Oakland Kids ........................... TRISTAN TIMMONS
TYLER TIMMONS
ABRAHAM CLINKSCALES

Wakandan Children ................. THABO MOROPANE
ZANI MOGODI

Jabari Woman ....................... ZENZI WILLIAMS

Stunt Coordinators .................. ANDY GILL
JONATHAN EUSEBIO

Fight Team Coordinator ............. CLAYTON BARBER
Fight Team ........................... MATTHEW EMIG
MICAH KARNS

Head Stunt Rigger .................. DAVID HUGGHINS
Weapons Trainer .................... TARAN BUTLER
Military Advisor .................... STEPHEN CONROY

Black Panther Stunt Double ....... DANIEL PATRICK GRAHAM
Stunt Double for Mr. Boseman ...... KOFI YIADOM
Stunt Doubles for Mr. Jordan ...... KHALID GHAJJI
AARON TONEY

Stunt Double for Ms. Nyong’o ...... NIAHLAH HOPE
Stunt Double for Ms. Wright ...... CRYSTAL MICHELLE
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

Rigging Stunts
KEVIN CASSIDY
JOHN DIXON
MICHAEL HANSEN
BRET JONES
DAVID MORIZOT
JOSH MUELLER
ERIK SCHULTZ
NANCY THURSTON

Stunt Performers
GEE ALEXANDER
CHRIS ANTONUCCI
AVIEL AYOUNG
KELLY BELLINI
JOHN BERNECKER
TOMAR BOYD
COURTNEY CHEN
PAT CHU
NATHAN DALEY
KENT DE MOND
CORY DUNSON
TORY FARUK
JOHNNY GAO
KELLY GILL
JIMMY HALTY
JASON ELWOOD HANNA
DARIN HICKS
MICHAEL JAMORSKI
KIRK A. JENKINS
AARON JOSHUA

COURTNEY JULIEN
KHALIL LAMARR PICKET
MARCUS LEWIS
TRAVIS LOVE
KORTNEY T. MANNS
RANDALL MCDONALD
CHRIS MOORE
JESSICA NAM
JACOB “LEON” NGO
DANIEL NORRIS
OLUFEMI OLAGOKE
JANE OSHITA
TARAJA RAMSES
DELMAR REYNA
JOHN D. ROSS
JOHN J. SHIM
GREG SPROLES
DANIEL STEVENS
GRANGER SUMMERSET
ANTONIO TODD
ERIC VAN ARSDALE
ERIC WATSON
CHRIS YUNG

Stand-Ins
JALEENA "LEE" ANDERSON
QUALEN BRADLEY
JEFF GANN
TATYANA NEAL
KHISANAE TAYLOR
JOWY UWINEZA

Supervising Art Director ............. ALAN HOOK
Art Directors ........................ JASON T. CLARK
JOSEPH HIURA
ALEX MCCARROL
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

Set Designers
C. SCOTT BAKER
ARIC CHENG
DAVID CHOW
NICK CROSS
PATRICK DUNN-BAKER
DAVID E. FRANK
SARAH FORREST
CHAD FREY
MARCO RUBIO
MAYUMI VALENTINE

Art Department Researcher .......... NICK HERMAN
Art Department Production Assistants .... KELSEY BRENNA
MILES HENDERSON
ZANE REICHERT
NICHOLAS URBANO
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**Production Assistants**

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

Rigging Lighting Technicians
MICHAEL S. ADAMS  LORENZA AMATO
LUKE BAREIS    MATT BARNES
GERARD BARTLEY BRENT BOWMAN
JOSH CASSIDA   CARLOS CAVRILLON
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 MIKSCHE
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 SWATT
DAVID A. TAYLOR CRIS TOEBBEN
JORDAN TYSON   OSCAR VALDIVIA

Supervising Location Manager .......................... ILT JONES
Key Assistant Location Managers ................. ELIZABETH A. WRIGHT
Key Rigging 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

Costume Supervisors ................................. WENDY CRAIG
Assistant Location Managers ......................... GEORGIA ANNE THOMPSON
Costume Coordinator .................................. JESSICA FASSMAN
Key Textile Artist ..................................... SHARON QUINN-FAUVEL
Costume Buyers ....................................... SHEILA BOATENG
Location Production Assistants ..................... CHRISTOPHER BANKS
Assistant Costume Designers ....................... CAROLINE ERRINGTON

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 ......................... BRANSON CUNNING
GEOFFREY HARPER
JEFF KLUTTZ
LONNIE M. POOLE, JR.

Costumers ............................................. ERINIQUE ELLISON
Head Tailor ............................................ KEVIN MAYES
Specialty Tailor ....................................... APRIL MOCIO
Seamstress ............................................ GERTRUDE MOORE
Stitcher ................................................ ISAAC SPRY
Table Person ......................................... PAMELA BUCHANAN
Textile Designer ...................................... WARREN MANSER
Key Textile Artist .................................... SHARON QUINN-FAUVEL
Ager/Dyers ........................................... KEITH HUDSON
KEITH HARRIS
KATY JOHNSON-GULLO
JACK TAGGART

Costume Assets Manager .............................. LARRY STEELE

CRAIG ANTHONY
SOLOMON FOBB
LEONARD MACDONALD
THeresa MORALES
OMAR SIMMONS

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

Makeup Artists
RICHE ALONZO
KIMBERLY BURKE
HAGEN LINNS
HEATHER MAGES
SIAN RICHARDS
LUANDRA WHITEHURST
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 KNIGHT
ALEX RODRIGUEZ
SFX Buyer ............................................. KATIE RIGGS
SFX Administrator ................................. MATT WOODY
Design Tech .......................................... BALEY B. ELLE

SFX Technicians
RYAN AMBORN
BRYAN BRIMECOMBE
CRONIENZ
CAMERON DAVIDSON
SCOTT DWYER
THOMAS W. FIFE
ALLISON GAINZA
KEITH HARRIS
DANO PARKER
WAYNE ROWE
JOHN R. STIFANICH
JEFFREY WICKER
SHAWN WINDISCH

