves in the story’s search for a character that they’ve never met and don’t know as a person. We knew we needed an actress of a certain caliber and gravitas who possessed the talent and ability to carry the character throughout the movie. Filming with Michelle has reinforced all those things. It’s been amazing to watch her step into the MCU in such a big way.”

Pfeiffer was drawn to the strong character and the opportunity to play a Marvel Super Hero. “I wasn’t familiar



with Janet van Dyne before this,” says Pfeiffer, “and I loved that she’s such a seminal character in the Marvel comic-book world and that she was one of the founding members of the Avengers.”

She adds, “I love that at this phase in my life I’m playing a superhero. I think it’s incredible. And the message that it sends to women of all ages and all demographics is that we’re strong and we’re independent and we’re capable, and vital parts of society. I love sending that message out in the universe.”

For Pfeiffer, a strong female character will always grab her attention, so the in-depth conversations she had with director Peyton Reed as he laid out his thoughts on the modern-day interpretation of Janet van Dyne were riveting. “Peyton and I spoke at length about Janet,” relates Pfeiffer, “and he always stressed that, yes, she was a brilliant scientist unto herself, but at the heart of it all she is a warrior who has managed to survive on her own terms in the Quantum Realm. Honestly, I think she is a lot fiercer now than the original concept of the character, which is exciting to me.”

The assembling of star power on set was sometimes a surreal experience for the whole cast. Almost every actor had a moment when they realized they were in such esteemed company and needed a moment to take it all in.

“It’s pretty great to work with this cast,” acknowledges Rudd, “But it doesn’t matter how many films you do; there are moments where sometimes you find yourself on a set in a scene and think, ‘Oh, wow, there’s Laurence Fishburne, and there’s Michael Douglas, and there’s Michelle Pfeiffer. They’re all talking to each other and, ‘Whoa, how did I get here?’ It’s pretty cool.”

Lilly, too, remains incredulous at her great fortune of working with acting legends that are totally committed to their roles. “How can I give a bad performance working with Michelle Pfeiffer? How can I be bad working with Michael Douglas? If I do, it’s all on me. It’s my fault. I did it. I screwed up, because they’re both so amazingly good.”

## **THE X-CON SECURITY CREW**

**Michael Peña (Luis)**

**David Dastmalchian (Kurt)**

**Tip “T.I.” Harris (Dave)**

“The Three Wombats,” as Hank inelegantly dubbed the trio of petty criminals who are Scott Lang’s friends, provided some of the more hilarious and memorable moments in “Ant-Man,” but their escapades with Ant-Man left an indelible impression, showing them they too could be heroes.

Even with the cards stacked against them, this story finds the career criminals continuing to find their footing as upright, law-abiding citizens of the world. “In the course of the Pym tech heist in the first movie, these guys have started to learn what it feels like to be heroes,” notes Peyton Reed. “And what does that mean for them now? So a big part of the movie is what these guys are doing, and what their lives look like now as they’re living on the up and up. They’re still a part of Scott’s life.”





Portrayed by Michael Peña, Luis is the fast-talking ex-con with the vivid imagination who has big plans to start X-Con Security. This budding business is their ticket to legit success—if they don't get sidetracked by Scott's newest adventure.

With "Ant-Man," Reed mined great comedy moments from Rudd and Peña. The pair have an easy on-set rapport that allows for a more fluid approach to their scenes, which Reed would take advantage of by

tossing out direction, eliciting a free-form style of improv. Once again Luis' unique perspective of storytelling, reenacted by each character, ramps up the film's laugh quotient.

Peña was happy to return to the "Ant-Man" franchise, and with a beefed-up role he saw more screen time and more action moments, which was an unexpected surprise. Peña comments, "Luis is running a security store, basically selling little security things and setting up security for other people. That plays into the plot a little bit later in the story and lands Luis right in the middle of the action."

Peña is a fan of Luis' positive outlook on life. Despite a penchant for getting into trouble, he's a sweet character who, like Scott, is embracing his inner hero and aspiring for a better life. "Luis is such a fun-loving dude," remarks Peña. "Although he's been in and out of jail for some minor stuff, he is always really positive, and I think that's really kind of endearing. He still has an optimistic viewpoint towards life. Especially now as he and Scott are building a business and potentially a new life."

David Dastmalchian was looking forward to returning to the role of Kurt, the Russian-American ex-con with the sky-high pompadour and unparalleled computer-hacking skills. But as an enormous comic-book fan, he was equally excited to see what Reed and Feige had in store for the next chapter in the "Ant-Man" chronicles.



Scott has motivated Luis, Kurt and Dave to think bigger, and they have, as Dastmalchian points out. "We're legitimate. We have assisted a Super Hero and, for ex-cons who couldn't get a job at the Baskin-Robbins, that's life-changing. I love that, in the beginning, Kurt started as a guy believing he was a social pariah who over the course of this adventure comes to recognize that his talents can be used for good. They've all done something good that's inspired them to do more. That's one of the reasons why I was eager to join 'Ant-Man and The Wasp.'"

Rounding out the trio of wombats is Tip "T.I." Harris as Dave, who once again puts his talents as a logistics specialist and skilled driver to use as they become entangled in Scott's newest exploits as Ant-Man.

"Dave is a little more talkative in this film," Harris offers. "In 'Ant-Man' he began as a bit of an introvert. I believe he had one of those 'just came home from prison,' 'don't trust anybody/don't talk to anybody' complexes. But now he's grown into his own a bit. With X-Con Security, he's actually taking that responsibility very seriously and is just excited to be building a new life. Honestly, you can't find a better business for these guys, either. Sometimes it takes a crook to catch a crook."

## SCOTT'S FAMILY

**Judy Greer (Maggie)**

**Bobby Cannavale (Jim Paxton)**

**Abby Ryder Fortson (Cassie)**

For Scott's immediate family, his relationship with his daughter, Cassie, is flourishing despite the house arrest. The tension with his ex-wife, Maggie, and her husband, Paxton, has mellowed since "Ant-Man." The revelation that he is in fact a Super Hero has mitigated the resentment and distrust, and despite being homebound, Scott makes a tremendous effort to be a good father to Cassie. But, as always, circumstances force Scott, and even Cassie, to hide secrets, which provide more lovable comedic moments in the film.

Maggie is once again played by the incomparably funny and talented Judy Greer, while the multifaceted Bobby Cannavale returns to the role of Jim Paxton, Maggie's husband and a police officer, who has newfound respect for Scott.



As Rudd explains it, "We have a very highly functioning family within all of this dysfunction. Maggie and Paxton provide some great comic relief in the film. There's really a wacky, unconventional family dynamic that is interesting to me, and it's something that you don't see much in superhero movies. I think that the fun that Bobby, Judy and I have on set translates onto the screen."

Rudd and Cannavale, who are longtime friends, and Greer established an immediate kinship working with each other on the set of "Ant-Man," and they effortlessly picked up where they left off once filming began on "Ant-Man and The Wasp." The off-screen bond remains and still translates like gangbusters on screen. Says Greer of the on-set atmosphere, "Paul, Bobby and I just have such a good time together. They have been best friends forever, so being around those two is always fun. Peyton encourages improv, so we are always riffing and trying to come up with a funny piece of dialogue or moment in a scene. Even with all the joking around between takes, I've seen Paul take something funny and, on the fly, just seamlessly navigate it into something real and meaningful."

Cannavale, who is a parent, totally understands the willingness of parents to do whatever is needed for their children and overall family unit. "The Ant-Man films are more family-friendly and a bit different than other superhero films, which is something that I appreciate," comments Cannavale. "At the end of 'Ant-Man,' you're able to see this idea of a nontraditional family working out, so to be able to further this idea that a family can come in many different forms was pretty nice. Now you see that Paxton's relationship with Scott has changed a lot. He is invested in this friendship and has a real interest in Scott's well-being and Scott's commitment to fly right, which I think is part of the bigger commitment they all have to co-parent Cassie."

Three years after the release of "Ant-Man," Abby Ryder Fortson still retains the sassy demeanor that made her memorable as Scott's young daughter, Cassie. Now nine years old, Fortson feels that Cassie, too, has grown up a bit and will do whatever



is necessary to help her father. “Cassie has been spending lots of time with her dad and is so happy because he actually shows her what it’s like to be a superhero when they play,” says Abby. “Her mom and Paxton aren’t anti-superhero, but they don’t want him to get in trouble again. But Cassie knows if they find out he’s Ant-Man again, they will try to stop him, so she hides it from them to save her dad. She knows he’s doing something good to help Hope and Hank Pym.”

## AVA/GHOST

### Hannah John-Kamen

*This elusive foe poses the biggest threat to Hank and Hope as they try to unravel the truth from their past, but when Scott joins in he, too, becomes a target. Her reasons are personal, and Hank’s newest piece of technology is at the heart of it all.*

What would a Marvel Cinematic Universe movie be without a bigger-than-life villain? In the story, Ant-Man and The Wasp come up against an enthralling adversary called Ghost, whose origins lie within the Marvel Comics canon (“Iron Man” #219) as a male character shrouded in secrecy.

This character was an intriguing starting point for the filmmakers. With no tangible backstory to the character, the writers had the freedom to extrapolate it into fresh new territory for the feature adaptation. Says Feige of their aim, “There are a lot of great Marvel Comics characters that we haven’t tapped into, so as we were developing the story for ‘Ant-Man and The Wasp,’ we began to play with this notion of the Quantum Realm and the way physics changes the body when you begin to experiment with it. We decided to adapt a character from the comics called Ghost, who is able to go through walls and be completely intangible.”



While some remnants of the original character remain, Ghost is now the alter ego of a young woman named Ava, portrayed by British actress Hannah John-Kamen. For the actress, another lifelong comic-book fan, joining the MCU was a surreal experience, one that offered her the added benefit of a plum role that artfully blended drama, humor and action. “There are so many layers to this character,” says John-Kamen. “Her situation is not black and white. It’s not about world domination or good and evil. I was amazed at her vulnerability and felt really connected to Ava.”

Describing Ghost’s goal, Feige says, “As Hank continues to develop the technology to find Janet, Ava realizes that those new devices might be able to help her and put her out of this pain and make her tangible once again. That, of course, puts her in direct conflict with Hank, Ant-Man and The Wasp.”

Adds Broussard, “We have a villain that doesn’t want to take over the world, or get rich or do anything that has these world stakes. It’s literally about survival that makes her a villain, and the complication is that she needs what our heroes need. So suddenly you have heroes and villains after the same thing for very grounded, relatable and emotional reasons.”

Says Broussard of casting John-Kamen in the role, “Because of the air of mystery about this role, we wanted someone perhaps a little less recognizable to the movie-going audiences. Hannah just blew us away with her

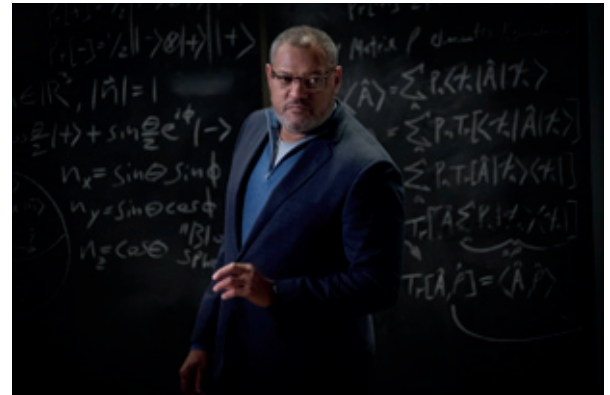


intensity, her vulnerability, and with her sense of humor. You need someone who can engender sympathy and vulnerability for what they're going through but also still be scary as the heavy and the villain. And Hannah checked all those boxes for us."

For John-Kamen, working with director Peyton Reed for the first time was a very positive experience. "What I love about his process is that he knows and understands every beat of the scene," remarks John-Kamen. "He gives you that freedom to go for it and see where it takes you. Then he'll come in and literally direct you on that beat. I don't feel like I'm restricted in any way, especially with this character. And I think it's important for a director and an actor's relationship to have freedom and an open dialogue about the scene and the character."

**BILL FOSTER**  
**Laurence Fishburne**

*Bill Foster is a former colleague of Hank and Janet's who reluctantly becomes embroiled in Hank's plan to reunite his family. Old animosities bubble up between the two scientists, whose approaches to their mutual research have led them down different paths.*



For Laurence Fishburne, a longtime Marvel Comics fan, having the opportunity to play scientist Bill Foster, a former colleague of Hank Pym's, was not something to be passed up. "I just was really hungry to be a part of the Marvel Cinematic Universe," says Fishburne. "I would've played an asteroid in any movie given the opportunity! So the fact that Kevin and Peyton found that I was a good match for the character of Bill Foster is huge. It's a dream come true for me."

He adds, "What initially excited me about the role of Bill Foster is that he is a scientist in his own right, a contemporary of Hank Pym's with the same level of smarts and curiosity. The fact that I'd be playing scenes with Michael Douglas and be a foil to him was a big factor. I've never worked with him before, so who in their right mind would walk away from that?"

Fishburne's initial conversations with the director revealed their shared love of comics, and an immediate rapport was established. Recalls Fishburne, "When I first met Peyton it was like meeting an old friend. We share a love for the medium of comic books and a real appreciation and understanding about why these stories are relevant to people. We connected on that level, so there's a natural ease and flow to working with each other."



**SONNY BURCH**  
**Walton Goggins**

*Sonny Burch is a genteel but menacing gangster who dabbles in black-market tech. He has his sights set on controlling Hank's newest piece of technology—and the billions of dollars it will bring him.*

Walton Goggins joins the cast to play the gangster Sonny Burch. For an actor with the versatility to play comedy, drama



and sometimes a hybrid of both, Goggins was looking forward to mixing it up with Reed and the cast. “When Peyton first told me about the role, I was excited about what he had to say since I was such a fan of the first movie,” says Goggins. “To me it was a real opportunity to kind of play in the sandbox with a group of people with some extraordinary imaginations.”

