



MARVEL STUDIOS

BLACK PANTHER

LONG LIVE THE KING.

MARVEL STUDIOS

BLACK PANTHER

<small>PARENTS STRONGLY CAUTIONED</small>	<small>PROLONGED SEQUENCES OF ACTION VIOLENCE, AND A BRIEF RUDE GESTURE</small>
PG-13	
<small>Some Material May Be Inappropriate for Children Under 13</small>	

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Oakland Kids.....	TRISTAN TIMMONS TYLER TIMMONS ABRAHAM CLINKSCALES	COURTNEY JULIEN KHALIL LAMARR PICKET MARCUS LEWIS	GRANT E. KOO JOJO LAMBERT JORGE LONGORIA
Wakandan Children.....	THABO MOROPANE ZANI MOGODI	TRAVIS LOVE KORTNEY T. MANNS	ADAM LYTLE TIM MCADAMS
Jabari Woman.....	ZENZI WILLIAMS	RANDALL MCDONALD	MARIO MOODY
Stunt Coordinators.....	ANDY GILL JONATHAN EUSEBIO	CHRIS MOORE JESSICA NAM LAC "LEON" NGO DANIEL NORRIS	JACHIN MYERS NIKO NEDYALKOV TANG NGUYEN NNAMDI NWOZA
Fight Team Coordinator.....	CLAYTON BARBER	OLUFEMI OLAGOKE	PAN ORSATTI
Fight Team.....	MATTHEW EMIG MICAH KARNES	JANE OSHITA TARAJA RAMSES	SAMUEL J. PAUL GREG REMENTER
Head Stunt Rigger.....	DAVID HUGGHINS	DELMAR REYNA	RYAN ROBERTSON
Weapons Trainer.....	TARAN BUTLER	JOHN D. ROSS	AYAMI SAKAEDA
Military Advisor.....	STEPHEN CONROY	JOHN J. SHIM GREG SPROLES	DERRELL SMITH NICK STANNER
Black Panther Stunt Double.....	DANIEL PATRICK GRAHAM	DANIEL STEVENS	ERIC STRATEMEIER
Stunt Double for Mr. Boseman.....	KOFI YIADOM	GRANGER SUMMERSET	KIMMY SUZUKI
Stunt Doubles for Mr. Jordan.....	KHALID GHAJJI AARON TONEY	ANTONIO TODD ERIC VAN ARSDALE	TYWAUN TORNES TONY VO
Stunt Double for Ms. Nyong'o.....	NIAHLAH HOPE	ERIC WATSON	TYLER WITTE
Stunt Double for Ms. Wright.....	CRYSTAL MICHELLE	CHRIS YUNG	
Stunt Double for Mr. Duke.....	ZEDRIC HARRIS		
Stunt Double for Mr. Kaluuya.....	BRANDON MICHAEL SHAW		
Stunt Double for Mr. Whitaker.....	KURT DEVILLE		
Stunt Double for Mr. Serkis.....	DAVID CONK		
Stunt Double for Ms. Be.....	RAVEN DANIELLE BAKER		

Stand-Ins

		JALEENA "LEE" ANDERSON	JRORY ASPLUND
		QUALEN BRADLEY	ARRIS FORD
		JEFF GANN	JAMECA MCGHEE
		TATYANA NEAL	MICHAEL NELSON
		KISHANE TAYLOR	ALVIN THOMAS
		JOWY UWINEZA	

Rigging Stunts

KEVIN CASSIDY	CHRIS DANIELS
JOHN DIXON	RICHARD EPPER
MICHAEL HANSEN	ZAC HENRY
BRETT JONES	RALF KOCH
DAVID MORIZOT	WILLIAM MORTS
JOSH MUELLER	NOON ORSATTI
ERIK SCHULTZ	PAUL SHORT
NANCY THURSTON	AARON WALTERS

Supervising Art Director..... ALAN HOOK

Set Decorator..... JAY HART

Art Directors..... JASON T. CLARK

JOSEPH HIURA

ALEX MCCARROLL

JAY PEILISSIER

DOMENIC SILVESTRI

Assistant Art Director..... MARLIE ARNOLD

Graphic Designer..... ZACH FANNIN

Model Makers..... DAN ENGLE

SCOT ERB

Art Department Coordinator..... CAROL KIEFER

Digital Asset Manager..... MAX SWEENEY

Stunt Performers

GEE ALEXANDER	JAY AMOR
CHRIS ANTONUCCI	KEVIN ARNOLD
AVIEL AYOUING	DANYA BATEMAN
KELLY BELLINI	ERIC BENSON
JOHN BERNECKER	TRISTAN BOSWELL
TOMAR BOYD	JERMAIN BRANTLEY
COURTNEY CHEN	ALVIN CHON
PAT CHU	TYE CLAYBROOK, JR
NATHAN DALEY	KEITH DAVIS
KENT DE MOND	JULIUS DENEM
CORY DUNSON	KEVIN DYER
TORY FARUK	PHILIP FORNAH
JOHNNY GAO	JOMAHL GILDERSLEVE
KELLY GILL	DANTE HA
JIMMY HALTY	BARRY HANLEY
JASON ELWOOD HANNA	CHARLIE HAUGK
DARIN HICKS	ABONGO HUMPHREY
MICHAEL JAMORSKI	PRECIOUS JENKINS
KIRK A. JENKINS	FLOYD JOHNS
AARON JOSHUA	TERRENCE JULIEN

Set Designers

C. SCOTT BAKER

ARIC CHENG

DAVID CHOW

NICK CROSS

PATRICK DUNN-BAKER

DANIEL FRANK

SARAH FORREST

CHAD FREY

MARCO RUBEO

MAYUMI VALENTINE

Art Department Researcher..... NICK HERMAN

Art Department Production Assistants..... KELSEY BRENNAN

MILES HENDERSON

ZANE REICHERT

NICHOLAS URBANO

	Illustrators		Post Production Coordinator	CARLI GARCIA
RICK BOUEN		TANI KUNITAKE	Post Production Accountants	AMANDA LAM
FABIAN LACEY		ANDREW LEUNG		NATTAKARN KULLAMART
TILL NOWAK		MANUEL PLANK-JORGE	Post Production Assistant Accountant	TRACY LAM
RAJ RIHAL		VICKI PUI	Post Production Assistants	ANNA LUNA
				KAYLEY KEMP
	Storyboard Artists			SAM "INEZ" CZYMBOR
TODD HARRIS		TONY LIBERATORE	VFX Production Manager	NICOLE MONTEMAYOR
DAN MILLIGAN		MARK SEXTON	Assistant VFX Production Manager	ADAM BENNINK
GARY DAMIAN THOMAS		SIMEON WILKINS	VFX Coordinators	ERIC STEWART
				JESSICA WILSON-SILAS
Visual Development Manager	AJ VARGAS			SARAH CAVE
Visual Development Coordinator	BOJAN VUCICEVIC			RACHEL SOKOLOSKI
Digital Sculptor	ADAM ROSS			REBECCA SAUNDERS
	Visual Development Concept Artists		Marketing Editors	CRAIG TANNER
WESLEY BURT		MELISSA ENCINAS		PHELICIA SPERRAZZO
ADI GRANOV		KARLA ORTIZ	Marketing Coordinator	KATRISSA PETERSON
JOHN STAUB		DARRELL WARNER	VFX Production Assistants	VALERIE WICKS
				AARON C. CORNWALL
	Visual Development Concept Illustrators			HAILIE YANG
ANTHONY FRANCISCO		RODNEY FUENTEBELLA		SOFIA BEROD
IAN JOYNER		VANCE KOVACS	VFX On-Set Production Manager	JAESUNG OH
KHANG LE		ALEXANDER MANDRADJIEV	Additional VFX Production Manager	CHARLIE BOLWELL
FAUSTO DE MARTINI		JERAD MARANTZ	Lead VFX Editor	KEVIN JOLLY
JOSH NIZZI		ANDY PARK	VFX Editors	TONY BACIGALUPI
CONSTANTINE SEKERIS		TULLY SUMMERS		ANDREA MAXWELL
JACKSON SZE		HENRIK TAMM	Assistant VFX Editor	ARIC LEWIS
			VFX Accountant	CONNIE HENDRIX
A Camera Operator/Steadicam	P. SCOTT SAKAMOTO		VFX On-Set Lead	IAN DOSS
A Camera First Assistant	ZORAN VESLIC		VFX On-Set Production Manager	JAESUNG OH
A Camera Second Assistant	CRAIG BAUER		Data Wranglers	ADAM WAGNER
B Camera Operator	TOM LAPPIN			ZACH COKER
B Camera First Assistants	ALESSANDRO DIMEO			ANDREW SPALDING
	ANDREW HOEN		Image Pipeline Supervisor	MICHAEL MALONEY
B Camera Second Assistant	DWIGHT O. CAMPBELL		Plate Lab Wranglers	CHRISTOPHER CHAPMAN
Oculus Head Technician	KENNY J. RIVENBARK			DON H. HAN
C Camera Operator	ROSS SEBEK			IVAN MOUTINHO
C Camera First Assistant	ADAM CASTRO		Additional VFX Accountant	CHRIS ROCKWELL
C Camera Second Assistants	MIKE FISHER			
	ZACHARY C. JUNQUERA		Assistant 3D Stereoscopic Supervisor	GARY CARRILLO
Additional Second Assistant Camera	SAUL MCSWEEN		3D Stereoscopic	
	PAUL E. WOODS		Associate Producer	TANISSA POTROVITZA SCHOEN
Digital Imaging Technician	NICHOLAS KAY		3D Stereoscopic Technical Coordinator	CARLOS GALAN IV
Loader	ZACH HOLLORAN		3D Stereoscopic Editors	WAYAN PALMIERI
Stills Photographer	MATT KENNEDY			GUY WIEDMANN
Production Assistant	LATERRIAN OFFICER-MCINTOSH		3D Stereoscopic Production Assistant	MARGARET HUNTINGTON
			3D Stereoscopic Production Coordinators	SUSAN MUELLER
Post Production Supervisor	NANCY VALLE			ANDREA R. STEPHENS
				ANDY YAMADA
First Assistant Editors	ADAM KIMMERLIN			GABRIELLE POWELL
	DYLAN QUIRT			ALEXEI KRASSOVSKY
Second Assistant Editors	JOE BINFORD, JR.		Production Supervisor	JASON ZORIGIAN
	STEVEN PRISTIN			
	W. KALE WHORTON		Production Coordinator	SARA BARTKIEWICZ
Assistant Editor	JOSIE AZZAM		Assistant Production Coordinators	ANNA MACKOWIAK
Music Editors	RON WEBB			KIM KHOO
	NASHIA WACHSMAN			
Marketing Editors	CRAIG TANNER			
	PHELICIA SPERRAZZO			
Additional Editor	CLAUDIA CASTELLO			

Additional Asst.		Shop Foreman	MATTHEW FLORY
Production Coordinator	DANIELLE HALAGARDA	Fabricators.....	GRANT HICKS
Travel Coordinator	STACY PARKER		STEVEN LOICANO
Production Office Assistants.....	STEVIE KAY LOGSDON		FRANK "MAC" MCKEEVER
	ELENI RIVERA		DOUGLAS JAMES STANLEY
	SEAN SATTERWHITE	Set Decoration Paint Supervisor	MARK ALLAN HUDSON
	CLAYTON JAMES ZIGA		
Script Supervisor.....	DAWN GILLIAM		
2nd 2nd Assistant Director	SCOTT BROWN	Set Decoration Painters	STEVEN MCKEAN
Additional 2nd Assistant Director.....	DANIELLE KING		BRANT ROBERSON
Environmental Production Assistants	EMEMOFON IMO		SHANNON LANGE
	NICHOLAS WOODS		KASHIEF MOBARA
Environmental Steward	CASSANDRA LEONE	Set Decoration Production Assistant.....	MOLLY EBNER
Physical Asset Coordinator	STACEY GONILLO		
		Set Dressers	
	Production Assistants	MAXWELL BRITTON	SAM CARTER
ZACK ANNESTY	KRISTOPHER CHAIN-HARRIS	BRENT CLOUD	STEVEN K. GREER
CAM EVERSON	BRITTNY I. GARRETT	JASON DOCK HARRELL	RODNEY HARRIS
SECRET HARRIS	AYANNA SLOAN	TERRY HILL	BAM HUGHES
CHRIS WRIGHT, JR.		SCOTT JOHNSON	BLADE LADISH
		JESSICA LANG	RAFAEL F. MORENO
		JOSEPH T. WALSH, JR.	
Financial Controller	ERIC PIKE	Production Sound Mixer	PETER DEVLIN
Production Accountant	MATT MONACO	Boom Operator	DAVID FISKE RAYMOND
Key First Assistant Accountant.....	JANINE SCHIRO	Sound Utility.....	JASON LEWIS
First Assistant Accountant.....	REBECCA GLEW	Video Assist Operator	DAVE DEEVER
Key 2nd Assistant Accountant	MELISSA HINTZ	24 Frame Playback Supervisor	MATT MORRISSEY
2nd Assistant Accountants	PATTY RIVERS SCHISLER	24 Frame Playback Engineer.....	CHRIS ADAMS
	BRETT P. SMITH		
	HELEN STERGIOU		
	KISHAWNNA M. TERRY	Chief Lighting Technician.....	DAN CORNWALL
Accounting Clerks.....	AMBER BLACKMAN	Assistant Chief Lighting Technician	DALE FOWLER
	SARAH MCCUNNEY	Fixtures Foreman	PHILLIP ABEYTA
Supervising Payroll Accountant.....	TRISH VENGOECHEA	Fixtures Best Boy.....	DAVID SCOTT
Assistant Payroll Accountants	LUCRETIA LOUIS	Fixtures Shop Foreman.....	ERIC STILLIONS
	LAUREN TAYLOR	Fixtures Gangbosses	NICK BEHRMANN
Payroll Clerk	HALEY RUTH SANDS		STEPHEN THORP
Construction Auditor.....	LISA M. KITTREDGE-RODRIGUEZ	Key Lighting Console Programmer.....	ELTON JAMES
Assistant Construction Accountant	PHILIP DEWAY	Network Systems Foreman	JASON CLAIRY
		Rigging Console Technicians	STEPHEN N. DUBAY
Property Master.....	DREW PETROTTA		JAMES W. DORNEMANN
Assistant Property Masters	BRAD GOOD	Basecamp Electrician.....	KEVIN HIGHTOWER
	HANNAH HINKEL	Fixtures Technicians.....	RYAN RIEGNER
	KEMPER HARRIS		ART SCHULTZ
Leadman	JOHN NAEHRLICH		RALPHIE VILLANI
Set Decoration Foreman	BROCK HELFER	Dimmer Technicians	ANTHONY COBB
Set Decoration Buyers.....	MICK CUMMINGS		BRANDON VOTAW
	KEVIN KROPP		BRANDON MARSHALL
Warehouse Manager	ERIC WEST		EMMA PEDONE
	Gangbosses	Lighting Technicians	
JACK CORNELIUS	NICOLE ELDRIDGE	CHRISTOPHER ANDERSON	KEITH CUTLER
DANIEL B. FOSTER	J. BROOK SHAFER	EVANS "RUSTY" EDMONSON	SETH ELTZ
J.R. VASQUEZ	ELY VEGH	JOEL FERGUSON	ANDREW HUNT
On Set Dresser	KONRAD Q. LEWIS	CODY MCKINZIE	KYLE J. MORGAN
Set Decoration Coordinator	APRIL LABRANCHE	TONY PHILLIPS	JOSHUA DALE QUICK
Assistant Props.....	SHELBY TREICHLER	JACK H. ROSE II	CLYDE SHARMAN
	ERIN CHOROSZYLOW	JEFF C. SUTTON	JOEL C. WARREN
Armors	FRITZ BUCKLEY	JON DEREK WILSON	
	HAYDEN BILSON		
Shop Supervisor	KENJI KONDO		

Rigging Chief Lighting Technician TOM FENDLEY
 Rigging Asst. Chief Lighting Technician JAMES "JASON" PETTY
 Rigging Electric Foreman GLENN ORTMAN
 Rigging Electric Gangbosses GEORGE CONRAD BROWN III
 BRIGID LYNN CAPPELLETTI

Rigging Lighting Technicians

MICHAEL S. ADAMS	LORENZA AMATO
LUKE BAREIS	MATT BARNES
GERARD BARTLEY	BRENT BOWMAN
JOSH CASSIDA	CARLOS CASTRILLON
JARRID CLINKINBEARD	CHRIS COFFMAN
KELLY A. CROKE	TYLER DAVIS
ANDREW EDGE	KEVIN FAIVRE
WILLIAM FRAZIER	JOSEPH H. FREDERICK
JAKE FRICKER	ANDREW B. HANSEN
SEAN HEPLER	JIMMY HERRING
RICHARD JERONE HICKS	RYAN HOLDERFIELD
JEREMY HUGHES	BRIAN JONES
JOHN LALLY	BOBB LOVETT
ANDREW MARTIN	DAVID MIKSCH
CHRISTIAN A. MORENO	MIKE PEARCE
RYAN PERDEW	SCOTT POUNCY
KEVIN RADLEY	BRITTANY REGAN
DAREN C. ROSS	JOSH SHERRILL
HEKTOR STOCKTON	PATRIC SWANN
JOSEPH SWEAT	MICAL SWETT
DAVID A. TAYLOR	CRIS TOEBBEN
JORDAN TYSON	OSCAR VALDIVIA

Key Grip C. ALAN RAWLINS
 Best Boy Grip RIKO SCHATKE
 Technocrane Operator MIKE HOWELL
 A Dolly Grip DARRYL HUMBER
 B Dolly Grip KENNETH BOLTON
 Technocrane Technician HENRY SCHROEDER

Grips

MATT ALEXANDER	MIKE BLACK
JIMMY M. HENDRIX	LANE LEAGANS
GARY R. OLDKNOW	JOSEPH PARKER

Key Rigging Grip KENT BAKER
 Best Boy Rigging Grip STEVEN FROHARDT
 Rigging Foremen FERNANDO BARRIOS
 JONATHAN LEARY
 BILL WITHERINGTON
 Canvas Room Foreman DAMON T. DOHERTY
 Canvas Room Rigging Grip DONALD A. SPADONI
 Rigging Grip Gangbosses BRANDON CUNDIFF
 GEOFFREY HARPER
 JEFF KLUTTZ
 LONNIE M. POOLE, JR.

Rigging Grips

ADAM ATCHISON	EVERETT GUTIERREZ BALL
SCOTT BOBO	ZAVIER K. BOLTON
MATT BOWMAN	JOSH BURNETT
JASON CHARLES	TRAVIOUS DOWNER
JEREMY R. FANNING	JUSTIS HEPBURN
SAMMY RAY HILL	THABO MOKGOTHO
CHRISTOPHER W. MOORE	TROY MUHAMMAD
CHRIS PELLEY	ERIK TATER RILES
RICKY ROWLAND	ETHAN RUMSEY
JEFFREY A. TAYLOR	ALEXANDER W. THERRIEN
ZACH WHITE	FRANCISCO ZAMORA, JR.

Supervising Location Manager ILT JONES

Key Assistant Location Managers ELIZABETH A. WRIGHT
 CALEB HINSHAW
 CAIT MURRAY
 JONATHAN HANNA

Assistant Location Managers GEORGIA ANNE THOMPSON
 VALERIE MARTIN
 AARON J. PORTER
 ANDREW WARREN

Location Production Assistants CHRISTOPHER BANKS
 EMILY BYRNES
 MARLA NINI
 DARRIUS T. TUCKER

Costume Supervisors WENDY CRAIG
 PAUL SIMMONS

Assistant Costume Designers CAROLINE ERRINGTON
 PHOENIX MELLOW
 ERICA RICE
 DOROTA SAPINSKI

Costume Coordinator JESSICA FASSMAN
 Key Textile Artist SHARON QUINN-FAUVEL
 Costume Buyers SHEILA BOATENG
 TANJA CALDWELL
 AMELIA MCKINNEY

Concept Artists KEITH CHRISTENSEN
 Key Costumers DANNY DIRKS
 HEATHER SEASE

Truck Costumer JENNIFER HRYNIW
 Key Specialty Costumer FEDERICO CERVANTESS III
 Specialty Costumers TONY ACOSTA, JR.
 DOURIEAN FLETCHER
 ROB PHILLIPS

Background Costumers CHARELLE BRONSON
 KORII YOUNG

Costumers ERINIQUE ELLISON
 GEORGE TYRON GRAHAM
 ADDY STEIGERWALT
 JOSIELYN WORKS

Head Tailor KEVIN MAYES
 Specialty Tailor APRIL MCCOY
 Seamstress GERTRUDE MOORE
 Stitcher ISAAC SPRY
 Table Person PAMELA BUCHANAN
 Textile Designer WARREN MANSER
 Key Textile Artist SHARON QUINN-FAUVEL

Ager/Dyers LEE CASTILLO
 KEITH HUDSON
 KATY JOHNSON-GULLO
 JACK TAGGART
 Costume Assets Manager LARRY STEELE

Set Costumers

CRAIG ANTHONY YEN DO
 SOLOMON FOBB LATASHA EMPRESS HOLLEY
 THERESA MORALES MOLLESHIA ROBINSON
 OMAR SIMMONS

Tailors

FAHIMA ATROUNI JOHN ATROURI
 CARL ULYSSES BOWEN TAMARA COBUS
 SYNITHIA COCHRAN KATHY B. WASHINGTON
 SHAROD TERRELL WOOD

Costume Production Assistants

ALLANA C. BRYANT DOUG MALLETTE
 PHILIP QUINN BRYAN GALINDRO
 ASHLEY FELICIA WADE

Specialty Costumes by
 FILM ILLUSIONS, INC.