Casting Associates ................................. NICHOLAS AMICK MUDD
JASON B. STAMEY
MOLLY DOYLE
TAMMY SMITH
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

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 ............ ZOEI NAGELHOUT
Executive Assistant to Mr. Grant ................... ELIOT LEHMANN
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
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<td>Propmaker Foremen</td>
<td>Brian W. Benevides</td>
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<td>Clay Mitchell</td>
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<td>Head Chef</td>
<td>Tony’s Catering</td>
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<td>Catering by</td>
<td>Ivan Kerum</td>
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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 RUDDELL
Dolly Grip ............................................................... RILEY WOOD
Grips ................................................................. HEATH NEDTUNE
EDWARD SARKISOV
TYLER WINEGAR
Additional Second Assistant Director .................. RYAN J. PEZDIRC
Camera Loader ..................................................... TAYLOR SEAMAN
Digital Imaging Technician ............................... STEVEN HUGGINS
Video Assist ............................................................ NICK THOMPSON
Gaffer ................................................................. JOE PAGE
Best Boy ................................................................. JONATHAN IZARRA
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 .......................................................... YUNTA “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 PADELFORD
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
DONGUJI ........................................................ STEVE KELSO
HYEONGJUN KIM ................................................... SEONGJONG KIM
SEUNGCHAN KIM ............................................... YONGHAK KIM
JIHUN KWON ......................................................... SEONGHWAN KWON
HYEOINGGIL LEE ................................................ TAEYEONG LEE
OAKLEY LEHMAN .................................................. CHRIS PALERMO
DALTON RONDELL ................................................ RICH RUTHERFORD
YEONGMIN SEO ................................................ MINSEOOK SONG

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
MI RI CHOI
On Set Data Integration Lead ............................... VIKI CHAN JO

Camera Operators .................................................... ONOFRIO PANSINI
JACQUES HAITHIKIN
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 ........................................ CHRISS BURKET
HARRY JAMIESON ............................................... JIMIN LEE
TEO LEE ........................................................ MICHAEL LUNTZEL
Digital Imaging Technician ..................................... BROOK WILLARD
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
VFX Array Car Camera Assistants ............... JOHN ELLINGWOOD
                        ARTURO ROJAS
                        MATT FORTLAGE
VFX Array Car DIT .......................... ALEX CARR
Script Supervisor ......................... DEA CANTU
Production Manager ....................... DONGSIX KIM
Production Supervisor/Location Manager .... DOUGLAS DRESSER
Production Coordinators ..................... KELLY MOKRIS
                        YEJIN CHO
Assistant Production Coordinators .............. HAILIE YANG
                        JEEHYUN KWON
                        PATRICK HODGES
Second Second Assistant Director ................ JEFF HUBBARD
Floor Second Assistant Director ............... JINUK PARK
Crowd Second Assistant Director ............. SHINHYE YOON
2nd Floor Second Assistant Director .......... SEUNGJU LEE
Third Assistant Director ........................ HYUNG JIK LEE
Production Accountant ........................ GAYOUNG KIM
Accountant .................................. JINHEE KWON
2nd Assistant Accountant ....................... KATHERINE JOAQUIN
Prop Master/Armorer .......................... BRETT ANDREWS
Assistant Prop Master/Armorer .................. MATTHEW FEIGHT
Prop Supervisor ................................ YUNSUK KIM
Prop Master .................................. MYEONG HAE KANG
Armorer ...................................... CHANG JUN BAN
Standby Prop .................................. LAYEONG SEON
Assistant Standby Prop ......................... SOOMIN YANG
Video Assist Operator ......................... ALFRED AINSWORTH JR.
Assistant Video Operator ....................... JAY HUNTOON
RF Technicians ................................. GREG JOHNSON
                        JASON HOOPER
Gaffers ...................................... MIKE AMBROSE
                        JAE HYUK LEE
Assistant Chief Lighting Technician .......... PAUL EHMAN
Lighting Best Boy ............................ SANG WON CHO
Rigging Gaffer ............................... MORTY PETERSEN
Pre Rigging Gaffer ............................ HYUCK JOON YO
Pre Rigging Best Boy .......................... SUNGMIN CHA
Key Grips .................................... PETER CHRIMES
                      HAKSOO KIM
A Dolly Grip .................................. JASON TOMLINS
Lead Plate Car Rigger ......................... JEREMY BRUSSELL
Lead Mount Tech .............................. HIRO KAKUHARI
EDGE Crane Operators ......................... JASON TUBBS
                        ROBERT PETRIN
EDGE Head Technician ........................ JAMES DANICIC
Location Manager ............................. SEONKwon HWANG
Key Assistant Location Managers .............. KENT JACKSON
                        ZACH QUEMORE
                        KYLLE OLIVER
                        PETER GLUCK
                        WANHEE LEE
Assistant Location Manager ..................... BONGHOON CHO
Location Coordinator .......................... YUNA KIM
Assistant Location Coordinator ................ BONGHOON CHO
Unit Manager ................................. DONGWOOK GONG
Base Manager ................................. MINJAE JANG
Traffic Controller ............................ TAEJIN KIM
Traffic Permit Coordinator .................... HYEYOUNG SHIN
Publishing Coordinator ......................... JU NAM HONG
Assistant Costume Designer .................... JI HYANG YOON
Key Costumer ................................ AIMEE MCCUE
Set Costumer ................................ MARINA MARIT
Specialty Costumer ............................ DANIEL MOLASCHI
Makeup Artists ............................... ADAM WALLS
                        BAILEY DOMKE
Makeup Artists/Hair Stylists ................... SANGMI DOMKE
                        KYUNGSOON KIM
Special FX Foreman ........................... MINWOO CHOI
Aerial Director of Photography ............... JOHN MARZANO
                        MARCEL VERNER
Helicopter Pilot ............................. BILL OLMSTEAD
Assistant to Mr. Prescott ...................... JOONHEE KIM
Set Security ................................. DAVID MILLER
Special Advisor to Marvel ..................... TAY SUH
Picture Car Captain .......................... DENNIS MARCHANT
Picture Car Coordinator ........................ SANGTAE LEE
Asst. Picture Car Coordinators ................. EUNHYUNG SEONG
                        GNSU SONG
Transport Manager ............................ PAUL WAMBACH
Transport Assistant .......................... TONI SANCHEZ-RUBIO
Facilities Captain ............................ PHILIP NICHOLSON
Transportation Captain ....................... JEONGHOON HAN
Transportation Coordinator .................... HYEJIN KIM
Transportation Secretary ...................... MINJI KI
Craft Service ................................. MICHAEL G. KEHOE
Craft Service Assistant ....................... YOUNG WOO SUH
Set Medic ..................................... SUNGMIN CHEON
Pre Rigging Medic ............................. JU YEON LEE

