## Thank you to our teams

#### Stunt Performers

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>ROB COOPER</td>
<td>NORMAN DOUGLAS</td>
</tr>
<tr>
<td>DANTE HUNG DONG</td>
<td>DOM DUMARESQ</td>
</tr>
<tr>
<td>TREVOR HABBERSTAD</td>
<td>DEE HARROP</td>
</tr>
<tr>
<td>STEVE JEHU</td>
<td>JODY KEYS</td>
</tr>
<tr>
<td>ISHMAEL KHAN</td>
<td>GEORGE KIRBY</td>
</tr>
<tr>
<td>TOMASZ KRZEMIECKI</td>
<td>JEAN PAUL LY</td>
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<tr>
<td>LEIGH MADDERN</td>
<td>GINGER MccARTHY</td>
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<tr>
<td>RORY MULROE</td>
<td>JULIA SCHUNEVITSCH</td>
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<tr>
<td>JESS STEWART</td>
<td>DREW TAYLOR</td>
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<tr>
<td>LEO WOODRUFF</td>
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#### Stunt Performers (Hong Kong Street)

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>WEI BO</td>
<td>SONG BYUNGCHUL</td>
</tr>
<tr>
<td>ZHANG CHANGJIANG</td>
<td>ZHANG CHAOHENG</td>
</tr>
<tr>
<td>XIA HAONAN</td>
<td>CHEN MENGMEG</td>
</tr>
<tr>
<td>ZHAO PEIGANG</td>
<td>HUSILE WU</td>
</tr>
<tr>
<td>LI XIAOLONG</td>
<td>ZHANG YONGHUA</td>
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#### Stunts – Additional Photography

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Stunt Coordinator</td>
<td>THOMAS ROBINSON HARPER</td>
</tr>
<tr>
<td>Lead Rigger</td>
<td>SHAWN KAUTZ</td>
</tr>
<tr>
<td>Stunts Assistant</td>
<td>JENN GRUNDSTAD</td>
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#### Stunt Doubles

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>TSUYOSHI ABE</td>
<td>GUI DASILVA</td>
</tr>
<tr>
<td>JUSTIN EATON</td>
<td>SARAH MOLASKY</td>
</tr>
<tr>
<td>LEE-ANNE TELFORD</td>
<td>ALVIN HSING</td>
</tr>
<tr>
<td>TRAVIS WONG</td>
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#### Utility Stunts

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>WILL HARPER</td>
<td>KEVIN JACKSON</td>
</tr>
<tr>
<td>MARK TEARLE</td>
<td>STEVE UPTON</td>
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#### Supervising Art Director

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>RAYMOND CHAN</td>
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#### Set Decorator

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>JOHN BUSH</td>
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#### Art Directors

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>JULIAN ASHBY</td>
<td>TOM BROWN</td>
</tr>
<tr>
<td>JIM BARR</td>
<td>JORDAN CROCKETT</td>
</tr>
<tr>
<td>MIKE STALLION</td>
<td>MARK SWAIN</td>
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#### Assistant Art Directors

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>SARAH GINN</td>
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<tr>
<td>GARY JOPLING</td>
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<tr>
<td>LUKE WHITELOCK</td>
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<tr>
<td>ALASDAIR MCKAY</td>
<td></td>
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<tr>
<td>DIEGO DE LAJONQUIERE</td>
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<tr>
<td>RICHARD USHER</td>
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<tr>
<td>JONATHAN MOORE</td>
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<tr>
<td>FRANCIS POIRIER</td>
<td></td>
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<tr>
<td>KATHRYN PRINCE</td>
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#### Storyboard Artists

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
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<tbody>
<tr>
<td>BRYAN ANDREWS</td>
<td>FEDERICO D’ALESSANDRO</td>
</tr>
<tr>
<td>DARRIN DENLINGER</td>
<td>CAT DEVANEY</td>
</tr>
<tr>
<td>DAVID KRENTZ</td>
<td>NICOLAS PELHAM</td>
</tr>
<tr>
<td>Standby Art Director</td>
<td>PETER JAMES</td>
</tr>
<tr>
<td>Assistant Standby Art Director</td>
<td>YASMIN AL-NAIB</td>
</tr>
<tr>
<td>Art Department Coordinator</td>
<td>FLISS JAINE</td>
</tr>
<tr>
<td>Digital Set Designers</td>
<td>TARA ILSLEY</td>
</tr>
<tr>
<td></td>
<td>CHARLES SZCZENIECKI</td>
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#### 3D Set Designer

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>STEPHEN WONG</td>
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#### Draughtpersons

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>DANIEL SWINGLER</td>
<td>ISONA RIGAU</td>
</tr>
<tr>
<td>ALEXANDRA TOOMIE</td>
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#### Junior Draughtpersons

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>ALISON CLEMENTS</td>
<td>CLAIRE SHAKESPEARE</td>
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#### Art Department Researcher

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>NICOLA BARNES</td>
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#### Art Department Assistants

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>MARIE BOON</td>
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<tr>
<td>HEATHER RACKSTRAW</td>
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<tr>
<td>EMILY CONNELL</td>
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<tr>
<td>EMMA NEWIRTH</td>
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#### Animation Editor

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>CORAL D’ALESSANDRO</td>
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#### Concept Artists

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>ROBERTO FERNANDEZ CASTRO</td>
<td>PAUL CATLING</td>
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<tr>
<td>PAUL CHANDLER</td>
<td>BOB CHESIRE</td>
</tr>
<tr>
<td>TIM HILL</td>
<td>JON MCCOY</td>
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<tr>
<td>OLIVIER PRON</td>
<td>PETE THOMPSON</td>
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#### Visual Development Producer

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>JACOB JOHNSTON</td>
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#### Visual Development Concept Artists

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>KARLA ORTIZ</td>
<td>WESLEY BURT</td>
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<tr>
<td>RYAN LANG</td>
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#### Visual Development Concept Illustrators

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>ANDY PARK</td>
<td>RODNEY FUENTEBELLA</td>
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<tr>
<td>JACKSON SZE</td>
<td>ANTHONY FRANCISCO</td>
</tr>
<tr>
<td>ALEX MANDRADJIEV</td>
<td>JERAD MARANTZ</td>
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<tr>
<td>JOSH NIZZI</td>
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#### A Camera Operator

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>JULIAN MORSON</td>
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#### A Camera First Assistant

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>DAVID COZENS</td>
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#### A Camera Second Assistant

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>JAMES THOMAS</td>
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#### B Camera Operator

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>SAM RENTON</td>
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#### B Camera First Assistant

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>LEIGH GOLD</td>
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#### B Camera Second Assistant

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<tr>
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<tbody>
<tr>
<td>JAMES PERRY</td>
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#### Central Loader

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>THOMAS STOREY</td>
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#### First Assistants – Daily

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>SACHA JONES</td>
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#### Second Assistant – Daily

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>RICHARD STAFF</td>
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#### Camera Trainee

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>PIP WHITE</td>
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#### Digital Imaging Technician

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>THOMAS GOUGH</td>
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#### Digital Imaging Technician Assistant

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>RICK JAMES</td>
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#### Digital Imaging Technician Trainee

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<tr>
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<tr>
<td>FILIPPO MASO</td>
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#### Stills Photographer

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>JAY MAIDMENT</td>
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#### Post Production Supervisor

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>ADAM COLE</td>
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#### First Assistant Editors

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>MEAGAN COSTELLO</td>
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#### Second Assistant Editors

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<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>ROBIN BUDAY</td>
<td>DYLAN QUIRT</td>
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#### Additional Editor

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>JEFFREY FORD, ACE</td>
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#### Supervising Music Editor

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>STEVE DURKEE</td>
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#### Music Editor

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>NASHIA WACHSMAN</td>
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#### Assistant Music Editor

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>ANELE ONYEKWERE</td>
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</tbody>
</table>
Assistant Storemen ................................................. STANLEY COOK
 Coordinator/Buyer ................................................. HAYLEY GIBBS
 Mold Shop Supervisor .............................................. THOMAS JONES
 Model Shop Supervisor ............................................. JOHN MURPHY
 Action Props Supervisor .......................................... TOBY SHEARS
 Action Props Painter ................................................ MADALAINE GOWING
 Model Shop Coordinator .......................................... MICHELLE WRIGHT
 Senior Prop Maker .................................................. MATTHEW ROUSE
 Model Maker (Metal Worker) ...................................... REBECCA TIMONS
 Concept Artists ....................................................... PAUL CHANDLER

HOD Props Painter .................................................. DAVID STAPLETON
 Senior Props Painter ................................................ PHILIPPA ASHCROFT
 Chargehand Props Painter ........................................... JOHN CLARK
 Props Painters ........................................................ BRIAN GROVES
 ROBERT MOLYNEUX
 Trainee Props Painter ................................................ CHARLOTTE STAPLETON
 Supervising Standby .................................................. ALEX BOSWELL
 Standby Props ........................................................ CHRIS MILLER
 Chargehand Dressing Props ........................................ COLIN ELLIS
 STEVEN PAYNE
 KELVIN COOK
 Trainee Prop Dressing ................................................ LEE SADLER
 Junior Propmen ....................................................... FRED GIBBS
 SAM HERSCHELL
 Prop Assistants ........................................................ DAVE BRUEYA
 SHAUNA PUGH
 Prop Trainee .............................................................. ALEX HOPPERTON

Senior Prop Modelers

ANDY BROWN ..................................................... ROBERT DUNBAR
 ANTHONY HALL .................................................... ROBERT MEAR
 MATTHEW ROWE .................................................. RICHARD ST. CLAIR
 JAMES WOODCOCK

Prop Modelers

TIMOTHY BARLOW ............................................... NEILL BRISTOW
 EDMUND DIMBLEBY ........................................ ROBERT GRAZEBROOK
 MICHAEL JONES ................................................ JESSICA MOORE
 DANIEL O'KEEFE