Specialty Costumes Supervisor RUSSELL SHINKLE

Hair Department Head CAMILLE FRIEND

Key Hairstylist JAIME LEIGH MCINTOSH
 Hairstylists DEIDRA DIXON
 NIKKI WRIGHT
 LOUISA V. ANTHONY
 MAURICE BEAMAN

Barber VICTOR PAZ
 Background Hair Coordinator CYNTHIA CHAPMAN
 Hair Production Assistant KATRINA GOODWIN

Makeup Department Head JOEL HARLOW

Assistant Makeup Department Head KEN DIAZ
 Makeup Artist / Tattoo Illustrator KENTARO YANO
 Silicone Department Supervisor JOSHUA SAKS
 Background Makeup Supervisors MATTHEW RYAN SILVA
 DUANE SAYLOR

Makeup Production Assistants SCOTT OLIVEIRA
 HAILE WERNTZ

Makeup Coordinator CINDY HARLOW
 Makeup Sculptor JOEY OROSCO
 Lab Technicians BRYAN BLAIR
 CHRISTOPHER EVITT
 JOHN HALFMANN
 GIL LIBERTO

Contact Lens Technician NICKI HARRIS

Makeup Artists

RYCHIE ALONZO
 KIMBERLY BURKE
 HAGEN LINSS
 HEATHER MAGES
 SIAN RICHARDS
 LUANDRA WHITEHURST

TYM BUACHARERN
 CHRIS DIAMANTIDES
 LEONARD MACDONALD
 ASHLEY MCGUIRE
 AIDA SCUFFLE
 ROY WOOLEY

SFX Supervisor DAN SUDICK

SFX Coordinator JESSE NOEL

SFX Foreman JOSHUA PINNEY

On Set SFX Foreman CRAIG "TEX" BARNETT

SFX Moldmakers OMAR EDSON ALI

RONALD RIGGS

SFX Labor STEPHEN KNOTT

ALEX RODRIGUEZ

SFX Buyer KATIE RIGGS

SFX Administrator MATT WOODDY

Design Tech BAILEY B. ELLER

SFX Technicians

RYAN AMBORN DAVID J. BARKER

BRYAN BRIMECOMBE ANTHONY CENTONZE

CAMERON DAVIDSON DINO DOANE

SCOTT DWYER CADE FALL

THOMAS W. FIFE R. SCOTT FORSTER

ALLISON GAINZA KURT HARRIS

KEITH HARRIS JOE MONTENEGRO

DANO PARKER JAMIE REEDY

WAYNE ROWE RICO SAN NICHOLAS

JOHN R. STIFANICH JOEL STUDER

JEFFREY WICKER MATTHEW WILSON

SHAWN WINDISCH

Casting Associates NICHOLAS AMICK MUDD

JASON B. STAMEY

Casting Assistant MOLLY DOYLE

Extras Casting TAMMY SMITH

Extras Casting Assistants MEREDITH STEDMAN

CODY KAYLOR

ADR Voice Casting BARBARA HARRIS

Local Casting (GA) MEAGAN LEWIS

Local Casting Associate (GA) THERESA HERNANDEZ

Unit Publicist CAROL MCCONNAUGHEY

Dialect Coach BETH MCGUIRE

Studio Teacher JOSIE BATORSKI

EPK Camera PETE CHIARAMONTE

Executive Coordinator to Mr. Feige BRIAN GAY

Executive Coordinator to Mr. D'Esposito SIMONA PAPARELLI

Executive Assistant to Ms. Alonso KYANA FAZELI

Production & Development Manager ZOIE NAGELHOUT

Executive Assistant to Mr. Grant ELIOT LEHRMAN

Assistant to Mr. Chernov JEANNE JO

Assistant to Mr. Coogler KEENAN COOGLER

Assistant/Trainer

to Mr. Boseman ADDISON CALVIN HENDERSON

Martial Arts Trainer to Mr. Boseman MARRESE CRUMP

Key Craft Service JASON KORN
Craft Service Assistant DYON HOLMES

Assistant Chefs

EDUARDO CARBAJAL SERGIO CELIS
HOLMES JIM GARY NAZAIRE
FRANK PAYNE CHRISTOPHER URRUITA
BERNANDO VARELA

Key Medic JOHN GALBREATH
Set Medic DAN VICE

Medics

JAVIER ALVAREZ TRAVIS BAXTER
WREN BONEY ZACH BOYD
AMANDA FINLEY JENNIFER GALBREATH
RICHARD HOWARD JOSH PANTER
MADISON PANTER KIM SULLIVAN
AMANDA YARBROUGH

SECOND UNIT

Director of Photography BRUCE MCCLEERY
First Assistant Director DOUG PLASSE
Second Assistant Directors MEGAN SCHMIDT
CODY WILLIAMS

Script Supervisor JILLIAN AMBURGEY
Camera Operator JOE ALLEGRO
First Assistant Camera NINO NEUBOECK
Second Assistant Camera JAMIE PAIR

Key Grip TEDDY W. SAPP
Best Boy Grip LANDEN RUDELL
Dolly Grip RILEY WOOD
Grips WES KIMBRO
HEATH NEDTUNE
EDWARD SARKISOU
TYLER WINEGAR

Additional Second Assistant Director RYAN J. PEZDIRC
Camera Loader TAYLOR SEAMAN
Digital Imaging Technician STUART HUGGINS
Video Assist NICK THOMPSON
Gaffer JOE PAGE
Best Boy JONATHAN IRIZARRY
Electricians LEIF OLSEN
TIM RYAN

On Set Dresser JAIME ROSEGREN
EDGE Camera Car Driver DEAN BAILEY

Production Assistants ELYSE ARCHIE
LYNNE HULL
ASHLEY LEWIS

SOUTH KOREA UNIT

Line Producer YUNTAE "DANNY" KANG
Unit Production Manager SCOTT THALER
Director of Photography IGOR MEGLIC
First Assistant Directors MARVIN WILLIAMS
JIGWANG "JERRY" KO

Second Assistant Director CHRIS SADLER

Stunt Coordinators R.A. RONDELL
YOOHUN CHUNG
WONJONG SONG
HANK AMOS

Background Driving Coordinator JIMMY HALTY
EDGE Camera Car Driver ALLAN PADELDFORD
Porsche Camera Car Driver ROBERT P. NAGLE
Black Panther Stunt Double NICO WOULARD
Nakia Stunt Doubles BRIONNA LYNCH
JAY LYNCH

Okoye Stunt Double KEISHA TUCKER
Klaue Stunt Double MARK NORBY
Stunt Office Coordinator BO KYOUNG LEE

Stunt Performers

DONGHYEON BACK CHUNBEOM CHOI
CLAY CULLEN NICK DEKAY
JEREMY FRY JUMAN HONG
DONGJU JI STEVE KELSO
HYEONGJUN KIM SEONGJONG KIM
SEUNGCHAN KIM YONGHAK KIM
JIHUN KWON SEONGHWAN KWON
HYEONGGIL LEE TAEYEONG LEE
OAKLEY LEHMAN CHRIS PALERMO
DALTON RONDELL RICH RUTHERFORD
YEONGMIN SEO MINSEOK SONG
GREG TRACY

Art Directors JESSE ROSENTHAL
JIA KIM

Assistant Art Director JI HYE CHOI
Art Department Coordinator SUZI JEON
Assistant Art Department Coordinator SE EUM JUNG
Graphic Artists HYE LIM KIM
HYUN JI KIM
JEONG MIN PARK

Key Set Dresser MI RI CHOI
Camera Operators ONOFRIO PANSINI
JACQUES HAITKIN
MAURICE MCGUIRE
CHRIS DUSKIN

First Assistant Camera

GREG LUNTZEL ROB SAGASER
DARIN NECESSARY STEVE WONG
TOMMY KLINES RACHEL CLARK
BOBBY SETTLEMIRE

Second Assistant Camera

ANDREW CRANKSHAW CHRIS BURKET
HARRY JAMIESON JIMIN LEE
TEO LEE MICHAEL LUNTZEL
Digital Imaging Technician BROOK WILLARD
DIT Assistant HYOMIN BONG
Digital Utility RIO ZUMWALT
VFX Coordinator JIN HYUN NAM
VFX On Set Environment Supervisor GLENN HOLBROOK
On Set Data Integration Lead VIKI CHAN JO
Data Wrangler/Texture Photographer JAMES KELLY

Technology

ROBERT AVILA
VINCE CERUNDOLO
CHRIS COSSEY
KARTIK DEO
JIM ELY
TOM FRISCIA
GEORGE KOUSAROS
BRIAN MARSHALL
LAURALEA OTIS
JUAN CARLOS SANTIAGO
JASON SMALLWOOD
JUSTIN YUKON

ELAINE CAMPION
WILLIAM CHANDLER
ALEX DARO
BRIAN ELIASSEN
WILLIAM GRAVER
JEFF HARPER
JOHN LINDSETH
SCOTT MARTIN
APISAK PHETPRASIT
BEN SEO
KEVIN VENABLE

Security

MATTHEW SLATOFF
RAYMOND ROJAS
KYLE P. STRAUSS
CHRISTOPHER COLLINS

BARRY CURTIS
CARA CHOOLJIAN
SHANE MCGONNIGAL

With Special Thanks To

BOB ALMOND
JOHN BUSCEMA
TA-NEHISI COATES
JONATHAN HICKMAN
KENNY MARTINEZ
CHRISTOPHER PRIEST
JOHN ROMITA, JR.
ROY THOMAS
SAL VELLUTO

RICH BUCKLER
GIUSEPPE CAMUNCOLI
GENE COLAN
REGINALD HUDLIN
DON MCGREGOR
JOE QUESADA
MARK TEXEIRA
BRIAN STELFREEZE

WALT DISNEY STUDIOS

EVP, Head of Marketing..... ASAD AYAZ
EVP Marketing FRANK CHIOCCHI
SVP Creative Advertising JOHN IBSEN
SVP Global Publicity..... RYAN STANKEVICH
VP Film Production Planning MARYANN HUGHES
VP Client Services STEPHEN SWOFFORD
Client Services Manager.....SAL VALLETTA
Client Services GRETCHEN BURNTON
MARIALYSE MARTINEY
Filmmaker Services SHANNON WYNNE
VP Credit & Title AdministrationSTEPHANIE J. HARRIS
Credit & Title Administration..... KIRK RINGBERG
JENIFER BETH KAPLAN
GM – Digital Studio LEON SILVERMAN
VP Technical Operations.....RYAN KIDO
VP Content Technologies.....MARC BRANDON
VP Sound Post Production..... BRIAN SAUNDERS
Production Engineering Supervisor.....KEVIN ROSENBERGER
Avid Engineering GABRIEL B. LARA
EDWARD G. LIU
STEVE POTTER
BRENT KOETTER
Sound Services ManagerDAWN BIRO
Post Production EngineersFRANCISCO J. PAREDES
ANDY YEHL
VAN LUONG
Media Systems EngineerJUERG GRIEDER

VISUALIZATION

Visualization by
DIGITAL DOMAIN

Visualization Supervisor.....SCOTT MEADOWS
Postvisualization Supervisor..... KEVIN WILLIAMS
Visualization Pipeline Lead OLIVER MOORE
Visualization Coordinator..... CYDNEY WONG
Supervisors.....HOWARD CABALFIN
SOM SHANKAR

Digital Artists

AYMAN AKOSHALI
MATTHEW BAUER
TJ BURKE
ALEJANDRO JOSE CASTRO
NICK COKER
LANCE DARDEN
JASON HALL
TODD KUMPF
RICHARD H. MATSUSHITA
ALEX MOON
IAN NORTHRUP
PATRICK PEREZ
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TERRY SHIGEMITSU
NATHANIEL SMITH
ARI TEGER
MATTHEW ZEYN
JON ALFORD
THOMAS BRUNO
SHOGHI CASTEL DE ORO
JOSEPH CIVITATE
SCOTT CULLEN
CRAIG DOWSETT
FARIS HERMIZ
CHRIS MANABE
JOHN W. MCINNIS
TOM NAREY JR.
KATE A. O'DONNELL
DAVID PRITCHARD
DERRICK SESSON
MIRO SKANDERA
RUEL SMITH
ROBERT WILLIAMS

Integration & Roto Artists

JOSUE ARIAS
LAUREN BOURGEOIS
NATALIE DELFS
HYUNGWOO WILLIAM KIM
ALEJANDRA MARQUEZ
JIM MOORHEAD
NATHANIEL JONATHAN RODRIGUEZ
YUKI SUGIMOTO LEVY
MAEGAN VELOSO
HOLLY WENGER
SHAUN BARTOO
SOPHIA CORONADO
MARVIN JONES
VIVIANA KIM
PETER MCGOWAN
DAWRATH PHOUE
ROBYN SPENCER
CYNTHIA ARAGON TREVINO
CHANTHI VIJAYAPALA

Production Staff & Studio Support

BRIA CEBALLOS
GEORGE ISHII
CARRIE GRACE MCLAY
FERREOL PRADO
MICHAEL QUAN
ODED ROSENBLUM
SAUMIL SHAH
JOSE VALENCIA
TRACY WATADA
JOSEPH FRATACCIA
HEATHER JENNINGS
ANDREW PAVELL
MORGAN PROFFER
JACQUELINE ROSADO
DAVID SAMIJA
KRISTINA SIMMONS
ROGER VAN HELDEN

Visualization by
THE THIRD FLOOR, INC.

Previs Supervisor.....KYLE ROBINSON
Previs Coordinator BRETT GRISHAM
Previs ProducerMAUDE LEWIS

Previs Leads MICHAEL GRAWERT
 SHAWN HULL

Previs Artists

MIKE "PHAROAH" BARRETT
 IRENE CORDERO
 ERIK GRIOTT
 MICHAEL PARKS
 DIANA VELASQUEZ
 DANIEL WIGGINS

GEOFF CICCARELLI
 EDUARDO FRANZ
 MELISSA MURPHY
 ARNULFO VARGAS
 ROBERT WIESE

Animators

ADESH BHARADWAJ
 ADRIEN CRESPON
 ALEX FILIPOV
 ARIAN SCHOTEN
 CECILE DUBOIS-HERRY
 CHRISTINE KRUMPHOLZ
 ELARD MENESES
 HARISH PAWAR
 JESUS ALBERTO DE LA CRUZ TOSTADO
 JOSH ADLER
 KUNAL DESHPANDE
 MAUREEN SENG
 NIKHIL DESHMUKH
 SHASHI SUTHARI
 VANESSA ROSSI
 YASMINE VESALPOUR

VISUAL EFFECTS AND ANIMATION

Visual Effects and Animation by
 METHOD STUDIOS

Visual Effects Supervisor ANDY BROWN
 Associate Visual Effects Supervisor TODD PERRY
 Animation Supervisors MATT KOWALISZYN
 DARYL SAWCHUK

CG Supervisors CHRIS RYAN
 MARCUS ROTH

Compositing Supervisors ALEKSANDRA SIENKIEWICZ
 Compositing Leads LOUIS CORR
 MAURICIO VALDERRAMA JR.

Rigging/Tech Animation Supervisor MARCO IANNACCONE
 Production Assistants JIMMIE MACDONALD
 VICTORIA LIU

Visual Effects Producer BRETT DOWLER
 Associate Visual Effects Producer AMY ELIZABETH JAMES
 Visual Effects Production Manager XIMENA MELENDEZ
 Production Coordinators

ANAIS DE NADAILLAC
 JARRAD PENLEY
 DANIEL NEWMAN
 TABITHA WOODMAN
 Visual Effects Editors COLE YAKIMCHUCK
 STEVE MCLEOD

PAUL WREN
 NOEL HOFFMAN
 SHAYNA BANAAG
 MARY SWAIN

ABHINAV SWAMY
 ADRIAN KWAN
 AGATA MATUSZAK
 ALEX VAIDA
 BRAD KVIST
 CHERYL DARBEY
 ED WOU
 EUGEN SASU
 JEREMY DZIEWIR
 JORGE MARTINEZ TERAN
 KIM KOK CHIAN
 MAREE FLETCHER
 MICHAEL HOVAN
 PETER PI
 TYSON BRADOCK
 VINAYAK A PAWAR
 YOUNGHO KIM

Model and Texture Artists

ALEX P. AUCOIN
 CHRISTOPHER HERRICK
 CRYSTAL BRETZ
 GARRET BILES
 JONATHAN SHELLEY
 MAYURESH SALUNKE
 TRAVIS SMITH
 U RI SO

ANOUSH FAGHANI
 CORY DAROUGH-HARDEKOPF
 ERIC ZHANG
 HENRY YOUNBUM JUNG
 MARCOS MELCO
 STEFANO STRABLA
 TRISTN RETTICH
 VICENTE SANCHEZ

Rigging Artists & Technical Animators

AMER ALAMEDDINE
 PONMUDI CHIDAMBARAM POYYAMOLI
 BEN LOPATIN
 COBOL YU
 DANIEL MORALES
 DENIL GEORGE
 JAGJEET SINGH
 MARYIA KAZAKEVICH

KRISTOPHER ANDREWS
 RITUPARNA ROY
 CHAITANYA MEDITHI
 DAMON LAVENSKI
 DAX LAFLEUR
 FRANCIS LEONG
 JESSICA MOREAU

EVP Global Production GABBY GOURRIER

Leads

CASEY ROLSETH
 DANIEL MASON
 JON SHAW
 JYE SKINN
 KYEYONG PECK
 MELVYN POLAYAH
 MONICA MUNOZ
 SERGIO PINTO
 THOMAS GIRDWOOD

CECE CHEN
 JAMES LUKE STUART
 JOSHUA SAMUELS
 JYOTI ARORA
 MACIEJ BENCZARSKI
 MIQUEL UBEDA
 OBA AMEZIANE-HASSANI
 SOUMITRA GOKHALE
 TIM RILEY

FX Artists

ALDO SCARELLA
 ANAND ZAVERI
 DIPTI GAWADE
 FILIPP ELIZAROV
 HYUNGI JEON
 JESPER RAHLFF
 JONATHAN R. NELSON
 RAY TJERNSTROM
 TOMOHIRO OKITA
 SEBASTIEN MARSAIS
 JEONGYEON SON
 VRAJA PARRA

ALI RIZVI
 DIEGO TRAZZI
 DOBROMILA KUTNAK
 GUILLAUME HOFFMAN
 IGOR CHURAKOV
 JOHNSON CHUANG
 OWANS BAZILE
 ROMAIN PRIVAT DE FORTUNIE
 TUONG-VAN TRAN
 EHSAN PARIZI
 TOMAS SLANCIK

Crowds

KUNAL NITIN DESHPANDE
 NUPUR SEHGAL
 GREG HANSEN

SALAUDDIN KAZI
 SORYA SEAN SEREI

Lighting Artists

ALASTAIR FERRIS-LEAK
ANGEL CARRASCO
CHRIS A. WILSON
HELGA VICTORIA YEO
JESSICA JUNG
JOSE L. DE JUAN
PHANNYA REN
PORNTHPEW WONGKITIGUMJORN
SAM LEUNG
SON T. LY
TRONG KHOA NGUYEN

ANDREW BEAN
BENJAMIN RABASTE
DAVID DRESE
JEAN CHOI
JORDAN FAST
MARVIN CHUA
PATRICK NANTON
RYAN TODD
SHILPA KIRPALANI
STEPHEN EISENMANN
YOUNGHO KIM

Technology Support, Pipeline, TDs, IO and Render Support

ANGELIKA SCHWEITZER
JAMIE PROVIDO
ASHWIN SAREEN
CHRISTIAN FRACCHIA
JAMES PARK
HOSHI DORR
JOE DE MICHELIS
PETER ZHENG
TIAGO CARIBE
ANKUR CHAUDHARY
JOE DE MICHELIS
BART ADRIAN
DYLAN LUNDQUIST
JAN PAUL
JAMIE PROVIDO
NOÉ MARILES
SCOTT A. ALLEN
ZANE HARKER

Digital Matte Painters

CHRISTOPHER GONZALEZ
IGOR STARITSIN
LIANE XUELIAN LI
MING-YEE SHEH

DAVIDE BINELLO
JIANFENG LI
MINGUK LEE
THOMAS KAYSER

Executive Management

EDWARD ULBRICH
KERRY SHEA
MAGGIE EVANS
DEBORAH GIARRATANA
NAOMI STOPA
NICHOLAS HO

Tracking, Matchmove and Layout Artists

DANIEL MOORE
KOJI HAMAGUCHI
MELANIE MACK
NATALIE DELFS
NARA YOUN

JODI FUNG
MAEGAN VELOSO
MIGUEL CHAN
SEUNG ROK HWANG

Department Heads and Management, Human Resources,
Recruitment, Artist Managers and Studio Operations

ALAN CHUCK
CASSANDRA NELSON
JAMIL LALANI
JUSTIN HOLT
KAJSA GUSTAVSON
MARC HORSFIELD
NATHANIEL MAK
PETER HART
SUSAN MA
ARMANDO ORTIZ
EDY SUSANTO LIM
JIMI CLARK
JUTHIKA RAJWADE
LYSIANE DE NADAILLAC
MILLIE COX
NATHAN PARADE DE LA FERAUDE
SHAWN ANNETS

Compositors

ADAM POTVIN
ALISON LAKE
BRIAN MCCANN
CARLE AUBERT
DONAL NOLAN
GABRIEL GUEIROS
GUNNAR HEISS
JACK GRUNDY
LUCIAN BOICU
MANUEL VALDEZ MENDIA
NAOKI OTSUKI
PIOTREK JANKOWSKI
SCOTT M. FEDOR
THIERRY MULLER
TOM MCHATTIE
VIVEK GAUR
YONGMIN KIM

ALEXANDER IRELAND
AREN KITTILSEN
BRYAN PULGAR
CONOR SCHOCK
DONALD TSE
GAYANATH DAYASUNDARA
HEIDI KATHRIN HARNISCH
KENNETH SALES
MANLEY GAGE
MIN HYUN CHA
NIKI PAPP
RAJAVEL LOGANATHAN
STEFFEN RICHTER
THOMAS MIDDLETON
UDIT MOHAN
YASHVHANTH CHANDRASEKARAN

Visual Effects and Animation
by

INDUSTRIAL LIGHT & MAGIC
a Lucasfilm Ltd. Company

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ILM Animation Supervisor..... MATHEW COWIE
ILM Visual Effects Producer LEE BRIGGS
ILM Visual Effects Executive Producer JEANIE KING
Visual Effects Associate Producer RUSSELL LUM
CG Supervisor.....DAN MAYER
Composite Supervisor.....CHARLES LAI
Layout Supervisor..... PATRIK MAREK
Digital Model Supervisors MATTHEW HUNT
PASCAL RAIMBAULT
Texture SupervisorsRAINE ANDERSON
TIM YANG

Roto and Paint Artists

ANDREW BARRIE
GERARDO CASTRO
JASON NEGREIFF
MAURICIO AMEZCUA
VIKAS GANER

DAVE LADNER
IAN HEATHCOCK
JEFF NADWIDNY
SENH DANG

Visual Effects Production Manager..... ALEXIS FORNI
Production Coordinators
ASHLEY DOSS
ERIN FERNIE
KAREN TEOH
Location Artists ONDREJ KUBICEK
CHRIS F. MOORE
Creature Supervisor MICHAEL CORCORAN
FX Supervisor YANG WANG
Generalist SupervisorKEVIN GEORGE
Digital Roto and Paint Supervisor.....SHIVAS THILAK
Visual Effects Editor NIC ANASTASSIOU

Additional Visual Effects by
VIRTUOS

HO THI AI TRAN PHAN THIEN BINH
TRAN NAM BINH CHAU QUOC DUNG
DUONG VIET HOANG HOANG KIM HOANG
NGUYEN THANH HONG DIEM HUYEN TON NU DA SA
KRISTIAN PEDLOW TRAN YEN PHUONG
NGUYEN THI THIEN VAN LE TRAN THUY DUONG

Additional Visual Effects by
STEREO D

NABANKUR BHAGAWATI HRUSHIKESH DATTARAN KADU
ATUL DEKATE SHUBHAM DINESH SHINDE
ANDREW EICK AMIL HUSSAIN
SUNIL JHA SIDDHARTH LAXMAN MOHITE
ROSHAN PANJWANI AMBADIPUDI PRASANNA SRI HARSHA

Visual Effects and Animation by
SCANLINE

Visual Effects SupervisorBRYAN GRILL
Visual Effects ProducerROBERT E. EVANS
Visual Effects ConsultantSTEPHAN TROJANSKY
Compositing Supervisors.....ADRIAN SUTHERLAND
BRENNAN PREVATT
Art DirectorCLAAS HENKE
CG Effects SupervisorIOAN BOIERIU
Associate Effects SupervisorAREK KOMOROWSKI
Digital Production ManagerISAAC LIPSTADT

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STEPHEN DAVIS EVAN FRASER
FREDERICK FOWLES JESSICA HARRIS
YVONNE MUIINDE BARTEK OPATOWIECKI
ERIC PETEY MAGNUS SKAGERLUND

Lead Artists

MATTHEW BULLOCK DONNY CHOI
LYLE COOLEY SHANE COOK
WILL DAO LUI FONTILLAS
STEPHEN KELLOWAY LUKAS LEPICOVSKY
DYLLAN LU VIKRAM MOHAN
CHRIS PEMBER TARKAN SARIM
KISHORE SINGH DAVID STOPFORD
BIREN VENKATRAMAN SHELLEY WELCH

Visual Effects Production Management

SYED APSAR ALEXANDRA CARR
VAN LE DO RYAN FLICK
RIKKE HANSEN CINDY KHOO
VISHISHTH KUMAR JOEL MENDIAS
SANGEETH MOHAN SCOTT MILLER
IVAN MICKOVIC MICHAEL MIELKE
ANTOINE MARBACH KELLY SHIN
DANNY SINGH LISA K. SPENCE
LEIKI VESKIMETS

Visual Effects Production Staff

ANKITA AGRAWAL JESSICA CARRINGTON
KRISTEN DREWSKI ROBERTO FUSCIARDI
WENDY J. HULBERT ANDREA KISTLER
JULIETTE LEMAIRE KELSEY PRIMAR
JACK RICKMOND RICHARD ROMERO
ERROL STUSSI CARLOS FLORES
MAX TENNESSEN YEGOR TESLER
THOMAS WAGNER ROBERT YEH