Production Services in South Korea provided by
MR. ROMANCE

ADDITIONAL PHOTOGRAPHY UNIT

Supervising Stunt Coordinator ................... GEORGE COTTLE
Stunt Coordinator ............................. BRYCEN COUNTS
Co-Stunt Coordinator .......................... DAN BROWN
Fight Coordinator ............................. CHRIS BREWSTER
Stunt Riggers ................................. SEAN CHRISTOPHER
                        CRAIG DAVIDSON
                        MICHAEL HANSEN
                        ANIS CHEURFA
W’Kabi Stunt Double .......................... BRANDON SHAW
Black Panther Stunt Double ..................... TRAVIS STEELE
Stunt Office Assistant ........................ TRAVIS STEELE

Utility Stunts ................................ SADIQUA BYNUM
                        KOFI ELAM
                        JEFFERSON LEWIS
                        VICTOR PLAJAS
                        BRUCE SHEPPERSON
                        HAMID THOMPSON
Production Designer ........................... GREG BERRY
Art Directors ................................. BRYAN FELTY
                        PETER BORCK
Unit Production Manager ....................... AMANDA CULLEN
Second Second Assistant Director ............. AMANDA CARRARA
Additional Second Assistant Director .......... CATHERINE COSPELICH
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
Filmmaker Services ..................................... SHANNON WYNE
VP Credit & Title Administration .................... STEPHANIE J. HARRIS
Credit & Title Administration ......................... KIRK RINGBERG
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 ROSEMBERGER
Avid Engineering ......................................... GABRIEL B. LARA
Edward G. Liu
STEVE POTTER
BRENT KOETTER
Sound Services Manager .............................. DAWN BIRO
Post Production Engineers .......................... FRANCISCO J. PAREDES
ANDY YEH
VAN LUONG
Media Systems Engineer .............................. JUERG 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 ........................................ JON ALFORD
MATTHEW BAUER ........................................ THOMAS BRUNO
TJ BURKE .................................................. SHOGHI CASTEL DE ORO
ALEJANDRO JOSE CASTRO .......................... JOSEPH CIVITATE
NICK COKER .............................................. SCOTT CULLEN
LANCE DARDEN .......................................... CRAIG DOWSETT
JASON HALL .............................................. FARIS HERMIZ
TODD KUMPF .............................................. CHRIS MANABE
RICHARD H. MATSUSHITA .......................... JOHN W. MCINNIS
ALEX MOON ............................................... TOM NAREY JR.
IAN NORTHROP .......................................... KATE A. O’DONNELL
PATRICK PEREZ .......................................... DAVID PRITCHARD
ROY M. SATO ............................................. DERRICK SESSON
TERRY SHIGEMITSU .................................... MIRO SKANDERA
NATHANIEL SMITH ...................................... RUEL SMITH
ARI TEGER ................................................ ROBERT WILLIAMS
MATTHEW ZEYN........................................

Integration & Roto Artists

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

Production Staff & Studio Support

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

Visualization by
THE THIRD FLOOR, INC.

Previs Supervisor ....................................... KYLE ROBINSON
Previs Coordinator ..................................... BRET GRISHAM
Previs Producer ......................................... MAUDE LEWIS
Previs Leads

MARTIN GRAWERT
SHAWN HULL

Previs Artists

MIKE “PHARAOH” BARRETT
IRENE CORDERO
ERIK GRIOTT
MICHAEL PARKS
DIANA VELASQUEZ
DANIEL WIGGINS

SHA

VISUAL EFFECTS AND ANIMATION

Visual Effects and Animation by METHOD STUDIOS

Visual Effects Supervisor
ANDREW BROWN
Associate Visual Effects Supervisor
TODD PERRY
Animation Supervisors
MATT KOWALISZYN
DARYL SAWCHUK
CG Supervisors
CHRISTIAN RYAN
MARCUS ROTH
Compositing Supervisors
ALEKSANDRA SIENKIEWICZ
Compositing Leads
LOUIS CORR
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 MCLEROY
EVP Global Production
GABBY GOURRIER

Animators

ABHINAV SWAMY
ADRIAN Kwan
AGATA MATUZAK
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 A PAWAR

Model and Texture Artists

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

Rigging Artists & Technical Animators

AMER ALAMEDDINE
CHRISTIAN HERRICK
PONMUDI CHIDAMBARAM POYYAMOLI
BEN LOPATIN
COBOL YU
DANIEL MORALES
DENIL GEORGE
JAGEET SINGH
MAYA KAZAKEVICH

FX Artists

ALDO SCARELLA
ANAND ZAVERI
DIPTI GAWADE
FILIPP ELIZAROV
HYUNGIL JEON
JESPER RAHLFF
JONATHAN R. NELSON
RAY TJEERNSTROM
SEBASTIAN MARSAIS
JEONGYEON SON
VRAJA PARMA

Crowds

KUNAL NITIN DESHPANDE
NUPUR SEHGAL
GREG HANSEN

Leads

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

FX Artists

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

SALAUDDIN KAZI
SORYA SEAN SEREI
Lighting Artists
ALASTAIR FERRIS-LEAK ANDREW BEAN
ANGEL CARRASCO BENJAMIN RABASTE
CHRIS A. WILSON DAVID DRESE
HELGA VICTORIA YEO JEAN CHOI
JESSICA JUNG JORDAN FAST
JOSE L. DE JUAN MARVIN CHUA
PHANNYA REN PATRICK NANTON
PORNTHEP WONGKITIGUMJORN RYAN TODD
SAM LEUNG STEPHEN EISENMANN
SON T. LY YOUNGHO KIM
TRONG KHOA NGUYEN YOUNGHO KIM