Junior Prop Modelers

JACK HEWETT .................................................. GABRIEL KERN
 LAURA SOUCH ................................................ LUCY HINSLEY
 RACHEL MINCHIN ........................................... OSKARS PANTELEJEVS
 JAMIE SEYMOUR

Trainee Prop Modelers

LOUIE GOSLING ................................................ KATHERINE JOSEPH
 DREW MERRYWEATHER

Dressing Propmen

WILLIAM BOTTON ................................................ JOHN BOTTON
 MATTHEW HANCOCK ........................................... DENIS HOPPERTON
 DOUGLAS LANKSTON ......................................... CONNOR MCCULLAGH
 CARL PETERS .................................................. LIAM RAMSDEN
 MARK REYNOLDS ........................................... DANIEL RICHES
 TERRY ROYCE .................................................. GARY RYAN
 RYAN SAWARD ................................................ CLIVE WILSON

Practical Props Electricians

PAUL MCGEE .................................................... PAT MILLER
 KEITH RAFFERTY ............................................... JOHN WELLS

Assistant Set Decorators ........................................ CATHY FEATHERSTONE
 Production Buyer .................................................... GILL SCHURMANN
 Assistant Production Buyers ................................ CLARE HOLTON
 MARK STEVENSON-ELLIS
 Graphic Art Director .............................................. ALAN PAYNE
 Graphic Designers ............................................... HELEN KOUTAS
 CHRISTOPHER TOOTH
 Assistant Graphic Designers ................................... KAUSH BHARTI
 RINA CHEUNG
 Assistant Graphics ............................................... DANIEL BROOKES
 Signwriters ........................................................... PETE WRIGHT
 ANDY WRIGHT
 Greensman .............................................................. BRIAN MASLIN
 Production Sound Mixer ......................................... JOHN MIDGLEY
 Sound Trainees ....................................................... JAMES MIDGLEY
 RENZO GARCIA
 Video Operators ...................................................... DOMINIC RUI
 STEPHEN LEE
 Video Assistant ...................................................... CAMERON DAVIDSON
 Gaffer ................................................................. EDDIE KNOTT
 Best Boy ............................................................... STEWART MONTEITH
 Electrical Best Boy (Floor) ....................................... JOE KNOTT
 BEN KNOTT
 Lighting Technicians (Floor) – Daily ......................... TOM BULL
 STUART HURST
 Standby Electrical Rigger (Floor) ............................... GRANT TAYLOR
 Genny Operator ..................................................... BARRY BELOTTI
 Electrical Operator .................................................. FRANKIE SHIELDS
 Chargehand Practical Electrician ................................ ROBERT MONGER
 Assistant Art Directors ........................................... JULIA DENHOF-BOURNE
 EMMA VANE
 Draughtsperson ..................................................... CLARA GOMEZ DEL MORAL
 Assistant Draughtsperson ....................................... SAMANTHA REDWOOD
 Senior Textile Modeler ......................................... CAITLIN MURRAY-JONES
 Textile Modelers .................................................... SAMANTHA FELLOWES
 MARK MORLEY-SMITH
 Senior Decoration Assistant ................................... ALEXANDRA HESKETH-WELLS
 Drapemaster ......................................................... CHRIS SEDDON
 Drapesman ............................................................ DAN WHITE
 First Assistant Sound .............................................. HOWARD BEVAN
 Second Assistant Sound ......................................... CHARLOTTE GRAY
 DASH MASON-MALIK
 Rigging Gaffer ....................................................... DAVE RIDOUT
 Supervising Rigging Electricians ......................... ROBERT CLARKE
 MIKE KING
 HOD Electrical Rigger ........................................... BILL BEENHAM
 Supervising Electrical Rigger ................................ SCOTT HILLIER
 Chargehand Electrical Rigger ................................ RICHARD LAW
 Electrical Production Assistant ......................... TOM BROCK
Grip/Truck Driver........................................David Ott
Rigger...................................................Anthony McMorrow
Rigging Grip.............................................Jack Flemming

Practical Electricians
Tony Christie.........................................Steve Costello
Darren Gatrell.........................................Joel Glass
Ryan Gould.............................................Darren Grosch
Michael Keeley........................................Matthew Lumley
Daniel McGee..........................................James McGee
Joseph McGee..........................................Alan McPherson
John Monger...........................................Gary Nagle
Mark Packman.........................................

Rigging Electricians
Charley Cox.............................................Alan Grayley
Peter Goddard.........................................Carl Hutton
Adam Lee................................................Elliot Thomas
Samuel Tiley...........................................

Electrical Riggers
Dave Brimming..........................................Gary Dorman
Kevin Fowler..........................................William Howe
Jamie Knight..........................................Aaron Montgomery
Mark Mower............................................Glenn Prescott
Frederick Reynolds..................................John Robertson

Key Grip..................................................John Flemming
Best Boy Grip..........................................Derek Russell
Crane Grip..............................................Rick Hall
Crane Technicians.....................................Lee Kemble
Daniel Blundy.........................................
Darren Piercy...........................................

Technodolly Operator.................................Michael Eshun-Mensah
Technodolly Technician..............................Ian Menzies
Libra Head Technician.................................Neil Tomlin
Stabileye Technicians................................Paul Le-Gall
Ian Townsend..........................................Charlie Townsend

Rigging Grip.............................................Jack Flemming
Rigger....................................................Anthony McMorrow
Grip/Truck Driver.....................................David Ott
Second Technician...................................James Folly
Standby Carpenters..................................Joe Cassar
Paul Smith.............................................
Standby Riggers........................................Wolfgang Walter
Martin Goddard......................................David Wellers

Standby Painters.....................................Jesse Hammond
Douglas Mills........................................Marcus Spivey

Standby Green Screens.................................Christopher Hawkins
Standby Painter........................................Peter Mcallister

Stagehands...............................................Ian Smith
Daniel Smith.........................................Alan Titmuss

Green Screen Riggers.................................James Horne
Grip Daily................................................David Flemming

Location Manager.....................................Charlotte Wright
Location Assistant.....................................Joseph Gauld
Studio Unit Manager................................Terry Blyther
Studio Assistant Unit Manager..................Robert Tarrant
Studio Site Supervisor..............................Frank Hart
HOD Unit Electrician.................................Rob Dowling
Unit Electrician........................................Joshua Wells

Location Production Assistants...................Ruby Whitelocke
Joshua Hibberd........................................Danielle Baggage
James Kirby...........................................

Supervising Location Manager.....................Jamie Lengyel
Location & Studio Coordinator.....................Kimberley White
Location Assistant...................................Joseph Gauld
Assistant Location Managers......................Matthew Risebow

Assistant Costume Designers.........................Richard Sale

Assistant Costume Super............................Brendan Handscombe
Costume Coordinator.................................Kate L. Chaderton
Key Textile Artist......................................Steven Gell
Supervising Costume Prop Modeler.............Naomi Critcher
Costume Buyers.........................................Charlotte Wiseman-Njomo

Assistant Costume Cutters..........................Elaine Battye

Key Crew Costumer....................................Nick Roch-Gordon
Set Costumers.........................................Ciara Mcardle

Assistant Costume Cutters..........................Elaine Battye

Key Crowd Costumer..................................Justine Warhurst
Crowd Costumer.......................................Jamie Harvey

Embroidery & Applique Modeler.....................Haruka Miyamoto

Supervising Location Manager.....................Jamie Lengyel
Location & Studio Coordinator.....................Kimberley White
Location Assistant...................................Joseph Gauld
Studio Unit Manager................................Terry Blyther
Studio Assistant Unit Manager..................Robert Tarrant
Studio Site Supervisor..............................Frank Hart
HOD Unit Electrician.................................Rob Dowling
Unit Electrician........................................Joshua Wells

Location Production Assistants...................Ruby Whitelocke
Joshua Hibberd........................................Danielle Baggage
James Kirby...........................................

Supervising Location Manager.....................Jamie Lengyel
Location & Studio Coordinator.....................Kimberley White
Location Assistant...................................Joseph Gauld
Studio Unit Manager................................Terry Blyther
Studio Assistant Unit Manager..................Robert Tarrant
Studio Site Supervisor..............................Frank Hart
HOD Unit Electrician.................................Rob Dowling
Unit Electrician........................................Joshua Wells