## **JIMMY WOO** **Randall Park**

*FBI Agent Jimmy Woo is Scott Lang’s watchful keeper and heads up the team monitoring Scott to make sure he stays within the parameters of his house arrest.*

Randall Park, who plays FBI Agent Jimmy Woo, collected comic books when he was growing up, so being part of “Ant-Man and The Wasp” is not just work for him, it’s fun as well. He recalls, “My favorite comics were the ‘X-Men’ and ‘Wolverine.’ I think that’s kind of what nabbed me, and I got into a lot of the Marvel titles from there on out.”



## **CREATING THE WORLDS: IT’S ALL ABOUT PERSPECTIVE**

Exploration of more new worlds began in the summer of 2017 when principal photography on “Ant-Man and The Wasp” commenced almost three years after “Ant-Man” was filmed. Filming took place in Atlanta, Georgia, for the bulk of the shooting schedule. Cast and crew then traveled to San Francisco to shoot on location in the Bay Area.



For producer Kevin Feige, exploring new worlds in films is the rule of the day. “Marvel Studios films are meant to take you to worlds you’ve never seen before,” says the producer. “That’s what we deliver on all of our movies from ‘Guardians of the Galaxy’ to ‘Captain America: Civil War.’ ‘Ant-Man,’ in particular, when you got down to the micro realm and then go into the Quantum Realm, is not dissimilar to the dimensions we explored in ‘Doctor Strange.’ I think global audiences like to experience the unique and unexpected.”

Pinewood Atlanta Studios is home to many of Marvel Studios’ productions and was the home base for “Ant-Man and The Wasp.” Production crews filmed on multiple soundstages there as well as took advantage of Atlanta’s diverse landscape to film scenes to match the San Francisco-based story line.

Production designer Shepherd Frankel, who designed the incredible eye-popping sets for “Ant-Man,” returns for this next chapter and is doubling down on his visually arresting production design that involves playing with scale. For “Ant-Man and The Wasp,” he opted to build more oversized set pieces wherever he could to realistically integrate it into the landscape.

Working together with visual effects supervisor Stephane Ceretti, Academy Award®–winning special effects

supervisor Dan Sudick and their respective teams allowed innovative shrinking and enlarging for both our heroes and their surroundings, once again upping the ante for action and comedy on “Ant-Man and The Wasp” for maximum visual punch.

Frankel is always keen to establish a coherent visual narrative with riveting imagery, especially with the unique material to be mined from the “Ant-Man” franchise. “One of the things that’s so special about ‘Ant-Man and The Wasp’ is it’s a film that takes place with everyday people in everyday circumstances, and that is what anchors the film,” comments Frankel. “But once we shrink down or grow big, we find ourselves entering these extraordinary worlds. One of the things that is important to ‘Ant-Man and The Wasp’ is that this movie is about people trying to fulfill their goals, in this case trying to put a family together. For me, this all takes place within the corners and the in-between spaces of San Francisco, which is unexpected and exciting.”



With Hank and Hope living underground trying to stay a step ahead of the authorities after Ant-Man’s high-profile participation with the Avengers in Berlin, Hank devises a genius ploy to complete his mission of finding his beloved Janet—a state-of-the-art lab that he is able to shrink and grow to allow for continued research while on the lam.

“It’s remarkable,” says Paul Rudd. “Hank’s lab, which shrinks and grows and is a mobile lab, houses the tunnel into the quantum universe and is the way to Janet. Everyone has their reasons for wanting the lab. Obviously Hank, Hope and Scott want to find Janet, Ghost wants to find Janet for her own reasons and Burch wants the lab because he’s a tech black-market wheeler-dealer. The lab and the quantum tech end up being the end game for everyone.”

Utilizing the adage of hiding in plain sight, a bland mid-century office building is the perfect cover for the top-notch techno eye-candy housed inside. The genius of it all being that Hank has improvised this spectacle of a workplace with everyday items that have been repurposed for unexpected uses. The familiar and ordinary—a paper clip, a wooden clothespin, a radio knob, a fuse, children’s toys, a light bulb and a plastic bread clip—become foreign and extraordinary.



Although Hank’s Victorian house-cum-lab was the centerpiece of Frankel’s production design in “Ant-Man,” he admittedly has eclipsed that set with this newest lab, a spectacle of a set that was constructed and finished over a four-month period on a 15,000-square-foot soundstage at Pinewood.

From the beginning, Frankel knew building the set would be a herculean effort. He was essentially building a fully engineered, multi-story building able to accommodate a tremendous weight load of materials, lighting and filming equipment and dozens of people when it was ready for filming. The whole structure would then be encircled within a visual effects green screen curtain so Ceretti and his department could create their digital surroundings as needed.

Once the infrastructure of steel framework was brought in, affixed to the soundstage floor and constructed, input from multiple departments began. The construction department continued its work with special effects, grip, electric and others joining the process. This wasn't just one enormous film set but literally eight different mini-sets within the structure. Courtesy of an industrial-sized 3D printer, the team was able to print well over 8,000 pieces to comprise many of the fun elements within the lab set.

Having a practically built set was pivotal to the action that played out there. From the beginning, Frankel had an ally in director Peyton Reed to realize the lab as a fully functional set. "Peyton was such a supporter and led the charge to build the lab set," remarks Frankel. "He really wanted this movie to feel tactile because, once you're dealing with the subject matter of shrinking people, flying ants and the Quantum Realm, you really want everything else to be super-tactile. This has been a huge challenge, and even though it was hard to build this set, the payoff and the excitement is super-rewarding."



There is thought and intent to what Frankel and Reed wanted to convey: the incongruity of scale would keep the film audience off-balance. Whether it's an Erector Set toy piece that helps fabricate a staircase or a bread clip holding a cable together, it all throws the audience a visual curveball when they see the set for the first time and discover these gems.

Says Frankel of his intent to create something surprising, "We wanted this moment of walking into the lab to be really dramatic, like walking underneath the whale at the Museum of Natural History in New York City. You're in awe. One of our main themes of this environment is to give our audience a very distinct change of scale that leaves them wondering, 'Am I big or am I small?' Or, 'What is going on?'"

The lab set is also a testament to Dr. Hank Pym's brilliance and resourcefulness. He is wholeheartedly old-school, which is evident in the mix of analog items and digital technology to create his lab chock-full of cutting-edge technology. His approach to quantum physics and his work in general are decidedly utilitarian compared to the flashier tech-savvy approach of Tony Stark and Stark Industries. Hank can "MacGyver" the simplest of items to satisfy his own high-tech needs with equal, if not better, results.

Frankel's team, including set decorator Gene Serdena, kept that in mind as they began filling in the enormous space with a highly curated mix of pieces. Oversized items blend in perfectly with piles of notes and diagrams detailing technology of the quantum gate. From 3D printers to standard office furniture, it all illustrates Hank Pym's thinking process.

"If you look around the set you see bits and pieces that show how Hank Pym is not just a purchaser, he's a maker," says Frankel. "Everything about what he, Hope and the ants have done is an analog-beta version. If you look closely, you quickly see the lab isn't just an average building but a highly calibrated ecosystem, which supports Hank Pym's life work."

While how Hank's lab is built is key, you can't help but focus on what it does once you're oriented to the space. The quantum tunnel itself comprises the central part of the set with a quantum pod, the transport vehicle, docked and ready to make the jump into the quantum universe.



For the quantum tunnel look, Reed wanted to honor and reference the traditional time tunnel but also elevate it to a whole new level, which Frankel was happy to do. The visual effects and special effects teams helped create this gateway, which has built-in LED lighting effects.



While Marvel Studios fans saw more of the Quantum Realm in “Doctor Strange,” Feige always knew they would revisit it in this chapter to provide the biggest payoff. “We always knew that by introducing the Quantum Realm in ‘Ant-Man’ we were beginning to peel back the onion that would later be completely peeled back in ‘Doctor Strange’ as we go into the multiverse. That was our little test. The Quantum Realm is a whole other territory and a whole other terrain that we can play with to tell our stories. Is Janet, Hank’s long-lost wife, the original Wasp, still down there in the Quantum Realm? That’s the crux of the entire film that we’re making now.”

Inarguably the most visually fun aspect of watching Ant-Man shrink was getting a tiny ant’s-eye perspective of everyday items. It was important to director Peyton Reed and producers Kevin Feige and Stephen Broussard to set the standard for innovative photo-realistic shrinking elements on “Ant-Man,” and their approach for the next chapter was no different.



To achieve their goal, the filmmakers once again relied on Frankel’s know-how when it came to providing an accurate backdrop for the fast-paced fighting, flying and driving action as Ant-Man and The Wasp shrink and are suddenly within a newly magnified milieu. As with the first film, a macro photography unit would be utilized to morph the environment.

The macro photography and shrinking elements were something Frankel and his team put a lot of research and development into on the first film. For “Ant-Man,” they built macro sets, actually miniature sets, filming them with motion-picture macro photography and still macro photography. The actors and their stunt doubles were filmed in motion capture, supervised by the visual effects team, to be digitally placed within the macro world.

Although the cast and their stunt doubles needed to film the motion-capture elements, Frankel’s sets were filmed separately, using the specialized Frazier lens to play with the environmental scale a bit differently.

The Frazier lens is a camera lens that simultaneously captures the foreground and background, keeping both in focus with a giant depth of focus differential. For Reed’s needs, it would allow the camera to capture painstaking detail with a shallow depth of field that provides an exaggerated viewpoint.

“With any environment that we’re using, we photograph the real elements in excruciating detail,” points out Frankel. “Ultimately, it’s all digital because you’re able to move your virtual camera through the spaces, but when that environment is more photorealistic, it makes such a huge difference. We really put a lot of R&D into upping the reality of that, and it’s something that we really dialed in on.”

While the lab is admittedly the standout set in the film, Frankel and his team were kept busy transforming practical spaces for filming as well as designing and constructing sets to complete the world for the action to play out in.

The Ghost's lair is another example of Frankel's well-thought-out approach to each of his set designs. What you notice first, though, is the Ghost Chamber, also conceptualized by Frankel. It gives insight into Ava's existence over the years. The repeated concentric-circle pattern of the Fresnel lens comprising the shell of the chamber serves a practical and aesthetic purpose.

Says Frankel, "We challenged ourselves to find an environment that we haven't seen in the MCU before. When you see the Ghost Chamber lit up, it is the main event. Around it are support shapes that help create this feeling of desperation and yearning for family and stability. We put in Fresnel lenses to help infuse the mystery and the shadow and the distortion of our character. So while this home and this environment is residential at first, its appropriation as a domestic laboratory is very unsettling."



Producer Stephen Broussard gives a hint of what's to come with the shrinking and growing in "Ant-Man and The Wasp." "One of the evolutionary ideas of this film is that they've exported shrinking and growing beyond just suits and people. Suddenly, cars can shrink and entire buildings can shrink. And we've been playing with a concept that we call 'variable man,' which basically could mean an Ant-Man from two feet tall to 18 feet tall, all the way up to 80 feet tall. And, of course, half the fun of things like this is when that stuff starts to go wrong. So you have Scott on a mission getting stuck at the most inopportune sizes when stealth is needed or when he needs to move fast and he can't because he's at a certain height. That's fun."

Stephane Ceretti and his visual effects team were tasked with bringing those elements to life. "We're trying to be a bit more playful with all of the change of scale and everything that was done in the first one and just trying to really mix it and play with it," says Ceretti. "There are lots of different scales for Ant-Man in the film, way more than we've seen before."

He continues, "We also shot some motion control on a green screen so that we could have Paul there really playing the part. There's a lot more of his face when he's small in the film. We're opening the helmet way more than in the first film, even when he's small-sized. So we had to use a mixture of techniques to be able to do that." One of the techniques Ceretti used was facial capture. He explains, "We're using a system called Medusa, which is a system that really captures the motion of the actors and allows us to recreate all their facial expressions. But we're mixing techniques all the time so that we never rely on just one thing."

## **SUPER HERO COUTURE**

Coming off of "Spider-Man: Homecoming," costume designer Louise Frogley is well aware of the design challenges to bring superhero films to the big screen. Together with Ivo Coveney, head of Specialty Costumes and alumni of "Ant-Man," they would craft multiple superhero costumes for the "Ant-Man and The Wasp" cast, including Paul Rudd, Evangeline Lilly, Michael Douglas, Michelle Pfeiffer and Hannah John-Kamen.



Concept art for each superhero suit was rendered by Marvel Studios' visual development supervisor Andy Park and his team. Then it was given to the costume designer and sometimes the visual effects supervisor, when needed, to plot out the design, materials, fit and function for every conceivable scenario the script demanded while fulfilling the visual aesthetic.

Marvel Studios always looks to push the envelope for its Super Heroes with tech-savvy enhancements often added to their suits, gadgets or weaponry. For "Ant-Man and The

Wasp," this means continuity and upgrades, whether it's Scott Lang's 2.0 Ant-Man suit or Hope's Wasp suit.

For the Wasp suit, audiences were given a hint of what was to come in "Ant-Man" when Hank unveiled a prototype for Hope in the film's final scene. It is perhaps the most exciting and highly anticipated costume reveal for Marvel Comics fans. Evangeline Lilly is quick to educate fans about the newest incarnation of the suit. "The Wasp suit featured at the end of the first film was an old prototype from the 1980s," explains Lilly. "Technology has evolved and, as a woman of 2018, Hope has updated the suit with Hank making a new one to fit her needs for this day and age."

As they approached The Wasp suit design, Andy Park and costume designer Frogley understood the fan scrutiny and the accompanying pressure to visualize the look of the female Super Hero. Attention to detail for The Wasp costume was heightened to match the audience anticipation.

"Andy Park did an amazing job on the original conceptual art. From there we had to make The Wasp costume come alive. Of course it had to have complete mobility, be strong enough to resist great pressure and be beautiful on Evangeline. It took us many attempts, from experimenting with the size of the repeat motifs on the suit to exploring fresh ways to actually make the costume. It was constructed by April McCoy, who was unbelievably ingenious in her work," comments Frogley.