Digital Matte Painters
CHRISTOPHER GONZALEZ DAVIDE BINELLO
IGOR STARITSIN JIANFENG LI
LIANE XUELIAN LI MINGUK LEE
MING-YEE SHEH THOMAS KAYSER

Tracking, Matchmove and Layout Artists
DANIEL MOORE JODI FUNG
KOJI HAMAGUCHI MAEGAN VELOSO
MELANIE MACK MIGUEL CHAN
NATALIE DELFS SEUNG ROK HWANG
NARA YOUN

Compositors
ADAM POTVIN ALEXANDER IRELAND
ALISON LAKE AREN KITTILSEN
BRIAN MCCANN BRYAN PULGAR
CARLE AUBERT CONOR SCHOCK
DONAL NOLAN DONALD TSE
GABRIEL GUEIROS GAYANATH DAYASUNDARA
GUNNAR HEISS HEIDI KATHRIN HARNISCH
JACK GRUNDY KENNETH SALES
LUCIAN BOICU MANLEY GAGE
MANUEL VALDEZ MENDIA MIN HYUN CHA
NAOKI OTSUKI NIKI PAPP
PIOTREK JANKOWSKI RAJAVEL LOGANATHAN
SCOTT M. FEDOR STEFFEN RICHTER
THIERRY MULLER THOMAS MIDDLETON
TOM MCHATTIE UDIT MOHAN
VIVEK GAUR YASHVHANTH CHANDRASEKARAN
YONGMIN KIM

Roto and Paint Artists
ANDREW BARRIE DAVE LADNER
GERARDO CASTRO IAN HEATHCOCK
JASON NEGREIFF JEFF NADWIDNY
MAURICIO AMEZCUA SENH DANG
VIKAS GANER

Technology Support, Pipeline, TDs, IO and Render Support
ANGELIKA SCHWEITZER ANKUR CHAUDHARY
JAMIE PROVIDO JOE DE MICHELIS
ASHWIN SAREEN BART ADRIAN
CHRISTIAN FRACCHIA DYLANN LUNDQUIST
JAMES PARK JAN PAUL
HOSHI DORR JAMIE PROVIDO
JOE DE MICHELIS NOÉ MARILES
PETER ZHENG SCOTT A. ALLEN
TIAGO CARIBE ZANE HARKER

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

Department Heads and Management, Human Resources, Recruitment, Artist Managers and Studio Operations
ALAN CHUCK ARMANDO ORTIZ
CASSANDRA NELSON EDY SUSANTO LIM
JAMIL LALANI JIMI CLARK
JUSTIN HOLT JUTHIKA RAJWADE
KAJSA GUSTAVSON LYSIANE DE NADAILLAC
NATHANIEL MAK NATHAN PARADE DE LA FERAUDE
PETER HART SHAWN ANNETS
SUSAN MA

Visual Effects and Animation by
INDUSTRIAL LIGHT & MAGIC a Lucasfilm Ltd. Company

ILM Visual Effects Supervisor CRAIG HAMMACK
ILM Animation Supervisor MATHEW COWIE
ILM Visual Effects 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
Texture Supervisors RAINIE ANDERSON
Visual Effects Production Manager TIM YANG
Production Coordinators
ASHLEY DOSS HUNTER ELLIOTT
ERIN FERNIE WELDON HUANG
KAREN TEOH JUSTINE WATKINS
Location Artists ONDREJ KUBICEK
CREATURE SUPERVISOR MICHAEL CORCORAN
FX Supervisor YANG WANG
Generalist Supervisor KEVIN GEORGE
Digital Roto and Paint Supervisor SHIVAS THILAK
Visual Effects Editor NIC ANASTASSIOU
Visual Effects Concept Artist .................. RUSSELL STORY
Associate Production Manager .................... BENJAMIN MILLER
Additional Supervision .............................. GARY WU

Production Assistants ....................... KIMBERLY MUCHA
............................ NICK PELLETIER
............................ KATHRIN NEYZBERG
............................ JENNIFER SMITH

CG Lead Artists
JOAKIM ARNESSON .................................. AARON BARR
RYAN DUTOUR ...................................... CHRISTIAN FOUCHER
MIKE GODDARD .................................... RYAN L. JONES
MARK KEETCH ...................................... MICHAEL RANALLETTA
PERRY HYUN-WOO SOHN ............................ SCOTT YOUNKIN