Location Production Assistants...................Ruby Whitelocke
Joshua Hibberd........................................Danielle Baggage
James Kirby...........................................
<table>
<thead>
<tr>
<th>SFX Technicians</th>
<th>Assistant SFX Technicians</th>
</tr>
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<tbody>
<tr>
<td>WILLIAM BAZELEY</td>
<td>ASHLEA BROWN</td>
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<tr>
<td>WARWICK BOOLE</td>
<td>ROSS CRAWFORD</td>
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<tr>
<td>JAMIE CORBOULD</td>
<td>JAYDEN SMITH</td>
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<tr>
<td>MATT LEWIS</td>
<td>UK Casting by: REG POERSCOUT-EDGERTON, CSA</td>
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<tr>
<td>NOAH MEEGINGS</td>
<td>Casting Associate: JASON B. STAMEY</td>
</tr>
<tr>
<td>CHARLIE PEDERSON</td>
<td>Casting Assistant: NICHOLAS A. MUDD</td>
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<tr>
<td>ADAM STANTON</td>
<td>Unit Publicist: RACHEL KENNEDY</td>
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<td>Voice Coach: SARAH SHEPHERD</td>
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<td>Magic Choreographer: JULIAN DANIELS</td>
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<td>Language Consultant: DAVID J. PETERSON</td>
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<td>Science Consultant: ADAM FRANK</td>
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<td>Chaperone/Guardian: SAMJHA BANSET</td>
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<tr>
<td></td>
<td>UK Casting Associate: LILLIE JEFFREY</td>
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<td>EPK Camera: SEAN RICCIOLANO</td>
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<td>Medical Advisors: WILLIAM HARKNESS</td>
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<td>Piano Tutor: NATASHA NORTH</td>
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<td>Tutor: JUDITH PHILLIPS</td>
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<td>Physiotherapist: CARL DUNSTAN</td>
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<tr>
<td></td>
<td>Cast Trainer: SIMON WATERSON</td>
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<td></td>
<td>Production Assistants</td>
</tr>
<tr>
<td></td>
<td>Production &amp; Development Executive, Office of the President of Marvel Studios: MEAGAN MCNICOL</td>
</tr>
<tr>
<td></td>
<td>Executive Assistant to Mr. D’Esposito, Co-President of Marvel Studios: SIMONA PAPARELLI</td>
</tr>
<tr>
<td></td>
<td>Production &amp; Development Manager, Office of Stephen Broussard: KEVIN R. WRIGHT</td>
</tr>
<tr>
<td></td>
<td>Assistant to Ms. Alonso: KYANA FAZELI</td>
</tr>
<tr>
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<td>Assistant to Mr. Grant: ELIOT LEHRMAN</td>
</tr>
<tr>
<td></td>
<td>Assistant to Mr. Derrickson: ANNABEL NORBURY</td>
</tr>
<tr>
<td></td>
<td>Assistants to Mr. Newirth: JENNIFFER BRETT</td>
</tr>
<tr>
<td></td>
<td>Assistant to Mr. Cumberbatch: CHANTELL MANNERS</td>
</tr>
<tr>
<td></td>
<td>Assistant to Ms. McAdams: LOUISE MUSKALA</td>
</tr>
</tbody>
</table>

| Construction Manager: JOHN BOHAN |
|---------------------------------|----------------------------------|
| Assistant Construction Manager: EAMON MCLAUGHLIN |
| Assis Construction Manager (Longcross): COLIN WOODBRIDGE |
| Construction Coordinator/Buyer: TRACY LOW |
| Construction Coordinator: THEA SOADY |
| Construction Buyer: DELPHINE DOIDY-CALDWELL |
| Assistant Construction Coordinator: LUCIA BABINSKA |
| Supervising Carpenters: GARY HEDGES |
| TONY SNOOK |
| Supervising Plasterer: KEVIN TURNER |
| HOD Painter: CLIVE WARD |
| Supervising Painter: LEE SHELLEY |
| HOD Stagehand: DES O’BOY |
| HOD Rigger: PETER HAWKINS |
| Supervising Rigger: KEVIN SKINNER |
| Floor Supervisor: MICHAEL DAVIE |
| Fabricator/Senior Technician: ROBERT NEWBON |
| Senior Technicians: NICK FREEMAN |
| JANEK PINER |
| STEVE REHNSI |
| IAN SMITH |
| WITOLD WAWROWSKI |
| Picture Vehicle Supervisor: IAN CLARKE |
| Picture Vehicle Assistant Coordinator: SEAN THORNTON |
| Picture Vehicles Office Coordinator: JOANNE KHALLAF |
| Work Experience: ANITA DENTON |
| Transport Captain: DEAN RACKLEY |
| Transport Office Coordinator: BENJAMIN RACKLEY |
| Driver for Mr. Derrickson: CHRIS POPHAM |
| Driver for Mr. Broussard: JAMES MCGLEISH |
| Driver for Mr. Newirth: TONY MOLYNEAUX |
| Driver for Mr. Davis: PHILIP MCCABE |
| Minibus Drivers: JOHN BURDEN |
| RICKI DISSON-MEADE |
| Driver for Mr. Cumberbatch: JULIAN CHAPMAN |
| Driver for Mr. Ejiofor: RICHARD CAIN |
| Driver for Ms. McAdams: DAVID GROSE |
| Driver for Mr. Mikkelsen: LEE RALLS |
| Driver for Ms. Swinton: ALFRED CAIN |
Catering by HATRICK CATERING
Catering Manager PAUL KUZMIC

Head Chef PETER LOWE
Assistant Chef DAVID RICHARDSON
Craft Catering ANDREW SHARE

Safety Supervisor MATTHEW SPOONER

Health & Safety Assistant TREVOR WILLIAMS
Fire Safety TIM DEEGAN
Unit Medic JENNY SHUTTLEWOOD

Longcross Medics SHANNON ELPHICK

Security Managers DAVID MILLER


SECOND UNIT

First Assistant Director GEORGE WALKER
Second Assistant Director ANDY MANNION
Director of Photography FRASER TAGGART

Production Manager HANNAH GODWIN
Production Coordinator BERTIE SPIEGELBERG
Assistant Production Coordinator BEN KOZEL
Script Supervisor CATHY DOUBLEDAY
Script Supervisor’s Assistant AISLING HUGHES
Assistant Accountant MORGAINE FITZSYMONDS
Sound Mixer MARTIN SEELEY
Boom Operator SIMON BROWN
Standby Chargehand Propman MATTHEW BRODERICK
Standby Propman ALEX KEMP
Second Unit Key Costumer SARAH BREST
Set Costumers PAUL HARVEY

Key Grip GARY POCCOCK
Best Boy Grip BEN GOODE
Grip PHIL KENYON
Grip Trainee ROSS SHEPPARD
Standby Carpenter RICHARD FOX
Standby Painter LEIGHTON SHEPPARD
Standby Riggers ANDY THOMPSON

Standby Stagehand NEVILLE SIXSMITH
Second Unit SFX Workshop Supervisor CHRIS CORBOULD
SFX Technician DAN BENTLEY
Transportation Captain DAVID O’DONOGHUE
Production Assistants TOM LUDLAM

A Camera Operator PETER FIELD
A Camera First Assistant STEVE BURGESS

B Camera Operator DEREK JONES
B Camera Second Assistant DAN GAMBLE
Camera Trainee CHRIS KING
Central Loader JAMES WOODMASS
Video Playback Operator RICHARD SHEAN
Video Assistant CRAIG LUCK

Digital Intermediate Technician STEPHAN BOOKAS
Digital Intermediate Technician Assistant SOPHIE BAGGALEY

Stills SUSIE ALLNUTT

Third Assistant Director DANIEL COX
Standby Art Director ALEX BOWENS
Gaffer MARTIN SMITH
Best Boy LEE ELDRED
Desk Operator JAMIE FLETCHER
Chargehand Electrician OWEN GARY
Electricians CATHAL CAMPBELL

SFX Supervisor STEVE KIRSHOFF
Extras Casting MELISSA BRAUN/GRANT WILFEY CASTING
Aerial Director of Photography PHIL PASTUHOV
Helicopter Pilot BILL RICHARDS

Location Manager NICK MILLER

Key Grip SCOTT H. RAMSEY
Best Boy Grip THOMAS J. PRATE
Sound Mixer JAMES J. SABAT JR.
Hair Department Head SARAH STAMP
Make Up Department Head BJOERN REHEBEIN
Transportation Captain DENNIS SALMONE SR.
Transportation Co-Captain DENNIS SALMONE JR.
Craft Service/Caterer WILSON RIVAS CRAFTS, INC.

NEW YORK UNIT

Unit Production Manager RICHARD BARATTA
Second Assistant Director STUART VALBERG

Stunt Coordinator TIM GALLIN
Set Decorator ELLEN CHRISTIANSEN
Production Coordinator JOHN DE SIMONE
Assistant Production Coordinator SHIMA MAJIDI
Production Secretary SHANAE RIVERS
Production Accountant PIETRO LORINO JR.
First Assistant Accountant LORI LOPES KUZMANOVIC
Second Assistant Accountant LUCY MCGEEVER
Location Manager PATTY CAREY-PERAZZO
Assistant Location Managers MARA ALCALY

SFX Supervisor STEVE KIRSHOFF
Extras Casting MELISSA BRAUN/GRANT WILFEY CASTING
Aerial Director of Photography PHIL PASTUHOV
Helicopter Pilot BILL RICHARDS

Construction Coordinator NICK MILLER
Gaffer SCOTT H. RAMSEY
Key Grip THOMAS J. PRATE
Best Boy Grip THOMAS J. PRATE
Sound Mixer JAMES J. SABAT JR.
Hair Department Head SARAH STAMP
Make Up Department Head BJOERN REHEBEIN
Transportation Captain DENNIS SALMONE SR.
Transportation Co-Captain DENNIS SALMONE JR.
Craft Service/Caterer WILSON RIVAS CRAFTS, INC.
NEW YORK TILING UNIT

NY Tiling Supervisor .................................... TYSON BIDNER
Production Supervisor ................................ JIMMY PRICE
Production Coordinator ................................. BRANDIE HORSTKAMP MORA
NY Accountant .......................................... DEIDRE SCHROWANG
Transportation Captain ................................. TOM LEAVAY
Production Assistant ................................. RIVKAH WOLF-CAMPLIN
Director of Photography .......................... JIM MCMILLAN
Director of Photography – Array ................. JACK DONNELLY
Second Assistant Director .......................... ROSEMARY CREMONA
Aerial Director of Photography .................. BRIAN HELLER
Gaffers .................................................. PAUL DALEY
Gaffers .................................................. GARFIELD PENNYCOOKE
Key Grips ................................................. PATRICK LOWRY
Key Grips ................................................. MITCH LILLIAN