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JAMIE ADKINS PRAVEEN ALLU
JONGJUN AN EDUARDO ANTON
HEATHER BAKER BRIAN BEGUN
DANIEL BRYANT JAMES ELSTER
DAN FEINSTEIN BRIAN HANABLE
FLORIAN HATJE SEAN HEUSTON
CHUNG-YIN HSIEH SEOK-RYAN JANG
SCOTT JOSEPH MICHELLE KORCZAK
CHRIS LEE DANIEL LEE
DANIEL MEJIA KIRAN MENON
TAMARA MITCHELL YVONNE OH
BRIAN PELUSO KEVIN PIERCE
AMANDA ROOP ENRIQUE SANDOVAL
SATBIR SINGH NICOLE SMITH
ADAM STERN ANDREW K. THOMPSON
SHERMAINE TOH JEVON TSEN
ANDRES VITALE ED WALTERS
DANIEL WENNERHOLM MELISSA WHITCOMB
SHANE WICKLUND ERIC WILSON
KAI WOYTKA DAVID ZENG
PEDRAM ZIAEI BRANDY ZUMKLEY
EMMA LIU TRACEY VAZ

Flowline Artists

NIKO CONTE MIKE HSU
SUMIT PABBI NICKOLAUS PFEIFFER
MICHAEL SCHAEFER DAVIDE SIBILIA
GAETAN THIFFAULT

Digital Matte Painters

JANE CHEN EUNYOUNG KIM
PAUL RODGERS JAEIL SEO
DIEGO VELASQUEZ ROSE WANG
THOMAS WARRENDER

CG Artists

FIRDAUS LATIF ZOHAIB AHSAN
JORDAN ALAEDDINE MARIE-PIER AVOINE
PEDRO BELLINI BABAK BINA
KENNETH CHUA JESSICA CLIFTON
GREGORY COELHO ASHISH DANI
ANDREA DONGO CHEMS DROUICH
CLEMENTINE DUPONT MORIBA DUNCAN
KALENE DUNSMOOR WILLIAM DWELLY
ARLEND ENGAR OMER ERLICH
MARIANA GORBEA CHANGMIN HAN
HYUNSUG HAN JASON HENREY
ANDREW HUTCHINSON JONOTHAN FREISLER
PAUL FULLER FRANCOIS GODOFE

RICARDO M. GOMEZ
LEE JOHNSON
MARK LASZLO
WE LING LEE
MIKE GAJGA
ALDO MARTINEZ
BRODY MCILVEEN
JUNG YEON MIN
ARTHUR NA
IVAN PRVULJ
NOAH SCHNAPP
ROOHI TOPGI
JOHN NIFOROS
TOMASZ WROBEL
WENDI WU
JACOB ZAGURI
DAMIAN ZAPRUCKI
WASAN PRONGSIRIKUL
PHANTIRA UPPAMANORASET
THEPNARIN KANOKSRITHAWORN
CHAMANAT TANAJAROENCHAO

GUNSIK KIM
DAMIEN LAM
WU CHIEN KEN LEE
WOOHYUCK LEE
NICK LEVENDUSKI
OURANIA MOURTA
CHRIS MCILVEEN
CONRAD MURREY
CONOR NOLAN
YOAN SCHMID
FLAVIO SEGAL
GREG TSADILAS
TOBY WATSON
BRENDAN ROGERS
ESTHER YAP
ASIM ZAIDI
NUTTAPON THITCHAIGYONKIT
PUWARICHAYA PUWATCHARAWONG
TOSSAPON BOOTHPLUB
SOMMANAN WUTHICHAIKUL
PATTARIN THONGKASAME

Visual Effects by
LUMA PICTURES

Executive Supervisor PAYAM SHOHADAI
Senior VFX Supervisor VINCENT CIRELLI
VFX Supervisors BRENDAN SEALS
KEVIN SOULS
Animation Supervisor RAPHAEL A. PIMENTEL
CG Supervisors ALEXANDRE CASCADO
ANDREW ZINK
Head of Business Relations LINDSAY HALLETT
Plate Supervisor GLENN HOLBROOK
Lead Compositors EDDIE PORTER
GREGORY NG
Lead Look Development Artist JOE CENSOPLANO
Lead Character Artist MATHIEU AERNI
Lead Effects Artist TOM ALLEN
Executive Producer DIANA GIORGIUTTI
VFX Producer MICHAEL PERDEW
Associate VFX Supervisor JARED SIMETH
Digital Effects Supervisor JUSTIN JOHNSON
Digital Production Managers CATHERINE HUGHES
JUSTIN PORTER

Roto/Paint Artists

TIM ADAMS
EDGAR DIAZ
KATARINA GACEVSKA
YOUNG JIN KIM
YVES MCCRAE
JOSIAH NATHAN
NADIA SO
SRIKANTH S
SANAL K
VISHWANATHAN T
PRATHIBHA REDDY ITIKALAPATI
SRINIVAS RASABHATULA

ADELINE CHAN
RACHEL FOO
MELVIN HONG
YADU KRISHNAN
REUBEN MONTGOMERY
KEN OGBO
NEIL TAN
KARPAGARAJA M
SASI KUMAR R
MIKE YATHAM
SRIKANTH MAKKENA
THIRU GNANAM

Associate Bidding Producer KATRYNA SHATTUCK
Character TD Supervisor THANAPOOM SIRIPOPUNGUL
Lead Lighting Artist ALEX KHAN
Lead 2D Artist GARRETT WYCOFF
Lead Model/Texture Artist ANTHONY GRANT
Lead Tracking/Matchmove Artist DOMINIC FRANCIS
Lead Animators MATTHEW STOYAKOVICH
NGAN CHUNG
SHAWN MILLER

Production Management Team

ANDREW KALICKI
DAVID ENTIN
GEORGIE BROWN
MATTHEW PICKERING
ROBERT COHEN
TIMOTHY BOND
BLAZE WALLBER
EUNICE TAYLOR
MATTHEW ENRIGHT
RACHEL BIANCULLI
SHELDON NEILL

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ALEX BRANTON
BEAU CASEY
CHRISTIAN DEISS
JOSHUA ROBERTSON
IAN SMITH
SHUANG-HAO YANG

CUCO BURES
AGUSTI CURIA
CHENGDONG GUI
RADU SERBAN
NIEL VAS
ASIM ZAIDI

Light and Compositing Teams

ANGIE SOHN
CAMERON SORGI
DAVID CAÑAS RIVAS
EMMANUELE DIOTTI
FEDERICO LA TONA
GREG DEROCHIE
JAMES FETTER
JASON BIDWELL
JUN EUN KIM
MANON GHYS
MARY LAPENA
MEAGAN GREEN
MICHAEL YATES
QUAN TRAN
SHANE MIRANDA
WILL TOWLE
BEN SIMONDS
CLAIRE PEREIRA DE SOUZA
DOUGLAS YOSHIDA
ERIC SIBLEY
GIAN IGNACIO LOMBARDI
JAI KENWAY
JARED BRIENT
JOHN HELTON
KEVIN KIM
MARC SCHOENBECK
MATT BACON
MICHAEL LIV
PENG FU
REETUJ TYAGI
WILL LOVETT
XANDER KENNEDY

Technical Support

JAMES BRAID
CHRISTIAN BURGGRAF
ROBERT CROWTHER
V.J. KANHAI
MAXX LEE
SHOOLIN SAINI
WILL SIDDALL
ADAM PETRIE
HOWARD YAN
ANDREW SLEVIN

BABY BRAULIO
AUSTIN CLARK
MARIO GUTIERREZ
KELVIN KO
ALEX PERLSTROM
JUSTIN SARBER
AARON KOZAK
NERA ULJAR
AMP MILLER

Asset, Matte Painting and Concept Art Teams

AARON COLMAN-HAYES	ABHI THATI
ANDREW CLARKE	CHAIWON KIM
D. RYAN REEB	DANIEL RIDDLE
DAVID TILTON	DULSHAN KERAGALA
JEY XIA	KUI HAN LEE
KYOUNGSOO MIN	LEV HAKOBYAN
LILY MORGAN	MICHELLE JUNG
MIKEY MCCUSKER	NICHOLAS HODGSON
NICOLAS PIERQUIN	QUIMET DELGADO
RAPHAEL PHILLIPS	SCHILLER JEAN-LOUIS JR.
SCOTT MORGAN	SICHEN ZHANG
TADAO MASUYAMA	TOM NEWBURY
YINGHAO CHAI	

Culture and Operations Team

JAMY ZINK	ZACH SEELY
SAMANTHA ROSE	VANESSA TENNYSON KREJCIR
GERRI VALENTINA GONZALEZ	MAKEILA REYES
HUGO SANDS	JESSE REYNOLDS
FRANKIE JENNETT	MARISSA BRAUN
STEPHANIE RIVAS	RHEA ESPINO
BETH BATTERSHELL	ANDREW DUNCAN

Visual Effects by
RISE | Visual Effects Studios

Visual Effects Supervisor	JONATHAN WEBER
Visual Effects Producer	FLORIAN GELLINGER
Visual Effects Line Producer	MONIQUE POLLAEHNE
CG Supervisor.....	OLIVER SCHULZ
Compositing Supervisor.....	ERIK SCHNEIDER
Compositing Lead	OLIVER HOHN

Animation and Rigging Teams

ALEJANDRO SOLORZANO	ARI FLESCH
BILLY DAO	ERICA ROBINSON
GEORGE SAAVEDRA	HEATH PAGRAM
JACO PRETORIUS	JOSH WOOD
JUSTIN BRUNETT	MARCOS D. ROMERO
MEG GRUBE	MONIKA GELBMANN
NICOLETTE KISS	TIFFANY WANG
WEN ZHAO	

Berlin Unit

MICHAEL LANKES	NATALIE MEFFERT
ROY HOES	STEVE PARSONS
DIRK MATZKUHN	CHRISTIAN WUNSCH
IVAYLO ANDONOV	LESLIE RENAUD
MANUELA BALK	NELSON ANDREI DIMITRIU
NICOLAS VALENTE	ANDREA MICHELETTO
CHRISTOPH HASCHÉ	NICOLAS LEU
EUGEN KELLE	MATTHIAS WINKLER
MANUEL DONGOWSKI	CHRIS DEBSKI
MARIUSZ MISKIEWICZ	NANDO STILLE
SVEN KLIMM	OLIVIA PUCHALLA
WERNER REIFBERGER	FRIDERIEKE BACH
SASKIA CAROLAN	DAVID SALAMON
MONA WIEMER	MERTEN TREMER
NILS NISSING	DANIEL WITT
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FRANK JENTNER	ROMAIN SONTAG
VINCENT LANGER	DAVID HALL
DOMINIK POTT	PHILIP BALLINGER
TOM FREITAG	LOA MAYRA DUMONG
HANS LÖSCHE	KEVIN WALTER
MARIO DIETZ	NADINE HEINZ
MARIAN DOBRUNZ	JULIA BOLDT
JEREMIE SEBBAN	JANA REXHAUSEN
KRIS BIERINGA	JOHANNES VOGT-REIMUTH
SIMON OHLER	ESTHER TRILSCH
SEBASTIAN ELSNER	FELIX BUCELLA

Effects Team

AMBAR SINGH	BRETT ANGELILLIS
CODY AMOS	IMRE TÛSKE
JOHN CASSELLA	JONGWOO HEO
KARL ROGOVIN	LUIS LOPEZ
PETER HERBERT	RACHEL AJORQUE
ROSE IBIAMA	SUBHAN ASIF
VIOLA LYU	

Roto/Paint Team

ADAM PETTIGROVE	CHRISTIAN SALVADOR
DAVID FONTI	EDISON LAU
JESSE COHEN	MICHAEL NORTH
TIFFANY VOCHATZER	

Tracking/Matchmove Team

AMBROSE MCDUFFY	ANDREW COLLINS
HAETSAL KIM	HECTOR AGUIRRE
STEVEN OLSON	ZACHARY GOODSON

Technical Developers

CHAD DOMBROVA	PAUL MOLODOWITCH
NATHAN RUSCH	NICK KENDALL-BAR
SAM BOURNE	KRISTIN GOEDICKE
PAL MEZEI	DANIEL DOTSENKO
JEFFREY GREENBERG	GINA GUERRERO
IAN FITZPATRICK	

System Administrators

KEVIN MCCARTNEY	BRENT HENSARLING
MYLES WRIGHT	RARES HORNET
WILL HESTER	ARYANNA ABRAHAM
CHRIS CASLAKE	

Munich Unit

ANDO AVILA	ANITA BÖRCSÖK
ARMANDO LOMBARDO	CHRISTOPHER CHABER
DANIEL SEEGER	DOMINIK MÜLLER
ERNEST DIOS	FRITZ BECK
GREGOR HÖSS	GUIDO KIRSCH
HANS TETZLOFF	HEIKE HENDL
IVAN LIMA	LUKAS KAMPICHLER

MARCO MEYER
MATHIS LEX
MICHAEL STRECHA
PAUL SCHLIE
RODERICK FRIEDRICH
SANDRO KATH
TAMAS CSORDAS
TINE BOY

MARCO PELZEL
MICHAEL EICHNER
OLIVER MARKOWSKI
PHILIPP DANNER
RODRIGO THURLER
SHAYAN SHAREGH
TIM EMEIS
UTE VOLLMANN

DFX Supervisor BHARAT DE
CG Supervisors..... RICK LEARY
RAJU PIYUSH VAIDYA
Compositing Supervisors..... NICOLAS RIGAUD
SAMEER MARIYAM MALIK
VFX Producer KERSTIN KENSY
VFX Production Managers..... SOPHIE RUSSELL
SACHIN PRIYA GARUD

Visual Effects and Animation by
TRIXTER

Visual Effects Supervisor MICHAEL WORTMANN
Compositing Supervisor..... MICHAEL DOHNE
Lighting Lead.....JÖRG UNTERBERG
Animation Lead.....CLAUDIUS URBAN
Head of Technology..... YUKIO SATOH
Head of IT BEN DE LUCA
Visual Effects Producer FRANZISCA PUPPE
Visual Effects Production Managers.....SANCHIA CURRIE
MATTHEW FERNANDEZ
Visual Effects Coordinators BENJAMIN SEWARD
SYBELLA STEVENS
Executive Producers..... SIMONE KRAUS TOWNSEND
CHRISTIAN SOMMER

Artists

CARLOS ACEVEDO
KIRIL ALTAKOV
LONNI BAHR
WALID BEN HENDA
KONSTANTIN BORCHERT
DOMINIK BURBAUM
ERNEST DIOS
ESTHER ENGEL
KAI GADD
MICHAEL HABENICHT
TOM HIEBLER
MARTIN HÖHNLE
JULIA KIETZMANN
NIELS KLEINHEINZ
JOSHUA KOILPILLAI
TIM LEYDECKER
BORIS MARTINEZ CASTILLO
MATTHIAS MITTELMEYER
DANIEL PONS
PAULA RUBIO FERRER
PRIYA SHORT
JONAS STILTZ
SALVADOR TOVAR
DOMINIK TROTTIER
SÖREN VOLZ
FLORENS WARTENBERG
RUTH WIEGAND

DENNIS ALBUS
JOSEP ANTONI RIBAS ROSELLÓ
ANDRZEJ BANDURSKI
JÜRGEN BILSTEIN
STEFAN BRAND
JAROSLAW DAWIDZIUK
HUGO DURAND-MERMET
ELENA ESPINOSA
VERÓNICA GRANADERO ESTRADA
ANDREA HERVET
DENNIS HO
BENOIT IMBERT
CATHLEEN KLEIN
PATRICK KREUSER
FELIX DARIO LANG
BERND MACHT
JUAN MARTINEZ MARTINEZ
MARTIN PEDREIRA
JAN REICHMANN
CHRISTIAN SCHUMANN
BELEN SOUSA DOMINGUEZ
PAL TAUSZIG
BASTIAN TRAUNFELLNER
LUCA VALETTA
BASTIAN WARTENBERG
HOLGER WENZL
HENRIK ZÄHRINGER

Digital Artists

ABHIJIT P
ALOK K
ANTHONY CHADWICK
ANJOHN V
ASHUTOSH K
AVINASH
AVADHOOT
BENOIT SCHUPPON
CHRISTIAN JON WAITE
EMANUEL STRIXNER
GOOLZAR B
GINU
HITESH B
JOSE PALACIOS
JAYARAJ M
KARUPPASAMY K
LAIQUE Q
MICHAEL MORGAN
MINAR BIDAYE
NARENDRA S
NITESH B
PANKAJ B
PRASAD H
PRATIK PANCHAL
RAHUL G K
RICHARD STAY
SANJAY K
SUMER PATEL
SHUBHAMJIT C
SMITARANJAN P
SWAPNIL J
SHERIN MAHBOOB
STEIN LAGIM
TANMOY C
THOMAS HOWARD
VINAY S
WESLEY VET
ISABEL ARBOLEYA
NINAD J
KIRAN H
BALAJI S
KIRTI G
PRABHAT M

AKSHAY P
ANCHIT D
ANIRUDDYA C
ANUKALP K
AVANI S
AMOL P
BHUSHAN
CHETAN P
DHRITI S
FEROZ
GRANT WILSON
GWILYM MORRIS
JOHNNY GRILO
JULIAN HOWARD
KALIDAS P
KEVIN O'SULLIVAN
LALIT
MILIND C
MUKESH P
NAVEEN N
OMKAR P
PRABHAMRIT S
PRASAD K
RAHUL ERLA
RAMBABOO S
RUPESH S
SANTOSH D
SHRIDHAR YADAV
SIDDHARGHYA H
SWAPNIL A
SWAPNIL MARKANDEY
SOUVIK D
TAMAR CHATTERJEE
THOMAS BILLER
TRYSTAN JAMES
WASIM ALI
YOGRAJ R
ROB TURNBRIDGE
RESHMI B
AAKASH R
SAKET C
RAFIQ M
MRUNAL Z

Visual Effects and Animation by
DOUBLE NEGATIVE

Visual Effects SupervisorSTUART LASHLEY

Visual Effects by
TORM STUDIOS

Visual Effects ProducerTHOMAS REPPEN
Visual Effects SupervisorESPEN NORDAHL

ALEX WOLF DANIEL FLEHNER HEEN
FREDRIK ARNTZEN HÅVARD MUNKEJORD
HELENE HUNDING HARMENS IVAR RYSTAD
JAN IVAR SOLÅS JÓZEF PLATA
LARS ELLINGBØ MAGNUS PETTERSSON
MARTIN ANDERSSON AABERGE MATTIAS EDSTRÖM
MORTEN JACOBSEN PONTUS MATTSSON
RAGNAR BRYNJULFSSON RAMI HAGE
STIG SAXEGAARD TARJE PLADSEN
VALDIMAR BALDVINSSON WILLIAM FAUCHER

Visual Effects by
MAMMAL STUDIOS

Visual Effects SupervisorMICHAEL HARBOUR

Digital Effects SupervisorJAMES KURODA
Executive ProducerMICHELE C. VALLILLO
Technical SupportJASON WARDLE
Pipeline Technical AssistantJANICE BARLOW COLLIER

Digital Artists

ALEX J. WOOD ERIK C. TOTH
IAN A. HARRIS JUSTIN VAN DER LEK
STEVEN FAGERQUIST GLENN HOLBROOK

Visual Effects by
GHOST VFX

ALEXANDER SWAHN ALEXANDER CEDERLUND
ANDZEJ ZMITROVIC ARVID WAHLBORG
DANIEL WESTERLUND DAVID HERNANDEZ
DAVID SJÖDIN ERIK SCHMIDT
FRANCESCO POLITO FRIDA KINDH
GEMMA COSTA IVAN KONDRUP
IVAN LINDFORS JESPER GYLLSTAD
LOUISE CHEVRIER MARLOES VAN BIJSTERVELDT
MARTIN PEDREIRA MICHAEL THEANDER
NICOLAS VALESE OLE BUKOWSKY
RICKARD DIDRIKSSON SIGNE VINThER
SONNY PYE SYLVAIN AMBLARD
VIKTOR COLLING VLAD ILIESCU

Visual Effects and Main Title Sequence by
PERCEPTION

Principals/Founders JEREMY LASKY
DANNY GONZALEZ
Principal/Chief CreativeJOHN LEPORE
Senior ProducerERIC DALY
Production Coordinator ANDREW JACOBS
Design Supervisor RUSS GAUTIER
Visual Effects Supervisor DOUG APPLETON
Lead Animator JUSTIN MOLUSH

Lead DesignerSANU SAGAR
Lead ArtistALEX RUPERT

Artists

KHAIRUL AHMED HANDEL EUGENE
TREVOR KERR BLAIN KLITZKE
BHAKTI PATEL WILLIE RUSSELL
SEKANI SOLOMON ED TRAQUINO
BRANDON ULOHO JAMES WILLIAMS
NICK WOYTHALER PAUL ZAGORSKY

Visual Effects by
CANTINA CREATIVE

Visual Effects SupervisorSTEPHEN LAWES
Design SupervisorALAN TORRES
Executive ProducerSEAN CUSHING
Visual Effects ProducerGRACE HENDLEY

Designers KRISTOFFER BRADY
ANDREW HAWRYLUK
CISCO TORRES

Visual Effects by
Lola | VFX

Visual Effects Executive Producers THOMAS NITTMANN
MARK STERN
Visual Effects ProducerMAX LEONARD
Visual Effects SupervisorEDSON WILLIAMS
Visual Effects CoordinatorAILEEN MU

Digital Artists

DAVID MICHAELS CHRIS RADCLIFFE
CODY BRUNTY ANDREW COLLINS
LEE MAR GARY LAURIE
ERIK BRUHWILER ROB OLSSON
YUJI YAGASAKI MATT CORDERO

Visual Effects by
capital T

VFX Supervisor JAMIE HALLETT
VFX Executive ProducerLINDSAY HALLETT
Digital Artist JACKIE K. MURPHY