Frogley and Coveney had a collaborative and patient partner in Evangeline Lilly, who was just as invested in the design and fit of The Wasp suit as the costumers. "We did four months of fittings to get that suit perfect," recalls Lilly. "The one thing I told Louise and Ivo when we started was that I don't care how long it takes and I don't care how long I have to be in this room. We will make this suit perfect. The proportions were key, so we threw around lots of different ideas."

One of the more labor-intensive elements of the design was deciding on the color scheme and fabric. Remarks Coveney, "When we began to design The Wasp suit, we were able to allow for a sleek, more contemporary look. We literally tested over 40 samples in our workshop to get the correct color and texture."

Ultimately, the suit itself was made with a form-fitting base layer with multiple semi-rigid molded pieces laid over it plus boots and a helmet. Color and texture were accomplished by the effect of saturating the background color of the suit with a reflective silver tone and topping it with a gold-tinged patent leather, which was cut in a

honeycomb pattern on two different levels. The bodice and midsection alone have well over 90 pieces of leather to allow unrestricted movement. The remainder of the making of the suit was an equally complicated process that entailed drawing up and cutting the pattern, digitizing it, adding dots, then laser-cutting all the pieces in the workshop. Dozens of those pieces were then lined up and sewn together.

The Wasp's signature wings are incorporated into the design of the suit in closed mode, but when expanded and ready for flight they become a digital add-on courtesy of Ceretti's visual effects team.

Lilly admits that stepping into the final version of her Wasp costume was a little awe-inspiring. "The Wasp should look effortless, like it is something she was born to do, and that's absolutely built into the suit," says Lilly. "There's something very simple but elegant and feminine about it. There was this collective 'hell, yeah' moment when the suit was finished and I finally put it on. The whole room just went, 'That's it.' Something in my demeanor, my DNA, just changed at that moment. I felt like a Super Hero. I was so excited to get in front of the camera, and up to that point I was a little nervous about taking on this Super Heroine mantle and not looking good enough or strong enough to play someone who is extraordinary. But the costume tucks away all of those insecurities in all of its beautiful, perfect lines. I felt like I could walk on set with confidence and be The Wasp."



For Ant-Man, Rudd got a modernized version of the original leather suit he debuted in "Ant-Man," which had more of a vintage feel reflecting its 1960s origins. Remarks Coveney, "The suit from the first film was meant to look pretty old-fashioned with a loose fit, almost like a motorcycle suit. It was meant to be resurrected after being tucked away for so many years. Our new version is definitely more modern with a tighter fit, so it makes a very heroic look for Paul."

An extraordinary amount of research and development went into developing the Ant-Man suit for the original film, and the practicalities of the demands placed upon Rudd and his stunt doubles as they performed provided additional lessons for the next generation of design work for the suit.

According to Frogley, new innovations offered an abundance of opportunity to up their design game. "There have been advances in manufacturing technique since the first 'Ant-Man,' and we were able to put those to good use. Particularly with laser cutting and raised printing. You can absolutely see the difference between the original Ant-Man and the new Ant-Man suits. I love what we were able to do with the new Ant-Man costume. It's wonderful to see finally see both Ant-Man and The Wasp together!"

Gone is the full leather design. Although some leather accents remain, the suit is replaced with streamlined tactile fabric that is enhanced with a three-dimensional print. Integrating a pliable material to allow flexibility around the arms for unlimited movement was a key improvement Coveney and the department utilized for almost every costume they fabricated.

Forty individual pieces make up the Ant-Man belt and chest plate to allow unrestricted movement, and rubber



tubing resembling metallic is set into the upper portion. The same with his backpack. It was engineered to move with Rudd so that it doesn't restrict him.



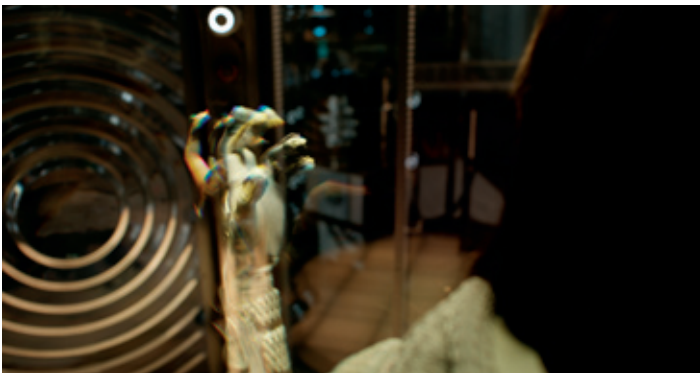
The functional aspects of any superhero suit are a fundamental part of ensuring an actor is comfortable and can move and, more importantly, act in a scene without distractions from a cumbersome costume. Coveney has many tricks up his sleeves that may not be visible but are an integral part of the design to allow form and function to coexist seamlessly.

For example, the helmet design, used for many of the helmeted suits, has magnets integrated into the construction to facilitate an easy on-and-off for the visor. Coveney also keeps those visors and face plates as matte as possible to avoid any reflection issues with any cameras during filming. The intricate details that Coveney integrated into each suit were not lost on the cast.

Ghost's terrifying shrouded look in "Ant-Man and The Wasp" closely resembles that of the Marvel Comics character. For the deadly assassin with the unique power set of intangibility, to become invisible and visible at will, the containment suit stabilizes her form, allowing her to control phasing through any object.



When it came time to personify the look, the turnaround time from fitting John-Kamen to manufacturing Ghost's unisex containment suit was a little over nine weeks. It may sound like an abundance of time, but for Coveney's team it was slim, especially with dozens of other suits in different phases of production. Full-body molds, multiple fittings, manufacturing, color and fabric tests followed by tweaks take time, especially when the team is as detail-oriented as Frogley and Coveney's.



As soon as John-Kamen was cast in the role, a full-body scan followed so her body form could be established and the costume department could begin building and individually placing hand-sculpted pieces on Hannah's form. The sculpted, semi-rigid pieces would then be cast and glued on to the skintight neoprene suit, which allowed for maximum flexibility for both the actress and her stunt double.

A helmet, mask and hood round out the headpiece, which was affixed to the base suit. Based on the comic design, the helmet, in turn, is designed in a way that the eyes eerily don't match up with the human eyes. And therefore it's very, very difficult for the actress to see or the stunt person to see.

Says John-Kamen of Ghost's containment suit, "It's a very cool suit made of neoprene with a hood and this crazy mask. It's definitely menacing and different. I haven't seen anything like it yet in any other Marvel film. What's amazing about the suit is its construction. It's all built together with such intricate detail. It's going to be really exciting to reveal the whole thing."



As is the norm, multiple costumes were fabricated for each actor and their stunt double. Coveney's team ended up making a total of 64 specialty costumes, including dozens of helmets, belts, backpacks and gauntlets. This would include 14 versions for Ant-Man, 15 for Wasp, 12 for Ghost, 8 suits for Hank and 15 suits for Janet.

## STUNTS & ACTION

The fun, size-shifting action that punctuated and entertained global film audiences in "Ant-Man" returns, but with an innovative and amped-up energy, courtesy of the new partnership of Ant-Man and The Wasp. Audiences will finally get the payoff of seeing The Wasp in action.



Stunt coordinator George Cottle, who refined his specialty of designing intricate, gravity-defying wirework for Tom Holland's web slinger in "Spider-Man: Homecoming," was entrusted to formulate and choreograph a myriad of equally dynamic stunts to drive the top-notch action for "Ant-Man and The Wasp."

Cottle and his team were lucky to have a cast who were ready, willing and able to prepare and do as much as the filmmakers would allow them to do when it came to practically executing stunt action, especially with the in-your-face camera work Reed had planned.

"The actors have really stepped up to the plate and done a great job. Capability-wise, there isn't much they can't do," comments Cottle. "They're very physically talented. Evangeline is 100 percent invested in making The Wasp's action scenes pop, as are Paul, Hannah and the rest of the cast with their characters. There are times in this movie where their masks come off, so there's no hiding behind the costume. It has to be them during that fight scene or the wire stunt to make it believable."

From the very beginning, Cottle knew The Wasp's on-screen debut would be the primary focus of their efforts to showcase what Marvel's first female Super Hero is truly capable of. For Lilly, the hours spent rehearsing paid off when she and John-Kamen were on set filming the elaborate fight sequence that introduces Wasp in action mode to audiences for the first time.



"I love the way we unveil The Wasp with this really cool, kick-ass fight sequence where she single-handedly takes out dozens of Burch's goons without breaking a sweat," says Lilly. "Then Ghost walks in, and the game changes. It's immediate, and Hope knows it. But everybody knows that the only way you can make a good superhero film is if you have an even better villain. Hannah knocks it out of the park playing a villain who is both terrifying and formidable but somehow simultaneously vulnerable and innocent."

John-Kamen welcomes the challenge of physically demanding roles. Her previous training as a dancer coupled with the desire to fully flesh out all aspects of her character made her the perfect actor for the role. "I love the stunt training," she acknowledges with a smile. "I've done stunt



work in the past so I always come in and I'm gung ho. It's so important to me as an actor to bring the physicality to the character. As soon as I put the Ghost suit on, it made me move in a certain way, so I incorporated that with her style of fighting and her power set. The more stunt moves I can do on camera, the more it adds to my performance."

John-Kamen's preparations and exhaustive stunt training paid off and were noticed immediately by Reed and the filmmakers. Recalls Broussard, "Hannah's been amazing putting herself through the paces of the fights. She's got the swagger of this character and she's got the attitude. Even with the mask on you can tell that Hannah's in there. Her performance is there even in fight mode."

While Cottle handled the action on the main unit, second unit director Jeff Habberstad and veteran stunt coordinator Andy Gill and his team oversaw the mind-boggling practically executed action on the streets of Atlanta and San Francisco.

One of the craziest chases takes place on the winding streets of San Francisco, where Luis is in a small car being chased and shot at by an SUV filled with bad guys. Describing the origin of the car that Luis drives, Habberstad says, "The car is part of an assortment of cars that Pym has in his arsenal. It's like he has a little toy set and can pull any one of them out and make it grow and be a full-sized car. And, of course, Luis picked the Veloster he drives because he thought it was the coolest."

He adds, "The paint job makes it look just crazy. And, of course, they've done it up with the big slick tires and all that stuff. So it looks cool coming around the corners getting chased by these big oversized SUVs."

Remarks VFX supervisor Stephane Ceretti, "It's going to be a car chase that is a little bit different from the car chases you've seen before. We're playing with the scale of the cars and everything. That's something that's brand-new to 'Ant-Man.'"

Commenting on the action in the film, Reed says, "We're doing some action sequences that obviously you would not see in any other movie because they're so specific to these characters and to their powers. It's really fun as a filmmaker to be able to have access to all the tools that Marvel allows you to have access to, like the greatest visual effects artists in the world. So you can come up with crazy ideas that have never been seen in a movie. It's exhilarating to think about it."



## GET SET FOR MIND-BLOWING FUN

With its eye-popping shrinking-and-growing action, fast-paced chases and family-friendly comedy, "Ant-Man and The Wasp" once again delivers a fresh, one-two punch that smacks of the MCU in an accessible and relatable way.

And that's how director Peyton Reed always envisioned it. "It's a fun and hopefully surprising ride," says the director. "The visuals are stunning and the action sequences are crazy."

## ABOUT THE CAST

**PAUL RUDD (Scott Lang/Ant-Man and Screenplay by)** again stars as Ant-Man, the role he established in Marvel Studios' "Ant-Man" in 2015. The film also starred Michael Douglas and Evangeline Lilly and opened No. 1 at the box office. Rudd was nominated for a Critics' Choice Award for best actor in an action movie and a MTV Movie Award for best hero on behalf of his performance in the movie. Rudd co-wrote "Ant-Man" with Adam McKay, Edgar Wright and Joe Cornish and is a writer on the new film as well. Rudd was last seen as Ant-Man in Marvel Studios' "Captain America: Civil War," which grossed over \$1 billion worldwide.

Rudd's most recent credits include Ben Lewin's WWII dramatic spy-thriller "The Catcher Was a Spy," starring opposite Paul Giamatti, Guy Pearce and Mark Strong, and Duncan Jones' "Mute," which was shot in Berlin with Alexander Skarsgård and Justin Theroux. He will next be seen in Andrew Fleming's dramedy "Ideal Home," opposite Steve Coogan. In 2019, he will bring Ant-Man to the next "Avengers" film, which opens in May.

Rudd starred opposite Will Ferrell, Steve Carell and David Koechner in Adam McKay's "Anchorman 2: The Legend Continues," reprising their roles from "Anchorman: The Legend of Ron Burgundy" for Paramount. "Anchorman 2" grossed over \$170 million worldwide and received a People's Choice Award nomination for favorite year-end movie, as well as four MTV Movie Award nominations.

Rudd is also well known for his roles in Judd Apatow's "This Is 40" and "Knocked Up." "Knocked Up" grossed over \$200 million worldwide, received a People's Choice Award for favorite movie comedy, a Critics' Choice Award nomination for best comedy movie and was named one of AFI's top 10 films of the year. Additionally, "This Is 40" was nominated for a 2013 Critics' Choice Award for best comedy movie, and Rudd was nominated for best actor in a comedy.

Rudd's other film credits include: "Role Models" (co-writer), "Wanderlust" (producer), "Our Idiot Brother," "I Love You, Man," "Forgetting Sarah Marshall," "The 40-Year-Old Virgin," "Clueless," "William Shakespeare's Romeo + Juliet," "Wet Hot American Summer," "The Cider House Rules," "The Object of My Affection," "They Came Together," "Prince Avalanche," "Admission," "Dinner for Schmucks," "The Fundamentals of Caring," "How Do You Know," "Monsters Vs. Aliens," "The Ten" (producer), "Night at the Museum," "Diggers" and "The Château," among others.