NEPAL UNIT

Unit Production Manager .......................... CAROLYN SYANGBO
Second Assistant Director ......................... TOM RYE
Production Supervisor ............................ BINOD RAJ PAUDYAL
Production Coordinators ............................ MARINA LAMA
Crowd Coordinator .................................... TORAN SUNUWAR
Location Managers ................................. PAUL TOMLINSON
Location Managers ............................... BHUWAN BHARATI
Assistant Location Manager ......................... SUSHANT BHATTARAI
Aerial Director of Photography ................. JOHN MARZANO
Aerial Engineer .................................... STEPHEN NORTH
Gaffer .................................................. RAMESH SADRANI
Best Boy ............................................. TUKARAM JOSHI
Costume Buyer ...................................... ANNE MCGUINNESS
Assistant Accountant .............................. RINO BONAVITA
Nepal Production Services by .................. DURBAR ASSOCIATES
Hong Kong Production Services by ............ CHU CHEN ON / OCTOBER PICTURES
Location Manager ..................................... GEORGE WONG

LOS ANGELES UNIT

Unit Production Manager .......................... SARA E. WHITE
First Assistant Director ............................ LARS P. WINTHER
Second Assistant Director ........................ DOUG PLASSE
Second Second Assistant Director ............... JULIAN BRAIN
Set Production Assistants

CHELSEA BO .................................. ROBERT DIERX
CALEB HAYDOCK ................................. ASHLEY LEWIS
SAM MAY ........................................ CALLIE POWERS
Production Coordinator .......................... DANIEL PARKER
Assistant Production Coordinator .......... DREW BARNETT-HAMILTON
Office Production Assistants ..................... SCOTT CHERRY
BREANNA SMITH
Script Supervisor ................................. TRISHA BURTON
Location Manager .................................. CAT KAGAN
First Assistant Accountant ................. NANCY TERRIBERRY

Sound Mixer ........................................... STEVE NELSON
Costumer Supervisor .............................. WENDY CRAIG
Department Head – Hair .......................... RENEE VACA
Department Head – Make Up .................... JOHN BLAKE
Special Effects Coordinator .................... KEN CLARK
Transportation Coordinator .................... KEITH FISHER
Craft Service ....................................... TEDDY YONENAKA
Caterer Chef ......................................... MASA KERUM
Production Designer .............................. SHEPHERD FRANKEL
Supervising Art Director ......................... MICHAEL MANSON
Art Directors ......................................... KAREN STEWARD
CALLA KLESSIG
Art Department Coordinator ............. KATRINA SAINZ
Set Decorator ....................................... LAURI GAFFIN
Leadman .............................................. ANTHONY CARLINO
Property Master ................................. MYCHEAL BATES
Construction Coordinator .................... MIKE VILLARINO
Camera Operators ............................... DOC KARMAN
HENRY CLINE
Camera First Assistants .................. WILLIAM COE
CHUCK WHELAN
Camera Second Assistants ................. BOBBY MCMANAHAN
KIRK BLOOM
Digital Imaging Technician .................... ROBERT HOWIE
Video Assist Operator ....................... JOHNNY MEDEIROS
Gaffer ................................................ RON NEWBURN
Best Boy Electric ................................ PAUL HAZARD
Key Grip ............................................. MIKE ANDERSON
Best Boy Grip ...................................... CHAD HERR
Dailies by ........................................... SHED

MARVEL STUDIOS

Head of Business & Legal Affairs ............. DAVID GALLUZZI
VP Business & Legal Affairs .................. RYAN POTTER
Production Attorneys ............................. HILARY JAY
RACHEL VIGNEAUX
Paralegal ............................................. JANE BECKER
Script Clearances Executive .................. ERIKA DENTON
Product Placement Executive ............ JULIE A. KELLER
Credits Executive ................................. JEFF WILLIS
Head of Production Finance ................. CHRIS MCCOMB
Production Finance ................................ ERIC CHOMYN
Production Accounting ......................... KATHY MATTE
JAN S. UTSTEIN
Physical Production Executive .............. DAWN CLOUNCH
Physical Production Manager .......... ALEXIS AUDITORE
Production Warehousing & Logistics .... CHARLES KANTZ
Warehouse Supervisor ...................... DANNY BROWN
Physical Production Executive .............. DAWN CLOUNCH
Physical Production Manager .......... ALEXIS AUDITORE
Production Warehousing & Logistics .... CHARLES KANTZ
Warehouse Supervisor ...................... DANNY BROWN
Development Assistant ........................ RICHEL PALMER
Office Manager ................................ LAURA REMINGTON
Post Production Executive ................. JESSE TORRES
VP Technical Operations .................. RANDY MCGOWAN
VP Franchise Creative & Marketing .......... DAVE BUSHORE
Franchise Creative & Marketing Executive . SARAH TRULY BEERS
Development & Franchise Executive .... WILL CORONA PILGRIM
Franchise Creative Content Manager ...... CORINNA VISTAN
Franchise Partnerships Manager .......... ADAM DAVIS
Franchise Creative Coordinator ............ MICHELE BLOOD
Franchise Marketing Coordinator ........... ARIEL L. GONZALEZ
VISUAL EFFECTS AND ANIMATION

ILM Visual Effects Supervisor .......................... RICHARD BLUFF
ILM Visual Effects Executive Producer ............... JEANIE KING

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

Visual Effects Supervisor ............................... MARK BAKOWSKI
VFX Producers ........................................... LEE BRIGGS
Animation Supervisors ................................. CLAUDIA LECAROS
CG Supervisors ........................................... DOUG SUTTON
Compositing Supervisors ............................... JASON PORTER
Postviz Supervisor ....................................... JASON PORTER
Layout Supervisors ..................................... FREDERIC MEDIONI
FX Supervisors .......................................... GEORG KALTENBRUNNER
DMS Supervisor .......................................... BEN LAMBERT
Lighting Supervisor ..................................... THADDEUS PARKINSON
Creature Supervisor .................................... MICHAEL BALOG
Generalist Supervisors ................................. ADAM WATKINS
Digital Paint & Roto Supervisor ....................... JAMA DJURABAEV
Visual Effects Concept Artist ......................... CODY DJURABAEV
VFX Editors .............................................. BERNARDO RODRIGUEZ
VFX Production Manager .............................. LAUREL MONTGOMERY
Additional VFX Producer .............................. LUKE O’BRYNE

CG Lead Artists

C. MICHAEL EASTON
MIKE GODDARD
PETER KYME
GORDON MARSHALL
GEORGES NAKHLE
ENRIK PAVDEJA
JOHN SISSEN
WAKIT WAN

Digital Artists

NADIA ALASKARI
KASIA ANCUTA
JANE FRANCES APHTHORP
LUKE BALLARD
AARON BARLOW
THOMAS BEVAN
BENJAMIN BRATT
KIRSTIN BRONSON
HAMZA BUTT
GENEVIEVE CAMILLERI
ARREV CHANTIKIAN
BENJAMIN CHARLES
TADEUSZ CHMIEL
SONJA CHRISTOPH
JEAN-NICOLAS COSTA
LAURA COUMBE
EDWARD COY
TOBIAS DANBO
SCOTTY DAWKINS
NATASHA DEVAUD
JEFF DORAN
FRANK DURSCHINGER
KORNEL FARKAS
JOSE FERNANDEZ DE CASTRO
REBECCA FLETCHER
NICOLO FONTANA
GUILLAUME FRADIN
GEORGE FRONIMADIS
JESUS GARRIDO GUASDO
JEREMY GOLDMAN
DUNCAN GRAHAM
JOHN GU
DAVID GUTMAN
MICHAEL HALSTED
STEVE HAMMOND
SAM HANOVER
TEVOR HAZEL
DAVID HERMANSON
DAVID HIRSCHFIELD
RYAN HOPKINS
EBRAHIM JAHROMI
ODIGIE JOHNSON
GREG JONKAJTYS
NIELS PETER KAAGAARD
MICHHELLE KATER
TOBIAS KEIP
DANIEL KMET
JULIAN LASBLEIZ
YANN LE CORRE
KERRY LEE
YANN LEROUX
CHRISTOPHER LEXINGTON
KYLE LONG
STEVEN LOVELL
STU MACRAE
GREG MALKIN
MARK MARCIN
STANISLAW MAREK
TIM MARINOV
CG Supervisor .......................... ALEXIS WAJSBROT
Animation Supervisor .................. NATHAN MCCONNEL

Production
FAUSTO APPIO LAZA ........................ MARTINA CHAKAROVA
EMILY DEERE ............................... DANIEL EVANS
DON KENNEDY ............................... AGA NETER
MAGDALENA RADZIUK ..................... CAMERON SHARP
AMY TINKER ................................. OLIVIA TURNER
MIRA VALCHEVA .................. ISHA VAN MOORT
AIMEE WESTLEY ............................. BEN WHARTON
CAROLINE WHITEHILL

CG Artists
ANELIA ASPARUHOVA ......................... KUNAL AYER
JOSH BAINBRIDGE .................. ERWAN BAUDET
CARL BIANCO ................................. XAVIER BREUIL
CLAUDIA CARVALHO ..................... BENJAMIN CAVARETTA
ANTHONY CHAPPINA ....................... PAOLO CONSORTI
ANTONIO COVELO .............................. LYNN DEKKER
LUIGI DURANTI .............................. SELCUK ERGEN
JAVIER GARCIA ESCUDERO ............. LEILA GAED
CAT HARRIS ................................. SAMUEL GONON
THOMAS HOBMAN .............................. ANDY HOWELL
LARS JOHANSSON .............................. ERVIN KASZAP
NICOLAS LEBLANC ............................. SYLVIA KRATZSCH
LAURA MACFADYEN ....................... JIMMY LEUNG
MAXIME MOREIRA .............................. JUSTIN LONG
EOIN MURPHY ................................. JONATHAN LYDDON-TOWL
DAVID NIelsen ............................... JAMES NICHOLL
ARTUR OWSNICKI ......................... JONGWON PAK
MILEN PISKULIYSKI ........................ RISTO PUUKKO
WILLIAM PRYOR ............................... VALTER SAGRILLO
SIAN REES ................................. CARLOS SANCHEZ
GAELLE SEGUILLON ............................ STEVE SANDLES
JAMES THOMPSON .............................. BRIAN SCHERBINSKI
STUART TURNBULL ............................. ARGHA SEN
LUKE WILDEING .............................. ROSS STANFIELD