Additional Visual Effects and End Crawl by
EXCEPTIONAL MINDS

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

	Artists		3D Conversion by STEREO D
NICOLAS ARREDONDO		ANDREW DUGAN	
TIANA FAZIO		LLOYD HACKL	
ELI KATZ		ANNIE LEFFE	Stereo ProducerMADALYNN ROSE SADEGHIAN
MADELEINE PETTI		XAVIER ROMO	Stereo Production Supervisors LOUIS POLAK
TONY SATURNO		MASON TAYLOR	RYAN FISK
	Visual Effects by TECHNICOLOR VFX		Finaling Assistant Supervisor Yael MORRIS
			Roto Supervisor RAJESH NIMJE
			Finaling Manager NOELLE CYR
			Production Coordinators LUKAS STABILE
VP VFX/VFX Supervisor DOUG SPILATRO			TIFFANY TALMAGE
Senior VFX Artists CASEY ALLEN			ALISHA VANDER AHE
		EROC MORALLS	Roto Lead DE VON BRIDEWELL
VFX Executive Producer TRICIA PIFER			Depth Leads ANASTASIA WATSON
VFX Producer MARIE RHEINSCHILD-JORDAN			SHIVSHARAN MANSHETTI
	Additional Visual Effects by		Visual Effects Department MIKE LIGAMMARE
			ALEX HEFFNER
RODEO FX		IMAGELOOM VFX	Pipeline Support Supervisor CHRIS MONTESANO
ANIBRAIN		METHOD PUNE	3D Pipeline ANDREW KENNEDY
BOT VFX		PIXSTONE IMAGES	Stereographer EMMA WEBB
FUTUREWORKS		VERTIGO VISUAL	Stereo Supervisors ANKIT RATHOD
FX3X		YANNIX THAILAND CO	JASON BOMSTEIN
			TANMOY GUPTA
			Assistant Stereo Supervisor SACHIN FARGADE
	Character Scanning and Lidar by CLEAR ANGLE STUDIOS		Line Producers JESSICA SHARP
			RAVI MAHAPATRO
CHRIS FRIEND		SALLY KINGSLEY	PARTHASARATHY R
GAVIN FODEN		JOSEPH SEVERN	VP Business Planning EVAN JACKSON
JOSE ARMENGOL		NIKUL PATEL	Final QC AVI ARORA
JONTY SMITH		MNANDI RIDLEY	Finaling Leads DIPANKER KUMUD VISHWAKARMA
DAVID CONNELLY		STEWART PROBERT	AKSHAYA AGNIHOTRI
			Editors SUBO RANATUNGA
	Additional Character Scanning and Lidar by BRIAN ADLER & ASSOCIATES CAPTURED DIMENSIONS LIDAR GUYS		RAJKUMAR RONNUSAMY
			Roto Department
			VIKAS PRALHAD BARGE
			CHAITANYA BHARAT KOLI
			GAURAV KUMAR
			SAIKIRAN SIRIPURAM
			VICKY KUMAR
			RAJEEV KUMAR MOHANTY
			NIHARIKA SINGH
			PRATIP KUMAR BURMAN
			VIKAS ASHOK NAVALE
			HARSHAL GANGADHAR NARE
			JOYDEEP BAIDYA
			GANESH RAJARAM LADKAT
			VISHAL KHUSWAHA
			JAYRAJ DIPAK VARTI
			JAGABANDHU NASKAR
			NAVNATH JALINDRA PATOLE
			RUCHALI DHORE
			SHAIENDRA SADHASHIV SONAYE
			PRASHANT KUMAR PEKUDA
			AVINASH TUKARAM ADKUR
			SOUMIK BAG
			Depth Department
			MARK MCCORMACK-DOUGLAS
			ERIC TIMM
			PRAVIN PATIL
			SIDDHESH KADGE
			RAVINDRA DHAGE
			DINESH KUMBHAR
			PUNIT DHIMAN
			PRIYANKA PETKAR
			HEMANT SONARE
			VIVEKANAND SURYAVANSHI
			SAYAN BOSE
			INDRIT ZABZUNI
			IRENE FAMINIAL
			NACHIKET KULKARNI
			RYAN WILSON
			SHANNON MORING
			SYDNEY BENEDET
			ZHONG XIAN
			SUMIT PATHODIYA
			ROHIT SHARMA
			CAN BARIS CANDAN

Element QC
 TERRY KLOPFENSTEIN TRAVIS FRUCI
 SCOTT MUSSELMAN MARVIN THOMAS
 VUK DESPOTOVIC

Finaling Department
 PAUL RUIZ ANMOL SAHEBRAO MAGAR
 SUSHOVAN MANNA SHIKHAR BHARDWAJ
 MOUKTIK SAHA BHARAT BANKAR
 RAHUL KAPOOR DIPANJAN MITRA
 DIVESH PATIDAR MOHD. RASHID KHAN
 SHAIK JALEEL AHMAD MATHIEU BACCHOUS
 ASHLEY BEYER DAVID CRANE
 CINDY PEREZ MICHAEL ROMEO
 ABDUL AHAD TUNIO KHOI MAI

IT Department
 VICTORIA MOTHERSILL NIKI PATTERSON
 MICHAEL REICH JEETENDRA K CHAVAN
 AZHAR KHATIB MUKESH GOPAL JOSHI

3D Conversion by
 LEGEND 3D

Senior Stereo Supervisor SIMON KERN
 Stereo Supervisor PRATEEK KAUSHAL
 Stereo Producer MICHAEL ANDERS
 Digital Production Manager ZACHARY KNUÉ
 Production Coordinator SIDDHARTHA MAGANTI
 Depth Department Managers SANDY PRETCHAMPHONE
 MONALISA BHATTACHARYA
 Depth Department Coordinator ANGELINA KRYVOSHEYINA
 Comp Department Manager RAJA REDDY
 Roto Department Manager RAVI LONDHE
 Production Coordinator JITESH MORDE
 Outsource Department Manager VISHAL RUSTGI
 DevOps Engineer ABHISHEK GARG
 VP of Production CRYST FORSYTH-SMITH
 Chief Creative Officer RICHARD BAKER
 Supervising Stereo Producer CHRIS MCCLINTOCK
 Stereo Editorial Manager JACK RUNYON
 Stereo Element QC Manager TIKU FISHER
 Stereo Element QC Artist GLORIA NGUYEN
 Pipeline Engineer RYAN ALBERTSON
 Production Support Technician STEDMAN TAM
 Lead Production Support Technician JOHN ANDREWS
 Technical Operations CHRISTIE KAISER
 Head of Pipeline CRAIG CESAREO
 Head of Post-Production NANCY WANG
 Head of Production BHAVANI SHANKAR
 Creative Supervisor GOKUL MAHAJAN
 VP of Technology BRYAN GAUNA
 VP of International Operations PRASANNA KODAPADI

Post-Production Sound Services by
 SKYWALKER SOUND

A Lucasfilm Ltd. Company – Marin County, California

Sound Designer DAVID C. HUGHES
 Sound Effects Editor JON BORLAND
 Dialogue/ADR Supervisor KIM FOSCATO

Dialogue/ADR Editors CHRIS GRIDLEY
 CHERYL NARDI
 Foley Editors JIM LIKOWSKI
 RICHARD GOULD
 Assistant Supervising Sound Editor . . . ANTHONY DE FRANCESCO
 Sound Design Assistant CHRIS FRAZIER
 Foley Artists JOHN ROESCH
 SHELLEY RODEN
 Foley Mixer SCOTT CURTIS
 Assistant Re-Recording Mixers JEFF KING
 TONY SERENO
 Engineering Services BRIAN LONG
 Digital Editorial Support DAVID PEIFER
 I.T. Engineer EDGAR MEZA
 Post-Production Sound Accountant JESSICA ENGEL
 Post-Production Finance Manager MIKE PETERS
 Client Services EVA PORTER
 Scheduling CARRIE PERRY
 General Manager JOSH LOWDEN
 Head of Production JON NULL
 Head of Engineering STEVE MORRIS

Final Sound Mix and ADR recorded at
 THE WALT DISNEY STUDIOS – Burbank, California

ADR Mixers DOC KANE
 JEFF GERSH
 ADR Recordist JEANNETTE BROWNING
 Re-Recording Mix Technician DOUG PARKER
 Re-Recording Engineers ANDY WINDERBAUM
 RYAN STERN
 MARK LINDAUER
 DAN ABRAMS

Additional ADR by
 CRAWFORD STUDIOS (ATLANTA)
 WARNER BROS. (BURBANK)
 SOHO LONDON
 DE LANE LEA (LONDON)
 STIRLING SOUND (SOUTH AFRICA)

Lab and Dailies by
 SHED

Executive Producers MARC DANDO
 PATRICK READY
 Dailies Producer STEPHEN CECI
 Dailies Colorist FERGUS HALLY
 Dailies Operator STEPHAN MARLISS
 Dailies Image Science MATTHEW TOMLINSON

Additional Dailies Services by
 PIX SYSTEM

Music Coordinators TRYGGE TOVEN
 SHANNON MURPHY

Orchestra
 Contractor LUCY WHALLEY FOR ISOBEL GRIFFITHS LTD
 Orchestra Leader EVERTON NELSON
 Choir VOQUALITY SINGERS

ChoirmasterKEN BURTON
 Senegal Music Contractor MAYORO SARR
 Librarian.....DAVE HAGE OF DAKOTA MUSIC
 Score Sound Designer..... CHRIS LANE
 Score Programmer JOSEPH SHIRLEY
 Mix Assistant & Digital Score Recordist... .JOHN WITT CHAPMAN
 Abbey Road Recordist..... JOHN BARRETT
 Abbey Road Assistant Engineers..... GEORGE OULTON
 ALICE BENNETT
 Abbey Road Additional Recording.....LEWIS JONES
 Abbey Road Main Recording/Mixing.....CHRIS FOGEL
 Conductor/Supervising OrchestratorJOHN ASHTON THOMAS
 OrchestratorsTOMMY LAURENCE
 GEOFF LAWSON
 ANDREW KINNEY
 JON KULL
 HENRI WILKINSON
 Drum Soloists..... MASSAMBA DIOP
 MAGATTE SAW
 Music Clearance and Legal CHRISTINE BERGREN

SONGS

IN THE TRUNK

Written by Todd Shaw and Stuart Jordan
 Performed by Too \$hort
 Courtesy of RCA Records
 By arrangement with Sony Music Entertainment

WAKANDA

Written by Ludwig Göransson and Baaba Maal
 Performed by Baaba Maal

BÈRÈBÈRÈ

Written by Idrissa Soumaoro and François Breant
 Performed by Idrissa Soumaoro
 Courtesy of Lusafrica Records

WOLOLO

Written by Bongekile Simelane and Mandla Maphumulo
 Performed by Babes Wodumo and Mampintsha
 Courtesy of West Ink Holdings

GOBISIQOLO

Written by Busiswa Gqulu, Arnold Nkombose Madlala,
 Siphesihle Kunene, Siphesihle Radebe, Sbonelo Perfect Dimba,
 Sbonelo Dominic Dimba
 Performed by Bhizer, Busiswa, S.C. Gorna, Trigger Bhepepe
 Courtesy of Universal Music (Pty) Ltd. South Africa
 under license from Universal Music Enterprises

HANGOVER

Written by Calvin Broadus, Jai Sang Park, and Yoo Gun-hyung
 Performed by Psy featuring Snoop Dogg
 Courtesy of Republic Records under license from
 Universal Music Enterprises

NERVOUS

Written by Noah Coogler and Tyler Fountain
 Performed by White Dave

PRAY FOR ME

Written by Abel "The Weeknd" Tesfaye, K. Duckworth,
 Adam Feeney and Martin McKinney
 Produced by Frank Dukes and Doc McKinney
 Performed by The Weeknd, Kendrick Lamar
 The Weeknd appears courtesy of XO Records/Republic Records
 a division of UMG Recordings, Inc.
 Kendrick Lamar appears courtesy of Top Dawg Entertainment/
 Aftermath Records/Interscope Records

WHAT IS LOVE

Written by Dee Dee Halligan and Junior Torello

OPPS (FILM MIX)

Written by K. Duckworth, Mark Anthony Spears,
 Ludwig Göransson and Vince Staples
 Produced by Sounwave for
 Top Dawg Entertainment, and Ludwig Göransson
 Performed by Vince Staples, Yugen Blakrok
 Vince Staples appears courtesy of Blacksmith/
 Def Jam Recordings

HOW DARE YOU

Written by Professor Langa, T.J. Moropa, Themba Sekowe
 Performed by Professor featuring Mr. Selwyn
 Courtesy of Kalawa Jazmee/
 Universal Music (Pty) Ltd. South Africa
 under license from Universal Music Enterprises

THE RHYTHM

Written by Tumelo Andrew Ruele,
 Nkosinathi Innocent Maphumulo, Langa Bright Msomi,
 Lindani Leon Nzama, Simon Sprinkaan Ruele
 Performed by Tumelo
 Courtesy of Universal Music (Pty) Ltd. South Africa
 under license from Universal Music Enterprises

SLEEP WALKING

Written by Timothy Patterson
 Performed by Mozzy
 Courtesy of Mozzy Records/Empire

ALL OF THE STARS

Written by K. Duckworth, Mark Anthony Spears,
 Al Shuckburgh and Solana Rowe
 Produced by Kendrick Lamar, Sounwave for
 Top Dawg Entertainment, and Al Shux
 Performed by Kendrick Lamar, SZA
 Kendrick Lamar appears courtesy of Top Dawg Entertainment/
 Aftermath Records/Interscope Records
 SZA appears courtesy of Top Dawg Entertainment / RCA Records

BLACK PANTHER: THE ALBUM – Music from and Inspired by
Available on
TOP DAWG ENTERTAINMENT/AFTERMATH RECORDS/
INTERSCOPE RECORDS



Score album available on



SPECIAL THANKS

City of Atlanta
OFS Brightwave Solutions, Inc.
The High Museum of Art
Lexus USA
Zinzi Evans Coogler
Donald & Stephen Glover
Profile Studios
The Korean Film Council
The Korean Ministry of Culture, Sports, and Tourism
Busan Metropolitan City
Busan Film Commission
Busan Metropolitan Police Agency
Busan Regional Office of Aviation
Busan Infrastructure Corporation
Busan Metropolitan City Fire & Safety Headquarters

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Historical Photo Courtesy of the Oakland Public Library

Wazee Digital

Taran Butler and Jessie Harrison-Duff
Merrill C. Berman Collection
Framepool
BBC
Act One Script Clearance, Inc.

Photo Courtesy of RapidLion,
the South African International Film Festival

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Digital Asset Management produced by 5TH KIND

Camera Dollies provided by
CHAPMAN/LEONARD STUDIO EQUIPMENT, INC.

Filmed at EUE/SCREEN GEMS STUDIOS in Atlanta, Georgia

Production Services in South Africa, Uganda, and Zambia
provided by MOONLIGHTING FILMS



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



Filmed on location in BUSAN, South Korea with the participation
of the KOFIC Location Incentive



Visual Effects Produced in Melbourne Australia with the
assistance of FILM VICTORIA

SPECIALY FORMATTED IN
IMAX



DOLBY ATMOS.
In Selected Theatres



SHED

Distributed by
WALT DISNEY STUDIOS MOTION PICTURES



American Humane monitored the animal action.
No animals were harmed®. (AHD 07534)



MPAA #51390



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BLACK PANTHER will return in
AVENGERS: INFINITY WAR





Marvel Studios presents “Black Panther,” the story of T’Challa, a young African prince who takes on the mantle of King and Super Hero, and the centuries-old legacy that comes with it.

Long known for its revolutionary creative vision, Marvel Comics has introduced its audiences to a diverse roster of Super Heroes since 1939, most notably with the groundbreaking Black Panther character that made its first appearance in “Fantastic Four Vol. 1” Issue 52, published in 1966.

Stan Lee and Jack Kirby’s Black Panther was soon firmly established as a fan favorite, crossing racial and cultural lines. The imagery of a regal African King and his Super Hero alter ego continued to resonate with fans over the years, resulting in multiple new “Black Panther” publications, most recently from the likes of filmmaker Reginald Hudlin and author/journalist Ta-Nehisi Coates.

In 2016, the Marvel Cinematic Universe welcomed T’Challa/Black Panther and introduced him to its massive fan base in “Captain America: Civil War,” the record-breaking hit film that pitted the Avengers against one another.

Marvel Studios president and “Black Panther” producer Kevin Feige says, “The diversity in the Marvel Cinematic Universe goes back to the Marvel comics. I’ve always said we’re just trying to emulate what the comics have been doing so well for so many decades and one of those things is representing society as it exists. When the Black Panther character debuted in the ’60s it was a daring move for the Marvel bullpen of Stan Lee and Jack Kirby to introduce this new character, an African character who is smarter than many of our other heroes and is stronger than most of our other heroes. To be able to put that on the big screen fifty years later is incredibly exciting for us.”

Over the years, plans for rolling out a “Black Panther” chapter into the Marvel Studios pipeline had been discussed, but it ultimately came to fruition when Feige opted to showcase Black Panther in “Civil War” as a springboard for a stand-alone feature film. It’s a move that garnered an immediate and thunderous response from fans who were drawn to the cool, young prince whose alter ego was an equally effective enforcer.



More importantly, it further solidified the Marvel Studios' commitment to explore all facets of the Marvel Cinematic Universe while satisfying a savvy and demanding fan base spanning both the comic and film genres.



“It’s been a long time coming,” says Feige of Marvel Studios’ newest and most intriguing addition to the MCU. “Now that the Marvel Cinematic Universe is so well-known, it is something that audiences understand, enjoy and genuinely like. I think what people enjoy most about the MCU is that they’re all different. We try to make all of these films stand apart, and with ‘Black Panther’ we have a project unlike anything we’ve done before. We are introducing a Super Hero from a country in the middle of Africa that

has been shrouded in secrecy for centuries and then pulling back those layers to find this highly-advanced nation that surpasses anything on the planet.”

Marvel Studios’ “Black Panther” follows T’Challa who, after the death of his father, the King of Wakanda, returns home to the isolated, technologically advanced African nation to take his rightful place as King. But when a powerful old enemy reappears, T’Challa’s mettle as king—and Black Panther—is tested when he is drawn into a formidable conflict that puts the fate of Wakanda and the entire world at risk. Faced with treachery and danger, the young king must rally his allies and release the full power of Black Panther to defeat his foes and secure the safety of his people and their way of life.

“Black Panther” stars Chadwick Boseman (“Captain America: Civil War,” “Get on Up”), Michael B. Jordan (“Creed,” “Fruitvale Station”), Academy Award® winner Lupita Nyong’o (“Star Wars: The Force Awakens,” “12 Years a Slave”), Danai Gurira (“The Walking Dead,” “All Eyez on Me”), Martin Freeman (“The Hobbit” trilogy, “Sherlock”), Daniel Kaluuya (“Get Out,” “Sicario”), Letitia Wright (“Urban Hymn,” “Glasgow Girls”), Winston Duke (“Person of Interest,” “Modern Family”), with Academy Award® nominee Angela Bassett (“American Horror Story,” “London Has Fallen”), with Academy Award® winner Forest Whitaker (“Rogue One: A Star Wars Story,” Lee Daniels’ “The Butler”) and Andy Serkis (“Avengers: Age of Ultron,” “Star Wars: The Force Awakens”).

Ryan Coogler (“Creed,” “Fruitvale Station”) directs from a screenplay he wrote with Joe Robert Cole (“The People v. O.J. Simpson: American Crime Story”). Kevin Feige is producer with Louis D’Esposito, Victoria Alonso, Nate Moore, Jeffrey Chernov and Stan Lee serving as executive producers.

The “Black Panther” creative brain trust includes frequent Coogler collaborators: Oscar®-nominated director of photography Rachel Morrison, ASC (“Dope,” “Fruitvale Station”), production designer Hannah Beachler (“Creed,” “Fruitvale Station”), editor Michael P. Shawver (“Creed,” “Fruitvale Station”) and composer Ludwig Göransson (“Creed,” “Fruitvale Station”); along with editor Debbie Berman (“Spider-Man: Homecoming,” “Timeless”), costume designer Ruth E. Carter (“Selma,” Lee Daniels’ “The Butler”), Academy Award®-winning makeup designer Joel Harlow (“Star Trek Beyond,” “Black Mass”), visual effects supervisor Geoffrey Baumann (“Doctor Strange,” “Avengers: Age of Ultron”) and eight-time Academy Award® nominee/special effects supervisor Dan Sudick (“Captain America: Civil War,” “Marvel’s The Avengers”).

Marvel Studios’ “Black Panther” releases in U.S. theaters on February 16, 2018.

WRITER/DIRECTOR AT THE HELM

Writer-director Ryan Coogler is known for his intimate character-driven style, which catapulted him to the forefront of the indie film world in 2013 with his riveting award-winning drama “Fruitvale Station,” starring Michal B. Jordan. Coogler’s follow-up film “Creed,” again with Michael B. Jordan and also with Sylvester Stallone, cemented his reputation as a filmmaker who excelled with challenging, multi-layered material.

“Ryan Coogler is an unbelievable filmmaker,” comments producer Kevin Feige. “He’s already made two films that, I believe, will stand the test of time. The fact that he was as excited and passionate about jumping into this storyline as we were was amazing for us. His early thoughts and ideas really reinvigorated us with the possibilities for the film.”



For Coogler, talking with Kevin Feige was a meeting of minds that also “definitely attracted” him to the prospect of taking on “Black Panther.” “Kevin is somebody who you could tell really loves what he does,” says Coogler.

“Kevin has a really clear vision of what this universe means in pop culture and in the industry and what it could do. He’s a big-picture guy, but at the same time he can go from big picture to character and story and what’s important in a heartbeat.”

While Coogler’s filmmaking credentials impressed Feige and the Marvel Studios’ team, the self-avowed fan boy and longtime “Black Panther” fan also possessed a deep well of passion and drive to embark on the journey to bring the world of Wakanda to the big screen. That journey began with the screenplay, which he wrote with Joe Robert Cole.

Describing their initial approach to drafting the story, Coogler says, “We looked at everything. Everything was fair game. It’s such a rich history there, with Black Panther and publishing. He’s one of those characters that does a good job of building off of what the last custodian of the story did. You see certain writers come on board and invent certain things about Wakanda, or certain characters, and you see those characters carry over and grow under the care of other writers. So, we looked at that.”

Coogler and Cole also found that Black Panther’s appearance in “Captain America: Civil War” was “a great jumping-off point.” Coogler explains, “I would say that Cap’s universe and Black Panther’s universe are closely related. Some writers in the past hinted at that more than others.”

He adds, “But you have the vibranium connection and you have the super soldier connection. Captain America tends to be a character who’s easily defined. For Cap it is black and white; there’s right and there’s wrong. He’s a soldier. Whereas Black Panther exists in the gray area. In addition to being a soldier, he has a more important job, which is a politician. He’s this monarch whose world is extremely complicated. He’s constantly making these choices in the fog of politics and in the fog of war.”

As fantastical as the world of Wakanda is, the writing team made sure that the spiritual, the mystical and the technological influences in the country’s culture were still anchored in the real world with relatable characters to allow the audiences to take in a tangible yet remarkable experience.



For Coogler, the film is about Black Panther but equally about the proud nation of Wakanda and its people. “We’ll see T’Challa’s friends, people whom he grew up with, people whom he’s responsible for, people he has to answer to when he’s sitting on that throne,” comments the director. “And all of that is extremely important. We really wanted Wakanda to feel like a real place, in the same way that it is when you meet a New Yorker. Maybe you have never been to New York before, but you get a sense of what New York is like through the people.

“So audiences have already met somebody who’s from Wakanda and who represents Wakanda, but they haven’t been there, so we’re going to drop them right off at ground zero in this film. And they will have more understanding about how and why T’Challa did the things he did in ‘Civil War,’ and why he moved the way he moved,” concludes Coogler.

Beyond eye-popping visuals, memorable characters and Black Panther’s super-heroics lie the unexpected thriller elements surrounding T’Challa’s introspection and struggle of how to best lead his kingdom. Should Wakanda remain cloaked in obscurity for another millennia or be thrust into the scrutiny of the international political stage? Whether on his own terms or having his hand forced by outside influences, T’Challa faces the decision of a lifetime.

Says Coogler of his and Cole’s intent to craft a realistic story of T’Challa’s self-discovery as King and as Black Panther, “T’Challa is dealing with the loss of his father on a personal level. But he’s also dealing with it on a professional level. He just got the biggest promotion of his life. A whole nation of people are looking at him for what to do next.”

THE TALENTED CAST COMES TOGETHER

With a compelling storyline in place, the filmmakers looked toward filling the ranks of the cast to surround Chadwick Boseman’s title character. Coogler and Feige would eventually gather an enviable ensemble of pedigreed cast, culling from the ranks of film, theater and television artists from around the world.

Feige comments, “It’s great to be able to delve into the world of Wakanda, see Black Panther’s lineage and heritage, and meet these amazing, rich characters that surround him. To bring them to life, we put together a phenomenal cast. They are among the best that we’ve ever assembled.”

CHADWICK BOSEMAN

T’Challa/Black Panther

Prince T’Challa is primed to become the new King of Wakanda. Mourning the loss of his father, T’Challa’s claim to the throne is waylaid when villains outside the country pull him out of Wakanda and lead him on an adventure that spans the globe. Pushed to the limit and burdened with the fate of a nation, T’Challa must prevail by any means necessary or risk the lives of millions of Wakandans.

Although he was familiar with the Super Hero, the Black Panther comics really came on Chadwick Boseman's radar with Reginald Hudlin's iteration, which was first published in 2005. So when presented with the opportunity to bring the title character to life as part of "Captain America: Civil War," it was a thrill for the actor.