Digital Artists
MATT ANDERSON .................................. GURAY AYAOKUR
LIN AYETUT ....................................... DMIRTI BAJENOV
MICHAEL BALZER ................................ SEAN BITTINGER
XAVIER BLACKWELL ................................ JORGE "YORCH" BOBADILLA
JOAO BOGOSSIAN .................................. KIRSTIN BRADFIELD
DAN BRITTAIN ..................................... NIMOUL "NIMS" BUN
GEM RONN CADIZ .................................. CHRISTIAN CASTANEDA
CHARMAINE CHAN ................................ KAI CHANG
AMELIA CHENOWETH ................................ HYUNJIN CHO
JUNG YOON CHOI .................................... RUSSELL CHOU
SHAO KANG CHOU ................................ KEVIN COUTURE
SHERI CRUZ ........................................ MICHAEL DHARNEY
JEFF DORAN .......................................... ROBERT DORRIS
PETER DWORIN ...................................... CORINNE DY
ABDULLAH ECIIRLI .................................. GOTTFRIED EDER
DAVID ELICES ....................................... DAN ENSTROM
KORNEL FARKAS ................................... CONNY FAUSER
LARKIN FLYNN ...................................... WES FRANKLIN
RIOJI FUJITA ........................................ JONATHAN FUNG
NICOLAS GAUTHIER ................................ DANIEL GONZELEZ
JEREMY GOLDMAN .................................. MICHAEL LECH GRESHAM
MARIA GOODALE .................................. GILES HANCOCK
OMAR GUDJONSSON ................................ GILES HANCOCK
DAVID HIRSCHFIELD ................................ MICHAEL HONRADA
PAUL HUSTON ....................................... JIRI JACKNOWITZ
ODIGIE JOHNSON .................................. THOM JONES
TIM JONES ............................................ YOHAN JOO
SUNGSOO KIM ....................................... SHELagh KITNEY
STEVEN KNIPPING .................................. HEATH KRAYNAK
SANG KYON .......................................... ADRIEN LAMBERT
ALBERTO LANDEROS ................................. EMERIC LAROCHELLE
DAVE LOGAN .......................................... JOAQUIN LUDEWIG
LUKAS LUNDBERG ................................... STU MACRAE
ANDREW MALESKY .................................. SIMON MARINOF
QUENTIN MARMIER .................................. MARCEL MARTINEZ
CHRIS MCCROWE .................................. MICHAEL MIDLOK
BRANDON MILETTA .................................. DANIEL MORENO
LAUREN MORIMOTO ................................ DANIEL MOY GONCALES
MELISSA MULLIN .................................. MYLES MURPHY
ROHIT NAYAK ....................................... EVAN NG
YUHON NG ............................................. JOHN O'CONNELL
WOON CHI ONG ..................................... ALEX OZUANDE
GURPREET PANNU .................................. IAN PARRA PATINO
HENRY PENG ........................................ CHRISTINE PETROV
SINISA RADOSAVLJEVIC ..................... EGBERT RIECHEL
CALVIN ROMEYN .................................. AMANDA RONAI
HARRISON RUTHERFORD .................... MARCO ENGELMANN SANTOS
AMY SENDON ....................................... APOORVA SHAH
TAYLOR SHAW ......................................... AMY SHEPARD
JIYONG SHIN ....................................... ZIAD SHUREIH
NATALIE SMITH ...................................... RYAN A. SMITH
RAMBO SNYDER .................................... CHRIS STEFIUK
JEFF STRUTHERS ..................................... SUJIL SUKUMARAN
ASA SVEDBERG ..................................... PIOTR TATAR
JOHAN THORNGREN .................. KAZUMA TONEGAWA
PHI TRAN ............................................... TONG TRAN
ALAN TRAVIS ....................................... KEITH TURNER
CHRIS UNG ........................................... LUKE VALLÉE
OLIVIER VERNAY-KIM .............................. TRACY VILLED
TALMAGE WATSON ................................. HOWIE WEED
GREGORY WEINER .................................. NEIL WEST
ROBIN WITZSCH .................................... STEPHEN WONG
DAVID WU .............................................. TIFFANY YUNG
SERHLI YURSKYI ...................................... MARTIN VAN HERK
MELISSA ABAD ..................................... HEATHER AUSTIN
TRACEY BAXTER .................................. KARESSA BOWENS
LISA CHERRY ....................................... LORI EREZUMA
KARIM ESSABHAI .................................. CORY EVANS
KAARI GERBER ..................................... JASON HOLT
BRENDA HUEY ....................................... JULIA JAMES
ERIN KAHN ........................................... MATT LEONARD
THOMAS MACKENZIE .................. LEE MCKEOWN
JAROD MOSCHEROS .................... JENNIFER MUSGRAVE
CAITLIN O'FLANAGAN .................... NATE OLIVER
STEVE PANG .......................................... SE HWI PARK
HANNA JANE PRICE .............................. ALISTAIR RUSSELL
ALANAH SHAFFER .................................. NICK SWARTZ
ROS WEBB ............................................

Technology
ALEX CASTILLO ....................................... ADAM FERRALL-NUNGE
JOHN GANS Horn .................................... GREG GARSON
BARRY DEXTER A. GONZAGA .................. MARY HIMMAN
HENRIK HOFFGAARD ..................... PETER HRICAK
ANDREA HUBER .................................. CHRISTOFFER HULUSSO
EDWARD JONES ....................................... JAY KASHIWABARA
MATT MARTINIS .................................. KOLENCHEK SUJO PAPPACHAN
HARRISON PARKER .................. SEBASTIAN TAN HUA PUI
BARNABY ROBSON ................................ RICK TUCKNESS
MICHAEL TUFFY ...................................... JON WYNACHT
OLESSYA ZALIPYATSKIKH ..................

ILM Executive Staff
LYNWEN BRENNAN .................................. FRANCOIS CHARDAVOINE
KEVIN CLARK ....................................... SUSAN GREENHOW
SPENCER KENT ..................................... RANDAL SHORE
JESSICA TEACH .....................................

Production Support
HEATHER AUSTIN .................................. LORI EREZUMA
KARESSA BOWENS ................................ CORY EVANS
LORI EREZUMA ...................................... JASON HOLT
MATT LEONARD ...................................... STEPHEN WONG
SE HWI PARK .......................................... NICK SWARTZ

Melissa Mullin
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 Supervisor .................................... BRYAN GRILL
Visual Effects Producer .................................... ROBERT E. EVANS
Visual Effects Consultant ................................. STEPHAN TROJANSKY
Compositing Supervisors ................................. ADRIAN SUTHERLAND
Art Director .................................................. CLAAS HENKE
CG Effects Supervisor .................................... JOAN BOERIJI
Associate Effects Supervisor ......................... AREK KOMOROWSKI
Digital Production Manager ........................... ISAAC LIPSTADT

Visual Effects Department Supervisors

ADAM BALENTE      NICK CREW
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
DYLANN LU         VIKRAM MOHAN
CHRIS PEMBER      TARKAN SARIM
KISHORE SINGH     DAVID STOFFORD
BIREN VENKATRAMAN SHELLEY WELCH

Visual Effects Production Management

SYED APSAR         ALEXANDRA CARR
LEO HAU           RYAN FLICK
RANABH KUMAR     JOEL MENDIAS
SANGEETH MOHAN    SCOTT MILLER
IVAN MICKOVIC     MICHAEL MIELKE
ANTOINE MARBACH   KELLY SHIN
DANNY SINGH       LISA K. SPENCE
LEIKI VESKIMETS   ZHANG JIE