Rudd returned to the Broadway stage in Craig Wright's "Grace," starring opposite Michael Shannon, Kate Arrington and Ed Asner at the Cort Theatre. "Grace" was nominated for an Outer Critics Circle Award for outstanding new Broadway play, and Rudd was nominated for a Drama League Award for distinguished performance. His other stage credits include starring opposite Julia Roberts and Bradley Cooper in Richard Greenberg's Broadway production of "Three Days of Rain," Neil LaBute's "Bash" in both New York and Los Angeles, as well as LaBute's "The Shape of Things" in London and New York. Rudd made his West End debut in the London production of Robin Phillips' "Long Day's Journey Into Night," opposite Jessica Lange. Other Broadway credits include Nicholas Hynter's "Twelfth Night" at Lincoln Center Theater with a special performance that aired on PBS's "Great Performances" and Alfred Uhry's Tony Award®-winning play "The Last Night of Ballyhoo."

On television, Rudd was the co-writer and co-creator of the critically acclaimed series "Party Down" on Starz. He also garnered wide recognition with a recurring role as Mike Hannigan on the TV sitcom "Friends." In 2012, Rudd won a Critics' Choice TV Award for best guest performer in a comedy for his guest-starring role on "Parks and Recreation." In 2015, Rudd reprised his role as Andy in David Wain's "Wet Hot American Summer" along with the original cast for an eight-episode limited Netflix series based on the cult film.



In January 2004, **EVANGELINE LILLY (Hope van Dyne/The Wasp)** landed her first speaking role in a television series when she was cast as Kate in ABC's critically acclaimed worldwide hit drama series "Lost." Created by J.J. Abrams, Damon Lindelof and Jeffrey Lieber, "Lost" won the 2006 Golden Globe® Award for best television drama series as well as the Screen Actors Guild Award® for best ensemble in a drama series. Lilly was nominated for a Teen Choice Award for choice actress in a drama series and received a 2007 Golden Globe nomination for best actress in a drama series.

Following Marvel Studios' "Ant-Man and The Wasp," Lilly will take part in the fourth "Avengers" film, opening in May 2019, where she will be reprising her Wasp character, fighting side by side with the famous Super Hero ensemble. Her connection with the Marvel Cinematic Universe began in 2015, when Lilly starred opposite Paul Rudd in Marvel Studios' first installment of "Ant-Man."

Lilly was recently seen in Netflix's horror comedy "Little Evil," starring alongside Adam Scott. Previously, she was seen as Tauriel, one of the lead elves in Peter Jackson's hugely successful prequels to the "Lord of the Rings" trilogy, "The Hobbit: The Desolation of Smaug" and "The Hobbit: The Battle of the Five Armies." Lilly co-starred alongside Martin Freeman, Orlando Bloom, Ian McKellen and Richard Armitage. After a brief hiatus to start a family, Lilly secured the role of Bailey Tallet in the family action drama "Real Steel," alongside Hugh Jackman, in 2011.

In 2008, Lilly co-starred with John Malkovich in the 2008 Toronto International Film Festival selection "Afterwards," as well as appeared in a supporting role in the six-time Academy Award®-winning film "The Hurt Locker," where she played Connie James, the ex-wife of Jeremy Renner's character.

Lilly is also the creator of "The Squickerwonkers" series, an engaging and mischievous cautionary tale for young readers. "The Squickerwonkers: A Prequel" and "The Squickerwonkers – Vol. 1: The Demise of Selma the Spoiled" are currently available wherever books and audiobooks are sold. "The Squickerwonkers" was first published on November 18, 2014 by Titan Books.

Lilly is wholeheartedly devoted to philanthropy, traveling and gaining higher knowledge of various cultures around the world. She is a loyal and dedicated supporter of the Sierra Club and Natural Resources Defense Council. She has been a volunteer for children's projects since the age of 14 and during college founded and ran a world development and human rights committee. Fluent in French, Lilly loves reading, writing, painting, music, nature, staying active, learning and travel.

**MICHAEL PEÑA (LUIS)** has distinguished himself in Hollywood as an actor with a wide range of performances and has worked with an impressive roster of award-winning directors. Peña earned notable recognition for his performance in Paul Haggis' provocative Oscar®-winning film "Crash," alongside Don Cheadle, Matt Dillon and Terrence Howard. He garnered multiple best-ensemble nominations for his performance as Daniel the locksmith, winning awards from the Screen Actors Guild™ and the Broadcast Film Critics Association for the cast's performance. In 2013, he was seen in the David O. Russell film "American Hustle," which won a Golden Globe® as well as ensemble awards from the Screen Actors Guild and the Broadcast Film Critics Association. The film also won three BAFTA Awards and was nominated for an Academy Award®.

In 2015, he was seen in two films to cross the \$500 million mark: the heist film "Ant-Man," starring opposite Paul Rudd and Michael Douglas, and "The Martian," opposite Matt Damon and Jessica Chastain. "The Martian" premiered at the Toronto International Film Festival and went on to win a Golden Globe®, was named top film



by the National Board of Review, and was nominated for seven 2016 Academy Awards.

He was most recently seen in “12 Strong,” alongside Chris Hemsworth and Michael Shannon, and will next be seen in the thriller “Extinction” opposite Lizzy Caplan. He can also be seen in “A Wrinkle in Time,” opposite Reese Witherspoon and Chris Pine, and can be heard in the highly anticipated “The LEGO® NINJAGO® Movie” and “My Little Pony: The Movie.”

He was also recently seen in “Collateral Beauty,” starring Will Smith; “War on Everyone,” opposite Alexander Skarsgård; and the Comedy “CHiPS.” In 2014, Peña starred as civil rights leader and labor organizer Cesar Chavez in “Cesar Chavez,” directed by Diego Luna. He was also seen in the drama “Graceland,” and in David Ayer’s “Fury,” with Brad Pitt and Shia LaBeouf. In 2012, he was seen in the critically acclaimed “End of Watch,” which premiered at the Toronto International Film Festival. For his performance as Officer Zavala, Peña was nominated for an Independent Spirit Award, and the film was recognized by the National Board of Review as one of the top 10 independent films of the year.

Peña has been seen in a range of films, including the independent “Everything Must Go,” alongside Will Ferrell and Rebecca Hall; “Gangster Squad,” opposite Sean Penn, Josh Brolin and Ryan Gosling; and the animated feature “Turbo.” His credits include “The Lucky Ones,” co-starring Rachel McAdams and Tim Robbins; Jody Hill’s comedy “Observe and Report,” with Seth Rogen; Robert Redford’s political drama “Lions for Lambs,” with Tom Cruise and Meryl Streep; and Werner Herzog and David Lynch’s psychological thriller “My Son, My Son, What Have Ye Done,” with Michael Shannon, Willem Dafoe and Chloë Sevigny.

Peña’s other noteworthy credits consist of Oliver Stone’s “World Trade Center”; Clint Eastwood’s “Million Dollar Baby”; Matthew Ryan Hoge’s “The United States of Leland”; Gregor Jordan’s “Buffalo Soldiers”; Antoine Fuqua’s “Shooter”; Brett Ratner’s “Tower Heist”; and Alejandro González Iñárritu’s “Babel.”

On television, Peña starred in the HBO film “Walkout,” based on the true story of a young Mexican American high school teacher who helped stage a massive student walkout in the late-1960s. Peña received an Imagen Award for best actor for his performance. He re-teamed with Danny McBride on the second season of HBO’s “Eastbound & Down” and also appeared on the FX drama “The Shield,” in its fourth season, as one of the central leads opposite Glenn Close and Anthony Anderson. His other television credits include Steven Spielberg’s NBC TV movie “Semper Fi.”

Raised in Chicago, Peña began acting when he beat out hundreds of others in an open call for a role in Peter Bogdanovich’s “To Sir, With Love 2,” starring Sidney Poitier.

In the last few years, **WALTON GOGGINS (Sonny Burch)** has had pivotal roles in films by two of Hollywood’s most important auteurs: Quentin Tarantino and Steven Spielberg. His integral role as Chris Mannix, a southern renegade who claims to be the new sheriff of Red Rock in Tarantino’s “The Hateful Eight,” marked his second collaboration with the Academy Award®-winning writer/director. He previously played slave fight trainer Billy Crash in Tarantino’s 2012 “Django Unchained.” That same year, Goggins also appeared in Steven Spielberg’s “Lincoln,” where he portrayed Clay Hawkins

Goggins most recently starred opposite Alicia Vikander in Warner Bros./MGM’s “Tomb Raider” reboot, where he played the role of villain Mathias Vogel. The film released on March 16, 2018. In January, he was seen in “Maze Runner: The Death Cure,” the third installment of the highly successful franchise, in which Goggins played

Lawrence, an unusual and dangerous character.

In 2017, Goggins was seen in “Three Christs,” opposite Richard Gere and Peter Dinklage. The film made its world premiere at the Toronto International Film Festival on September 14, 2017.

In television, Goggins starred opposite Danny McBride in the HBO series “Vice Principals.” Created by McBride and Jody Hill, who also created “Eastbound & Down,” the show premiered at the 2016 SXSW Film Festival and won the episodic audience award. In 2017, Goggins starred in the first season of History channel’s “Six,” an eight-episode contemporary military action drama from A+E Studios and The Weinstein Company.

For his work in television, Goggins has received an Emmy® nomination and four Critics Choice Award nominations for his mesmerizing portrayal of Boyd Crowder on FX’s Peabody Award-winning drama series “Justified,” which ran for six seasons.

Goggins’ critical turn as the complex transgender prostitute Venus Van Dam on the FX drama series “Sons of Anarchy” earned him two Critics Choice TV Award nominations and helped shed fresh light on the transgender community. He previously garnered much acclaim for his complex and edgy portrayal of Detective Shane Vendrell on FX’s gritty, award-winning drama series “The Shield,” which ran for seven seasons. He was nominated for a Television Critics Association (TCA) Award in the category of individual achievement in drama.

Goggins’ impressive résumé includes dozens of films, having worked with the likes of Robert Duvall and Anthony Hopkins. His recent feature credits include such diverse films as “American Ultra,” “G.I. Joe: The Rise of Cobra,” Robert Rodriguez’s “Predators” and “Machete Kills,” Jon Favreau’s “Cowboys & Aliens” and Rod Lurie’s “Straw Dogs.”

He has also taken his turn behind the camera. Goggins’ collaborations with his partners at Ginny Mule Pictures include winning an Academy Award® for their 2001 short film, “The Accountant,” which he produced and starred in. The team produced, directed and starred in their first feature, “Chrystal,” starring Billy Bob Thornton, which was accepted into the 2004 Sundance Film Festival’s dramatic competition. For their third collaboration, Goggins produced and starred in the feature “Randy and the Mob,” which won the audience award for best feature at the 2007 Nashville Film Festival.

Their fourth feature, “That Evening Sun,” starring Hal Holbrook and Goggins, made its world premiere at the South by Southwest (SXSW) Film Festival in Austin, Texas, in March 2009, where it won the Narrative Feature Audience Award and received the Special Jury Award for best ensemble cast. The film continued winning awards at over 14 film festivals, culminating in the honor of the Wyatt Award from the Southeastern Film Critics Association (SEFCA) and two Independent Spirit Award nominations.

**BOBBY CANNAVALE (Jim Paxton)** had his breakthrough role as Joe in Tom McCarthy’s award-winning “The Station Agent,” for which he received a SAG Award® nomination as part of the ensemble.

Cannavale is currently filming “Motherless Brooklyn,” starring opposite Bruce Willis and Edward Norton. He recently wrapped “The Irishman,” where he stars opposite Al Pacino and Robert De Niro, and “Going Places,” opposite Susan Sarandon. Cannavale will next be seen in “Boundaries,” opposite Christopher Plummer and Vera Farmiga.



In 2017, Cannavale was seen in “Jumanji: Welcome to the Jungle,” opposite Dwayne Johnson, and “I, Tonya,” starring with Margot Robbie and Sebastian Stan. He also voiced characters in “Ferdinand” and “The Nut Job 2: Nutty by Nature.”

In 2015, Cannavale appeared in the Dan Fogelman film “Danny Collins,” alongside Al Pacino, Jennifer Garner and Annette Bening. Also in 2015, Cannavale appeared in “Adult Beginners,” alongside Rose Byrne and Nick Kroll; “Spy,” alongside Melissa McCarthy, Rose Byrne, Jude Law and Jason Statham; as well as in the Marvel film “Ant-Man,” alongside Paul Rudd.

On television, Cannavale currently stars opposite Julia Roberts in Amazon Studios’ “Homecoming,” and in 2017, he played Irving in the USA Network series “Mr. Robot.” In 2016, Cannavale appeared as the lead character, Richie Finestra, in the HBO drama “Vinyl.” The series was co-created by Terence Winter and executive produced by Martin Scorsese and Mick Jagger.

In 2013, Cannavale won his second Emmy® Award and received a SAG Award® nomination for his role as Gyp Rosetti in the acclaimed HBO series “Boardwalk Empire.” He also received two Emmy nominations for his role on “Nurse Jackie,” for which he also received a SAG nomination. Cannavale won his first Emmy for his role as Will’s boyfriend on the comedy “Will & Grace.”

Cannavale’s additional film credits include: “Blue Jasmine,” “Win,” “Shall We Dance?,” “Happy Endings,” “Roadie,” “Fast Food Nation,” “Romance & Cigarettes,” “Movie 43,” “Lovelace” and “Parker.” TV credits include: “Third Watch,” “100 Centre Street,” “Ally McBeal,” “Six Feet Under” and “Modern Family.” Broadway credits include: “The Big Knife,” “Glengarry Glen Ross,” “The Motherf\*\*ker With the Hat” (Drama Desk Award and a Tony Award® nomination) and “Mauritius” (Tony nomination). Off-Broadway credits include: “Hurlyburly,” “F—ing A” and “The Gingerbread House.”

**JUDY GREER (Maggie)** has a prolific career in film and television, marked by appearances in over 80 roles to date. Greer was most recently seen in the feature films “Measure of a Man,” opposite Donald Sutherland, which opened on May 11, and “The 15:17 to Paris,” which opened on February 9 in the U.S.