The subsequent positive audience response to the newest Super Hero in the MCU arsenal was swift, and the feedback excited Boseman, who was eager to show film audiences more of Black Panther's story. Boseman says, "There was certainly been a lot of excitement about the opportunity to do a stand-alone movie based upon the way the character was set up in 'Civil War.' I feel like that was a success, and we left people with wanting more. I felt that excitement from outside, from people who saw the last movie, and I definitely felt like there was an excitement within Marvel too."



Boseman offers what he finds compelling about his character. "T'Challa is smart. He's a strategist and that has always been something that stood out to me, even in the comic books," the actor says. "He's a world leader and with that comes the responsibility for an entire nation and considering its place in the world. That's something that other Super Heroes don't commonly have, but he must also uphold his legacy. It's an interesting combination."

For Boseman, a committed actor always looking for a substantive role, the opportunity to explore the duality of a conflicted ruler and Super Hero was an irresistible combination in a role. He offers, "There's a lot of real-world conflict that you can bring to it. So you don't feel like you're just playing a guy in a suit. You're playing a conflicted, well-rounded character. If you're going to do a Super Hero, you want to do one where you can really act and where you can do something that's going to make you a better artist as well. And I think, culturally speaking, that there are not a lot of opportunities to play a black Super Hero. It's breaking new ground, and to be a part of that is a special thing."

With an opportunity to show more about what makes Black Panther tick, director Ryan Coogler and Boseman had discussions about how the character could evolve in the new movie. "We tried to build on what was already there," says Boseman. "You have the opportunity in this film to be more detailed than you were in the last one because in the other story Black Panther was a supporting character. In this he has to show a lot of different colors. We talked about what those colors were, and what were those different aspects of the character that we wanted to show."



Even as Boseman jumped into the fray on "Civil War," the Marvel team knew they had found their king. Recalls executive producer Nate Moore, "From the beginning we knew that Black Panther needed to feel singular. Whoever we cast had to be somebody who was going to bring integrity to the role that felt different in tone to what a Robert Downey Jr. brings to Tony Stark, to what Chris Evans brings to Captain America, even with what Chris Hemsworth brings to Thor."

He adds, “Chadwick is so prepared as an actor that he read all the comic books, and he came to us with a list of questions and had his own ideas about Wakanda. You realize very quickly this guy is not taking anything for granted and is fully invested in the role.”

MICHAEL B. JORDAN

Erik Killmonger

Erik Killmonger is a new foe to Wakanda with designs on the throne. Equipped with deadly tactical skills and knowledge of Wakanda, he is a formidable enemy for our heroes.

The creative bond between Michael B. Jordan and Coogler runs deep and is evident from their previous collaborations in “Creed” and “Fruitvale Station” and extends far beyond a working relationship. So when the director proposed the idea of Jordan flexing a different acting muscle and consider taking on the role of Killmonger, a darker, more unconventional turn for the actor, Jordan agreed without hesitation.



Jordan had already been mentally in the game from the second he heard Marvel Studios was developing the “Black Panther” project. A longtime comic book fan, Jordan could not turn down the chance to work on the film. “My initial exposure to the Marvel universe was pretty extensive,” comments Jordan. “I grew up with Marvel and comic books and was always a big fan.”

He continues, “I was very familiar with Black Panther. As a kid I always wanted to be the Black Panther. Black Panther was a character that I always looked up to and admired my whole life, so it’s pretty amazing to get to be

part of the story for the big screen.”

Very little is known about Michael B. Jordan’s character, Erik Killmonger, when he’s introduced into the narrative but slowly fragments of his connection to Wakanda are revealed to T’Challa. Killmonger is a mercenary who is just as lethal as Ulysses Klaue, so with the pair now united against T’Challa, the stakes have grown exponentially.

“Killmonger is a threat to T’Challa because he truly understands Wakanda,” explains Coogler. “That’s really somebody who could be the biggest threat. If you know your enemy, then you’re in pretty good shape. It makes you very formidable. It’s a film about what society has come to, which is information. And when it comes to information, it’s those who have it and those who don’t. And above all else, that’s what Killmonger has.”

Coogler and the filmmakers knew that Jordan would prove to be a strong foil to Boseman. As a new foe to Wakanda, Killmonger’s designs on the throne would set an immediate and inherent tension in motion between the two men, which sets the stage for the emotional crux of “Black Panther.”

States Nate Moore, “Killmonger thinks he’s a good guy, which is the best kind of villain— a villain who actually believes in what they’re doing. Michael has much more of an outward charisma, which always helps with an antagonist but even when he’s intense there’s still a likeability there, there’s still a charisma that he brings to the table, which is really interesting.”

Describing Killmonger, Jordan says, “He is always ten steps ahead. He’s very patient. That’s a very dangerous attribute to have as a villain because he’s going to sit and wait, and he’s going to plan and calculate every move. I like to think of myself as a forward thinker, and I love playing chess and seeing steps ahead. So that was something that I definitely connected a lot with him.”



Jordan sums up, “I’m very proud to be a part of this project. Joe Robert Cole and Ryan did a really good job at laying down the foundation of Wakanda for the first time. It’s the introduction to the world and giving the voice to the people. The culture of Wakanda is very old. There is history and traditions and how they’re used to doing things. I loved the way they tied in the old-school tradition with what today is and how important foreign policy and how we interact with one another is.”

LUPITA NYONG’O

Nakia

Nakia is a War Dog, a Wakandan spy often imbedded in countries outside of Wakanda to observe and report back. She must decide whether she should be guided by her duty to her nation or her feelings for T’Challa.

Academy Award® winner Lupita Nyong’o was drawn to “Black Panther” by several different elements. “I had been wanting to work with Ryan Coogler, who I think is brilliant,” says Nyong’o, “in addition to wanting be a part of the MCU. And then the fact that this was going to be Marvel’s first black Super Hero, and that he is an African king, and the fact that we were going to be creating this really dope African country, and populate it with all sorts of badass African characters—it was a no-brainer, honestly.”



Nakia, who is from the River tribe, is a force to be reckoned with—a highly disciplined and strong-willed woman who gives as good as she gets, especially when it comes to T’Challa. Her warrior skills match those of the Dora Milaje, the elite all-female security force, which makes her an exceptionally effective operative.

Describing Nakia, Nyong’o says, “Nakia is a bit of a rebel but also a loyalist to her country. She is in conflict with some of the ideals of her nation and wants to go her own way, but she is also really eager to serve the country she loves so much. She and T’Challa, now that he is King, are at odds as to what way forward is best for the nation. But they also have some history together, so they have to come to terms with that and figure out how to forge ahead.”

Nyong’o states that she could identify with Nakia’s free spirit and her independence. “I love a woman who goes her own way and is independent, and I am also really someone who depends on my family and friends and feels a connection to my people, and maybe has a sense of responsibility to ‘make them proud.’ So I really related to that balancing act within oneself,” comments the actor.

In the film, Nakia has an interesting relationship with Okoye, the head of the Dora Milaje, the all-female security force. “Okoye and Nakia have a sisterhood but also one that is challenged because Nakia doesn’t do so well with authority figures,” explains Nyong’o. “And Okoye also doesn’t do so well with rebels. So, Okoye represents the old guard and tradition. She’s really eager to keep tradition alive, while Nakia challenges tradition. They have a deep respect for each other, but they just see the world differently.”



Calling the cast “a godsend,” Nyong’o elaborates: “I can honestly say that I loved working with everyone who was in this film. We had legends like Angela Bassett and Forest Whitaker and then newer faces like Daniel Kaluuya and Letitia Wright. Everyone came together with the same level of enthusiasm and passion to bring this story to life. I feel like we all really owned this story and wanted to do right by it. There was like a militancy with which we showed up every day to put in our work.”

DANAI GURIRA

Okoye

Okoye is the head of the Dora Milaje, the all-female Wakandan Special Forces. She is the best fighter in Wakanda who is not named the Black Panther, and she is fiercely loyal to the throne.



Best known for her immensely popular role of the katana-wielding Michonne in the hit AMC series “The Walking Dead,” actress Danai Gurira was a no-brainer when it came to filling the role of the fearless Okoye, T’Challa’s confidante and head of the Dora Milaje.

But beyond the action-driven aspects of the character, Gurira was drawn to Okoye’s complexities within dynamic circumstances. She is a true leader who believes in the need to uphold the traditions and ultimately the security of Wakanda in the face of powerful enemies.

Offering her take on Okoye, Gurira says, “Okoye is the head of the Dora Milaje. These women have pledged their lives to the throne and to the maintenance of the security of the kingdom and specifically of the throne. But my character, Okoye, is also the general of the armed forces as a whole and the head of Wakandan Intelligence. “So she’s more than a bodyguard. She’s got a much more expansive role than that, and she’s deeply involved with all the workings of what’s going on in the kingdom. She knows everything. She reports to T’Challa. She makes decisions. She’s very well known for her abilities as a soldier and as a leader. She has her own complexities going on as well. And all of that’s been very cool to play,” concludes Gurira.

Describing her relationship to T’Challa/Black Panther, Gurira says, “Her connection to T’Challa is very close. They’re good friends. They’ve grown up around each other. She was definitely a young girl who stood out from a young age from the Border tribe and was being brought through the ranks and close by him. And so she’s

known him for a long time. She's all up in his business, basically, so they have a great relationship."

Born in the U.S. but raised in Zimbabwe, Gurira is also an award-winning playwright known for compelling exploration of African characters and their stories. "As a playwright, I write about African stories and try to tell them in the Western context," says Gurira, "so to see African characters showcased in an epic platform like 'Black Panther' in itself is exciting, but listening to Ryan's vision was amazing. His script [co-written with Joe Robert Cole] really brought to light the beautiful components of women from Africa within the context of the power of this prosperous, self-sufficient unseen kingdom that is not affected by all outside influences. This beautiful mythic place that developed its own way, designed its own modernity and evolved into the most technologically advanced country on the planet. To me, that was so thrilling."



MARTIN FREEMAN

Everett K. Ross

A CIA agent who was last seen interrogating Zemo, Ross soon finds that he's on the trail of the same villain recently resurfaced from T'Challa's past. Ross is pulled into the wondrous world of Wakanda and finds himself aligned with T'Challa against international forces threatening to destroy Wakanda.



Martin Freeman reprises the character of Agent Everett Ross in a surprising turn as an ally, albeit a reluctant one, to T'Challa. "There's real sense of nobility to him," cites Moore of Ross' *détente* with T'Challa. "There's a mutual respect between Ross and T'Challa as they reluctantly team up to pursue Klaue. Ross isn't the requisite government suit who acts as the obstructionist."

Freeman was pleased to join the cast of "Black Panther," and says, "From my point of view, obviously I knew Ross, my character, was going to have more to do. I think Ross is an interesting character, and the slight difference between what was on the page with Ross in the comics and what we're doing here is interesting. It's going to be a little bit straighter, I suppose, if not darker."

Freeman admits that he likes his character, commenting, "I like his authority. I like his status, actually. I like the fact that he doesn't care about offending people. I think he doesn't care about where his jurisdiction is because his jurisdiction is everywhere as far as he's concerned. So I like that; giving yourself license just to go and act like the most powerful person in the room."

DANIEL KALUUYA

W’Kabi

W’Kabi is the head of security for the Border Tribe. The people of the Border Tribe live on the borders of Wakanda and serve as the first line of defense for the country. To outsiders they appear to be what people would “expect” of a small African nation—but the truth is they are some of the fiercest warriors in Wakanda, intent on protecting the secrets of their nation at all costs.



British actor Daniel Kaluuya joins the cast as W’Kabi, Royal Counsel to T’Challa when he ascends to rule Wakanda. Offering insight on W’Kabi, Kaluuya says, “W’Kabi is quite an honest African character. He’s got an African male ego. I find that quite interesting and really honest. It’s like seeing what that does to a man when he’s been brought up in this certain tradition that is quite sexist in a way and seeing whether he can develop and overcome it. And anyone can.”

Continuing, he adds, “Also, the fact that his arguments are very valid open it up. He’s given the alternative argument to Black Panther, but he’s coming from a very real place, a place that has logic. It was really exciting to be a vessel for that. It was quite cool.”

LETITIA WRIGHT

Shuri

Shuri is T’Challa’s little sister and a smart-mouthed tech wizard. She is second-in-line for the throne behind her brother and is the smartest person in Wakanda—the top scientist and the innovator behind the Black Panther’s updated suits and technology.

British actress Letitia Wright steps into the shoes of tech-savvy Princess Shuri, T’Challa’s cheeky younger sister. Describing Shuri, Wright says, “Shuri is someone who’s very innovative. She takes care of the technology side of everything that’s going on in Wakanda. She designs exciting, cool things that we’re going to see in the film. Her brain is always working, and she’s always thinking of solutions to help her country and building gadgets and things like better armor. Shuri’s mission in the film is expanding and improving Wakanda, helping her brother and being a positive part of the story.”



While tech may be in Shuri’s wheelhouse, she shows her prowess on the battlefield as well. It was that arc and the promise of working with Coogler and the assembled cast of well-known and talented actors that sparked a strong interest from the 23-year-old actress. Like all of her co-stars, Wright loved the idea of an African Super Hero and knew that the project would be something fresher and more different than anything she has done or seen before.

WINSTON DUKE

M'Baku

M'Baku is the formidable leader of the Jabari tribe, a group of Wakandans who have shunned the use of vibranium and removed themselves from mainstream Wakandan life. In the wake of T'Chaka's death, M'Baku is faced with the choice of challenging T'Challa for the throne in order to return Wakanda to its isolationist ways.



Winston Duke portrays M'Baku, leader of the Jabari mountain tribe of Wakanda who doesn't see eye-to-eye with T'Challa and the royal family. "M'Baku is a self-professed man of deep integrity," offers Duke. "He really cares about his people, and he's deeply shaped and defined by his cultural identity. He is Jabari, which is one of the main tribes of Wakanda. And being so is a really big part of who he is. He has a particular way of wanting his world to reflect where he comes from. He does not want that to be forgotten, and he's a man of deep integrity. However it's manifested, it's still connected to integrity."

He adds, "Working with Ryan helped me to get to another level of understanding the character. M'Baku's a man who has a great level of need of doing service for his people. He's serving something bigger than himself. He has to make sure that the Jabari survive and their ways and their culture survive. He wants them to remember who they are and that they created this entire remarkable civilization on their own. He feels it is time to remind them that they can't move forward without a clear, deep, thoughtful adherence to the past, which is a really powerful thing."

ANGELA BASSETT

Ramonda

Ramonda is T'Challa and Shuri's mother. Her goal is to help T'Challa become King of Wakanda in a peaceful transition of power, serving as a de facto advisor to the throne. However, as things get complicated for our hero, she sets aside any political functions and instead operates as a mother whose sole concern is the physical well-being of both of her children.

Academy Award® nominee Angela Bassett plays the stalwart Queen Mother Ramonda, T'Challa's mother. The recent widow is a pivotal character who provides an anchor to both T'Challa, who is struggling with his role as leader of Wakanda and protector of its traditions, and his sister, the headstrong, brilliant young Princess Shuri.

Of her role, Bassett says, "Ramonda's a wife, and she's a mother of a son of whom she is immensely proud, and of a young daughter Shuri. You have that back and forth between Shuri and Ramonda sometimes as she's trying to assert her independence and as she's growing into



her humanity and her adulthood. As a mother of a boy and a girl, I know that there are just different dynamics and tensions that play out between boys and girls and mothers and sons and mothers and daughters.”

The role of mother comes easily to the veteran actress and mother of two but she unexpectedly found herself becoming the Queen Mother to the cast, who often referred to her off camera as such. And she embraced it all with fulfilling results both onscreen and off. “Letitia Wright and I formed a very beautiful bond,” relates Bassett. “She is a lovely young woman who is full of fieriness, sass, humor and openness. I had a wonderful experience with her and just drew her close to me. We talked and learned from each other.”

Continuing, she adds, “Chadwick is such a talent. From the beginning there was warmth, camaraderie and a great deal of respect for his previous work, so when I look at him with proud eyes, they were as a proud mother, Ramonda, and also as his proud colleague, Angela.”

Bassett’s young co-stars, particularly Wright, appreciated the maternal dynamics at play as much as she did. “Angela is amazing,” enthuses Wright. “I actually had to take a moment before we started filming to thank her. She did a movie, ‘Akeelah and the Bee,’ which inspired me to want to act. She’s amazing and she’s funny. She’s given me so much advice and reassures me when she sees I’m frustrated. Her advice is something I would not exchange for anything. I’m honored to have worked with her.”

Working with Ryan Coogler was a first for Bassett and proved to be a positive experience. “Ryan is very collaborative and allows you to bring to it what you would,” says Bassett. “What I loved about him is that he always asked us to ground our characters in reality—in our bodies, in our emotions, in our feelings—as opposed to thinking about them as comic book characters. He wanted us to explore who these people were and how they felt about each other and what they wanted.”

FOREST WHITAKER

Zuri

Zuri is the spiritual leader of Wakanda. A good friend to former King T’Chaka, Zuri has become a mentor figure to T’Challa, bestowing his knowledge and wisdom onto the Black Panther. Zuri is also the keeper of the Staff of Bashenga, and tends the garden of the Heart-Shaped Herb that gives Black Panther his powers.

For Academy Award® winner Forest Whitaker, joining the “Black Panther” cast as Zuri was akin to a family reunion with Coogler and Jordan, with whom he collaborated as a producer on “Fruitvale Station.”

DID YOU KNOW?

Young Zuri is played by Denzel Whitaker. While he shares the same last name with Forest Whitaker, who plays the older Zuri, they are not related. However, they did play father and son in Denzel Washington’s “The Great Debaters.”

Whitaker brings his considerable acting skills to the part of Zuri, the shaman of Wakanda and longtime Royal advisor to King T’Chaka, making Zuri’s long and complicated history with the royal family real and relatable.



ANDY SERKIS

Ulysses Klaue

Ulysses Klaue is an illegal arms dealer, smuggler and gangster operating out of South Africa, whom we met in “Avengers: Age of Ultron.” He is after Wakanda’s vibranium and in the Black Panther’s crosshairs.



Andy Serkis was always game to revisit the role of the South African arms dealer who first appeared in “Avengers: Age of Ultron” and once he heard Coogler was set to direct he signed on, despite an overwhelming schedule.

It was worth it for the award-winning actor, who says, “Ryan has really come up with something special with ‘Black Panther.’ It’s an extraordinary retelling of essentially everything that we know about Black

Panther from the comic while creating Wakanda in a wondrous yet accessible way. He’s a brilliant director who’s all about character and knows this world so well. He’s created something that is really smart, really skillful and very pertinent. It’s truly a film for our times.”

Klaue is a unique character who possesses a dark unstable sensibility that allows the British actor to jump in and enjoy the ride. The black market, arms-dealing smuggler/gangster is still obsessed with Wakanda and its vibranium mine and, despite his alliance with Killmonger, he continues to work his own agenda.

“We do really honor the character of Ulysses Klaue and his brutal history with Wakanda,” says Serkis. “I wanted him to retain that anger and, if there is any redeeming factor about Ulysses Klaue, it is that he wants to expose their hypocrisy. Ryan really wanted this interpretation to be fresh and show that Klaue now lives for the moment and enjoys his new weapon and his new life. There’s a lot of humor in the way that Ryan and I have worked on the character together.”

Rounding out the cast are German actress Florence Kasumba who plays Ayo, the Dora Milaje who first appeared in “Captain America: Civil War”; South African actor/playwright John Kani (“Captain America: Civil War,” “Coriolanus”) who returns to play T’Challa’s father King T’Chaka; and Emmy® Award-winning actor Sterling K. Brown (“This Is Us,” “Whiskey Tango Foxtrot”) appearing as N’Jobu, a Wakandan War Dog.

CREATING THE MYTHIC WORLD OF “BLACK PANTHER”

Within Marvel mythology, the seemingly impoverished African nation of Wakanda is, in fact, the cradle of the impervious metal vibranium. Probably best known as the material that provides the unimaginable strength to Captain America’s shield and compels Klaue’s maniacal drive to prove its existence and harness its power, vibranium is an incredible resource that has been a vital part of the Wakandan culture for generations. The impenetrable metal can take multiple forms, whether threaded through the Black Panther suit, molded into Cap’s shield or as an energy source that powers the entire country, which sits on the endless supply that is mined as needed.

With it comes a bevy of technology, knowledge, wealth and power. It far surpasses anything the modern world

could ever imagine and establishes Wakanda as a technological, albeit reclusive, giant.

A glimpse behind the shroud of the fictitious Wakanda reveals a futuristic otherworldly culture that is deeply rooted in the African tradition. This world held untapped potential for the filmmakers and their production team as they prepared to bring it to the big screen.



Says executive-producer Nate Moore, “For Black Panther and the world of Wakanda, it’s about finding those real life touchstones that we think give the film an integrity that it otherwise might not have, yet still making it something exciting and something that you’ve never seen before.”



“Black Panther” may be production designer Hannah Beachler’s first foray into the comic realm, but the talented designer embraced the unique opportunity to conceptualize and articulate the multifaceted vibranium-infused landscape that married the traditional African aesthetic with a highly evolved modernity.

What made the task a streamlined effort was the long-standing collaboration that Beachler has with the director. From the Sundance Film Festival prize-winning “Fruitvale Station,” to the gritty box office hit “Creed,” the pair have crafted a shorthand that often has the designer anticipating what Coogler will gravitate to.

The relationship is one that keeps the talented and meticulously prepared designer continuously thinking outside the realm of what’s she done. “Ryan is always taking me into places that perpetually challenge me and force me to push myself further, says Beachler. “Ryan is really collaborative, and we’ve gotten to the point where we both trust each other enough to challenge each other and go back and forth with our ideas. This is our third project together and our most ambitious so it’s been an exciting journey on so many levels.”

Comics were a new medium for Beachler but, after a tutorial from her teenage son, a comic book fan, she quickly realized she would need to delve deeper into the Black Panther lexicon. From early Jack Kirby to Ta-Nehisi Coates’ most recent interpretation, she discovered a rich history punctuated by a Super Hero amidst socially relevant stories.



“The heart of the ‘Black Panther’ series has always been about taking some serious material and wrapping it up in something fun,” comments Beachler. “To have a character in a comic that’s been around this long is amazing, so it was important for me to reference all the artists that worked on these comics over the years. So it was absolutely necessary for me to see that starting point and stay true to the story and then bring

it into 2017 for what Ryan wanted to do.”

Armed with copious research, production designer Beachler had marathon sessions with Coogler, in which they shared photos and inspirations from their visits to Africa. Through this collaboration and utilizing a very fluid design language, Beachler was able to articulate a sense of thoughtfulness to the canon of the Kirby comics while contemporizing what the technologically advanced African nation would encompass.

DID YOU KNOW?

The production designer also used the fictitious Wakanda script, based on an old existing Nigerian language, throughout her design story.

Story-wise, Beachler’s prime directive was to incorporate the Wakandan resource of vibranium everywhere. A stickler for detail, she spoke with mining and metallurgy experts to extrapolate what the potential phases of the powerful alien material could be before she even began to incorporate it throughout the Wakandan milieu.

The majority of Wakanda sets that Beachler and her team designed were constructed on sound stages in Atlanta, including the Tribal Council; the Wakandan Design Group, Shuri’s hive of research and development of the vibranium-rich country; the ancient subterranean Hall of Kings; and, most notably Warrior Falls, the ceremonial heart of Wakanda’s revered traditions.

One of the most awe-inspiring sets is the exterior set for Warrior Falls, built on a backlot north of Atlanta. It is the audience’s first glimpse behind the curtain of Wakanda, which showcases their centuries-old heritage and the pageantry that surrounds their rituals.



Inspired by the majestic Oribi Gorge in South Africa, the Warrior Falls set would prove to be a mind-boggling effort between the art department, the special effects department (led by veteran special effects producer Dan Sudick) and Geoff Baumann’s visual effects team.