Visual Effects Production Staff

ANKITA AGRAWAL    KRISTEN DREWSKI
KRISTEN DREWSKI   WENDY J. HULBERT
JONJUN AN        HEATHER BAKER
JULIETTE LEMAIARE  DANIEL BRYANT
JACK RICKMOND   FLORIAN HATJE
RICHARD ROMERO  ANAND JAIN
CARLOS FLORES     SEAN HEUSTON
YEGOR TESLER     ROBERT YEH

Compositors

JAMIE ADKINS     PRAVEEN ALLU
JON JONGJUN AN   EDUARDO ANTON
HEATHER BAKER    BRIAN BEGUN
BRIAN PELUSO     KIMBERLY CHIANG
AMANDA ROOP      EVAN CLAYTON
CHRIS LEE        DARRICK LEONARD
THOMAS STERN     JAMES WICKLUND
DAVID ZENG      BRANDY ZUMKLEY

Flowline Artists

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

Digital Matte Painters

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

CG Artists

FIRDAUS LATIF    ZOHAIB AHSAN
JORDAN ALAEEDDINE MARIE-PIER AVOINE
PEDRO BELLINI      BABAK BINA
KENNETH CHUA     JESSICA CLIFTON
GREGORY COELHO    ASHISH DANI
ANDREA DONGO     CHEMS DROUCH
CLEMENTINE DUPONT MORIBA DUNCAN
KALENE DUNSMAO    WILLIAM DWELLY
ARLEND ENGAR     OMER ERIC
MARIANA GORBGEA  CHANGMIN HAN
HYUN SUG HAN      JASON HENREY
ANDREW HUTCHINSON JONATHAN FREISLER
PAUL FULLER      FRANCOIS GODOFE
RICARDO M. GOMEZ  GUNSIK KIM
LEE JOHNSON  DAMIEN LAM
MARK LASZLO  WU CHIEN KEN LEE
WE LING LEE  WOODYUCK LEE
MIKE GAJGA  NICK LEVENDUSKI
ALDO MARTINEZ  OURANIA MOURTA
BRODY MCILVEEN  CHRIS MCILVEEN
JUNG YEON MIN  CONRAD MURREY
ARTHUR NA  CONOR NOLAN
IVAN PRULJ  YOAN SCHMID
NOAH SCHNAPP  FLAVIO SEGAL
ROOHI TOPGI  GREG TSAIDLAS
JOHN NIFOROS  TOBY WATSON
TOMASZ WROBEL  BRENDA ROGERS
WENDI WU  ESTHER YAP
JACOB ZAGURI  ASIM ZAIDI
DAMIAN ZAPRUCKI  NUTTAPONG THITICHAIGYONKIT
WASAN PRONGSIRIKUL  PUWARICHAYA PUWATCHARAWONG
PHANTIRA UPPAMANORASET  TOSSAPON BOOTHPLUB
THEPNARIN KANOKSRITHAWORN  SOMMANAN WUTHICHAIKUL
CHAMANAT TANAJAROENCHAO  PATTARIN THONGKASAME

Roto/Paint Artists
TIM ADAMS  ADELINE CHAN
EDGAR DIAZ  RACHEL FOO
KATARINA GACEVSKA  MELVIN HONG
JOUNG JIN KIM  YADU KRISHNAN
YVES MCCRAE  REUBEN MONTGOMERY
Josiah NATHAN  KEN OGBO
NADIA SO  NEIL TAN
SRIKANTH S  KARPAGARAJA M
SANAL K  SASI KUMAR R
VISHWANATHAN T  MIKE YATHAM
PRATHIBHA REDDY ITIKALAPATI  SRIKANTH MACKENA
SRINIVAS RASABHATULA  THIRU GNANAM

Pipeline Support
ALEX BRANTON  CUCO BURES
BEAU CASEY  AGUSTI CURIA
CHRISTIAN DEISS  CHENGDONG GUI
JOSHUA ROBERTSON  RADU SERBAN
IAN SMITH  NIEL VAS
SHUANG-HAO YANG  ASIM ZAIDI

Technical Support
JAMES BRAID  BABY BRAULIO
CHRISTIAN BURGGRAF  AUSTIN CLARK
ROBERT CROWTHER  MARIO GUTIERREZ
V.J. KANHAI  KELVIN KO
MAXX LEE  ALEX PERLSTROM
SHOULIN SAINI  JUSTIN SARBER
WILL SIDDALL  AARON KOZAK
ADAM PETRHE  NERA ULJAR
HOWARD YAN  AMP MILLER
ANDREW SLEVIN

Visual Effects by LUMA PICTURES
Executive Supervisor ........................................... PAYAM SHOHADAI
Senior VFX Supervisor ........................................ VINCENT CIRELLI
VFX Supervisors ............................................... BRENDAN SEALS
Animation Supervisor ......................................... RAPHAEL A. PIMENTEL
CG Supervisors ................................................. ALEXANDRE CANCAJO
Head of Business Relations ................................. LINDSAY HALLETT
Plate Supervisor ............................................... GLENN HOLBROOK
Lead Compositors .............................................. EDDIE PORTER
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 HUGES
Associate Bidding Producer ................................. KATRYNA SHATTUCK
Character TD Supervisor ................................. THANAPOOM SIRIPONGUNG
Lead Lighting Artist ............................................ ALEX KHAN
Lead 2D Artist .................................................... GARETT WYCOFF
Lead Model/Texture Artist ................................. ANTHONY GRANT
Lead Tracking/Matchmove Artist ........................ DOMINIC FRANCIS
Lead Animators ................................................ MATTHEW STOYAKOVICH
Production Management Team
ANDREW KALICKI  BLAZE WALLBER
DAVID ENLIN  EUNICE TAYLOR
GEORGIE BROWN  MATTHEW ENRIGHT
MATTHEW PICKERING  RACHEL BIANCULLI
ROBERT COHEN  SHELDON NEILL
TIMOTHY BOND