She recently wrapped production on “Driven,” with Lee Pace and Jason Sudeikis, and “Halloween,” starring with Jamie Lee Curtis and Virginia Gardner in the newest entry in the “Halloween” franchise. “Halloween” is slated for release on October 19, 2018. Also in October, Greer will star in “Where’d You Go, Bernadette,” opposite Cate Blanchett and Kristen Wiig.

Greer is also set for Showtime’s upcoming new series “Kidding,” starring opposite Jim Carrey, Catherine Keener, Frank Langella and Justin Kirk.

Last year, Greer starred in “War for the Planet of the Apes,” reprising her role of Cornelia; “Our Souls at Night,” opposite Robert Redford and Jane Fonda; “Pottersville,” with Michael Shannon and Ron Perlman; and “Adventures in Public School,” with Daniel Doheny. She was also seen in “Wilson,” starring Woody Harrelson, Cheryl Hines and Laura Dern, and “Lemon” alongside Brett Gelman. Both films premiered at Sundance 2017.

In 2015, she starred in the FX comedy series “Married,” opposite Nat Faxon, and also appeared in Marvel Studios’ “Ant-Man,” opposite Paul Rudd, as well as being the star of Jamie Babbit’s indie “Addicted to Fresno.” She was also seen in “Jurassic World” and “Tomorrowland” in that same year.

In 2014, she shot Fox's "Dawn of the Planet of the Apes" for director Matt Reeves and wrote her first book, "I Don't Know What You Know Me From." She continues to voice the role of Cheryl on FX's award-winning animated secret agent spoof "Archer," currently in its ninth season. She also shot Jason Reitman's "Men, Women & Children" in Austin, Texas.

In 2013, Greer was in MGM's update of Brian De Palma's classic "Carrie," in which she appeared alongside Julianne Moore and Chloë Grace Moretz for director Kimberly Peirce. She also made her Broadway debut opposite Katie Holmes in "Dead Accounts." She also reprised her role as Kitty Sanchez, George Bluth (Jeffrey Tambor)'s assistant/girlfriend, in the fourth season of cult classic "Arrested Development" on Netflix on top of all of that.

Greer's other film credits include Fox Searchlight's Academy Award®-winning "The Descendants," directed by Alexander Payne and starring George Clooney, as well as Jay and Mark Duplass' "Jeff, Who Lives at Home," in which she starred opposite Ed Helms and Jason Segel. Additional credits include Robbie Fox's dramedy "Playing for Keeps," Barry Blaustein's "Peep World," Magnolia Pictures' "Barry Munday" and Ed Zwick's "Love & Other Drugs," in which she appeared opposite Anne Hathaway and Jake Gyllenhaal. This is only a small sample of Greer's extensive film work.

Greer is no stranger to the small screen, either, having appeared in a multi-episode arc on "Two and a Half Men" and having a recurring role on the aforementioned "Arrested Development." Her additional television credits include the ABC comedy "Miss Guided" as well as CBS's "Mad Love," opposite Sarah Chalke and Tyler Labine, along with guest appearances on "Modern Family," "How I Met Your Mother," "The Big Bang Theory," "It's Always Sunny in Philadelphia" and "Californication," just to name a few.

Last year, Greer directed her first feature film, "A Happening of Monumental Proportions," written by Gary Lundy and starring Common, Bradley Whitford, Allison Janney, Jennifer Garner, Keanu Reeves, Anders Holm, Nat Faxon, Rob Riggle, Katie Holmes and Storm Reid, to name a few. Produced by Principato-Young Entertainment and Depth of Field, this dark comedy debuted at the Bentonville Film Festival in May 2017. Celebrating its third year, the growing festival was founded by Geena Davis and dedicated to championing women and diverse voices in media.

**TIP "T.I." HARRIS (Dave)** is an American hip-hop recording artist and actor from Atlanta, Georgia, and perhaps best known as one of the pioneers of the hip-hop subgenre trap music. In 1999, Harris signed with Arista Records subsidiary LaFace Records, marking his first major music-label deal.

Harris has also had a successful acting career. His credits include History's Emmy®-nominated "Roots"; HBO's "Ballers"; Marvel Studios' "Ant-Man"; "Get Hard"; "Identity Thief," alongside Melissa McCarthy and Jason Bateman; "Sleepless," alongside Oscar® winner Jamie Foxx; "American Gangster"; and Chris Robinson's "ATL." He has also starred in the American reality television series "T.I.'s Road to Redemption" and "T.I. & Tiny: The Family Hustle."

Harris is also a published author, having written two novels, "Power & Beauty" (2011) and "Trouble & Triumph" (2012). Next up, he will star in and produce "The Trap," with Flavor Unit and Naptown, through his Grand Hustle Entertainment production company and act alongside Mike Epps.

On the music side, in 2001 Harris formed the Southern hip-hop group Pimp Squad Click (P\$C), alongside his



longtime friends and fellow Atlanta-based rappers. Upon being released from Arista, he signed to Atlantic Records and subsequently became the co-chief executive officer (CEO) of his own label imprint, Grand Hustle Records, which he launched in 2003. Harris started to garner recognition that same year, after his first high-profile feature on fellow Atlanta-based rapper Bone Crusher's hit single, "Never Scared." He earned even more prominence with the release of his platinum-selling and No. 4 album "Trap Muzik," featuring the classic hits "Rubber Band Man" and "Let's Get Away."

The next year, Harris appeared on Destiny's Child's international hit "Soldier," alongside Lil Wayne. His subsequent albums, "King" and "T.I. Vs. T.I.P.," generated high record sales and were supported by popular singles, such as "What You Know" and "Big Shit Poppin'," respectively.

Harris' sixth album, "Paper Trail" (2008), became his most successful project, with the album being certified gold for first-week sales of over 500,000 copies in the United States, additionally making it his third consecutive No. 1 album. He released his seventh studio album, "No Mercy," in 2010, and in October 2014 he released his Columbia Records debut, "Paperwork." Harris has won three GRAMMY® Awards, namely best rap solo performance, best rap performance by a duo or group and best rap/sung collaboration. Billboard also ranked him as the 27th Artist of the 2000s decade in 2009.

In total, Harris has released nine studio albums, with seven of them reaching the top five of the U.S. Billboard 200 chart. He also released two passion projects in 2016: the "Us or Else" EP and the full-length album "Us or Else: Letter to the System." He was motivated to create these after a series of killings of unarmed black citizens at the hands of law enforcement.

Throughout his career, he has also released several highly successful singles, including "Bring 'Em Out," "Whatever You Like," "Live Your Life" (featuring Rihanna), "Dead and Gone" (featuring Justin Timberlake), "Ball" (featuring Lil Wayne) and "No Mediocre" (featuring Iggy Azalea).

From a brilliant-yet-troubled heroin addict, to an ex-con creating chaos for an incredibly strong, shrinking super hero, to an isolated, disturbed man who becomes the prime suspect in a recent kidnapping, **DAVID DASTMALCHIAN (Kurt)** has brought tremendously complex and diverse characters to life on screen over the last few years.

Dastmalchian was most recently seen in "Relaxer," an independent film that opened in March and premiered at the 2018 SXSW Film Festival, and last fall's "Blade Runner 2049," directed by Denis Villeneuve.

Dastmalchian recently finished work on several feature films: "Teacher," "Madness in the Method," "All Creatures Here Below," "A Million Little Pieces," "The Domestics" and "Bird Box," which are all in post-production. A December 21, 2018, release date has been set for "Bird Box."

In 2016, he was seen in James Gunn's "The Belko Experiment," alongside John Gallagher Jr., Tony Goldwyn and Adria Arjona. In 2015, Dastmalchian co-starred opposite Paul Rudd in Marvel Studios' summer adventure "Ant-Man," released on July 17, 2015. Dastmalchian played Kurt—the role he is now reprising—who is one of three ex-cons contributing a vital role in Ant-Man's adventures.

Aside from blockbuster films, Dastmalchian continues to make his mark in the independent world with his feature film screenwriting debut, "Animals," which had a limited U.S. theatrical release on May 15, 2015. "Animals" took



the 2014 SXSW Film Festival by storm, winning the special jury prize for courage in storytelling, and bowing to rave reviews. Dastmalchian, who not only starred in and wrote but also produced the film, received critical acclaim from top national outlets including Time magazine, Slant Magazine, The Hollywood Reporter and Variety, to name a few. He also won best actor at the New York International Independent Film & Video Festival in 2014.

Additional 2015 film projects for Dastmalchian included lead roles in the indie features “Chronic,” written and directed by Michel Franco, director/writer of Cannes hit “After Lucia,” opposite Tim Roth and Bitsie Tulloch; and “Under the Pyramid,” written and directed by Axel Petersén, best new director winner at TIFF in 2012.

Originally from Kansas, Dastmalchian moved to Chicago to further his education in acting, studying at The Theatre School at DePaul University. While in Chicago he received acclaim for leading performances in Tennessee Williams’ “The Glass Menagerie” and Sam Shepard’s “Buried Child.”

In 2008, Dastmalchian made his feature film debut in Warner Bros.’ Academy Award®–winning feature “The Dark Knight,” directed by Christopher Nolan. Dastmalchian went on to gain rave reviews for his portrayal of the troubled Bob Taylor, opposite Hugh Jackman and Jake Gyllenhaal, in the Academy Award–nominated feature “Prisoners,” directed by Denis Villeneuve. On the television front, Dastmalchian has held roles on “Intruders” (BBC America), “CSI: Crime Scene Investigation” (CBS), “Almost Human” (Fox), “Ray Donovan” (Showtime) and “The League” (FX).

Additional accolades for Dastmalchian include: best actor at Best of the Midwest Independent Film Awards and best film at Best of the Midwest Independent Film Awards (both for “Animals”); audience choice, Chicago Film Critics Association (“Animals”); and programmers choice, Virginia Film Festival (“Animals”).

On the charity front, Dastmalchian volunteers regularly with the Born to Act Players, a 20-year-old theater troupe comprising developmentally disabled adults who have a passion and talent in acting.

Dastmalchian currently lives in the Los Angeles area with his wife, son, dog and a very dramatic cat.

British actress **HANNAH JOHN-KAMEN (Ghost)** has accomplished an impressive number of strong roles during her short career, and has been praised for her work in television, film and on stage.

John-Kamen was most recently seen in “Ready Player One,” directed by Steven Spielberg and based on Ernest Cline’s 2011 dystopian novel of the same name. The film was released on March 29 of this year. Also in March, John-Kamen starred in “Tomb Raider,” directed by Roar Uthaug. She plays Sophie, Lara Croft’s (Alicia Vikander) roommate. The film also stars Walton Goggins and Dominic West.

John-Kamen can currently be seen in the popular action adventure “Killjoys,” in which she stars as the protagonist Dutch, one of a trio of interplanetary bounty hunters. Aaron Ashmore and Luke Macfarlane also star in the 10-episode series, co-produced by Canadian channel Space and Syfy. Season four begins on July 20.

After starring as Selma Telse in the 2011 Emmy® Award-winning season of Charlie Brooker’s critically acclaimed TV series “Black Mirror,” John-Kamen returned in 2016 as Sonja in an episode of the show’s long-awaited third season. Exploring the dark side of modern life and new technology, each episode of “Black Mirror” is a standalone from the rest, with different casts, different settings and different realities for each.

In April 2016, John-Kamen took on the role of Ornela, a Dothraki widow and close confidante of Daenerys Targaryen, in the sixth season of HBO/Sky Atlantic's popular fantasy drama "Game of Thrones." One of the most celebrated and internationally watched series of recent years, "Game of Thrones" is based on a series of novels by George R.R. Martin and also stars Peter Dinklage, Lena Headey, Emilia Clarke, Kit Harington, Maisie Williams and Sophie Turner. The same month, she portrayed Rosa Persaud in the eight-part season two of the British-French TV crime drama "The Tunnel."

In December 2015, John-Kamen made her feature film debut alongside an all-star cast, including Harrison Ford, Carrie Fisher, Adam Driver, John Boyega, Daisy Ridley, Lupita Nyong'o and Oscar Isaac, in the seventh, record-breaking installment of the Star Wars franchise, Star Wars: The Force Awakens, directed by J. J. Abrams.

In December 2012, she took on the role of Rosa Maria Ramirez in season two of Abi Morgan's multi-award-winning BBC Two series "The Hour," acting alongside Dominic West and Ben Whishaw. Shortly afterward, John-Kamen was featured as Justine in the first season of BBC One's BAFTA Award-winning series "Happy Valley," created by Sally Wainwright, and also starring Sarah Lancashire and James Norton.

John-Kamen's other notable credits include Violet in Russell T. Davies' groundbreaking Channel 4 series "Banana" and "Cucumber" in 2015; Nahlab in a 2015 film for BBC television, "The Ark"; Yasmin Blake in BBC One's critically acclaimed "Death in Paradise" in 2014; Carly in 2011 in Howard Overman's BAFTA Award-winning series "Misfits" on Channel 4; and roles in television programs "The Syndicate" and "The Midnight Beast" in 2012. She also created the role of Viva in the musical "Viva Forever!" Based on the songs of the Spice Girls, "Viva Forever!" was produced by Judy Craymer, written by Jennifer Saunders and played in London's West End from December 2012.

John-Kamen made her on-screen debut before she had even graduated from the Central School of Speech and Drama as Roxy in ITV's "Whitechapel" in 2012.

At just seven years of age, **ABBY RYDER FORTSON (Cassie)** was named one of the top 12 actors under the age of 12 by Entertainment Weekly. Abby received rave reviews for her standout, strong performances guest-starring as Harper Weil throughout Steven Spielberg's ABC series "The Whispers," opposite Lily Rabe.

Abby continued to prove she could hold her own debuting in two critically acclaimed series, first playing Ella Novak in the first season of Amazon's Emmy®-winning series "Transparent," then as a series regular, stealing scenes as Mark Duplass' daughter in the Duplass Brothers' critically acclaimed HBO show "Togetherness."