The Warrior Falls set was 120’ x 75’ in size. The set was 36’ tall, with the pool being six feet above ground level. That made the practical cliff faces 30’ tall, which gave Coogler and director of

photography Rachel Morrison the ability to craft sweeping camera shots from every conceivable angle, allowing for up-close perspectives of fighting action within the Challenge Pool below or a birds-eye viewpoint from up above.

On screen, the cliff wall of the Warrior Falls will look like it is 100 feet high—a combination of CG enhancement and the practically built set. For the safety of the extras, the stunt team had to rig all of the cliff faces with mountain climbing gear to safely secure them on the 30-foot cliff faces.

Beachler’s department of artisans provided the framework of the set by hand-sculpting industrial styrofoam, which was then meticulously plastered and painted to resemble a plateau of the ancient rock cliff wall. Over 25,000 cubic feet of foam was used for the set, which was sculpted to match the rocks in Oribi Gorge in South Africa.

The elevated set had multiple falls feeding water into a built-in pool below that would eventually be the setting for several crucial scenes. Sudick's team engineered a fully functional flowing waterfall and pool at the ledge of the cliff with six large submersible pumps feeding over 125,000 gallons of temperature-controlled water piping up through the set at a rate of 30,000 gallons per minute before recirculating through the system.

The production designer even designed an ingenious system of tunnels concealed throughout the rear of set to allow over 100 background extras, festooned in elaborate tribal garb of Wakanda's four tribes (Merchant, Border, Mining and River), access to different elevations throughout the stunning backdrop.

DID YOU KNOW?

The bottom of the Warrior Falls Challenge Pool was padded for the stunt team, but still looked like rock. The production crew also had to formulate a surface that was rough enough to not be too slippery in bare feet, but not so rough that it hurt to land on it.



When it was all said and done, the tremendous feat of engineering the fantastical set, which took four months to build, was worth every frame of the set's two-week shoot.

The effort to create such a practical environment was not lost on the actors. "We had Warrior Falls," says Bassett. "The rush of water. We had the mountains. We had the throne room. So we could see the world. You could really get a sense of it; you could get a sense of the scope and grandeur."

Letitia Wright agrees, "It was amazing; I've never been on a set like that before. I already miss the people and the drums playing. As a people, we were moving; we were dancing; we were singing. It was brilliant for me to see, because it educated me to see that there's a root of where we come from. And that place and that motherland is brilliant."

The Tribal Council set, the site of official state business, is a prime example of melding the old world with the new. The set was a combination of sleek, practically built set with visual effects enhancements, courtesy of visual effects supervisor Geoffrey Baumann, alumni of several Marvel Studios blockbusters, including, most recently, "Doctor Strange."

The Tribal Council set involved much thought and design process. Beginning with a look at the design language of the film, which featured rounded shapes, Beachler decided to go with the circle of life idea that exists in many cultures to realize the room. In addition, the production designer wanted to make it a mix of old and new. "We wanted some sort of tech to enhance what is old," says Beachler. "A lot of what we tried to do is mix these two ideas together of our past and our present but never getting rid of the past. It's always there."



In order to achieve that feel, Beachler's team decided to put a ruin in the middle of the room, under a high-tech-



looking glass floor, so that the tribal council would actually be sitting on the ruin, a symbol of their ancient history. On metal columns in the room, Beachler had script from an old Nigerian language written, which was not overlooked by one of the Nigerian extras. As Beachler explains, “She looked at the writing and said that she knew what it said. And she said that it was really beautiful. So this is a text from the 5th century in this high-tech setting. And it worked.”

Lupita Nyong’o found the Tribal Council room inspiring. “The production value of this movie is spellbinding,” she says. “I remember once coming on set on a day that I wasn’t called and there was a Tribal Council scene being shot. It just gave me goosebumps because for me this was the image of what an African nation could have been if its development had been left to itself!”

One of Beachler’s favorite sets was also one of the production’s most ambitious sets, both in design and the scope of the action and filmmaking: the illegal casino set. Concealed beneath the kinetic, densely packed activity of the Jagalchi Fish Market in Busan, South Korea, is a luxe, high-stakes casino. The contrast of texture and design is heightened as one descends from the lights, noise and smells of the market to the opulent casino.

The casino is the setting for the epic first meeting between T’Challa, Ross and Klaue, which goes awry and jumpstarts a heart-pounding action sequence replete with a tightly choreographed fight scene and a white-knuckle car chase sequence throughout the streets of Busan.

DID YOU KNOW?

Director Ryan Coogler wanted the South Korea action sequence to be seamless, so he had an editor on set cutting footage in real time. This is not often done during production, but Coogler felt it was the best way to capture all the action, stunts and special effects in frame on time.

The interior scenes were filmed in Atlanta with the high-speed car action filmed on location in the bustling coastal city of Busan. Coogler was drawn to the Busan area and knew it was the perfect backdrop to how he envisioned the sequence. “We were beyond thrilled to be able to shoot ‘Black Panther’ in Busan,” enthuses Coogler. “The city has an amazing energy, and provides a great mix of modern architecture and historical buildings all against this beautiful coastal backdrop. It instantly reminded me of my home in the Bay Area.”



For close to two weeks, “Black Panther”’s action unit, led by second unit director Darrin Prescott and stunt coordinator R.A. Rondell, were based in Busan, which is nestled against the foothills of Geumjeong Mountain, to film the thrilling, mind-blowing chase sequence through such iconic sites as Gwangalli Beach and Haeundae District.

For Andy Serkis, who plays Ulysses Klaue, sharing the screen with fellow “Hobbit” star Martin Freeman in an epic showdown in a South Korean casino was rollicking fun. “It was a great scene to shoot,” remarks Serkis of the



rousing action sequence. “I’ve really enjoyed working with Martin again. We had an enormous amount of fun filming the casino scene, which is a pretty spectacular affair with huge action and actually some of the most brilliant physical stunts I’ve witnessed on camera. It was fantastic.”

Perhaps Winston Duke sums up the production value of “Black Panther” best when he says, “It’s astounding, rendering you speechless and just leaving you with your mouth gaping open. Looking at the sets, looking at the costumes, the colors, the sounds. It’s going to be beautiful.”

COSTUME DESIGN

The next layer of bringing Wakanda to life on the big screen was the task of veteran costume designer Ruth Carter, who in concert with Academy Award®-nominated special effects makeup designer Joel Harlow and hair department head Camille Friend would capture the heart and soul of Wakanda’s people.

DID YOU KNOW?

Carter used the clothing of the Dogon tribe as inspiration for the costumes of the Jabari tribe, who also wear grass skirts that were a hit with director Ryan Coogler.

At the core of Carter’s approach was keeping her designs steeped in the appropriate African custom while elevating it to reflect the fantastical elements inherent to the mysterious country and culture. She worked closely with the production design team to develop a complementary color palette chock full of vibrant African color, patterns and ultimately capture the African tradition and weave it throughout their visual landscape and storytelling.



“I’m looking at the whole continent and a wide range of people, like the Maasai and the Suri,” says Carter. “It all becomes a part of the framework of Wakanda. Most people who read the comic books know Wakanda is a mountainous area, and it’s a secret place that’s not necessarily trading and interacting with the rest of the world. They’re more advanced in technology than other civilizations. We are creating that world and trying to create a culture and pride that feels authentic to the specific location.”

Carter admits the learning curve on “Black Panther” was both steep and intimidating when it came to conceptualizing her starting point for the fictitious country and culture. But on the flip side of that coin was the appeal of the project.

“Wakanda is this vast unknown world and, ultimately, the challenge of the unknown is what appealed to me on so many levels,” comments Carter. “Beyond what has been established in the comic realm, I knew very little about it, but as I began my research, I realized we could create from a place of fantasy, a place of African culture and a place of imagination. Everybody had their own take on what Black Panther’s world was but it had never

really been translated to film, which was very exciting.”

Carter is an artist but she is keenly aware of the fine line between the creative and practical needs of her costume designs. Her designs needed to satisfy her own creative benchmark while withstanding the wear and tear of the MCU’s hallmark action scenes.

For “Black Panther,” the filmmakers knew they needed to up the ante of their Super Hero with a new and improved suit. While Boseman initially wears the original costume from “Civil War,” he soon gets an upgrade in the movie courtesy of Shuri’s techno wizardry and Marvel Studios’ head of visual development Ryan Meinerding’s design acumen.

The new Black Panther suit is supposedly interwoven with vibranium, so Carter opted to streamline the new suit and use a lighter material. The vibranium layer, which is actually a silver missile suit, is visible underneath an overlay of a very thin fabric imprinted with a repeat tribal triangle pattern known as Okavango. The suit also has a subtle medallion emblazoned over the chest plate and a new panther-tooth necklace that bolsters the tribal feel, as does the revamped helmet.

“The new suit is a little bit more streamlined and Black Panther can do a whole lot more with less,” says Carter of the design.



DID YOU KNOW?

The neck rings worn by Danai Gurira as Okoye were patterned after the neck rings worn by the women of the Ndebele tribe. For shooting purposes, however, they were remade in rubber.

Adds Coogler, “One thing that a lot of people might not know is that Black Panther’s suit is not a Super Hero suit. It’s a military uniform that he wears and something that has a history. When he shows up, and when you see everybody else, it folds into the idea of what a five-star general’s uniform would look like.”

Visualizing the costumes for T’Challa’s security force, the Dora Milaje, proved to be another welcomed design challenge for Meinerding and his visual development team, who wanted there to be meaning and historical basis



behind how the fierce women warriors presented themselves. They are an integral and recognizable part of the Black Panther comic realm, so Carter outfitted them in a molded base tunic, again using her touchstone of tribal influences that would integrate tribal lines and add texture all over the costumes.

A leather harness adorned with vibranium and elaborate beaded talismans in the front is worn over the base costume. A simple buckle in the front was transformed into a custom-designed metal panther head. Like Japanese armor, the harness is deemed to be a prized heirloom passed from

mother to daughter to survive and use over generations.

Carter brought in a jewelry designer to craft numerous one-of-a-kind specialty pieces, including the Dora metal shoulder armor, as well as their signature necklaces and anklets and Okoye’s metal chest plate.

Carter was able to reflect both ends of the style spectrum with the royal family, starting with Princess Shuri’s fashion sense. Shuri sports an edgy, young Afro-Punk vibe replete with an eccentric mix of bright tribal colors adorned with funky jewelry and neckpieces, and the latest pair of Nikes.

Letitia Wright says of her look, “I love what Ruth Carter has brought to this. Shuri is stylish and everything she wears was created by Ruth and also with Ryan. I love it because it’s so different from me. I’m super simple and easygoing fashion-wise. But Shuri wears a lot of bright colors, odd shapes, cuts and designs. It’s a mixture of tribal and also youthfulness. Tribal meaning traditional things that you find in South Africa and around the continent of Africa. She creates her own path when it comes to fashion and style. She wears what she loves. It could be an odd shape, bright colors or cool rings. She’s just a cool kid.”



The regal Ramonda, as Queen Mother, has a more refined traditionalist take on fashion—simple yet elegant silhouettes and fabrics, all adorned by equally sophisticated headpieces. Carter’s attention to detail was evident when she commissioned a 3D-printed, Zulu-inspired headpiece and a mantle to complete her unique looks.

Describing her costumes, Bassett says, “I have the long ball gown with the African script and writing and symbols on it in gold. And these magnificent headdresses that are

sort of Zulu-inspired, and with a mantle across the back and this gorgeous filigree of sorts, which Ruth Carter made with the new 3D printing technology. The costume was really beautiful, and it really helps Ramonda to stand there in the midst of this incredible crowd of colorful, magnificently-attired individuals and stand out.”

In fictional Wakanda, each tribe has a color palette, which Coogler designed and discussed with Carter. The desire was to keep the color theory strict and only applicable to the specific Wakandan tribe.

For example, the color blue signified danger or trouble, so blue was reserved for the Border tribe, who act as a policing force, and Killmonger’s character also wore blue. No one else is in any kind of a blue palette.



The River tribe, which is Nakia’s tribe, wears green. Lupita Nyong’o, who plays Nakia, wears many different shades of green in her various costumes. Says Carter, “Greens mix together well because it’s like nature. But I also tried to bring in some things that support the greens like yellows and chartreuse to support the green and make it lush.”

Nyong’o, whose character is a Wakandan spy imbedded in different countries, actually had a range of costumes, from

a leather jacket and boots to dresses and gowns and warrior attire. “I love Nakia’s look,” comments Nyong’o. “She is this world traveler, so her style is definitely influenced by the experiences she’s had. It’s grounded and pragmatic, but it also has a funk to it. I love that about her. Also she wears the color of the River Tribe, which is green.”

Michael B. Jordan’s look as Killmonger was contemporary, with most of his clothes coming from Los Angeles. But he also had a special panther suit, which was also designed by Meinerding. As Carter explains, “Killmonger’s suit is incredibly special; his is a gold-spotted suit. In the process of making it, we put a real gold suit underneath his skin suit, which is the black spotted suit. We gave him a heavy gold necklace. He’s a little bit more ostentatious than Black Panther; a little more street, I would say.”



DID YOU KNOW?

Carter searched the world from Ghana to Los Angeles for the textiles and accessories she needed to create the 700 costumes for the film.

The seamless collaborations among Coogler’s behind-the-scenes brain trust also extended to Joel Harlow and Camille Friend. The pair worked closely to conceive the final and integral components of fully realized character looks for the principal cast and dozens of supporting cast.

Like his colleagues, research was intrinsic to Harlow’s makeup design approach. It all stemmed from African traditions, whether from the pages of National Geographic, African ritual books, body painting, historical references or the “Black Panther” catalogue of comics. They all played a part in conceptualizing his makeup design.

Says Harlow of the sentiment behind his thought processes, “Our inspiration visually was coming mostly from the African tradition. The goal was to be visually interesting while maintaining the integrity of the meaning behind everything, whether it be tribal markings or the script and design of a tattoo.”

As with the production and costume design, vibranium would be incorporated in the most unexpected ways in Harlow’s realm. The sky was the limit and Harlow made sure to explore that edict at every turn.

Not only did Harlow’s team craft special effect make-up and facial prosthetics, they were also tasked with creating several one-of-a-kind neckpieces for Shuri that were integrated into her wardrobe. After body molds were cast of the young actress, Harlow’s team of sculptors handcrafted one-of-a-kind pieces. The end result was then glued to her jaw line, allowing Wright a full range of motion whether speaking or fighting in full-speed action scenes.



Michael B. Jordan, who plays Erik Killmonger, spent about two and a half hours in the special effects makeup chair every day, while makeup designer Joel Harlow and three other makeup artists applied close to 90 individually sculpted silicone molds to his upper body. This “scarification” application process entails transferring each mold and then blending and painting them to match Jordan’s skin tone. Each of Killmonger’s scars represents a

“notch” of his kills over the years.

Explains Jordan, “The scarification is a reminder for him of what he’s going through and what is keeping him on mission, and that he’s doing the killings for a reason. It’s not senseless. He kills for a reason and he believes what he’s doing is right. The sacrificial marks on his body are a constant self-reminder to be focused and to continue the mission straight through.”

Friend, too, also pushed the boundaries to evoke a full spectrum of looks for the cast’s hairstyles. From traditional African braids to elaborate clay-molded hair sculptures to custom-designed, hand-woven wigs, Friend and her team experimented with texture, color, natural fibers, flowers, berries and even the ubiquitous vibranium (metallic coated twine) to fully realize Coogler’s vision of a multi-layered Wakandan society that embraced their past, present and future.

For Friend, one of her more labor intensive projects produced the most dramatic character reveal—the waist-long, silver-haired dreadlocks of Queen Ramonda. The wig was made up of 120 pieces of hair that were literally rolled and handmade into multiple dreadlocks for the actress.

Friend also added dreadlock extensions to enhance Michael B. Jordan’s look as the deadly Killmonger. It was a new look for the actor and one that the veteran hairstylist is proud of. She says, “The Killmonger look is very cool. We basically had Michael grow his hair as long as he could and then added in dreadlock extensions. It was really a great solution to give him a whole different look. There is an added edge and unpredictability, so he really stands out as a villain.”



Although Letitia Wright’s African braids were paired with a partially shaved head etched with a tribal design, without exception, preparing Gurira, Kasumba and all the actresses who play the Dora Milaje to shave their heads completely bald for the iconic look (which harkened back to Black Panther’s comic book origins) was a tough one.

“That was a hard day,” recalls Friend, “and we took it very seriously. For some women, their hair is

their pride and joy, so it’s a big deal to shave your head and maintain it for months. We were very patient, and if someone needed to take a moment, we gave it to them. When it was all said and done, they looked amazing, especially when we saw them in full Dora Milaje mode holding their weapons.”

LANGUAGE & CUSTOMS

It was decided earlier on that Xhosa, one of the official languages of South Africa, would be the language of fictional Wakanda and subsequently the Xhosa culture would lend itself as a touchstone to the Wakandan citizenry. A precedent had been set in “Civil War” when celebrated South African actor John Kani, who portrayed King T’Chaka, used his native accent and Boseman, in turn, picked it up.

With an international cast, all hailing from different countries and regions of the world, dialect coach Beth McGuire was tasked with ensuring that there was continuity amongst them all. McGuire, a linguist who works with students at the Yale Repertory Theatre, previously had worked with Lupita Nyong’o for her performance in

Danai Gurira’s play “Eclipsed” and came to Coogler’s attention.

As the director began to fully flesh out what Wakanda would be and how its language would fit into his narrative, he looked to McGuire to work in Xhosa and other languages, including Nigeria’s Igbo for the remote Wakandan province of Jabari, and a smattering of Korean, and, of course, Afrikaans for Serkis’ Klaue.

For Winston Duke, who plays M’Baku, the language training was fun. “I do more of a Nigerian Igbo influence,” he offers. “So it’s not Igbo, but it’s influenced by Igbo because the rest of the cast is doing South African Xhosa. So they’re doing something very specific and rooted and grounded. M’Baku’s mountain-strong people, who have been sequestered in the hills in the mountains, have developed to some degree their own culture. We wanted something that had its own personality and had its own beauty. So we referenced Igbo, and that helped. The rhythm of that language influenced the rhythm of my character.”



Working in tandem with McGuire, South African actor Atandwa Kani (cast in the role of young T’Chaka to his father John’s elder T’Chaka) served as a cultural consultant, lending his expertise of his homeland to the filmmakers. It would prove invaluable when scenes ventured out into Wakanda’s streets and countryside, but especially during filming of the epic Warrior Falls sequence that had dozens of Wakanda’s citizens bearing witness to T’Challa’s ascension to the throne.

It’s all in the details for Coogler, Feige and the cast, and Kani’s participation added another layer of authenticity to the project. Kani clarified the cultural nuances of movement, greetings, songs and chants. At one point, he had everyone on the film set singing songs as musicians played to keep energy and spirits up during complicated shoot days. These organic moments often made their way into filming.

STUNTS & TRAINING

Stunt coordinators Andy Gill and Jonathan Eusebio were tasked with creating inventive multi-layered action to dovetail with Coogler’s storytelling. No strangers to Marvel Studios’ unparalleled action, the pair are known to their peers and audiences alike for their impressive, practically executed fight and stunt choreography.

As with most Marvel Studios’ productions, the actors needed to possess a minimum level of strength and fitness, which may be supplemented by weapons, martial arts or other specialized training, to meet the rigors of filming an action-adventure film.

DID YOU KNOW?

Actor Daniel Kaluuya learned how to ride a horse as practice to simulate riding W’Kabi’s armored rhino in the film.

One of the more unexpected surprises for Gill was how invested the cast was in their approach to preparing for the stunt work and their willingness and ability to fully perform everything that he and Eusebio threw at them. “For ‘Black Panther’ we were so blessed to have actors who really wanted

to do the stunts, and this is not an easy picture to do,” comments Gill. “It has a lot of fight scenes. Chadwick, Michael, Lupita, Danai, Letitia, Florence and the rest of our Dora team all put in 200%. We rehearsed them and worked them out for almost three months before filming began.”

As part of the requisite fitness boot camp, the stunt coordinators established a routine and then would begin layering in difficulty on every level. The same applied to weapons training, which would continue through filming to maintain an elevated level of play.



The goal for Gill and Eusebio was to ensure that they were able to satisfy Coogler’s vision, if not surpass it. Spending hundreds of hours with the cast allowed them to see firsthand what each of them was capable of and make sure their abilities were tailored to the fight action.

“Pretty much with all the cast, when you see them on camera, they’re doing the bulk of the fight work,” states Eusebio. “This allows us to design great action

because the actors can stay in the shot longer and we’re not relying on a stunt double or camera tricks or anything. We can raise the bar a little bit more.”

Boseman, whose skill set includes a comprehensive martial arts background and fitness level showcased in the memorable fight sequence in “Civil War,” knew what he was in for but Nyong’o, Gurira, Wright and the others started from scratch.

For Boseman, it is all about keeping the moves authentic, learning the choreography and fine-tuning it to make it his own. He offers, “It’s obviously intense and lot of work and sweat. But it’s been cool collaborating with those guys about the style of movement. To me, that’s one of the most fun things. It’s like dancing. Part of what I wanted to make sure is that there is some legitimate African movement and African martial arts present to tell the story of Wakanda as a military nation as well. And they’ve been completely open to all of that stuff. Sometimes it felt like we were training for a real fight. So that was fun.”

Jordan, who showcased his own physical chops with the rigorous boxing role in “Creed,” found himself training differently but just as intensely for the role of Killmonger. Months of weapons training and learning and perfecting multiple fighting styles began almost immediately. Speaking about the training, Jordan says, “The physicality of it was something I was really looking forward to. ‘Creed’ was the first project in which I really had to transform myself physically into something else. It took a year and a half of boxing training to really sell the fact that I was a real boxer. In this film, to be able to transform into a special ops-type killer was a different kind of training. All the knife training, gun training and combat stuff was intense but a lot of fun.”

Another hallmark of the Marvel Comic oeuvre that was incorporated into the film adaptation is the Dora Milaje, the cadre of strong fierce women who serve as the personal security force to the King and royal family. These tall, statuesque bald-headed warrior women who move as one and command attention wherever they go are a powerful part of the original comic series and play a prominent role in the theatrical version.

DID YOU KNOW?

The cast and stunt team practiced with African drums played by musician Jabari Exum so that their movements would have a musical quality found in many African-based martial arts.

Led by Danai Gurira’s Okoye, the security force is comprised of eight actresses who are from all over the world. The filmmakers and the stunt team met with hundreds of women, including film and television stunt players, track and field athletes, dancers and MMA fighters to fill the ranks of the squad.

Once cast, the women trained together daily and easily fell into step as the kick-ass squad they brought to life on screen. The hours of weapons training, intense strength and fitness regimens and rehearsing together created camaraderie. “We all had to shave our heads,” states Gurira, “so, of course, instantly it’s a sisterhood. It’s been really cool to find a beautiful grace in the Dora and also a ferocity.”

Along with fight team coordinator Clayton Barber, Eusebio designed the fight elements and oversaw the training for the cast in advance of learning the intricate choreography. The root would be an African fighting style but ultimately different influences would come into play, like Brazilian capoeira.

For the synchronized yet fluid fighting moves of the Dora Milaje, Eusebio taught Gurira and the team a bank of basic moves with their staffs and gradually added on more complex techniques until they could cycle through multiple moves on command.



Says Gurira of the experience, “It was really beautiful the way the Dora Milaje have a way of fighting that was supposed to be inspired a little bit by moving as one, almost sometimes in a way that is almost dancer-like. There were a lot of very interesting formations that we created for when the Dora work together to take down somebody.

Elaborating, she adds, “There are very specific things. When my character makes a command, she does something with her staff. We use staffs, which are like basically very, very sophisticated spears made out of our special vibranium. We’re able to do a lot with them. You look at the staff and think it is just a stick. No, it’s not just a stick, which you’ll learn shortly if you try and mess with it. We were able to find a beautiful grace in these women and also a ferocity, and I think that’s a really great combination.”