Assets
JEREMIE ARBIAL ............................ MICHAEL BALTHAZART
LEE BASKERVILLE ....................... CLAIRE BAUDEAN
JEREMY BURRUEL ............................. CARLOS CARILLO
CHRIS COOK ................................. JUAN CORREA DIAZ
JASON EDWARDS ............................ RONAN CARR FANNING
DAVE GAGNON ............................... ADAM GOLDSTEIN
TILMAN HELBIG ............................... THOMAS HOBMAN
MAGID HOFF ................................. LARS JOHANSSON
DAVID JURINE ............................... NICOLAS LEBLANC
FRANKINO LUPO ............................. LAURA MACFADYEN
LASZLO MOLNAR .............................. MAXIME MOREIRA
CHRIS MUTTON ............................... Eoin Murphy
PAUL MURPHY ............................... DAVID NIelsen
GEROME OLDFIELD ...................... ARTUR OWSNICKI
JOEP PETERS ................................. MILEN PISKULIYSKI
THOMAS POUWELS ............................. WILLIAM PRYOR
JOHN RAY ................................. SIAN REES
DAVID ROSS ............................... GAELLE SEGUILLON
MAXWELL SMITH .............................. JAMES THOMPSON
VINCENT TOUACHE .......................... STUART TURNBULL
HOLGER WENZL .............................. LUKE WILDEING

Tracking
STEFAN ASH ................................. PAUL ASHALL
MAXIME BARIL .............................. SCOTT BARTELS
MELANIE BEAUNOYER ........................ ANDREA BIFERI
SEBASTIAN BRAZEAU ..................... CHRISTOPHER CHADWICK
FRANCIS CHARBONNEAU .................. CHRIS DAVIES
PETER EVELY ................................. MEI FU
ETIENNE GLAZER ............................. ANTHONY GRECO
BASSEM HAWAILI .................. MEGAN HUGHES
NICK LOBBAN ................................. CHRISTINA MANDIA
FERNANDO MANTILLA ..................... NIOMIE PAPATENS-ROCHON
MATHIEU PARENT ............................. VICTORIA PACITTI
MIIRIAM PEPPER-PARSONS ............ SABRINA POIRIER
MAIK PHAM QUANG .......................... MATT ROBINSON
DAVID WALKER ............................... RICHARD WORSLEY

Animation
DAVID ALEGRE ............................... MARTIAL ANDRE
BERND ANGERER ............................. ALEXANDER ANTONIADES
MICHAEL BRUNET ............................. ROSS BURGESS
BENJAMIN CHEONG ........................... SIMON DIEBOLD
KARL ERLANDSEN ............................. KIEL FIGGINS
GABRIEL GAGNE .............................. GAO HENG
PATRICK HEUMANN ........................... JAMES KASAPIS
ANDY LE COOCQ .............................. CHRISTOPHER LENZT
ZHIREN LIN ................................. JOSEPH LEWIS
DIETRICH MAGNUS .......................... ANDY MCEVOY
PRAJAKTA NANDLASKAR .................... JAKUB PAZERA
HENNADII PRYKHODKO .............. DARREN RODRIGUEZ
LIAM RUSSELL ................................. BINAL SHAH
JOHN SUNG ................................. LISA TAYLOR
JASON WALMSLEY ............................ ADAM WARD
TOBY WINDER ................................. ANELIA ASPARUHOVA

Paint and Roto
AMMAN BAINS ............................... MATTHEW BALL
CHRIS BERRY ................................. AMELIA BRAEKKE-DYER
LEAH DARRINGTON ......................... KIER DERCODova
ROBERT EVANS ............................... SHAYNE FARRIER
NICOLA GRETER ............................... JAMES HAINES
OLLY HAGAR ................................. JOEL HALL
JUSTIN HERBERT .............................. CLAIRE HOEY
REBECCA HUNG HAN YUN .................. MELISSA LAFRAMOISSE-MAILLE
CHRISTOPHE LALONDE LAVERGNE .... PATRICE LEE MIN KAM
TOM MCCARTHY ............................... ZACHARY MCCARTHY
FINDLAY MCCRUVIE ........................... HUGO MELO
CORIN PEARCE ............................... ZAID PETROS
JAMES PYPER ................................. DANIELLE REIS DE MENEZES
SAMUEL ROUSEAU ............................. MAREK SOLOWIEJ
ROBERT SZABO ................................. HAYLEY THOMAS
PRINCE YIADOM

XIII
Production Technology and Support

SHAWN ANNETS   LUCAS BRINKMAN
JARYL CABAL   GABRIELLA CIAVARDONI
ALAN CHUCK   MILLE COX
JOE DE MICHELIS   CRYS FORSYTH-SMITH
ZANE HARKER   GEOFF HARVEY
MARC HORSFIELD   YANICK LEONGSON
DYLAN LUNDQUIST   SUSAN MA
AARON MORRIS   JAMES PARK
SEHWI PARK   CHRISTINA PASSEY
JARRAD PENLEY   PAUL RICHARDS
JASON SCOTT   RON STINSON
NAOMI STOPA   BLAKE SWEENEY
NEIL VAN DIJK   COLE YAKINCHUK

Front of House .................................. EDEN TREVIÑO
Finance Manager ................................ RHEA ESPINO
Head of Marketing ................................ ELLA KEEVEN
Executive Producer ......................... DIANA GIORGIUTTI
Senior VFX Producer ......................... STEVEN SWANSON
Digital Effects Supervisor .............. MICHAEL PERDEW
Digital Production Managers .......... CATHERINE HUGHES

Technical Coordinators ................. DANIEL KEPLER
ANDREW KALICKI
CORY KRUPINSKY

Junior Digital Coordinator .......... GEORGIE BROWN
Digital DOP .................................. LUCAS POZZEY
Character TD Supervisor .............. THANAPOOM SIRIPOPUNGUL
Lighter .................................. WENDY PHAM
Junior Compositors .............. CLAIRE PEREIRA DE SOUZA

FINANCIAL MANAGERS

PAT GEDDES
BRIAN GORMAN
JEFF KITZINGER

Visual Effects by
LUMA PICTURES

Executive Supervisor ....................... PAYAM SHOHADAI
Senior VFX Supervisor ....................... VINCENT CIRELLI
VFX Supervisors ............................... BRENDAN SEALWS
Associate VFX Supervisor .............. JARED SIMETH
CG Supervisors ............................... ALEXANDRE CANCADO
PAVEL PRANEVSKY
ODED RAZ
KATRINA SHATTUCK
JAMES WATERTON
MICHAELA DANBY
LOÍC ZIMMERMANN
NICOCS PIERQUIN

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PAVEL PRANEVSKY
ODED RAZ
KATRINA SHATTUCK
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BILLY DAO                            JEROTh DIGGEDEN
ARI FLESCH                           MEG GRUBE
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JACO PRETORIUS                       ERICA ROBINSON
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DUY NGUYEN
ADAM PETTIGROVE

Tracking/Matchmove Artists
JOSUE ARIAS
JULIAN GREGORY
AMBROSE MCDUFFY

Visual Effects by
RISE VISUAL EFFECTS STUDIOS
Main Title Sequence by SAROFSKY

Lead Creative .............................................. ERIN SAROFSKY
Executive Producer ...................................... STEVEN ANDERSON
Producer ..................................................... SAM CLARK
VFX Supervisor ............................................. MATTHEW CRNICH
CG Supervisor ............................................. JOHN FILIPKOWSKI
Main Title Designers ...................................... DUARTE ELVAS
..................................................... BRENT AUSTIN

Smoke Artist .................................................. CORY DAVIS

Digital Dailies by PINEWOOD DIGITAL

Dailies Producers .............................................. JAMES CORLESS
..................................................... THOM BERRYMAN
Dailies Operators ............................................. LAURA MOUNTFORD
..................................................... ADAM MCHATTIE
..................................................... ANTHONY WILLIAMS
Dailies Colorist ................................................ DARREN RAE

Digital Collaboration and Dailies Services by ............. PIX SYSTEM

End Crawl by .................................................... EXCEPTIONAL MINDS

Original Score Composed and Produced by .................. MICHAEL GIACCHINO

Score Coordinator ............................................. JEFF KRYKA
Score Recorded by .............................................. PETER COBBIN
Music Editor ..................................................... STEPHEN M. DAVIS, MPSE
Assistant Music Editor ........................................ WARREN BROWN, MPSE
Score Recordist ................................................ VINCENT CIRILLI
Orchestrations by .............................................. TIM SIMONEC
..................................................... JEFF KRYKA
Music Score Prep – US ........................................ BOOKER WHITE
Librarian/Music Score Prep – UK ................................ JILL STREATER,
..................................................... GLOBAL MUSIC SERVICE
Assistant to Mr. Giacchino ........................................ DAVID COKER
Score Recorded at .............................................. ABBEY ROAD STUDIOS
Recordist ..................................................... LEWIS JONES
Assistant Engineers .............................................. MATT JONES
..................................................... GEORGE OULTON
Musical Clearance and Legal ................................ CHRISTINE BERGREN
Orchestra Contractor .......................................... ISOBEL GRIFFITHS
Assistant Orchestra Contractor .......................... AMY STEWART
Conductor ..................................................... CLIFF MASTERSON
Orchestra Leader .............................................. JOHN MILLS
Solo Cello ..................................................... CAROLINE DALE
Solo French Horn .............................................. RICHARD WATKINS
Piano/Celeste ..................................................... DAVID HARTLEY
Synth Player ..................................................... DAVID ARCH
Electric Bass ..................................................... STEVE PEARCE
Percussion ..................................................... FRANK RICOTTI
Choir ........................................................ LONDON VOICES
Chorus Masters ............................................. TERRY EDWARDS
..................................................... BEN PARRY