On the big screen, Abby won over critics with her wry sense of humor and spot-on delivery starring opposite Paul Rudd, as his daughter Cassie Lang, in Marvel Studios' hit film "Ant-Man." She also was seen getting some of the biggest laughs in festivals around the world in the award-winning short film "Rated," written and directed by her father, actor John Fortson, and starring opposite her mother, actress Christie Lynn Smith.

Most recently, Abby starred alongside Jessica Rothe and Alex Roe in the feature "Forever My Girl," for LD Entertainment, which opened in January.

When not acting, Abby loves adventuring with her family to new places she's never been. Hiking with her mom, surfing with her dad, snorkeling, crafting and sports like soccer and kickball are all favorite pastimes.

One of Abby's biggest passions is reading. You can often find her lost in the "Harry Potter" series, "Wings of

Fire,” “Warriors,” “The Hobbit” or “The Land of Stories.” She loves animals and helps to raise money for her local wildlife rescue center.

**RANDALL PARK (Agent Jimmy Woo)** is a series regular on the hit ABC series “Fresh Off the Boat.” He recently sold a feature project to Netflix, which he co-wrote and will star in with Ali Wong. Park also just wrapped on Seth Rogen’s “Flarsky” and DC’s “Aquaman.”

Park recurs on HBO’s “Veep” and has appeared in the feature films “The Disaster Artist,” “Office Christmas Party,” “Snatched,” “The Night Before,” “Trainwreck,” “The Five-Year Engagement,” “Dinner for Schmucks,” “Larry Crowne,” “The Good Doctor” and “Fragments.”

His TV credits include “BoJack Horseman,” “The Office,” “New Girl,” “Curb Your Enthusiasm,” “House,” “The Mindy Project,” “Cold Case,” “CSI,” “Reno 911!,” “Wild ‘N Out” and “The Sarah Silverman Program.”

In 2010, Park won a best actor award at NBC’s Short Cuts Film Festival for the short “Blueberry,” which he also wrote. Park can also be seen in “They Came Together,” opposite Paul Rudd; “Neighbors,” opposite Zac Efron; “Sex Tape,” opposite Jason Segel; and “The Interview,” opposite Seth Rogen and James Franco.

Golden Globe® Award winner, Emmy® nominee and three-time Academy Award® nominee **MICHELLE PFEIFFER (Janet van Dyne)** has captivated film audiences with her stunning beauty and compelling performances for over three decades. Pfeiffer was most recently seen in 20th Century Fox’s adaptation of “Murder on the Orient Express,” alongside Johnny Depp, Judi Dench and Daisy Ridley. Kenneth Branagh both directed and starred in the remake, playing Agatha Christie’s famed detective Hercule Poirot. The film opened on November 10 last year.

Pfeiffer also starred in last year’s HBO drama “The Wizard of Lies” alongside Robert De Niro, for which she garnered an Emmy® nomination, and in Darren Aronofsky’s drama “Mother!,” starring alongside Ed Harris, Jennifer Lawrence and Javier Bardem.

Pfeiffer received her first Academy Award® nomination in 1989 in the best actress in a supporting role category for her role as the long-suffering Madame de Tourvel in “Dangerous Liaisons.” In 1990, she won a Golden Globe® Award for best performance by an actress in a motion picture and received her second Academy Award nomination in best actress in a leading role for her performance as the sexy chanteuse Susie Diamond in “The Fabulous Baker Boys.” She earned her third Academy Award nomination in 1993 for best actress in a leading role for her performance as Dallas housewife Lurene Hallett in “Love Field.”

Pfeiffer has also been honored with a BAFTA Award, Los Angeles Film Critics Association Award, National Board of Review best actress award and New York Film Critics Circle Award, and has also received a Screen Actors Guild Award® nomination and five additional Golden Globe® Award nominations for her performances in “The Age of Innocence,” “Love Field,” “Frankie and Johnny,” “The Russia House” and “Married to the Mob.”

The celebrated actress first came to prominence in the cult classic “Scarface” in 1983 in the role of Elvira Hancock, the wife of Al Pacino’s Tony Montana. The Universal Pictures American crime drama, directed by Brian De Palma and written by Oliver Stone, has become a cultural icon and was named by the American Film Institute in June 2008 as one of the 10 greatest gangster films of all time.



In 2013, Pfeiffer starred alongside Robert De Niro, Tommy Lee Jones and Dianna Agron in Luc Besson's film "The Family." Pfeiffer was seen in "Dark Shadows," a film that reunited her with Tim Burton for his big-screen take on the 1960s gothic vampire television series. Additionally, Pfeiffer was seen in DreamWorks Pictures' "People Like Us," in which she starred opposite Chris Pine, Olivia Wilde and Elizabeth Banks.

In 2011, Pfeiffer was seen in New Line Cinema's "New Year's Eve." Directed by Garry Marshall, the ensemble romantic comedy also starred Robert De Niro, Hilary Swank, Sarah Jessica Parker and Ashton Kutcher, among others.

In 2009, Pfeiffer starred in Miramax Films' "Chéri." The film was directed by Stephen Frears and based on the 1920 novel of the same name by French author Colette.

In 2007, Pfeiffer also appeared in the Golden Globe®-nominated global sensation "Hairspray" opposite John Travolta, Christopher Walken, Queen Latifah and Zac Efron. The New Line Cinema film, an adaptation of Broadway's 2003 Tony Award® winner for best musical, became the third musical film in history to cross \$200 million internationally. That same year, Pfeiffer also appeared as evil witch Lamia in Paramount Pictures' fantasy epic "Stardust," directed by Matthew Vaughn.

In 2003, Pfeiffer lent her voice to DreamWorks' animated feature "Sinbad: Legend of the Seven Seas" with Brad Pitt, Catherine Zeta-Jones and Joseph Fiennes. She received a Screen Actors Guild Award® nomination in 2003 for her role as the murderous mother Ingrid Magnussen in Warner Bros.' "White Oleander." In 2001, she starred in the critically acclaimed "I Am Sam," opposite Sean Penn. In 2000, she starred in the summer blockbuster "What Lies Beneath," opposite Harrison Ford.

Pfeiffer's film credits also include "The Story of Us," "A Midsummer Night's Dream," "The Deep End of the Ocean," "The Prince of Egypt," "One Fine Day," "To Gillian on Her 37th Birthday," "Up Close & Personal," "Dangerous Minds," "Wolf," "Batman Returns," "The Witches of Eastwick," "Tequila Sunrise," "Sweet Liberty" and "Ladyhawke."

**LAURENCE J. FISHBURNE (Bill Foster)** has achieved an impressive body of work as an actor, producer and director. He starred in his first television show at age 10 in the drama "One Life to Live" and made his feature film debut at age 12 in "Cornbread, Earl and Me." At 15, Fishburne appeared in "Apocalypse Now," the first of many cult classics destined to define his long career.

Fishburne's versatile acting has won him awards in theater, film and television. In 1992, Fishburne won a Tony Award® for his portrayal of Sterling Johnson in August Wilson's "Two Trains Running." He won his first Emmy® Award in 1993 for "The Box" episode of "Tribeca" and his second for HBO's "Miss Evers' Boys," in 1997. In 1993, Fishburne also received a best actor Oscar® nomination for the Tina Turner biopic "What's Love Got to Do with It." He also won an NAACP Image Award winner for his starring role in "Miss Evers' Boys," which he also executive-produced. Fishburne has been nominated 18 times for NAACP Image Awards, with six wins—most recently in 2017 for his role in ABC's "Black-ish."

Fishburne may be best known for his role as Morpheus in the Wachowskis' blockbuster "The Matrix" trilogy, but his many film credits include: Academy Award® nominee John Singleton's "Boyz n the Hood," Richard T. Heffron's telefilm "A Rumor of War," Steven Spielberg's "The Color Purple," Steven Zaillian's "Searching for Bobby Fischer," Singleton's "Higher Learning," Clint Eastwood's "Mystic River," and cult classics "Deep Cover" and "King of New York."

In 2000, Fishburne founded Cinema Gypsy Productions with his longtime manager and producing partner, Helen Sugland. They have produced numerous nominated and award-winning projects, including: “Thurgood” (HBO), “Five Fingers” (Lionsgate), “Akeelah and the Bee” (Lionsgate), “Once in the Life” (Lionsgate), “Always Outnumbered” (HBO), “Hoodlum” (United Artists) and “Miss Evers’ Boys” (HBO). Currently, they produce the ABC-TV hit series “Black-ish,” where Fishburne stars alongside Anthony Anderson and Tracee Ellis Ross. In 2016 and 2017, “Black-ish” received Emmy® nominations for outstanding comedy series.

In early 2016, Fishburne starred in Warner Bros.’ blockbuster “Batman v Superman: Dawn of Justice” and History’s miniseries remake of “Roots,” alongside Forest Whitaker and Anna Paquin. The “Roots” remake premiered with universal acclaim, and Fishburne received a 2016 Emmy® nomination for outstanding narrator as Alex Haley. Fishburne also appeared in “Passengers,” alongside Jennifer Lawrence and Chris Pratt, which was released in December 2016.

Fishburne’s recent releases include: “Bronzeville,” a 10-episode audio drama written by “A History of Violence” scribe Josh Olson and produced with Larenz Tate’s company TateMan Entertainment and Audio HQ; and “Madiba,” a 2017 miniseries for BET Networks where Fishburne portrayed Nelson Mandela in a drama about the politician’s life. Last November, he was seen in Richard Linklater’s “Last Flag Flying,” where he starred alongside Steve Carell and Bryan Cranston. Cinema Gypsy Productions is also producing an adaptation of “The Alchemist” at TriStar with Kevin Frakes of PalmStar Media.

Fishburne has served as an ambassador for UNICEF since 1996. In 2007, he was honored by Harvard University as artist of the year for his outstanding contributions to American and international performing arts as well as his humanitarian contributions.

An actor with over 40 years of experience in theater, film and television, **MICHAEL DOUGLAS (Dr. Hank Pym)** branched out into independent feature production in 1975 with the Academy Award®-winning “One Flew Over the Cuckoo’s Nest.” Since then, as a producer and as an actor-producer, he has shown an uncanny knack for choosing projects that reflect changing trends and public concerns.

A critical and commercial success, “One Flew Over the Cuckoo’s Nest” won five Academy Awards®, including best picture, best director, best screenplay, best actor and best actress. In the 1970s, Douglas also produced “The China Syndrome” (1979), which starred Jack Lemmon, Jane Fonda and Michael Douglas, and received Academy Award® nominations for Lemmon and Fonda as well as for best screenplay. The National Board of Review named the film one of the best films of the year.

Douglas starred in Michael Crichton’s medical thriller “Coma” (1978); Claudia Weill’s feminist comedy “It’s My Turn” (1980); and Peter Hyams’ gripping tale of modern-day vigilante justice, “The Star Chamber” (1983). Douglas also starred in “Running” (1979) and in Richard Attenborough’s screen version of Broadway’s long-running musical “A Chorus Line” (1985).

Douglas’ career as an actor/producer came together again in 1984 with the release of the tongue-in-cheek romantic fantasy “Romancing the Stone.” “Romancing” was a resounding hit, and Douglas was named producer of the year in 1984 by the National Association of Theater Owners. Douglas reteamed with his fellow actors Kathleen Turner and Danny DeVito in 1985 for the successful sequel “The Jewel of the Nile.”

Next up for Douglas as producer was “Starman,” which was the sleeper hit of the 1984 Christmas season and

earned an Oscar® nomination for best actor for Jeff Bridges. In 1986, Douglas created a television series based on the film for ABC that starred Robert Hays.

After a lengthy break from acting, Douglas returned to the screen in 1987, appearing in two of the year's biggest hits: "Fatal Attraction," opposite Glenn Close, and Oliver Stone's "Wall Street," earning him the Academy Award® for best actor. Douglas next starred in Ridley Scott's thriller "Black Rain" (1989) and then teamed up again with Kathleen Turner and Danny DeVito in the black comedy "The War of the Roses," which was released in 1989.

In 1988, Douglas formed Stonebridge Entertainment, Inc., which produced "Flatliners" (1990), directed by Joel Schumacher, and "Radio Flyer" (1992), directed by Richard Donner. Douglas followed with David Seltzer's adaptation of Susan Issacs' best-selling novel "Shining Through," opposite Melanie Griffith. In 1992, he starred with Sharon Stone in the erotic thriller from Paul Verhoeven, "Basic Instinct," one of the year's top-grossing films.

Douglas gave one of his most powerful performances opposite Robert Duvall in Joel Schumacher's controversial drama "Falling Down" (1993). That year he also produced the hit comedy "Made in America," starring Whoopi Goldberg, Ted Danson and Will Smith. In 1994, he starred with Demi Moore in Barry Levinson's "Disclosure," based on the bestseller by Michael Crichton. In 1995, he portrayed the title role in Rob Reiner's romantic comedy "The American President," opposite Annette Bening, and in 1997 starred in "The Game," directed by David Fincher and co-starring Sean Penn.

Douglas formed Douglas/Reuther Productions with partner Steven Reuther in May 1994. The company, under the banner of Constellation Films, produced "The Ghost and the Darkness" (1996), starring Douglas and Val Kilmer, and John Grisham's "The Rainmaker," directed by Francis Ford Coppola. The company also produced John Woo's action thriller "Face/Off," starring John Travolta and Nicolas Cage.

In 1998, Douglas starred with Gwyneth Paltrow and Viggo Mortensen in the mystery thriller "A Perfect Murder" and formed a new production company, Further Films. The year 2000 was a milestone year for Douglas, with "Wonder Boys" opening in February 2000 to much critical acclaim. Douglas starred in the film and was nominated for a Golden Globe® and a BAFTA Film Award for his performance.