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

XVI
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
MIKE MCCUSKER NICHOLAS HODGSON
Raphael PHILLIPS SCHILLER JEAN-LOUIS JR.
SCOTT MORGAN SICHEN ZHANG
TADAO MASUYAMA TOM NEWBURY
YINGHAO CHAI

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

Effects Team

AMBAR SINGH BRET ANGELILIS
CODY AMOS IMRE TÜSKE
JOHN CASSIELLA 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

Visualization and Production Teams

System Administrators

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

Asset, Matte Painting and Concept Art Teams

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

Animation and Rigging Teams

MICHAEL LANKES NASTALIIE MEFFERT
ROY HOES STEVE PARSONS
DIRK MATZKUNH CHRISTIAN WUNSCH
IVAYLO ANDONOV LESLEI RENAUD
MANUELA BALK NELSON ANDREI DIMITRIU
NICOLES VALENTE ANDREI MICHELETTO
NICOLES LEU
CHIRSTOPH HASCHE
EUGEN KELLE MATTHIAS WINKLER
MARK DONGOWSKI CHRISTIUS DE BSKI
MARIUSZ MISKIEWICZ NANDO STILLE
SVEN KLIMM OLIVIA PUCHALLA
WERNER REIFBERGER FRIDIEIEKE BACH
SASKIA CAROLAN DAVID SALAMON
MONA WIEMER MERTEN TREMER
NILS NISSING DANIEL WITT
DZIGA KAISER BJÖRN KÄHLER
FRANK JENTNER ROMAIN SONTAG
VINCENT LANGER DAVID HALL
DOMINIK POTT PHILIP BALLINGER
TOM FREITAG LOA MAYRA DUMONG
HANS LÖSCE KEVIN WALTER
MARIO DIETZ NADINE HEINZ
MARIAN DOBRUNZ JULIA BOLDT
JEREMIE SEBBAN JANA REXHAUSEN
KRIS BIERINGA JOHANNS VOET-REIMUTH
SEBASTIAN ELSNER ESTHER TRILSCH
FELIX BUCELLA

Tracking/Matchmove Team

AMES B ELLIOND
WILLIAM HESTER
A RAYNA ABRAHA
CHRI S

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

Berlin Unit

NATALIE MEFFERT
STEVE PARSONS
CHRISTIAN WUNSCH
LESLEI RENAUD
NELSON ANDREI DIMITRIU
ANDREI MICHELETTO

Munich Unit

DOMINIK TRIMBORN
DORIS HUBER

Technical Developers

Visual Effects Producers (Munich) DOMINIK TRIMBORN
DORIS HUBER

Compositing Supervisor (Munich) JULIA STRACK

Visual Effects Producers (Munich) DOMINIK TRIMBORN
DORIS HUBER

Compositing Supervisor (Munich) JULIA STRACK

Munich Unit

ANDO AVILA ANITA BÖRCSÖK
ARMANDO LOMBARDO CHRISTOPHER CHABER
SERENAL SEGER DOMINIK MÜLLER
ERNEST DIOS FRITZ BECK
GREGOR HÖSS GUIDO KIRCH
HEIKE HENDL
LUKAS KAMPICHLER

System Administrators

KEVIN McCARTNEY BRENT HENSARLING
MYLES WRIGHT RARES HORNET
WILL HESTER AARAYNA ABRAHAM
CHRIS CASLAKE
MARCO MEYER MARCO PELZEL
MATHIS LEX MICHAEL EICHNER
MICHAEL STRECHA OLIVER MARKOWSKI
PAUL SCHLIE PHILIPP DANNER
RODERICK FRIEDRICH RODRIGO THURLER
SANDRO KATH SHAYAN SHAREGH
TAMAS CSORDAS TIM EMEIS
TINE BOY UTE VOLLMANN

DFX Supervisor ........................................ BHAJITI P
CG Supervisors ........................................... RICK LEARY
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 DENNIS ALBUS
KIRIL ALTAKOV JOSEP ANTONI RIBAS ROSELLO
LONNI BAHR ANDRZEJ BANDURSKI
WALID BEN HENDA JÜRGEN BILSTEIN
KONSTANTIN BORCHERT STEFAN BRAND
DOMINIK BURBAUM JAROSLAW DAWIDZIUK
ERNEST DIOS HUGO DURAND-MERMET
ESTHER ENGEL ELENA ESPINOSA
KAI GADD VERÓNICA GRANADERO ESTRADA
MICHAEL HABENICHT ANDREA HERVET
TOM HIEBLER DENNIS HO
MARTIN HÖHNLE BENOIT SCHUPPON
JULIA KIETZMANN CATHLEEN KLEIN
NIELS KLEINHEINZ PATRICK KREUSER
JOSHUA KOILPILLAI FELIX DARIO LANG
TIM LEYDECKER BERND MACHT
BORIS MARTINEZ CASTILLO JUAN MARTINEZ MARTINEZ
MATTHIAS MITTELMEYER MARTIN PEDREIRA
DANIEL PONS JAN REICHHANN
PAULA RUBIO FERRER CHRISTIAN SCHUMANN
PRIYA SHORT BELEN SOUSA DOMINGUEZ
JONAS STILTZ PAL TAUSZIG
SALVADOR TOVAR BASTIAN TRAUNFELLNER
DOMINIK TROTTER LUCA VALETTA
SÖREN VOLZ BASTIAN WARTENBERG
FLORENS WARTENBERG HOLGER WENZL
RUTH WIEGAND HENRIK ZÄHRINGER

Visual Effects and Animation by
DOUBLE NEGATIVE

Visual Effects Supervisor .................. STUART LASHLEY
Artists
NICOLAS ARREDONDO
TIANA FAZIO
ELI KATZ
MADELINE PETTI
TONY SATURNO
OLAS ARREDONDO ANDREW DUGAN
LLOYD HACKL
ANNIE LEFFE
XAVIER ROMO
MASON TAYLOR
TIANA FAZIO LLOYD HACKL
ELI KATZ ANNIE LEFFE
MADELINE PETTI XAVIER ROMO
TONY SATURNO MASON TAYLOR