XIX
Music Coordinators . . . . . . . . . . . . . . . . . . . . . . . . . SHANNON MURPHY
TRYGGE TOVEN

“The Master of the Mystic End Credits”
Remixed and Produced by . . . . . . . . . . . . . . . . . . . . . . . . CHARLES SCOTT IV

SONGS

FEELS SO GOOD
Written by Chuck Mangione
Performed by Chuck Mangione
Courtesy of A&M Records under license from
Universal Music Enterprises

SHINING STAR
Written by Philip Bailey, Lorenzo Dunn, and Maurice White
Performed by Earth, Wind & Fire
Courtesy of Columbia Records
by arrangement with Sony Music Licensing

INTERSTELLAR OVERDRIVE
Written by Roger Waters, Rick Wright, Nick Mason, and Syd Barrett
Performed by Pink Floyd
Courtesy of Pink Floyd Records/Sony Music Entertainment
by arrangement with Sony Music Licensing

SINGLES LADIES (PUT A RING ON IT)
Written by Beyoncé Knowles, Thaddis Harrell,
Christopher Stewart, and Terius Nash
Performed by Beyoncé
Courtesy of Parkwood Entertainment/Columbia Records
by arrangement with Sony Music Licensing

Soundtrack available on

Marvel Music
Hollywood Records

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Ferdinand Datu
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The Doors of Perception by Aldous Huxley
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Additional footage provided by NY1
Act One Script Clearance, Inc.
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Equipment provided by PANAVISION

ALEXA 65 serviced by ARRI RENTAL

Filmed on location at Longcross Studios – Chertsey, Surrey and
Shepperton Studios, United Kingdom

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Visual Effects produced in Melbourne, Australia with the
assistance of Film Victoria Australia

IN MEMORY OF DAVID STAPLETON

SPECIAL FORMATTED IN

IMAX

TECHNICOLOR

PANAVISION
American Humane Association monitored the animal action.

No animals were harmed.

[AHAD #06276]

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Doctor Strange will return
Marvel Studios presents “Doctor Strange,” the story of Doctor Stephen Strange, the Master of the Mystic Arts, who made his first appearance in Marvel comics in 1963.

With the introduction of this unique Super Hero, vested with powerful magical powers and skills, the Marvel Cinematic Universe opens up a host of new, electrifying stories and exciting, mystifying, never-before-seen action.

As producer Kevin Feige explains, “There are these street-level narratives of the Marvel Universe that we’ve seen in a lot of films. There is the cosmic level, which ‘Thor’ and ‘Guardians of the Galaxy’ and ‘The Avengers’ have taken us to. But there always has been a very important supernatural side to the Marvel comics, and we haven’t really touched on that. And ‘Doctor Strange’ is our perfect entry point into that realm.

‘Doctor Strange’ deals with parallel dimensions, alternate dimensions and the multiverse, which unlocks an entirely new area of storytelling for us. It’s the richness of that Marvel Universe that allows us, on what will be our 14th film released, to open up this entirely new aspect,” Feige concludes.

The story follows world-famous neurosurgeon Dr. Stephen Strange, whose life changes forever after a horrific car accident robs him of the use of his hands. When traditional medicine fails him, he is forced to look for healing, and hope, in an unlikely place—a mysterious enclave known as Kamar-Taj. He quickly learns that this is not just a center for healing but also the front line of a battle against unseen dark forces bent on destroying our reality. Before long Strange—armed with newly acquired magical powers—is forced to choose whether to return to his life of fortune and status or leave it all behind to defend the world as the most powerful sorcerer in existence.

Scott Derrickson (“Deliver Us from Evil,” “Sinister”) is directing with Kevin Feige producing. Louis D’Esposito, Stephen Broussard, Victoria Alonso, Charles Newirth and Stan Lee serve as executive producers. The screenplay was written by Jon Spaihts (“The Darkest Hour,” “Prometheus”) and Scott Derrickson & C. Robert Cargill (“Sinister,” “Sinister 2”).

The talented team of filmmakers assembled for “Doctor Strange” includes Ben Davis (Marvel’s “Avengers: Age of Ultron,” “Guardians of the Galaxy”), cinematographer; Charles Wood (Marvel’s “Avengers: Age of Ultron,” “Guardians of the Galaxy”), production designer; Alexandra Byrne (Marvel’s “Avengers: Age of Ultron,” “Guardians of the Galaxy”), costume designer; Wyatt Smith (“Into the Woods,” “Ricki and the Flash”) and Sabrina Plisco (“Sky Captain and the World of Tomorrow,” “Charlotte’s Web”), editors; Stephane Ceretti (Marvel’s “Guardians of the Galaxy,” “Thor: The Dark World”), visual effects supervisor; and Paul Corbould (Marvel’s “Avengers: Age of Ultron,” “Guardians of the Galaxy”), special effects supervisor.

THE DIRECTOR

Coming on to direct the film is Scott Derrickson, known for “Sinister” and “The Exorcism of Emily Rose,” among others. He brings his eye for the supernatural and paranormal to immerse audiences in the worlds of magic and alternate dimensions that define the Marvel Cinematic Universe’s newest Super Hero.

“Scott Derrickson has a great body of work and, if you look at his work going back to the early days up to his most recent films, he’s always playing with the genre; he’s always subverting the genre,” producer Kevin Feige comments. “Sometimes he dives right into it, sometimes he twists it. That’s exactly what we love to do at Marvel. We had a few great meetings where we realized he was the guy to lead us through this journey of Doctor Strange.”

For director Scott Derrickson, taking the reins of Marvel Studios’ “Doctor Strange” was the stuff dreams are made of. “Doctor Strange has always been my favorite comic book character,” says Derrickson, “not just in the Marvel Universe but in all of comics. I connect to that comic primarily because of how seriously it takes the idea of mysticism and the notion that the universe is a profoundly mysterious place. I believe we are surrounded by more than what can be measured with instruments of science.”

Derrickson adds, “The comics were bold, trippy, hallucinogenic and fantastical—but at the same time they always treating these mystical things as though they are real. And I’m a person who thinks that they are real. I think the universe is incredibly weird and mysterious, and so to be able to use this kind of big-budget entertainment to explore the world’s weirdness and bring other dimensions into the cinema for audiences to experience—well, what could be greater than that?”

Fans of Marvel comics know that other dimensions play a huge role in the Marvel comic universe, not just for “Doctor Strange” but for quite a few of the Marvel characters. Commenting how “Doctor Strange” is introducing this new element to the Marvel Cinematic Universe, Derrickson says, “This movie is certainly opening up the world of other dimensions more than any other Marvel film. In the first phase of the Marvel Cinematic Universe, ‘Iron Man,’ ‘Thor,’ ‘Captain America’ and ‘The Avengers’ were amazing, groundbreaking, trendsetting movies and they all did kind of belong to each other. I think that Marvel very wisely recognized that it needed to take some hard left turns and some crazy, wild, ambitious risks—and certainly ‘Guardians of the Galaxy,’ my favorite
film of 2014, was that kind of crazy left turn. ‘Doctor Strange’ is that as well.

“It’s an attempt to create not only a broader universe for Marvel characters and Doctor Strange himself to inhabit, but it really is an attempt to push the ball forward when it comes to what audiences can expect to enjoy from tent-pole movies. That’s an ambitious goal, but that’s what we’re doing,” the director concludes.

Derrickson’s approach to envisioning the film he wanted to make was to take the science of alternate dimensions very seriously and respect the idea that there is very credible, sound dimensional theory and use that partly as a way into the grounded Marvel Cinematic Universe that’s been created so far.

But that doesn’t mean that magic is all scientific in Marvel’s “Doctor Strange.” As Derrickson explains, “I respect the sound scientific theory regarding the existence of extra dimensions, but that doesn’t mean that magic is scientific in this. In ‘Doctor Strange’ magic is magic. And what makes magic ‘magic’ is that it goes beyond mere scientific understanding. What makes mysticism ‘mysticism’ is that it transcends our categories, and our ability to assimilate through knowledge, that which is scientific, factual and which is provable. I ascribe to the idea that mysticism is not the absence of reality, but the presence of more reality than we can comprehend.”

Executive producer Stephen Broussard adds, “A line in ‘Thor’ goes like, ‘Where you come from, you call it science. We call it magic.’ They’re one and the same. If we applied that sort of approach to the magic in ‘Strange’ you would lose the mystery. You would lose the wonder of it. So it was a tough trick finding the right line to let the audience understand what they need to know yet leave a gap of understanding when it comes to the mystery of how it all works because magic by its very nature is mysterious and unknowable. In a lot of ways the journey of Stephen Strange in this movie was the journey of our own discovery of defining magic in the Marvel Cinematic Universe.”

That dichotomy between science and magic that Dr. Stephen Strange must come to grips with makes him an interesting character to the director, who informs, “Stephen Strange, being a skeptic and a materialist and somebody who is very resistant to magic and mysticism, is forced to open up his mind to the possibility that maybe there is more to the world than what he thought. I admire character journeys where a person’s view of the world is expanded. I admire that in the real world when I see people having the courage to expand their minds and see that maybe the world is more than they thought it was—and that’s the journey of Stephen Strange.”

On the story structure, Derrickson offers, “We tell the origin story from the comics. Nearly every movie with
a good character is an origin story, whether it’s a comic book movie or not. A good movie is usually about how a character becomes the person they are by the end of the movie, and I think that in this instance the origin story of Stephen Strange is uniquely interesting. However, it’s not a movie that’s entirely about Strange’s beginnings. The movie is about more than just that original origin story of a car crash and mangled hands and how he comes upon The Ancient One and is introduced to sorcery.