"Traffic" was released by USA Films on December 22, 2000, in New York and Los Angeles, and went nationwide in January 2001. Douglas played the role of Robert Wakefield, a newly appointed drug czar confronted by the drug war both at home and abroad. Directed by Steven Soderbergh and co-starring Don Cheadle, Benicio Del Toro, Amy Irving, Dennis Quaid and Catherine Zeta-Jones, "Traffic" was named best picture by the New York Film Critics Circle, won best ensemble cast at the SAG Awards®, won four Academy Awards® (best screenplay, best editing, best director and best supporting actor for Benicio Del Toro) and has been recognized on over 175 top 10 lists.

In 2001, Douglas produced and played a small role in USA Films' outrageous comedy "One Night at McCool's," directed by Harald Zwart. Also in 2001, Douglas starred in "Don't Say a Word" for 20th Century Fox. In 2002, Douglas appeared in a guest role on the hit NBC comedy "Will & Grace" and received an Emmy® nomination for his performance.

Douglas starred in two films in 2003: the MGM/BVI family drama "It Runs in the Family," which Douglas produced and starred in with his father, Kirk Douglas, his mother, Diana Douglas, and his son, Cameron Douglas; and he also starred in the Warner Bros. comedy "The In-Laws," with Albert Brooks, Candice Bergen and Ryan Reynolds.

In 2004, Douglas, along with his father, Kirk, filmed the intimate HBO documentary "A Father, a Son... Once

Upon a Time in Hollywood.” Directed by award-winning filmmaker Lee Grant, the documentary examines the professional and personal lives of both men, and the impacts they each have made on the motion picture industry.

In summer 2005, Douglas produced and starred in “The Sentinel,” which was released by 20th Century Fox in spring 2006. The film is based on the Gerald Petievich novel and directed by Clark Johnson. Next, Douglas filmed “You, Me and Dupree,” directed by Anthony and Joe Russo. In 2007, he made “King of California,” co-starring Evan Rachel Wood, written and directed by Michael Cahill.

Douglas had two films released in early 2009: “Beyond a Reasonable Doubt,” directed by Peter Hyams; and “Ghosts of Girlfriends Past,” directed by Mark Waters. He followed with the drama “Solitary Man” (2009), which was directed by Brian Koppelman and David Levien. In fall 2010, Douglas starred in “Wall Street: Money Never Sleeps,” reprising his Oscar®-winning role as Gordon Gekko, and once again was nominated for a Golden Globe® for his performance. In 2011, Douglas also had a cameo role in Steven Soderbergh’s action thriller “Haywire.”

“Behind the Candelabra,” based on the life of musical 1950s-’80s icon Liberace and his partner Scott Thorson, directed by Steven Soderbergh and co-starring Matt Damon, premiered on HBO in May 2013. Douglas won an Emmy®, a Golden Globe® and a SAG Award® as best actor in a television movie or miniseries for his performance as the famed entertainer. He followed with the buddy comedy “Last Vegas,” directed by John Turteltaub and co-starring Robert De Niro, Morgan Freeman and Kevin Kline, and the romantic comedy “And So It Goes” (2014), co-starring Diane Keaton and directed by Rob Reiner.

Douglas most recently starred in and produced the thriller “Beyond the Reach” (2014), directed by Jean-Baptiste Léonetti and costarring Jeremy Irvine, and he portrayed Dr. Hank Pym in Marvel Studios’ “Ant-Man,” opposite Paul Rudd, in 2015. Douglas completed the spy thriller “Unlocked” in 2017 that co-stars Noomi Rapace, Orlando Bloom and John Malkovich, and is directed by Michael Apted.

In 1998, Douglas was made a United Nations Messenger of Peace by Kofi Annan. His main concentrations are nuclear nonproliferation and the control of small arms.

Douglas was recipient of the 2009 AFI lifetime achievement award as well as the Producers Guild Award that year. In spring 2010, he received the New York Film Society’s Charlie Chaplin Award. In 2011, Douglas was awarded the Chevalier of the Ordre des Arts et des Lettres in France by Francois Mitterrand, and he was awarded a second French César for career achievement in 2016, becoming the only American to be given this honor twice.

Douglas has hosted 11 years of Michael Douglas and Friends Celebrity Golf Tournament which has raised over \$6 million for the Motion Picture and Television Fund. Douglas is very passionate about the organization, and for each tournament he asks his fellow actors and actresses to come out and show that “we are an industry that takes care of own.”

## ABOUT THE FILMMAKERS

**PEYTON REED (Director)** directed Marvel Studios’ highly successful “Ant-Man,” which released on July 17, 2015, and garnered over \$500 million worldwide. He returns to helm “Ant-Man and the Wasp,” the second film in the “Ant-Man” franchise.



Reed first gained national attention with his feature debut, “Bring It On.” The film won critical raves and opened at No. 1 with a \$17.4 million weekend. It stayed in the top 10 for seven consecutive weeks, becoming the sleeper hit of summer 2000. It went on to sell over 5 million copies on DVD, spawning both a successful franchise for Universal and, most recently, a Broadway musical.

Reed followed it up with 2003’s “Down with Love,” a visually stunning homage to the Rock Hudson/Doris Day sex comedies of the early 1960s. The film was critically acclaimed and has become a cult favorite. In 2006, Reed helmed the smash hit “The Break-Up.” The comedy/drama debuted at No. 1 with a \$39 million opening weekend and went on to gross over \$200 million worldwide. It was Universal’s highest-grossing film of 2006. 2008 saw Reed direct “Yes Man,” which opened at No. 1 domestically and became a worldwide hit, grossing over \$225 million globally.

Originally from Raleigh, and a graduate of the University of North Carolina, Reed began shooting Super 8 film at the age of 13. He started his career as a documentary editor at ZM Productions. After writing and directing the award-winning short “Almost Beat” in 1989, he directed a series of high-profile behind-the-scenes documentaries, including “The Secrets of the Back to the Future Trilogy,” “Through the Eyes of Forrest Gump” and “The Honeymooners Anniversary Special.”

Reed went on to bring his wry wit and keen sense of visual invention to an incredibly diverse range of projects, from critically hailed comedic television (CBS’s “The Weird Al Show,” HBO’s “Mr. Show with Bob and David,” Comedy Central’s “Upright Citizens Brigade,” Fox’s “New Girl”) to music videos (She & Him, Superchunk, The Connells) to numerous commercials (Gap with Sarah Jessica Parker, Target with Isaac Mizrahi and Cisco with Ellen Page).

Reed resides in Los Angeles with his wife, Sheila, and sons, Dexter and Charlie.

**CHRIS McKENNA (Screenplay by)** is a writer/producer who, along with feature writing partner Erik Sommers, has been tapped to write the “Spider-Man: Homecoming” sequel, which will be co-produced by Sony and Marvel and released in 2019. The duo most recently co-wrote the hit films “Spider-Man: Homecoming,” “The LEGO Batman Movie” and “Jumanji: Welcome to the Jungle.”

McKenna will executive produce the upcoming Fox pilot “Revival” alongside his wife and creator Sally Bradford McKenna (“Ghosted”), Michael Showalter (“The Big Sick”) and Nahnatchka Khan (“Fresh Off the Boat”).

McKenna previously served as executive producer and co-showrunner of the critically acclaimed TV series “Community” (NBC/Yahoo), for which he earned nominations for both a Primetime Emmy® Award for outstanding writing in a comedy series and a Hugo Award for the episode “Remedial Chaos Theory.” He also shared a nomination for a Writers Guild of America Award for his work on “The Mindy Project.” McKenna began writing for TV on the long-running Fox animated series “American Dad.”

**ERIK SOMMERS (Screenplay by)** is a writer/producer who, along with feature writing partner Chris McKenna, has been tapped to write the “Spider-Man: Homecoming” sequel for Sony and Marvel Studios. The duo’s feature credits include “Spider-Man: Homecoming” and “The LEGO Batman Movie,” as well as the recent release, “Jumanji: Welcome to the Jungle.”

Sommers has previously written for a number of television series, including NBC's critically acclaimed comedy "Community," ABC's "Happy Endings" and Fox's long-running animated series "American Dad," for which he shared a 2012 Primetime Emmy® Award nomination for outstanding animated program and voiced several characters.

New York-based writers **ANDREW BARRER & GABRIEL FERRARI (Screenplay by)** got their start when their spec "Die in a Gunfight" made the 2010 Black List and was picked up as a starring vehicle for Zac Efron by MRC.

Since then, they've worked on various studio projects that include a "Transformers" prequel with Paramount Animation and Hasbro Studios, a "Highlander" reboot with Lionsgate and director Chad Stahelski, and an adaptation of the nonfiction novel "At the Devil's Table" for Warner Bros. and John Krasinski.

In 2014, they were hired as on-set writers for Marvel Studios' "Ant-Man." They are currently adapting the novel "No Exit" for Fox and Scott Frank, as well as writing an untitled feature project for the Russo brothers' AGBO.

In television, the team is developing the Valiant comic "Quantum and Woody" into a comedy series, also with the Russo brothers, as well as writing a series based on Stephen King's short story "N" at USA.

**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, whose 19 films released have all opened No. 1 at the box office and collectively grossed over \$16 billion worldwide. Six of the MCU films have crossed the \$1 billion threshold at the global box office.

Most recently, Feige produced "Avengers: Infinity War," which opened on April 27 and broke box-office records with \$250 million domestically and \$630 million worldwide in its opening weekend. Eleven days after release, the film crossed the \$1 billion mark worldwide, breaking the record for the shortest time to reach \$1 billion in box-office receipts. It went on to be the first MCU film, and 4th ever, to reach the \$2 billion threshold at the global box office.

This February, Feige produced "Black Panther," which continued Marvel's unprecedented success. The blockbuster film recorded the fifth biggest opening weekend of all time with \$202 million and is on track to become the highest-grossing super hero film at the domestic box office. The film has grossed over \$1.3 billion worldwide to date.

In 2017, Feige produced "Thor: Ragnarok," which was released on November 3 in the U.S. and grossed \$121 million domestically in its opening weekend, in addition to \$306 million internationally; "Guardians of the Galaxy Vol. 2," which opened on May 5 with \$145 million and has grossed over \$863.5 million worldwide; and "Spider-Man: Homecoming," which opened on July 7 and has garnered over \$879 million worldwide to date. Feige is currently producing "Ant-Man and the Wasp," "Captain Marvel" and the untitled fourth installment of the "Avengers" series.

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 grossed over \$773 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 of the University of Southern California, 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.

**STEPHEN BROUSSARD (Producer)** is Executive, Production & Development at Marvel Studios, where, alongside his colleagues in the feature film division, he is responsible for creative oversight of films on the studio’s slate. He most recently executive produced Marvel Studios’ “Doctor Strange,” which opened on November 4, 2016, and garnered box-office receipts of over \$677 million worldwide.

Before he served as executive producer on Marvel Studios’ “Iron Man 3” in 2013, Broussard was co-producer on Marvel Studios’ “Captain America: The First Avenger,” starring Chris Evans, Tommy Lee Jones, Hugo Weaving and Stanley Tucci, and directed by Joe Johnston. Prior to that he was associate producer on “The Incredible Hulk,” directed by Louis Leterrier and starring Edward Norton, Liv Tyler, Tim Roth and William Hurt.

Since joining Marvel in 2004, Broussard has been involved in many of the studio’s film projects. He was part of the team that helped usher in a new era of filmmaking at Marvel Studios whereby Marvel began to independently produce films, the first of which was the blockbuster “Iron Man” in 2008.

Broussard attended Florida State University’s graduate film school. While there, he produced a short film that would go on to win a Student Academy Award®. In 2011, Broussard was named one of “Hollywood’s New Leaders” by Variety.

**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,” “Guardians of the Galaxy Vol. 2,” “Spider-Man: Homecoming,” “Thor: Ragnarok” and, most recently, “Black Panther” and “Avengers: Infinity War.” He is also working with Marvel Studios president Kevin Feige on the future Marvel slate that includes, among others, the next “Avengers” film, “Captain Marvel” and “Guardians of the Galaxy Vol. 3.”

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, and is 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 3D, that advanced the motion picture art form. In 2017, she was the first woman to be honored with the Visionary Award at the 15th Annual VES Awards for her advancement of unforgettable storytelling through visual effects.

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 in a motion picture for “Kingdom of Heaven,” with two additional shared nominations (best single visual effect, outstanding visual effects in an 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,” “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,” “Spider-Man: Homecoming,” “Thor: Ragnarok,” “Black Panther” and “Avengers: Infinity War.”

Currently, Alonso is working on the next installment in the “Avengers” series and “Captain Marvel.”



Last December, The Hollywood Reporter listed Alonso in its 2017 Women in Entertainment Power 100.

**CHARLES NEWIRTH (Executive Producer)** recently served as executive producer on Marvel Studios' blockbuster "Doctor Strange." He was also executive producer on Marvel Studios' "Iron Man 3."

From 2000 to 2007, he was responsible for the physical production on all 47 of Revolution Studios' motion pictures, including "Black Hawk Down," "xXx," "Anger Management," "Daddy Day Care," "Mona Lisa Smile," "Hellboy," "13 Going on 30" and "Rocky Balboa."

While at Revolution, Newirth also served as executive producer on "America's Sweethearts," "The Water Horse: Legend of the Deep," "Across the Universe," "Christmas with the Kranks," "Peter Pan," "Maid in Manhattan" and "The One."

Prior to joining Revolution Studios, Newirth produced 1999's sleeper hit "Galaxy Quest," "Patch Adams," starring Robin Williams, and "Home Fries," starring Drew Barrymore. Newirth's additional credits as an executive producer include Brad Silberling's "City of Angels," starring Nicolas Cage and Meg Ryan; Rob Reiner's true-life drama "Ghosts of Mississippi," with Alec Baldwin, Whoopi Goldberg and James Woods; "The American President," also for director Rob Reiner, starring Michael Douglas and Annette Bening; and Jon Turteltaub's "Phenomenon," starring John Travolta.

In addition, Newirth co-produced Robert Zemeckis' Academy Award®-winning blockbuster "Forrest Gump." He also served as a co-producer on the Barry Levinson films "Toys" and the multiple Oscar®-nominated "Bugsy," and as an associate producer on Levinson's "Avalon."