Nyong’o, too, joined her fellow cast in training for her role of the undercover operative who often works alone and has to fend for herself no matter the circumstance. For Nyong’o, preparing for this role was wholly different than anything she’s ever done before for a film role, and she loved every minute of it.

Says Nyong’o, “The stunt training was intense, to say the least. But as I got my ass kicked, I felt more connected to Nakia’s warrior spirit. She is a woman who has traveled the world, and so her fighting style is informed by her experiences in the world. Ryan described her style as ‘street,’ which is in contrast to the Dora Milaje who have a way more graceful, more traditional style of fighting. She is a ‘by any means necessary’ kind of gal! So there was judo, jiu-jitsu, Filipino martial arts, muay Thai and a bit of capoeira thrown in there.”

WAKANDA FOREVER!

With its relatable characters and environments, along with the Marvel Cinematic Universe’s signature spectacular action, “Black Panther” is set to provide everything Marvel fans expect from a beloved Super Hero’s story brought to the big screen.

Chadwick Boseman hopes that people experience the “wow” factor when they see “Black Panther.” “You want people to walk out and say ‘wow,’” says Boseman. “You want that for all the different reasons—the performances,

the spectacle, the fight scenes, all of it.”

He thoughtfully adds, “I think part of the reason you make this movie is that it changes perspective. People can see a Super Hero in a different light, or in a different complexion, or a different worldview. So I think you also want that. But at the end of the day you just want them to be like ‘wow’ at the end.”



Summing up, director Ryan Coogler says, “Just the idea of bringing a story and characters like this to fruition, but at the same time dealing with some of the human issues that make Black Panther a regular guy, was so very exciting. What I mostly look forward to is sharing Black Panther’s story with the audience and seeing how it impacts them. And especially seeing how it impacts little kids, like I was when I first came to know the character in the comic books.”

ABOUT THE CAST

A native of South Carolina, **CHADWICK BOSEMAN (T’Challa/Black Panther)** graduated from Howard University and attended the British American Dramatic Academy at Oxford, after which he began his career as an actor, director and writer. He made his feature film debut in Gary Fleders’ drama “The Express,” playing football great Floyd Little. His breakout performance came in 2013 when he received rave reviews for his portrayal of the legendary Jackie Robinson in Warner Bros.’ “42.” The film, which had the highest-grossing debut for a baseball movie in Hollywood history, tells the story of Robinson’s history-making signing with the Brooklyn Dodgers under the guidance of team executive Branch Rickey, played by Harrison Ford.

In 2014, Boseman once again garnered critical praise for his portrayal of James Brown in Universal Pictures’ “Get on Up.” The biopic, which also stars Viola Davis, Octavia Spencer and Dan Aykroyd and was directed by Tate Taylor (“The Help”), chronicles Brown’s rise from extreme poverty to become one of the most influential musician in history. Boseman received the 2014 CinemaCon male star of tomorrow award, was named one of the Top 10 best movie performances of 2014 by Time Magazine and was awarded a Virtuoso Award from the Santa Barbara International Film Festival for his portrayal of Brown.

Boseman made his debut in the Marvel Cinematic Universe as the African super hero Black Panther in Marvel Studios’ “Captain America: Civil War,” in May 2016. Following “Black Panther,” he will reprise the role again for Marvel Studios’ “Avengers: Infinity War” in May 2018.

He most recently starred in the title role of Open Road Films’ “Marshall” alongside Josh Gad. The film tells the story of Thurgood Marshall, the first African-American Supreme Court Justice, as he battles through one of his career-defining cases as the Chief Counsel to the NAACP. His other feature film credits include: the revenge thriller “Message from the King,” which premiered at the Toronto International Film Festival and garnered Boseman the Vanguard Honor for Achievement in Performance Award at the festival; the independent psychological post-war drama “The Kill Hole”; and Summit Entertainment’s “Draft Day,” opposite Kevin Costner.

Boseman and his writing partner, Logan Coles, have written the script for Universal Pictures’ “Expatriate,” an international thriller set around a 1970s plane hijacking. Oscar®-winning director Barry Jenkins (“Moonlight”) has recently signed on to direct the project, in which Boseman will star. The duo has also sold an untitled pitch

based on the life of Reverend Jeffrey Brown, who fought to decrease gang violence, to Paramount Pictures.

Boseman's theater directing credits include: "Dutchman," "Wine in the Wilderness," "Indian Summer," "Spear in the Sun," "Colored Museum" and "Six Hits." For the screen he wrote, directed and executive produced the short film "Blood Over a Broken Pawn." His theater acting credits include "Romeo and Juliet," "Macbeth," "Breathe," "Learning Curve," "Willie's Cut and Shine," "Rhyme Deferred," "Bootleg Blues," "Zooman and the Sign" and "Urban Transitions," for which he won an AUDELECO Award for best supporting actor. Additional writing credits include "Deep Azure," which was nominated for a Jeff Award for best new play and is published in the Hip-Hop Theater Anthology "Say Word"; "Hieroglyphic Graffiti," which was produced at the National Black Theatre Festival and the Hip-Hop Theater Festival; and "Rhyme Deferred" (co-writer), which appears in the Hip-Hop Theater Anthology "The Fire This Time."

Boseman resides in Los Angeles.

Last Fall **MICHAEL B. JORDAN (Erik Killmonger)** wrapped production on HBO Films' adaptation of "Fahrenheit 451." Jordan, who also serves as an executive producer, stars opposite Michael Shannon. Directed by Ramin Bahrani, the film is expected to be released later this spring.

Recently, Jordan starred in Ryan Coogler's "Creed," alongside Sylvester Stallone and Tessa Thompson, for MGM and Warner Bros. Pictures. Among the many accolades that the film received, Jordan was awarded the NAACP Image Award for outstanding actor in a motion picture and the NAACP's entertainer of the year award. It was recently announced that he will return for a sequel, for which he will also serve as an executive producer. "Creed 2" is slated to be released on November 21, 2018.

Later this year, Jordan will star in "Just Mercy" for Broad Green Pictures, which is based on the book by Bryan Stevenson. This adaptation will be directed and produced by Destin Cretton and Gil Netter, respectively. It will be based on Stevenson's true story of being the young lawyer who founded the Equal Justice Initiative.

It was recently announced that he will star in "A Bittersweet Life" for Twentieth Century Fox. The film will be directed by Jennifer Yuh Nelson and will be an action-thriller remake of the cult classic 2005 Korean film. Additionally, Jordan is scheduled to reunite with Ryan Coogler on "Wrong Answer," which will tell the true story of how Atlanta high school educators participated in an intricate, systemic standardized-test cheating scandal in 2013. The film is scheduled to be released by New Regency and Plan B.

On the production side, Jordan recently developed Outlier Society Productions, which he launched in 2016 with a multiyear first-look deal with Skydance Media. It is through Outlier Society Productions that Jordan is slated to make his feature film directorial debut and produce the film adaptation of the David Barclay Moore novel "The Stars Beneath Our Feet." He is also slated to executive produce a forthcoming untitled drama series for the Oprah Winfrey Network from "Moonlight" writer Tarell Alvin McCraney that will center around a 14-year-old prodigy who must choose between the streets that raised him or the higher education that may offer him a way out.

It was recently announced that Jordan will executive produce the animated Skydance project "Super Day Care." He will also executive produce the sci-fi family drama "Raising Dion" for Netflix and is attached to star in and produce a reboot of "The Thomas Crown Affair" for MGM.

Jordan's first leading film role was when he starred as Oscar Grant in Coogler's award-winning "Fruitvale Station." The film also starred Octavia Spencer and Melonie Diaz and was produced by Forest Whitaker. The picture was chosen as one of the Top Ten Films at the 2013 National Board of Review Awards, where Jordan took home the award for breakthrough performance by an actor. On behalf of the film, Jordan also won the 2013 Gotham Award for breakthrough actor and was nominated for an Independent Spirit Award for best male lead.

Other film credits include Twentieth Century Fox's "Fantastic Four," Twentieth Century Fox's box office hit "Chronicle," Focus Films' "That Awkward Moment" and the George Lucas-produced film "Red Tails." Jordan has also starred in three critically acclaimed television dramas: "The Wire," "Friday Night Lights" and NBC's "Parenthood."

Outside of the acting sphere, Jordan is currently engaged in branding partnerships with Nike, Piaget, AT&T, Brisk Creators Classic and Marvel Contest of Champions. He is also the voice of Acura. Additionally, Jordan is actively involved with Lupus LA, which raises awareness and funds for local Los Angeles Lupus patient programs, local rheumatology fellowships and research projects for their national research partner, the Lupus Research Alliance.

LUPITA NYONG'O (Nakia) made her feature debut in Steve McQueen's Academy Award®-winning film "12 Years a Slave" alongside Chiwetel Ejiofor, Michael Fassbender and Brad Pitt. For her portrayal as Patsey, Nyong'o received the Academy Award® in the category of best supporting actress as well as multiple accolades, including the Screen Actors Guild® Award, the Critics' Choice Award, the Independent Spirit Award, NAACP Award and the 2013 Hollywood Film Awards New Hollywood Award.

Nyong'o recently wrapped production on Australian zombie comedy-horror crossover "Little Monsters" opposite Josh Gad and Alexander England. England plays a washed-up musician, Dave, who goes on his nephew's school trip as he has a crush on the teacher, Miss Caroline (Nyong'o). Dave's intentions are complicated by the presence of the world-famous kids show personality Teddy McGiggle (Gad), who also has eyes for Miss Caroline. A sudden zombie outbreak then throws the trip into chaos. Abe Forsythe writes and directs.

In 2016 Nyong'o starred in Mira Nair's "The Queen of Katwe," opposite David Oyelowo and Madina Nalwanga. Based on the bestselling book of the same name, the Disney film is an inspirational true story about Phiona Mutesi, who overcomes abject poverty to become an international chess master. Her portrayal of Phiona's fierce yet tender mother, Harriet, earned her a nomination for an NAACP Award for outstanding supporting actress in a motion picture.

Also in 2016, Nyong'o lent her voice to Jon Favreau's "The Jungle Book," as Raksha, with Scarlett Johansson, Idris Elba, Bill Murray, Sir Ben Kingsley and Christopher Walken.

Nyong'o earned a Tony Award® nomination for her 2016 Broadway debut in Danai Gurira's play "Eclipsed." It tells the story of five extraordinary women brought together by the upheaval of war in their homeland Liberia. Prior to moving to Broadway, the play had a limited run at the Public Theatre. "Eclipsed" was nominated for a further five Tony Awards, including best play, and won in the category of best costume design.

In December 2015, Nyong'o starred in J.J. Abrams' Star Wars: The Force Awakens, alongside Harrison Ford, Daisy Ridley, John Boyega and Oscar Isaac. Nyong'o brought to life Maz Kanata, the motion-captured character. The film was distributed by Disney on December 18, 2015. She reprised this role in Star Wars: The Last Jedi, written and directed by Rian Johnson, which Disney released on December 15, 2017.

As a filmmaker, Nyong'o is set to produce and star in the onscreen adaptation of Chimamanda Ngozi Adichie's bestselling novel "Americanah," the sweeping love-story that spans three continents of Ifemelu and Obinze, two Nigerians who face the complexities of race and identity away from home and from each other.

Nyong'o served as the creator, director, editor and producer of the award-winning feature-length documentary "In My Genes." The documentary follows eight Kenyans who have one thing in common: they were born with albinism, a genetic condition that causes a lack of pigmentation. In many parts of the world, including Kenya, it is a condition that marginalizes, stigmatizes, and even endangers those who have it. Though highly visible in a society that is predominantly black, the reality of living with albinism is invisible to most. Through her intimate portraits, Nyong'o enables viewers to see their challenges, humanity and everyday triumphs.

In 2019, Simon & Schuster Books will publish "Sulwe," Nyong'o's debut book. Colorism, or the preferential treatment of those with lighter skin, is an issue across the globe, and impacts children from a young age. Nyong'o herself has experienced the harmful effects of colorism and has spoken about how it hurt her self-image as a child. In "Sulwe," an illustrated children's book, she candidly shares the consequences of growing up in a world that favors lighter skin, offering a healing story that will entertain children from all backgrounds while providing a story that helps them see beauty in themselves and others.

Nyong'o graduated from the Yale School of Drama's acting program where her additional stage credits included playing Perdita in "The Winter's Tale" (Yale Repertory Theater), Sonya in "Uncle Vanya," Katherine in "The Taming of the Shrew," as well as being in the original production of Michael Mitnick's "Elijah."

She currently resides in New York.

DANAI GURIRA (Okoye) is an award-winning playwright and actress. As a playwright, her works include "In the Continuum" (OBIE Award, Outer Critics Award, Helen Hayes Award); "Eclipsed" (Tony® Award nomination: Best Play; NAACP Award; Helen Hayes Award: Best New Play; Connecticut Critics Circle Award: Outstanding Production of a Play) and "The Convert" (six Ovation Awards, Los Angeles Outer Critics Award).

Gurira's newest play "Familiar" received its world premiere at Yale Rep in 2015 and premiered in New York at Playwrights Horizons in February of 2016. She is a recipient of the Sam Norkin Award at the 2016 Drama Desk Awards, a Whiting Award, a Hodder Fellow and has been commissioned by Yale Rep, Center Theatre Group, Playwrights Horizons and the Royal Court. She is currently developing a pilot for HBO.

As an actor, Gurira has appeared in the films "The Visitor" and "Mother of George," and she also played Isabella in NYSF's "Measure for Measure" (Equity Callaway Award). She currently plays Michonne on AMC's "The Walking Dead" (NAACP Image Award nomination) and starred as Afeni Shakur in 2017's Tupac Shakur biopic "All Eyez on Me."

Gurira was born in the U.S. to Zimbabwean parents and raised in Zimbabwe. She serves as an ambassador for Bono's ONE campaign and is the founder of LOGpledge.org, an awareness-building campaign focused on the plights of women and girls around the globe. She is also the co-founder of Almasi Arts, which works to give access and opportunity to African dramatic artists.

Gurira holds an MFA from Tisch School of the Arts, New York University.

MARTIN FREEMAN (Everett K. Ross) was most recently seen reprising his role of Dr. John Watson in the fourth series of “Sherlock” and in the second season of Crackle’s drama “Startup,” playing Phil Rask alongside Adam Brody and Edi Gathegi. He is set to star in the big-screen adaptation of Jeremy Dyson and Andy Nyman’s “Ghost Stories,” due for release in 2018. The thriller also stars George MacKay and Andy Nyman.

In 2017, Freeman starred in the feature-film adaptation of award-nominated short “Cargo.” The zombie thriller also stars Anthony Hayes, Caren Pistorius and Susie Porter. He also appeared on stage in James Graham’s comedy “Labour of Love,” alongside Tamsin Greig at the Noel Coward Theatre.

In 2016, Freeman was seen in Glenn Ficarra and John Requa’s “Whiskey Tango Foxtrot” alongside Tina Fey, Margot Robbie, Christopher Abbot and Billy Bob Thornton. Freeman was also seen in Marvel Studios’ latest edition of the ‘Captain America’ franchise “Captain America: Civil War.” Freeman was also seen on television screens in “The Abominable Bride,” a special “Sherlock” episode set in the Victorian-era.

In 2015, Freeman was seen in a number of television productions. In December, he led the cast in BBC One’s animation “Stick Man.” The children’s book adaptation also starred the voices of Hugh Bonneville, Rob Brydon and Sally Hawkins. He also starred in BBC Two’s “The Eichmann Show,” starring as producer Milton Fruchtman.

In 2014, Freeman starred in the award-winning Coen brothers’ television adaptation of “Fargo,” for which he was Golden Globe® and Emmy® nominated in the category of best actor for his role as Lester Nygaard, opposite Billy Bob Thornton and Colin Hanks. At the beginning of 2014, Freeman starred in the third series of the hugely celebrated BBC drama “Sherlock,” which also aired in the U.S. on PBS. 2014 saw Freeman win the outstanding supporting actor in a miniseries or movie Emmy for his portrayal of Dr. John Watson.

In December 2014, Freeman was seen in cinemas reprising his role of Bilbo Baggins in the final installment of Peter Jackson’s “The Hobbit” series, “The Hobbit: The Battle of the Five Armies.” The first film in the Hobbit trilogy, “The Hobbit: An Unexpected Journey,” opened to rave reviews, and the second film continued the success by breaking previous box office records and topping both the U.K. and U.S. box office charts.

2014 also saw Freeman take to the stage to play the title role in “Richard III” at the Trafalgar Studios as part of the Trafalgar Transformed season. The show, directed by Jamie Lloyd, opened in June to critical acclaim and saw a huge increase in the number of audience members who had previously never attended a West End performance.

Since 2010 Freeman has been seen playing the role of Dr. John Watson in the award-winning “Sherlock.” In addition to his Emmy® win and nomination, this cult show saw him win best supporting actor at the 2011 BAFTAs and receive an additional nomination in 2012. One of Freeman’s most notable television credits remains his role of Tim Canterbury in the hugely successful and much-loved series “The Office,” for which he also received BAFTA nominations in 2002 and 2004.

Freeman’s film credits are extensive. Best known for his comedic roles, he starred opposite Joanna Page in the box office success “Love Actually” in 2003. Following this Freeman briefly appeared in the spoof horror comedy “Shaun of the Dead”, then reunited with writing duo Simon Pegg and Edgar Wright for the cult hit “Hot Fuzz” in 2007 and “The World’s End” in 2013. In 2007 Freeman starred opposite Jessica Hynes in the mockumentary-style film “Confetti.” One of Freeman’s most well-known film roles remains that of the lead Arthur Dent in “The Hitchhiker’s Guide to the Galaxy.”

DANIEL KALUUYA (W’Kabi) is an actor and writer born in London, England. Kaluuya rocketed to fame in Jordan Peele’s genre hit “Get Out,” for which he was nominated for the Golden Globe® for best actor in a comedy or musical and, most recently, the BAFTA for best actor. Kaluuya was also announced as one of Variety Magazine’s Top 10 Actors to Watch of 2017.

Kaluuya was already well-known for his TV roles in “Skins” and “Black Mirror” for London’s Channel 4, as well as the BBC’s dark comedy “Psychoville” and “The Fades,” on BBC Three, and Danny Boyle’s “Babylon.”

On the big screen, he has starred in “Johnny English Reborn,” “Welcome to the Punch,” “Kick-Ass 2” and “Sicario,” opposite Emily Blunt, Benicio Del Toro and Josh Brolin.

Kaluuya has received acclaim for his stage work, winning the Evening Standard and Critics’ Circle theatre awards for his role in Roy Williams’ “Sucker Punch” at the Royal Court Theatre, and an Olivier nomination for Levi David Addai’s “Oxford Street.”

In 2018, he will be seen in a starring role in Steve McQueen’s upcoming “Widows,” opposite Viola Davis and Liam Neeson.

LETITIA WRIGHT (Shuri) trained at the Identity School of Acting in London. Despite being just 23, Wright is an accomplished screen actor with a wealth of credits to her name. Her feature film breakout role was as the lead in Michael Caton-Jones’ London-set “Urban Hymn,” which premiered at TIFF in 2015.

Recent completed film projects include Steven Spielberg’s feature film “Ready Player One” and “The Commuter” alongside Liam Neeson and Vera Farmiga for Lionsgate.

Previous television credits include series regular Scotty in the hit Channel 4 series “Cucumber” alongside its sister E4 series “Banana”; a guest star in “Doctor Who” (BBC/BBC America); the lead role in BAFTA-winning BBC drama “Glasgow Girls”; a series lead in the BAFTA-winning Channel 4 series “Top Boy”; and guest star in the ITV drama “Chasing Shadows” with Alex Kingston and Noel Clarke.

Wright can be also seen as Renie, a series regular role, in series two of AMC and Channel 4’s “Humans.”

She has also garnered critical acclaim on stage, debuting the role of The Girl in Danai Gurira’s “Eclipsed” in the sellout West End production, later played by Lupita Nyong’o in New York.

A native of Trinidad and Tobago, **WINSTON DUKE (M’Baku)** received his Bachelor of Arts in Theatre at the University at Buffalo and his Master of Fine Arts at Yale School of Drama.

In 2016, Duke was a recurring guest star on “Modern Family” as Dwight Bullard. He has also recurred on the CBS television show “Person of Interest” as Dominic, the cunning leader of the Brotherhood, as well as CW’s “The Messengers” as Zahir Zakaria, where he was optioned as a series regular.

His other recent credits include a guest starring role as Cedric Jones on “Law and Order: SVU,” Curtis Turner on TNT’s “Major Crimes,” Sylvester in “Ma Rainey’s Black Bottom” at Portland Stage, Pissani in “Accidental Death of an Anarchist” at Yale Repertory Theater, and, in addition, he played Sonson in “An Echo in the Bone” at the

Trinidad Theater Workshop.

Outside of acting, Duke enjoys returning to his island home where he teaches arts awareness workshops for tertiary education students.

Additionally, Duke grew up quite physically active, playing football (defensive end) and wrestling as a heavy weight contender. He currently practices the Israeli martial art of Krav Maga.

Emotionally tinged performances have been the signature of **ANGELA BASSETT (Ramonda)**, who personifies a sense of dignity and pride whenever she appears on screen. This season Bassett showcases her directing talents in “American Horror Story: Cult” and stars in “M:I 6 - Mission Impossible” with Tom Cruise. She also executive produces and stars in “9-1-1,” Ryan Murphy’s newest series for Fox.

Bassett received an Emmy® nomination for Outstanding Guest Actress in a Comedy Series for her performance last season in Netflix’s hit series “Master of None” opposite Lena Waithe. Last season she also joined the directing team of FX’s “American Horror Story: Roanoke,” while simultaneously appearing as a member of the all-star cast. Previously she appeared as Ramona Royale in “American Horror Story: Hotel” alongside Lady Gaga, Sarah Paulson and Matt Bomer. She received Emmy nominations for Outstanding Supporting Actress in a Miniseries for her work as Marie Laveau in “American Horror Story: Coven” as well as for her work as Desiree Dupree in the carnival-themed “American Horror Story: Freak Show.”

Bassett was nominated for her first DGA Award for her directorial debut of Lifetime’s film “Whitney,” a biopic that chronicled the loving and tumultuous relationship between Whitney Houston and Bobby Brown. The film premiered to stellar ratings and reviews and, with 4.5 million viewers, became Lifetime’s most-watched telecast in over a year.

Her directing project last season was an episode on water issues for National Geographic Channel’s innovative new series “Breakthrough,” an anthology about leading scientists from around the globe and their cutting-edge, life-changing innovations and advancements.

Bassett reprised her role as Lynne Jacobs in “London Has Fallen,” the sequel to “Olympus Has Fallen,” alongside Gerard Butler, Aaron Eckhart and Morgan Freeman. She also appeared in Spike Lee’s film “Chi-Raq” for Amazon Studios; and writer/director Stephen Poliakoff’s miniseries “Close to the Enemy” for BBC 2, alongside Jim Sturgess, Freddie Highmore Charlotte Riley, and Alfred Molina.

Bassett was seen in director James McTeigue’s “Survivor,” opposite Pierce Brosnan and Milla Jovovich, and in Gregg Araki’s “White Bird in a Blizzard,” opposite Shailene Woodley. She returned to the musical genre in Fox Searchlight’s film “Black Nativity,” opposite Forest Whitaker for director Kasi Lemmons, and received a SAG Award® Nomination for her work as Coretta Scott King in the Lifetime movie “Betty and Coretta.”

Perhaps best known for her intense portrayal of Tina Turner in the biopic “What’s Love Got to Do with It,” opposite Laurence Fishburne, Bassett earned the Golden Globe® for Best Actress in a Musical, an NAACP Image Award for Outstanding Lead Actress in a Motion Picture, and an Academy Award® nomination for her powerful performance.