Visual Effects by
TECHNICOLOR VFX

VP VFX/VFX Supervisor ........................................ DOUG SPILATRO
Senior VFX Artists ............................................ CASEY ALLEN
EROC MORALLS
VFX Executive Producer ....................................... TRICIA PIFER
VFX Producer .................................................. MARIE RHEINSCHILD-JORDAN

Additional Visual Effects by
RODEO FX IMAGELOOM VFX
ANIBRAIN METHOD PUNE
BOT VFX PIXSTONE IMAGES
FUTUREWORKS VERTIGO VISUAL
FX3X YANNIX THAILAND CO

Character Scanning and Lidar by
CLEAR ANGLE STUDIOS
CHRIS FRIEND SALLY KINGSLEY
GAVIN FODEN JOSEPH SEVERN
JOSE ARMENGOL NIKUL PATEL
JONTY SMITH MNANDI RIDLEY
DAVID CONNELLY STEWART PROBERT

Additional Character Scanning and Lidar by
BRIAN ADLER & ASSOCIATES CAPTURED DIMENSIONS
LIDAR GUYS

Digital Intermediate by
TECHNICOLOR

Senior Associate Finishing Artist ...................... JEFF PANTALEO
Associate Finishing Artists ............................ GRAY MARSHALL
ADAM NAZARENKO
Stereo Finishing Artist .................................. TRAVIS FLYNN
Associate Stereo Finishing Artist ..................... DAVE FRANKS
Senior Finishing Assistant .............................. JUAN FLORES
Finishing Assistant ................................. KEVIN "RAZZLE DAZZLE" RAZO
Senior Finishing Producer ......................... MIKE DILLON
Finishing Producer ............................... LAURA HOLEMAN
Senior Finishing Editors ............................... BOB SCHNEIDER
ERIK KAUFMANN
Associate Finishing Editor ......................... BEN SUTOR
Sales Executive ................................. MORNING STAR SCHOTT
Client Services ................................. JESSICA STONE

3D Conversion by
STEREO D
Stereo Producer ....................... MADALYNN ROSE SADEGHIAN
Stereo Production Supervisors ....................... LOUIS POLAK
RYAN FISK
Finaling Assistant Supervisor ..................... YAEL MORRIS
Roto Supervisor ................................. RAJESH NIMJE
Finaling Manager .............................. NOELLE CYR
Production Coordinators ................... LUKAS STABLE
TIFFANY TALMAGE
ALISHA VANDER AHE
Roto Lead .................................... DE VON BRIDEWELL
Depth Leads ................................ ANASTASIA WATSON
SHIVSHARAN MANSSETTI
Visual Effects Department ................ MIKE LIGAMMARE
ALEX HEFFNER
Pipeline Support Supervisor .................. CHRIS MONTESANO
3D Pipeline ................................. ANDREW KENNEDY
Stereographer ...................................... EMMA WEBB
Stereo Supervisors ...................... JASON BOMSTEIN
TANMOY GUPTA
Assistant Stereo Supervisor .................... SACHIN FARGADE
Line Producers .............................. JESSICA SHARP
RAVI MAHAPATRO
PARTHASARATHY R
VP Business Planning .................. EVAN JACKSON
Final QC .................................... AVI ARORA
Finaling Leads ............................. DIPANKER KUMUD VISHWAKARMA
AKSHAYA AGNIHOTRI
Editors ................................. SUBO RANATUNGA
RAJKUMAR RONNUSSAMY

Roto Department
VIKAS PRALHAD BARGE CHAITANYA BHARAT KOLI
GAURAV KUMAR SAIKIRAN SIRIPURAM
VICKY KUMAR RAJEEV KUMAR MOHANTY
NIHARIKA SINGH PRATIP KUMAR BURMAN
VIKAS ASHOK NAVALA HARSHAL GANGADHAR NARE
JOYDEEP BAIDYA GANESH RAJARAM LADKAT
VISHAL KUSWAHA JAYRAJ DIPAK VARTI
JAGABANDHU NASKAR NAVNATH JALINDRA PATEL
RUCHALI DHORE SHAILENDRRA SADHASIV 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 INDIRIT ZABZUNI
IRENE FAMILIAL NAKHETKUL KULKARNI
RYAN WILSON SHANNON MORING
SYDNEY BENEDIT ZHONG XIAN
SUMIT PATHODIYA ROHIT SHARMA
CAN BARIS CANDAN

XX
Choirmaster ........................................... KEN 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
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
Abbey Road Additional Recording ............ LEWIS JONES
Abbey Road Main Recording/Mixing .......... CHRIS FOGEL
Conductor/Supervising Orchestrator .......... JOHN ASHTON THOMAS
Orchestrators ...................................... TOMMY LAURENCE
Bass Drums ......................................... GEOFF LAWSON
Conductor .......................................... ANDREW KINNEY
Cajon .................................................. JON KULL
Bongo .................................................. HENRI WILKINSON
Drum Soloists ..................................... MASSAMBA DIOP
Music Clearance and Legal ..................... CHRISTINE BERGREN

SONGS

IN THE TRUNK
Written by Todd Shaw and Stuart Jordan
Performed by Too Short
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,
Siphelele Kunene, Siphelele Radebe, Bsonelo 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
MARVEL
HOLLYWOOD
MUSIC
RECORDS

SPECIAL THANKS

City of Atlanta
OFS Brightwave Solutions, Inc.
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Zinzi Evans Coogler
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Profile Studios
The Korean Film Council
The Korean Ministry of Culture, Sports, and Tourism
Busan Metropolitan City
Busan Film Commission
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Busan Regional Office of Aviation
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Visual Effects Produced in Melbourne Australia with the
assistance of FILM VICTORIA

SPECIAL FORMATTED IN
IMAX

DOLBY VISION

DOLBY ATOMS
in Selected Theatres

CODEX

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

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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.


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.


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 Michael 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.”
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.”

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

11
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.”*
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.

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.

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

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.

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 nested 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.

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

### 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.*
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 lusher.”

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.

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.”

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.
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.


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,” Nyongo’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.

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.”

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 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.

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.


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.”


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

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 Shrunken 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.”


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.