Raised in Scarsdale, New York, Newirth received a B.A. in cinema from Ohio State University. He broke into the film industry as a location manager on such films as "Flashdance," "Pretty in Pink" and "Ferris Bueller's Day Off," and later moved up to production manager on "Throw Momma from the Train" and "RoboCop."

**STAN LEE (Executive Producer)** is the founder of POW! Entertainment and has served as its chairman and chief creative officer since its 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 that brought Marvel to the forefront of the comics-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!, create intellectual property for POW! and start the development of various POW! projects.

**DANTE SPINOTTI ASC, AIC (Director of Photography)**, is a versatile cinematographer whose recent credits include the thriller "Traffik," starring Paula Patton, Trudie Styler's "Freak Show" and Marc Abraham's Hank Williams



biopic, “I Saw the Light.”

The cinematographer earned his first Academy Award® nomination and a Los Angeles Film Critics Association Award for Curtis Hanson’s 1997 period drama “L.A. Confidential” (with additional nominations from the American Society of Cinematographers and BAFTA), followed by a second Oscar® nomination and Los Angeles Film Critics Award two years later on Michael Mann’s acclaimed true-life drama “The Insider.”

Spinotti has worked with Mann on four other projects, including “Manhunter,” “The Last of the Mohicans” (for which the cinematographer won a BAFTA Award and earned his first nomination from the ASC), “Heat” and the Depression-era gangster epic “Public Enemies.”

Spinotti has also enjoyed repeat collaboration with director Michael Apted (“The Chronicles of Narnia: The Voyage of the Dawn Treader,” “Blink” and “Nell”) and director Brett Ratner (“Hercules,” “Tower Heist,” “X-Men: The Last Stand,” “After the Sunset,” “Red Dragon” and “The Family Man”).

Spinotti reteamed with Curtis Hanson on his acclaimed 2000 comedy-drama “Wonder Boys,” and has also directed the photography for such films as “Flash of Genius,” “Beaches,” “Frankie and Johnny,” “The Other Sister,” “Deception,” “Slipstream,” “The Contract,” “Crimes of the Heart,” “Pinocchio” (earning his fourth David di Donatello Award nomination), “Bandits,” “Goodbye Lover,” “The Mirror Has Two Faces” and “The Quick and the Dead.”

Other feature credits include “Hudson Hawk,” “True Colors,” “From the Hip,” “Illegally Yours,” “The Comfort of Strangers,” “Torrents of Spring” and two films for which he won the David di Donatello Award—“La leggenda del santo bevitore” (1988) and “Il segreto del bosco vecchio” (1993).

Spinotti’s other Italian-language films include “Vinodentro,” “Cenerentola ’80,” “Il minestrone,” “Le armi e gli amori,” “Sogno di una notte d’estate,” “Così parlò bellavista,” “Fotografando Patrizia,” “Aria,” “Il quartetto Basileus” and “Interno Berlese.”

Born in northeast Italy (the Friuli region), Spinotti discovered his interest in film photography in his early teens. He traveled to Milan, where he gained professional experience in Italian television films, including the 1972 TV miniseries “I Nicotera” and 1975’s “Tracce sulla neve.” Breaking into feature films, Spinotti worked extensively in his homeland, including collaborations with Lina Wertmüller (1984’s “Sotto... sotto... strapazzato da anomala passione”) and Liliana Cavani (“Interno Berlese,” 1985), before coming to America to work with Mann on “Manhunter.”

In addition to his individual film honors, Spinotti was honored with the lifetime achievement award from the American Society of Cinematographers (ASC) in 2012 and received the 2009 Camera Image Award at the XVII International Film Festival of the Art of Cinematography in Lodz, Poland, celebrating his body of work. Keeping with its annual tradition, the festival published a book illustrating his career achievements.

Born and raised in New York City, **SHEPHERD FRANKEL (Production Designer)** attended the Fiorello H. LaGuardia High School of Music & Art and Performing Arts, before relocating to the West Coast and earning a master’s degree in architecture from the School of Architecture and Urban Planning at UCLA.

Upon graduating from UCLA, the highly creative Frankel was recruited to work on commercials as an assistant



art director for a variety of commercial shops, including RSA for Tony Scott and Ridley Scott. His success in the commercial world led him to features, where he continued his development as an assistant art director, art director and supervising art director on various films, including Rob Minkoff's "Stuart Little" and "Stuart Little 2," Andy Tennant's "Sweet Home Alabama," Paul Thomas Anderson's "Magnolia," Jonathan Mostow's "Terminator 3," Raja Gosnell's "Scooby-Doo 2: Monsters Unleashed," Pitof's "Catwoman," Tim Story's "Fantastic Four" and Todd Phillips' "Due Date."

Frankel has had an extensive history in delivering large-scaled films as well as great comedies as a production designer. He has worked extensively with director Seth Gordon and was instrumental in the look and tone of "Horrible Bosses," "Identity Thief" and "Four Christmases." Some of his previous work includes "Ant-Man" for Marvel Studios; Jason Bateman's "Bad Words"; "Couples Retreat," directed by Peter Billingsley; Anne Fletcher's hits "Step Up" and "27 Dresses"; Richard LaGravenese's "P.S. I Love You"; and Zak Penn's "The Grand."

He has previously collaborated with Marvel Studios as production designer on several Marvel One-Shots—"Item 47" and "Agent Carter," both directed by Louis D'Esposito, and "All Hail the King," directed by Drew Pearce—as well as the additional photography of "Thor 2: The Dark World," "Guardians of the Galaxy," "Avengers: Age of Ultron" and "Doctor Strange."

Between feature assignments, Frankel works with studios, directors and producers to develop concept presentations and design strategies for films. In addition, he has set the look for several successful television pilots and popular commercials.

**DAN LEBENTAL, ACE (Editor)**, is a Hollywood professional editor and the founder and designer of the TouchEdit app. He has been editing feature films for more than 20 years, working with some of Hollywood's top movie studios and directors.

Lebental's longtime collaboration with Jon Favreau has yielded hits such as "Elf" and the blockbuster Marvel films "Iron Man" and "Iron Man 2." He also served as editor on Marvel Studios' "Thor: The Dark World," "Ant-Man" and "Spider-Man: Homecoming."

Throughout his career as an editor, Lebental also maintained and developed a close professional relationship with actor/director Vince Vaughn, for whom he cut Universal Pictures' "The Break-Up" (2006), "Wild West Comedy Show" (2006), "Couple's Retreat" (2009) and "Term Life" (2016).

His versatility across genres includes working on comedies, dramas, thrillers, documentaries and TV projects, as represented by more than 20 movies and hundreds of music videos cut over the span of his career.

Other credits include the documentary "Art of Conflict," as producer and editor, and 2017's "CHIPS."

Lebental is a member of American Cinema Editors and the Academy of Motion Picture Arts and Sciences. He has lectured on the art of editing at USC and spoken at various international conferences.

Over the course of his career, Lebental has continued to support and mentor students and aspiring beginners, taking pleasure in fostering a new generation of editors.



**CRAIG WOOD, ACE (Editor)**, has worked with director Gore Verbinski on all of his previous feature films: “The Lone Ranger,” “Mousehunt,” “The Mexican,” “The Ring,” “Pirates of the Caribbean: The Curse of the Black Pearl,” “The Weather Man,” “Pirates of the Caribbean: Dead Man’s Chest,” “Pirates of the Caribbean: At World’s End” and “Rango.”

Most recently, Wood was editor on Marvel Studios’ “Guardians of the Galaxy Vol. 2” in 2017.

Wood’s other credits as an editor include “The Great Wall,” Disney’s “Tomorrowland,” Marvel Studios’ “Guardians of the Galaxy,” “Forces of Nature,” “We Were Soldiers,” “The Burning Plain” and “The Road.”

Wood won American Cinema Editors (ACE) Eddie Awards for both “Pirates of the Caribbean: The Curse of the Black Pearl” and “Rango,” with nominations for “Pirates of the Caribbean: Dead Man’s Chest,” “Pirates of the Caribbean: At World’s End” and Marvel Studios’ “Guardians of the Galaxy.” In addition, he won an Annie Award for “Rango.”

Award-winning costume designer **LOUISE FROGLEY (Costume Designer)** started her career as a textile designer. After a chance encounter, Frogley became an important commercial designer, which led her into a vibrant film design career.

Frogley began her fruitful film career working with directors Steven Soderbergh (“Traffic”) and Tony Scott (“Spy Game”). Those accomplishments led her to expanding her design work to include many period films like “Good Night, and Good Luck” with George Clooney, “The Conspirator” with Robert Redford and “The Finest Hours” with Craig Gillespie.

Recently, Frogley began her journey into the Marvel Cinematic Universe with “Spider-Man: Homecoming.”

She is currently starting production on “Life on Earth” for Noah Hawley, with Natalie Portman. Frogley is Los Angeles-based and holds passports from the U.S., U.K. and France.

A native of France with a background in physics and the arts, **STEPHANE CERETTI (Visual Effects Supervisor)** started in the VFX industry working as a digital artist for BUF Compagnie in Paris in 1996. He began his career with “Batman & Robin” and then moved to numerous television commercials, where he acquired all the skills to supervise both shoot and post, before advancing to VFX supervisor for BUF on Tarsem Singh’s “The Cell.”

From this point on, Ceretti became involved as a VFX supervisor on major feature films such as the Wachowskis’ “Matrix” sequels, as well as Oliver Stone’s “Alexander.” In the last few years, Ceretti has sharpened his supervisor’s skills on various genres of films, from “Harry Potter and the Goblet of Fire” to “Batman Begins” to “Silent Hill.” Ceretti was overall VFX supervisor on his last two projects at BUF: “The Prestige,” by world-acclaimed director Christopher Nolan, and French director Mathieu Kassovitz’s “Babylon A.D.,” which was a Fox/Studio Canal production. He then joined MPC and Method Studios in London, where he supervised the VFX work on movies such as “Prince of Persia: The Sands of Time.”

After joining Fox Studios to work with John Dykstra as an additional VFX supervisor on Matthew Vaughn’s “X-Men: First Class,” Ceretti co-supervised, with Dan Glass, the visual effects of the Warner Bros. movie “Cloud Atlas,” directed by the Wachowskis and Tom Tykwer.





Ceretti's first adventure with Marvel Studios was as 2nd unit supervisor on the shoot of Joe Johnston's "Captain America: The First Avenger." He went on to work again as a 2nd unit supervisor on Marvel's "Thor: The Dark World." Ceretti then rose to the title of visual effects supervisor on Marvel's "Guardians of the Galaxy," for which he garnered Academy Award®, BAFTA and Visual Effects Society Award nominations. He then segued to "Doctor Strange" and again received Academy Award, BAFTA and Visual Effects Society Award nominations for his visually innovative work.

Award-winning composer **CHRISTOPHE BECK (Composer)** has a career that bridges genres and garners well-deserved acclaim. Beck displays his range from scoring Marvel Studios' action-adventure "Ant-Man" to Fox's film adaptation of Charles Schulz's beloved comic strip, "Peanuts."

The prolific composer scored the Oscar® and Grammy®-winning animated film "Frozen" (the soundtrack album has sold over 3 million copies). Christophe Beck is the musical voice of iconic comedies of the last decade, including: "The Hangover," "American Pie," "Hot Tub Time Machine" and "Pitch Perfect"; poignant films, including "Cake," starring Jennifer Aniston, and the true-life-based drama "We Are Marshall"; documentaries including "Red Army" and the award-winning "Waiting for Superman"; rom-coms, including "Under the Tuscan Sun" and "Crazy, Stupid, Love," along with action films, including "Year of the Dog" and "Edge of Tomorrow," the sci-fi thriller directed by Doug Liman, starring Tom Cruise and Emily Blunt, as well as the drama/crime film "American Made." Beck's breakthrough success came by composing music for the TV series "Buffy the Vampire Slayer," for which he earned an Emmy®.

Beck is unique in his versatile ability to develop the tone in any genre. His music combines a masterful use of complex dynamics to create tension and convey a vast spectrum of emotion. Beck's scores add depth, intrigue, humor and sentiment, and his music contributes powerfully to the aesthetic of each film he scores.

Christophe Beck began playing piano at the age of five. He then studied music at Yale and attended the USC film-scoring program under the tutelage of legendary composer Jerry Goldsmith. He began composing in television at the personal recommendation of Disney music legend Buddy Baker.

**DAVE JORDAN (Music Supervisor)** is the founder, CEO and creative leader of Format Entertainment.

Jordan 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 films and film franchises in the world, including "Guardians of the Galaxy," "Iron Man," "Marvel's The Avengers," "Transformers," "Black Panther," "Avengers: Infinity War" and many more.

In 2001, Jordan founded Format Entertainment as a collaborative workplace for like-minded music supervisors to share ideas, experience and 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 Bros. Consumer Products, Mattel and marquee projects such as "Captain America: Civil War," "Straight Outta Compton," "Empire" and many Barbie and DC Super Hero Girls brand campaigns.

Format's music supervision efforts have yielded a number of chart-topping albums, including No. 1 spots for

the “Guardians of the Galaxy,” “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 Supervisors Awards, received multiple GRAMMY® and Emmy® nominations and twice won the American Music Award for Best Soundtrack (“Pitch Perfect” and “Alvin and the Chipmunks”).

Recognizing a void in the industry and an opportunity he could deliver against, Jordan incorporated an internal music-creation business under the Format umbrella. This business is signing exciting new talent while remaining geared toward providing a seamless and efficient experience for the film, television and brand communities, resulting in major placements on shows such as “Better Call Saul,” “Girls” and “How to Get Away with Murder” and in campaigns for brands such as BMW, Procter & Gamble and McDonald’s.

Jordan and a number of the members of the Format team serve on the board of governors for the GRAMMY® committee in Los Angeles, contributing to advocacy, education and human services programs to improve the cultural condition and quality of life for music and its makers.

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