“There’s a lot more to it than just that, but I’m incredibly excited that his origin is part of the movie, because that is much of what I love about the Doctor Strange comics. And in the movie, if you don’t know Strange as the arrogant, wealthy, skeptical, materialistic man of hubris that he was, you really can’t appreciate the man he becomes or the gravity of responsibility he comes to accept in his life. That’s what makes him an awesome character,” the director concludes.

THE CAST

Producer Kevin Feige is delighted with the cast that filmmakers put together for the film. “We have a cast that I think has more awards and more award nominations than any single cast we’ve ever put together,” Feige comments, “and the fact that they’re all willing to suit up and step into this very trippy world with us is a testament to both our director Scott Derrickson and the source material that it comes from.”

The cast is led by Benedict Cumberbatch, who plays Doctor Stephen Strange. Strange was once a celebrated but arrogant surgeon, until a tragic accident cost him his medical skills and career. Searching for a way to restore his talents, he traveled the world until he finally encountered The Ancient One, the enigmatic teacher who offered to teach him the ways of the Mystic Arts.

Commenting on casting Cumberbatch for the role, Feige says, “You need a spectacular actor. And the fact that Benedict Cumberbatch agreed to do this role and is as excited and as enthusiastic as any actor that has ever joined our universe is huge to us. He’s great. He was somebody who was a prototype for us and this character for many years as we were developing it.”

Director Scott Derrickson adds, “There’s a quality about him as an actor that just isn’t like anyone else. He has a ferocity of intelligence combined with tremendous depth of feeling, and that’s not something you encounter very often.”

Explaining how he was drawn to the role, Cumberbatch says, “I found Stephen Strange to be incredibly arrogant, brilliant and sort of extraordinary. He is utterly broken down to be reconstituted into the Super Hero that becomes fully fledged by the end of the movie. And there’s a lot of humor on the way. There’s a lot of action, a lot of drama. All those elements really appeal to me as an actor. So it was mainly the character arc and the journey he goes on in the film that drew me to the material.”
“Doctor Strange” as a comic book was born in the 1960s, and besides being a reflection of the mind-expanding time period, has a blend of western science and eastern mysticism that Cumberbatch as a teenager was very interested in. “I spent some time teaching in a Buddhist monastery near Darjeeling,” the actor relates, “and read things like Fritjof Capra’s ‘The Tao of Physics’ and ‘Zen and the Art of Motorcycle Maintenance’ by Robert Pirsig, as well as studying Buddhists texts and reading up on certain scientific books about cosmology. I got to observe extraordinary ancient ritual and wisdom right in front of me every morning and every evening. My mind as a 19-year-old was really blown open by all of that. So this material immediately made sense to me.”

Offering insight into Strange’s personality, Cumberbatch says, “He does seem arrogant to the point of being unlikable but yet, somehow, you still like him. He’s got a great deal of charm. There is a sense of loss or soullessness about him very early on in the film. You see him as a lone figure at the beginning and end of this film. But by the end of the film he’s a Super Hero, and we all know that’s quite an onerous task and often quite a solitary existence. Not too many people can form meaningful relationships when your responsibilities are always others and elsewhere.”

Cumberbatch adds, “Stephen Strange suffers so much during the film, not just physically but psychologically. You can put yourself in his place. And that’s the key to being able to empathize with the character. But ultimately his realization that he has a mission beyond his own self is the true turning point for people to lean in and sympathize with him and to understand that this moment, and what becomes of it, is what he’s journeyed through all that suffering for. What’s bold about his origin story is that you get someone built up from ground zero, and this is truly who he was before and after.”

Rachel McAdams takes on the role of Dr. Christine Palmer. Dr. Palmer is a highly skilled trauma surgeon who is not only Dr. Strange’s colleague but a friend as well. When the devastating accident that crippled Strange’s hands takes a toll on their relationship, Dr. Palmer comes to realize that Strange needs to rediscover his worth on his own.

On casting Rachel McAdams as Dr. Palmer, executive producer Stephen Broussard says, “We knew we needed someone just as smart and just as capable as Benedict. Dr. Palmer is very much a peer to Stephen Strange. She’s just as capable as he is in a different type of medicine. So we knew we needed someone who could go toe-to-toe with Strange’s intellect and arrogance. In the early part of the film, he brings those both in equal measure. And you needed someone who had the intellectual toughness and the emotional toughness to not be walked all over by him.”

For McAdams, becoming part of the Marvel Cinematic Universe was an exciting opportunity. “I love the way they do films,” McAdams says. “You get to work with the best of the best in the world. There are no corners cut. Everything’s done really high-end and you get a lot of time to make everything look so fantastic and believable. It’s just a really high level of filmmaking and it’s exciting to be a part of that.”
Playing a well-known character that has a history in the Marvel comics was an interesting angle for the talented actor. As McAdams explains, “There’s definitely a pressure to get close to people’s impression of what the character is. I’m fortunate in that she’s kind of an amalgamation of a few women in the comics and Scott’s own invention. So, it’s a fairly original jumping-off point for me.”

On her approach to researching the character, McAdams says, “I read a few of the comics. Scott Derrickson pointed me towards ‘The Oath’ in particular. He thought that would be the most helpful for my character. She’s not really in the Super Hero world yet in this one. She’s very much in the real world, in the hospital and in doctor land. For me it was interesting to get to know Strange in terms of the comics and see where my character might potentially be headed.”

Describing her character’s interaction with Doctor Strange, McAdams says, “Stephen Strange is a very famous, successful neurosurgeon at the same hospital that Christine works at. They are former boyfriend and girlfriend when we pick up in the story. So we start at the end of their relationship, which is a little bit different. It’s not a classic love story, which I thought was really clever.”

For McAdams, working with director Scott Derrickson was a very positive experience. “It’s a well-oiled machine here,” McAdams comments. “It doesn’t ever feel like it’s big. Scott has somehow made the set feel quite intimate. His enthusiasm and passion for the Doctor Strange world is very evident. He did so much work leading up to starting the project that I just felt like I was in such good hands. He knows what he wants, and it’s all pretty clear. So, it’s easy to come in and get to work. Scott’s so excited and positive about it all, and he’s been a real pleasure to work with.”

Academy Award® winner Tilda Swinton signed on to play The Ancient One, a wise and centuries-old figure who has safeguarded the secrets of the mystic arts for a very long time.

When it came to casting The Ancient One, filmmakers faced the challenge of finding an actor who could embody an otherworldly quality, but at the same time ground the idea of the age-old character in reality. Tilda Swinton was an actor who came to mind almost immediately. Scott Derrickson explains that it was “a matter of who could bring the qualities that The Ancient One possesses in the comics to a 2016 movie in a fresh way.”

Commenting on Swinton’s capacity for the role of The Ancient One, producer Kevin Feige says, “We could think of no steadier hand than Tilda to guide us through a lot of dialogue and otherworldly and supernatural exposition about the difference between the science that Strange is rooted in and the magic that The Ancient One has
embraced and is going to pull him into. She has done exactly the amazing job we hoped she would.”

Swinton was delighted when the call came from Marvel offering her the role. “To be invited to join the Marvel Cinematic Universe is a good day for me. That’s a family I am so happy to play with. And then The Ancient One was irresistible. I didn’t know the Doctor Strange world. But the way it was described to me was just tantalizing. I couldn’t wait to see this film.”

The fact that “Doctor Strange” presents a whole new world of magic and alternate dimensions appealed to the renowned actor. “It is introducing us to another world,” Swinton says. “It’s about the mind and our capacity to affect our reality with our thoughts. It’s about bending things; it’s not about breaking things. What I find so inspiring about Marvel is that they tend to be pretty experimental as filmmakers. They’re always taking technology right to the edge and beyond the edge. Regularly they’re inventing new technology to do things that a year ago they wouldn’t have been able to do.”

Though little is known of her mysterious character, Swinton offers, “We learn fairly early on in the story, when Strange is curious about The Ancient One, that she is Celtic and is of a completely indeterminate age. Nobody knows The Ancient One’s name. No one really cares; they just accept and revere this unique being and go forward. There’s a kind of joke around Kamar-Taj that nobody really knows anything about The Ancient One. She simply is.”

After Doctor Stephen Strange, a brilliant, arrogant neurosurgeon, has a car crash, he loses the use of his hands and seeks alternative ways of healing when operations to restore his hands fail. Offering insight on how he meets The Ancient One and how their relationship evolves, Swinton says, “Strange hears about this legendary healer in this place called Kamar-Taj in Kathmandu. So, he basically spends his last pennies on a ticket and goes to Nepal and finds The Ancient One, who’s not exactly what he expected. He is not impressed at all. But then she shows him her skills, and he realizes that he has to learn from her, so it evolves into a mentor-pupil relationship.”

Mordo is played by Chiwetel Ejiofor. Like Doctor Strange, Mordo was an apprentice of The Ancient One who also learned the mystic arts and the paths of alternative dimensions. To describe Mordo, Feige says, “Mordo is a mentor and best friend to Stephen Strange in this film. He really is a good guy who has already gone through the journey that Strange is currently going on, and he acts as a guide for Strange when he gets to this facility. He introduces him to The Ancient One, who is the head teacher for this organization.”
Explaining the reasoning behind casting Chewitel Ejiofor as Mordo, Derrickson offers, “When it came to casting Mordo, I wanted to find an actor who could complement Benedict as Doctor Strange and who could work at the same deep levels as Benedict. As soon as Chiwetel Ejiofor came up we all wanted him—it was a one-conversation event. Chewitel is so good and so complex in everything he’s done. He’s always very nuanced.”

Ejiofor found a lot to like about his character: “The way that he is written is somebody who’s very loyal, very engaged and very powerful and has a great physical energy. Mordo is a great defender of ideas and ideals. That’s something that’s great to play, especially when some of those things get challenged by an outsider.