Bassett first made the successful crossover from stage to the silver screen when she appeared in John Singleton’s

“Boyz n the Hood.” Other memorable roles include Terry McMillan’s “Waiting to Exhale,” co-starring Whitney Houston; Kathryn Bigelow’s futuristic “Strange Days” with Ralph Fiennes; “Vampire in Brooklyn,” opposite Eddie Murphy; and “Supernova” with James Spader. She also starred as Voletta Wallace, mother of slain rapper Christopher “Notorious B.I.G.” Wallace, in “Notorious.”

Bassett has received 11 NAACP Image Awards for her performances in films such as “Black Nativity,” “How Stella Got Her Groove Back,” “The Score,” “Music of the Heart,” “Malcolm X,” “Contact,” “Boesman and Lena” and television movies and shows such as “Ruby’s Bucket of Blood” and “ER.” She also received a Screen Actors Guild Award® nomination for her performance in “Ruby’s Bucket of Blood” and an Emmy® nomination for Outstanding Lead Actress in a Movie for her work in “The Rosa Parks Story.”

FOREST WHITAKER (Zuri), one of Hollywood’s most accomplished actors, directors, and producers, has showcased his talents in a multitude of demanding and diverse roles. In 2007, he earned critical acclaim for his performance as Ugandan dictator Idi Amin in “The Last King of Scotland,” receiving the Academy Award®, BAFTA Award, SAG Award® and Golden Globe® Award for best actor. Whitaker’s intensive character work in films such as Lee Daniels’ “The Butler,” “The Crying Game,” “Ghost Dog: The Way of the Samurai” and “Bird,” for which he was named best actor at the 1988 Cannes Film Festival, have made him one of the most versatile performers of all time.

In December 2016, Whitaker starred in Lucasfilm’s “Rogue One: A Star Wars Story” alongside Felicity Jones, Riz Ahmed, Diego Luna and Ben Mendelsohn. Also in 2016, Whitaker was seen in Denis Villeneuve’s sci-fi drama “Arrival” opposite Amy Adams.

Whitaker had several films in production last year including “Burden” opposite Tom Wilkinson and Garrett Hedlund, directed by Andrew Heckler, and “The Forgiven,” portraying the Archbishop Desmond Tutu opposite Eric Bana for director Roland Joffé. He recently wrapped “Labyrinth” opposite Johnny Depp, in which they investigate the true story behind the murders of Biggie Smalls and Tupac Shakur. He also completed filming the action feature “How It Ends” for Netflix opposite Theo James. Whitaker is currently appearing in a multi-episode arc on Fox’s “Empire,” playing a charismatic and duplicitous music icon and hitmaker who is invited to produce a song in honor of record company’s 20th anniversary.

In addition to all of Whitaker’s work in film, he made his Broadway debut in Eugene O’Neill’s “Hughie,” directed by Tony Award® winner Michael Grandage, and starred in A&E Network’s remake of the 1977 miniseries “Roots,” where he took on the amazing role of Fiddler.

As president of Significant Productions, Whitaker aims to support young, talented filmmakers. In 2013, he co-produced Ryan Coogler’s directorial debut, “Fruitvale Station.” That film, the winner of Sundance Film Festival’s Grand Jury Prize and Cannes Film Festival’s best first film, was distributed by The Weinstein Company. Significant Productions’ latest three films— “Dope,” “Songs My Brothers Taught Me” and “Roxanne Roxanne”—were also selected to debut in competition at the Sundance Film Festival, where they received excellent reviews.

Whitaker made his directorial debut with “Strapped” in 1993, for which he won the International Critics’ Award at the Toronto Film Festival. Since then, he has directed and executive produced “Waiting to Exhale,” “Hope Floats” and “First Daughter.” He has produced numerous other award-winning films and documentaries, including the Peabody Award–winning “Brick City,” and has executive produced several made-for-television movies and miniseries.

Whitaker was the creator and producer of DEWmocracy.com, an interactive video game and website that allowed people to select a new flavor of Mountain Dew. Under Frank Cooper, he also directed the short film that opened the game. This campaign turned into the most successful launch of a soft drink in Mountain Dew's history.

Over the past decade, Whitaker has devoted much of his time to his humanitarian work. He is the founder and CEO of The Whitaker Peace & Development Initiative, which has current branches in Uganda, South Sudan, Myanmar, Mexico and the United States. He is also the co-founder and chair of the International Institute for Peace, UNESCO Special Envoy for Peace and Reconciliation, and a member of the President's Committee on the Arts and the Humanities. He previously served on the President's Urban Policy Committee.

Additionally, in 2014, Whitaker started collaborating with the Office of the Special Representative of the UN Secretary-General for Children and Armed Conflict as an Advocate for Children Affected by War, a topic on which he was invited to speak before the UN Security Council in September of that year.

ANDY SERKIS (Ulysses Klaue) is an award-winning actor who has earned acclaim from both critics and audiences for his work in a range of memorable roles. He gained legions of fans around the globe for his performance as Gollum in the Academy Award®-winning "The Lord of the Rings" trilogy, directed by Peter Jackson. Serkis won an Empire Award for his role, in addition to sharing in several Outstanding Ensemble Cast Awards, including a Screen Actors Guild Award®. He reunited with Jackson in the director's epic retelling of "King Kong," taking performance capture to another level as the title character of "Kong."

Most recently, Serkis reprised his role from 2015's Star Wars: The Force Awakens as Supreme Leader Snoke in Star Wars: The Last Jedi, for director Rian Johnson. He is currently in post-production as director on "Mowgli," an adaptation of Rudyard Kipling's "The Jungle Book," for Warner Bros, for which he will also play the character Baloo.

This past fall, Serkis made his directorial debut with the acclaimed film "Breathe," starring Andrew Garfield and Claire Foy, and produced by his London-based production company, The Imaginarium, which he founded with partner Jonathan Cavendish.

In July 2017, Serkis starred in "War for The Planet of The Apes," for 20th Century Fox and director Matt Reeves. His performance as Caesar was recognized by the San Francisco Film Critics Circle and the Utah Film Critics Association with the honor of best actor, as well as numerous other critic group nominations. In 2011's "Rise of the Planet of the Apes" he received acclaim from both journalists and audiences worldwide, earning him a Critics Choice Award nomination for best supporting actor from the Broadcast Film Critics Association.

Serkis served as 2nd Unit Director on Peter Jackson's "The Hobbit" trilogy and reprised the role of Gollum in "The Hobbit: An Unexpected Journey."

Additional credits include a starring role as Captain Haddock alongside Jamie Bell's Tintin in "The Adventures of Tintin," from director Steven Spielberg and producers Spielberg, Peter Jackson and Kathleen Kennedy, and co-starring roles in "Death of a Superhero" and "Brighton Rock."

In 2010, Serkis received critical acclaim and accolades for his portrayal of punk rock legend Ian Dury in the film "Sex & Drugs & Rock & Roll" for director Mat Whitecross. The role earned Serkis a BAFTA nomination for best actor.

On the small screen, Serkis appeared in the BBC miniseries “Little Dorrit,” based on Charles Dickens’ classic tale, which garnered him a 2009 Emmy® nomination for Best Supporting Actor. He also starred in as Nobel Prize-winning physicist Albert Einstein in the BBC/HBO production of “Einstein and Eddington.”

Serkis previously earned Golden Globe® and BAFTA TV Award nominations for his performance as Ian Brady in HBO’s Longford. He also garnered acclaim for the role of Bill Sikes in the PBS presentation of “Oliver Twist.” British television audiences also know him for a wide range of roles in telefilms, miniseries and series.

Serkis’s feature film credits include Christopher Nolan’s acclaimed drama “The Prestige”; the comedy “13 Going on 30,” with Jennifer Garner; and the indie films “The Cottage,” “Extraordinary Rendition” and “Sugarhouse.” He also lent his voice to the animated feature “Flushed Away.” He earlier co-starred in Michael Winterbottom’s “24 Hour Party People” and Mike Leigh’s “Topsy-Turvy.” Serkis includes among his additional film credits such independent releases as “Deathwatch,” “The Escapist,” “Shiner,” “Pandaemonium,” “The Jolly Boys’ Last Stand,” “Five Seconds to Spare,” “Sweety Barrett,” “Among Giants,” “Mojo,” “Career Girls,” “Loop,” “Stella Does Tricks” and “The Near Room.”

An accomplished stage actor, Serkis has received acclaim for his work on the stages of London and across the United Kingdom. He starred as Iago in “Othello” at the Royal Exchange Theatre; played the Emcee in “Cabaret”; and originated the role of Potts in Jez Butterworth’s “Mojo” at the Royal Court Theatre. His stage work also includes productions of “King Lear,” “Hush” and “Decadence.” In 2003, he made his directorial debut with the play “The Double Bass” at London’s Southwark Playhouse.

As a director, Serkis also helmed the award-winning “Heavenly Sword™” for PLAYSTATION®3 and “Enslaved: Odyssey to the West” for Namco Bandai Games. In addition, he wrote and directed a short film called “Snake,” starring his wife, Lorraine Ashbourne, and Rupert Graves.

ABOUT THE FILMMAKERS

RYAN COOGLER (Director/Screenplay by) is a filmmaker from the East Bay Area, California. In 2011 his student short film “Fig,” which followed a young street prostitute’s fight to keep her daughter safe, won the Directors Guild of America Student Filmmaker Award, as well as the 2011 HBO Short Filmmaker Award. “Fig” was broadcast on HBO. Coogler most recently directed “Creed,” starring Sylvester Stallone and Michael B. Jordan.

His feature length screenplay “Fruitvale,” based on the 2009 BART police shooting of Oscar Grant, was selected for the 2012 Sundance January Screenwriters Lab. In 2013, he directed his own screenplay for the newly titled, critically acclaimed film, “Fruitvale Station.”

Coogler still lives in the Bay Area where, in addition to making films, he works as a counselor at Juvenile Hall in San Francisco. He earned his MFA in film and television production at the University of Southern California in May 2011.

JOE ROBERT COLE (Screenplay by) is a writer, producer and director who is committed to crafting smart, rich character-driven journeys as well as creating tent-pole, world-renowned projects. Most recently, Cole received a Primetime Emmy® nomination for his work as a writer and producer on FX’s “American Crime Story: The People v. O.J. Simpson.” His past credits also include “Revoc,” a grounded sci-fi action thriller with Lionsgate and Mandeville Films.

For his next feature project, Cole will be directing “All Day and a Night,” with Lakeith Stanfield and Tony® and Golden Globe® winner Jeffrey Wright attached to star. On the television side, Cole is creating and executive producing a new series adaptation of “In the Heat of the Night” for MGM Television.

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

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 “Avengers: Infinity War.”

In 2016, Feige launched another franchise with “Doctor Strange,” which continued the streak of No. 1 openings, and produced “Captain America: Civil War,” the highest-grossing film of 2016 worldwide. In 2015 he launched another successful franchise with “Ant-Man,” starring Paul Rudd, and earlier that year he produced “Avengers: Age of Ultron,” which had the fourth-largest domestic opening weekend of all time. In 2014, Feige produced “Guardians of the Galaxy,” starring Chris Pratt, which has 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’s School of Cinematic Arts, Feige first worked for Lauren Shuler Donner and Richard Donner at their Warner Bros.–based production company, which released the action-adventure “Volcano” and the hit romantic comedy “You’ve Got Mail.” Feige earned his first producer credit on “X-Men,” a film that is credited with revitalizing the comic book genre.

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

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

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

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

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

A native of Buenos Aires, Alonso began her 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 and Vicky Jenson’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 “Marvel’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” and “Thor: Ragnarok.”

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

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

NATE MOORE (Executive Producer) is vice president, development and production at Marvel Studios, reporting to Kevin Feige, the president of Marvel Studios. In this position, Moore develops scripts from existing Marvel publishing properties for feature films. Once they are developed, he is instrumental in finding filmmakers to direct the films and has a hand in picking cast and crew for the films while in pre-production.

Moore also oversees the creation of storyboards and visual effects previsualizations to ensure that the films are prepped sufficiently and has a creative hand in the decision-making from script to production design, costumes and props.

In production and post-production, Moore is responsible for overseeing the film as a whole to ensure that Marvel Studios delivers a high-quality film to audiences. He is also responsible for approving licensing and merchandising content for the films on which he serves as executive producer. Moore also has input in marketing and publicity strategy through the release of the film.

Moore's last two films were "Captain America: The Winter Soldier" and "Captain America: Civil War." He also helped develop the script for "Guardians of the Galaxy" in the Marvel writers program.

Before joining Marvel Studios, Moore was a director of development at Exclusive Media, a production and foreign sales company based in Los Angeles, where he worked on "Let Me In" and "The Resident." Prior to his experience at Exclusive, Moore was a director of development for Participant Media, owned by Jeff Skoll. The third employee to be hired by the company, Moore was able to pitch in on the ground floor of Participant, finding properties for film and television both to develop and finance, including "Syriana," "North Country" and "Fast Food Nation," among others.

Moore received a bachelor's degree in communications studies from the University of California at Los Angeles and resides in Hollywood, California. In his free time he is an amateur triathlete and part-time coach for Team in Training. He also enjoys playing guitar, running, performing improv comedy and cooking for family and friends.

JEFFREY CHERNOV (Executive Producer) has enjoyed a distinguished film career, from his start as a production assistant on Dino De Laurentiis' 1976 hit "King Kong," through several arduous years as an assistant director on such classics as "Body Heat," "Cutter's Way," "The Thing," "Escape from New York" and "Starman," among others.

Working his way up the ladder, Chernov subsequently became a production manager, learning an entirely new set of skills on "Ruthless People," "Halloween II" and "Halloween III: Season of the Witch." Next up came "Clue," "The Dead Zone" and "Richard Pryor: Live in Concert," on which he earned the title of associate producer. From there, he acted as co-producer on "Eddie Murphy: Raw" and executive producer of "10 Things I Hate About You," "Sleeping with the Enemy" and "The Replacements." He also produced "A Line in the Sand," "From a Place of Darkness," "Bad Company" and "Homeward Bound: The Incredible Journey."

Chernov spent two years as a senior vice president of production at Disney/Touchstone, overseeing such hit films as "Honey, I Shrunk the Kids," "Pretty Woman" and "Dead Poets Society," to name a few. In 2001, he moved to Spyglass Entertainment, where he was intimately involved in the making of "Shanghai Knights," "The Recruit," "The Lookout," "The Hitchhiker's Guide to the Galaxy," "The Pacifier" and many other successful films.

More recently, Chernov served as executive producer on Justin Lin's "Star Trek: Beyond" starring Chris Pine, Zachary Quinto and Zoe Saldana; and "Tomorrowland" for director Brad Bird and starring George Clooney. His other recent executive producer credits include the Bad Robot reboot of "Star Trek" in 2009 and the sequel "Star Trek: Into Darkness."

Chernov is currently working on "Shazam!" for New Line/Warner Bros., which starts shooting in February 2018.

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

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

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

Cinematographer **RACHEL MORRISON (Director of Photography)** has emerged as a refreshing young talent at the forefront of independent cinema, channeling each story's core emotion into arresting imagery. Her work has a haunting quality at times and a beautiful elegance at others.

Morrison has lensed eight Sundance premieres over seven years including "Fruitvale Station," which won both the Grand Jury and Audience awards, indie breakout "Dope," Oscar®-nominated documentary "What Happened, Miss Simone?" and most recently, the critically acclaimed period drama "Mudbound."

In addition, Morrison lensed "Confirmation," starring Kerry Washington, for HBO, "Cake," starring Jennifer Aniston, and "Any Day Now," starring Alan Cumming and Garret Dillahunt.

Morrison has a background in photojournalism and completed a master's degree at the American Film Institute. She has been nominated for two Emmys® and was the first woman to be awarded Best Cinematography by the New York Film Critic's Circle for her work on "Mudbound."

She is currently the youngest member of the American Society of Cinematographers and an avid (amateur) surfer.

HANNAH BEACHLER (Production Designer) is a prolific production designer with an affinity for evocative designs and visuals. She crafts unique emotional landscapes for every story.

Most recently, Beachler designed for director Ryan Coogler on "Creed," the spinoff from the "Rocky" film series, starring Sylvester Stallone and Michael B. Jordan; and "Fruitvale Station," 2013's Sundance Film Festival breakout

and winner of the Prix de L'Avenir in the Un Certain Regard competition at the 2013 Cannes Film Festival, plus 45 other nominations and awards.

She also collaborated with director Barry Jenkins on the winner of the 2017 Best Picture Oscar®, "Moonlight," a coming-of-age tale that transcends traditional genre boundaries. The film was named one of the top 25 movies of the 21st century by The New York Times.

Beachler designed Beyoncé's stunning visual concept album "Lemonade," for which she won the 2017 Art Directors Guild Award for Excellence in Production Design for Awards or Special Events and earned a 2016 Emmy® nomination for Outstanding Production Design for a Variety Nonfiction Event or Award Special.

2014 saw high demand for her work, with Beachler designing three films: Don Cheadle's Miles Davis biopic "Miles Ahead," the 2015 New York Film Festival closing film; the Darren Aronofsky-produced "Zipper," starring Patrick Wilson and Lena Headey, which premiered at the 2015 Sundance Film Festival; and Ryan Murphy and Jason Blum's horror remake of "The Town That Dreaded Sundown."

Over the span of just 12 months in 2011, Beachler created sets for no fewer than eight features, including "Seconds Apart," "Scream of the Banshee," "Quarantine 2: Terminal" and "Worst. Prom. Ever." Other titles she worked on include: "Hateship Loveship," starring Kristen Wiig and Guy Pearce; and the thriller "Samuel Bleak," directed by Dustin Dugas Schuetter.

Beachler's extensive list of collaborators includes high-profile directors Renny Harlin, Peter Hyams and Gabriele Muccino; and directors of photography Vilmos Zsigmond, ASC, Dean Cundey, ASC, Roberto Schaefer, ASC, Michael Goi, ASC and Peter Menzies Jr., ACS.

Based in New Orleans, she is represented in the United States by DDA.

MICHAEL SHAWVER (Editor) is originally from Rhode Island. He developed an early working relationship with director Ryan Coogler during their time together at the University of Southern California, School of Cinematic Arts.

Shawver initially edited Coogler's short film "Fig," and later went on to cut his feature debut, "Fruitvale Station," which premiered at the 2013 Sundance Film Festival. The film garnered two of Sundance's top prizes, the Audience Award and the Grand Jury Prize, and went on to receive numerous awards and nominations at film festivals worldwide. In 2015, Shawver joined Coogler again to edit "Creed," starring Michael B. Jordan and Sylvester Stallone.

Shawver recently edited "Grass Stains," a debut feature film by director Kyle Wilamowski. Other credits include "Warren," by director Alex Beh; "Tell," for director J.M.R. Luna; and "4th Man Out," for Andrew Nackman.

DEBBIE BERMAN (Editor) began her career in her native South Africa and has worked on films and television shows such as: "Spider-Man: Homecoming," "Invictus," "Space Chimps," "The Final Girls," "Timeless," "Mad Dogs," "The Jesuit" and "The United."

RUTH E. CARTER (Costume Designer) has an unparalleled ability to develop an authentic story through costume and character, which has made her one of the most sought-after and renowned costume designers today. She has garnered two Academy Award® nominations for Best Costume Design, for Spike Lee's "Malcolm X" (1993) and Steven Spielberg's "Amistad" (1998), as well as an Emmy® nomination in 2016 for the reboot of "Roots."

Carter has worked in the industry for over three decades and has been credited with more than 40 films and counting. Carter and Lee have worked on over 10 films together, beginning with "School Daze" and including "Do the Right Thing," "Malcolm X" and "Old Boy."

Carter is known for her research and diligence to the craft, specifically for her outstanding work for period ensemble films like the highly praised Lee Daniels' "The Butler" and Ava DuVernay's "Selma."

Carter's recent work can be seen in "Marshall," directed by Reginald Hudlin, which premiered in October 2017. Last fall, Carter completed work on "Yellowstone," an upcoming television series starring Kevin Costner and directed by Taylor Sheridan.

GEOFFREY BAUMANN (Visual Effects Supervisor) is a freelance visual effects supervisor whose most recent credits include "Doctor Strange," "Avengers: Age of Ultron," "In the Heart of the Sea" and "Captain America: The Winter Soldier."

Before joining the production side, Baumann spent 15 years at Digital Domain with credits on over 18 feature films, including "Oblivion," "Real Steel," "Percy Jackson & The Olympians: The Lightning Thief," "Iron Man 3" and "Marvel's The Avengers," among others.

DAN SUDICK (Special Effects Supervisor) is one of Hollywood's most well-respected special effects artists. He has been nominated for eight Academy Awards® for his outstanding work on the films "War of the Worlds," "Master and Commander: The Far Side of the World," "Captain America: The Winter Soldier," "Marvel's The Avengers," all three "Iron Man" films and "Guardians of the Galaxy Vol. 2".

Sudick's most recent credits include "Spider-Man: Homecoming," "Guardians of the Galaxy Vol. 2," "Captain America: Civil War" and Sony's "Passengers." Other recent credits are "Furious 7," Marvel Studios' "Ant-Man," "Captain America: The Winter Soldier," "Iron Man 3" and "Marvel's The Avengers."

His other credits include "Cowboys & Aliens," "Thor," "Iron Man 2," "G.I. Joe: The Rise of Cobra," "Iron Man," "Indiana Jones and the Kingdom of the Crystal Skull," "Evan Almighty," "The Haunted Mansion," "Mission: Impossible III," "National Security," "Cellular," "Nutty Professor II: The Klumps," "Serenity," "Dragonfly," "The Negotiator" and "Life."

Currently, Sudick is working on Marvel Studios' "Avengers: Infinity War" and "Ant-Man and the Wasp."

GRAMMY®-nominated composer and songwriter **LUDWIG GÖRANSSON (Composer)** scores Marvel Studios' "Black Panther," marking Göransson's fourth collaboration with director Ryan Coogler.

Coogler and Göransson met as students while attending the graduate film program at the University of Southern

California. The Swedish-born composer scored Coogler's first short film "Locks" (2009), his 2013 Sundance-winning "Fruitvale Station" and 2015's "Creed."

In addition to scoring "Creed," Göransson wrote the film's original songs in collaboration with Coogler, "Creed" co-star Tessa Thompson, and hip-hop artists Sam Dew, Vince Staples and Childish Gambino (David Glover). Göransson met Glover while scoring the hit NBC show "Community." Göransson has worked with Glover as a songwriter and producer, in addition to performing with him at popular music festivals, including Coachella. He's also worked on Glover's Emmy®-winning series "Atlanta." Göransson's other television projects include "New Girl" and "Angie Tribeca."

Growing up in the small university town of Linköping, Sweden, Göransson credits attending a Metallica concert with his father at age 9 as pivotal in his decision to pursue music. Göransson's career as a composer began senior year of high school when he was selected to write a symphonic piece to be performed by a professional orchestra. He later received his BA in jazz at the Royal College of Music in Stockholm, Sweden, and completed the Scoring Program at USC. Göransson also produces and writes for artists Haim and Chance the Rapper.

Göransson is represented by WME and managed by Jay-Z's label Roc Nation.

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 film franchises in the world, including "Guardians of the Galaxy," "Iron Man," "Marvel's The Avengers," "Transformers" and many more.

In 2001, Jordan founded Format Entertainment as a collaborative workplace for like-minded music supervisors to share ideas, experience and resources. The success of this model has allowed Format to grow and evolve into the largest collection of theatrical and television music supervisors working in the industry. Format's spectrum of clients consists of some of the most recognizable names in entertainment, media, advertising and consumer goods, including Marvel Studios, Warner Consumer Products, Mattel and marquee projects such as "Captain America: Civil War," "Straight Outta Compton," "Empire," and many Barbie and D.C. 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 Supervisor Awards, received multiple GRAMMY® and Emmy® nominations and twice won the American Music Award for Best Soundtrack ("Pitch Perfect" and "Alvin & 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 McDonalds.

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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