“In the way that he presents himself there is a sort of inner calm, a kind of Buddhist energy, like a sense of coming from a place of peace and focus,” Ejiofor continues. “And then the sense of alert and direct action and being connected to one’s self and one’s environment. In that sense he’s a very honest, engaged character. That is the spirit he brings to his interactions with people. But also, when things become difficult, that’s the spirit he brings to combat and to fighting.”

For Ejiofor, the “element of wonder” was the highlight of making “Doctor Strange.” “Some of the sequences that we’ve done and that we’ve achieved have been so intricate and so complicated but well realized by the filmmaking team,” he says. “For actors, of course, there’s that moment when you’re like the last element of this and you walk onto a set and are genuinely thrilled to be there. That’s happened a few times on this film for me. What I would really love people to experience when they see it is just some of the kind of joy that I felt, and I know other members of the cast felt, when we saw and understood the visual sequences that we were going to be involved in.”

Benedict Wong plays Wong, the keeper of Kamar-Taj’s vast library of mystical tomes. For Wong, stepping on the Marvel set was an experience he will long remember. “Your suspension of disbelief is just gone. You walk on and the attention to detail that the production designers have made in this world is overwhelming. It’s just like you’ve stepped into Nepal and there you are training with everybody. And everybody’s doing their katas in this incredible backdrop. You are transported.”

Describing his character’s place in the “Doctor Strange” world, Wong offers, “Wong is a fellow sorcerer with the Kamar-Taj. He’s involved in the training of young disciples and gearing them up and getting them ready to protect against extra-dimensional forces. Wong is very serious about his job. He is the keeper and protector of the library of mystical books in Kamar-Taj. He is otherworldly wise and has seen everything before. Wong is stoic and loyal, and he’s forever watching. I think he comes from a long lineage of that.”

Mads Mikkelsen plays the villain Kaecilius. Like many students at Kamar-Taj, Kaecilius arrived at the mystical compound seeking the secrets of The Multiverse, but he turned his back on The Ancient One and her teachings when he believed certain knowledge was being kept from him.
Explaining why Danish actor Mikkelsen is perfect for the role, Broussard says, “We really needed someone with an incredible amount of sinister gravitas, someone who you knew you did not want to have Strange thrown in the mix against. Mads is amazing. He has an incredible, very unique, charismatic presence and can deliver fear and sinisterness with just a look or the way he carries himself.”

When Mikkelsen was approached to be in “Doctor Strange,” it did not take long for him to jump on board. “Scott Derrickson pitched it to me, and he ended up saying magic and flying Kung Fu,” Mikkelsen says. “I said, ‘Hold it right there. I’m on.’ It’s a world of a 15-year-old boy’s fantasy. Everything we ever dreamt of when we were kids is what we’re doing right now on this film.”

Although the Kung Fu may have been an irrefutable element, it was the story that appealed to Mikkelsen as an actor. “We’re dealing with a man who is a fantastic surgeon and who has a touch of arrogance to him,” he comments. “When something terrible happens, he has to confront his fears and his beliefs. I thought that was a very human and brilliant way of setting up a Super Hero. Let him start there and see where he goes.”

Describing his character, Mikkelsen says, “Kaecilius is a character who, if the majority is looking for the truth here, he’s looking over there for the truth. He’s caught up on the wrong side of the river in a sense. He believes if he’s going that way the world will be much more beautiful and all his questions will be answered eventually.”

Rounding out the talented cast are Benjamin Bratt as Jonathan Pangborn; Michael Stuhlbarg playing Doctor Nic West; and Scott Adkins, who plays an ardent follower of Kaecilius.

**CREATING THE WORLDS**

Marvel’s “Doctor Strange” was shot in several locations around the world, including London, New York, Hong Kong and Kathmandu, Nepal. This, combined with the building of 21 practical sets, helped to ground the film in reality and add to the belief that the characters could exist.

Director Scott Derrickson wanted the film to be rich, dark and luminous, so he worked closely with production designer Charles Wood, researching the Marvel comics—particularly the art of Steve Ditko—plus photography and art for visual references. Pre-vis (pre-visualizations) were critical for the production, and they were carefully worked on for over a year as designs needed to be created for environments that do not exist in reality. These pre-vis served as a guide for filmmakers in executing the scenes.

Concept art became a roadmap of how the film should look. Wood’s team broke the story down, with each artist taking a section of the film to begin to define the language of the film’s design. They needed to take into consideration that some of Strange’s journey takes place in reality and some of it in otherworldly places. To help realize Derrickson’s vision, the art department created approximately 800 drawings, 3,000 concept drawings and...
40 set models over the course of the film.

In order to navigate the story as it transitions from one reality to another and into two, three, four dimensional worlds and beyond, color, light, reflection and graphics were all intrinsic to the design of the film. “We tried to introduce that luminescent sense of color and light and reflection into a lot of these kind of dreamy worlds,” Wood says. “A lot of the spaces we produced are quite graphic as well. Because the film is based on a comic, we were always striving for imagery that was strong and graphic, not so much colorful but rich, which segues into these magical spaces that Doctor Strange visits. It’s an interesting film because you’re never quite sure when you open that door on a real set what you’re going to step into.”

For the look of the film, Wood examined references of atmosphere, barnacles and coral, collapsed buildings, damaged buildings, desert landscapes, Ditko structures, eldritch light, installation art, sculptures, interior spaces, medical spaces, spacetime, surrealism, textures and patterns, twisted buildings and the underground.

Cumberbatch found the outstanding practical sets awe-inspiring, and comments, “Every set we stepped onto, Charles Wood had just surpassed himself. Every single set is a sublime work of art—the amount of labor and attention to detail in them. The scales have been vast on some of these sets. It is extraordinary to work in those environments because you don’t have to fake it in your head.

“Every single set is a reminder of how big a film universe you’re part of. Instead of being debilitating or dwarfing, it’s utterly inspiring. You just lean into it. You still have to concentrate on getting your performance right. You can’t scale it up to the drama of the scenery. But it’s so epic in reality that you sometimes feel that you don’t have to do that much to honor it. It’s going to be a mind-blowingly beautiful film as well as a stunning visual effects fest. That’s in no small part thanks to the extraordinary construction of these beautiful sets and everything that’s in them,” the actor concludes.

Having never been part of a Marvel film before, Ejiofor was equally impressed when he stepped on set. “The overall design of the film is remarkable,” he says. “I haven’t done a Marvel film before, so I don’t know how the size and the scale and the intricacies of these sets compare to other ones, but certainly for me I was kind of completely mind-blown by the scale of it and the craftsmanship. You could investigate any inch of the set and totally be in awe of what was being achieved. Amongst all the other things that I think are amazing about this project, I think that the production design of it is really staggering.

“It’s a sort of 360-degree experience. You’re just part of it and I love that, especially with something like this that requires a bit of a leap of imagination. To have design elements that are completely in control of that makes you feel like everybody who is working on the look of the film and the visual landscape of the film is so completely aware of what it is,” Ejiofor concludes.
The hospital-based scenes were built and decorated on stages in London; however, Scott Derrickson, Ben Davis (DP) and Charles Wood visited New York’s operating rooms and emergency rooms during prep. They looked at ultra-modern technical operating rooms, as well as frenetic ERs, to guide them towards the lighting and textures they would need to create a realistic hospital onscreen.

“Whatver we had to do had to be authentic,” says Wood. “That was really important. So the first thing we did was meet a neurosurgeon in New York. I thought I was going to meet with him for a few minutes and talk to him because I knew nothing, obviously, about neurosurgery. But he took me to a live operation, which was quite something. I’ve never seen anything like that.”

The majority of the medical equipment used on the hospital sets was real and sourced from all over the world, especially Germany, France and the United States. “You realize the medical profession is a very international business,” says Wood. “And it’s a very bespoke business. And an operating table alone is worth tens of thousands of pounds.”

For research purposes, Benedict Cumberbatch spent time with neurosurgeons, including Dr. William Harkness, who was the medical advisor for the film. Harkness helped Cumberbatch and Rachel McAdams gain an understanding of how doctors move and work, the research they undertake, and the details and pressures they face as surgeons.

Playing a neurosurgeon was a first for Cumberbatch, who says of the experience, “It’s extraordinary to step into all of these environments. The surgeries were so detailed, accurate, beautifully lit, and beautifully manageable as playing spaces. But they were still very specifically attended to as places that could possibly carry out some neurosurgery, minus the 21st century unscrubbed-up film crew. Procedurally we were going through drills with our technical advisor, Dr. Harkness. There was also a fantastic nurse on set. A lot of the extras had practiced in medicine or surgery. So we had a great deal of
expertise floating around in that room.”

Rachel McAdams adds, “We had some really great medical experts with us and Benedict was always picking their brains. We were working on dummies; we were not working on actual hearts and brains, but he wanted to know what was going on with every little artery and valve.”

STRANGE’S NEW YORK APARTMENT

Stephen Strange’s New York apartment was created at Longcross Studios in London. The design was for a retrofitted, modernized space within a downtown New York warehouse, with cast-iron columns attesting to its former history. The decor was purposely simple yet expensive, with smooth lines and glass. The front door was based on an actual warehouse door. If the apartment existed in its entirety, it would be approximately 100x65 ft., which is an impressive size for a New York apartment.

Based on an early 20th century loft, Strange’s apartment fits a man of his wealth and stature but also his personality. As Wood explains, “We wanted to get a lot of reflections from the city into the room because it’s all about him pondering, thinking, and all alone. So a lot of the surfaces were lacquered. We tried to get the floor to reflect in the ceiling and the city to reflect in the glass, which was a complete nightmare for Ben Davis, our DP, but he’s brilliant like that. So it’s actually a very simple space.”

The apartment flooring was recycled from the Farmhouse set in “Avengers: Age of Ultron” and over half the glass was recycled from the Avengers Tower. The design of the set also had to take into account that it would be revamped twice into hospital sets.

KATHMANDU and KAMAR-TAJ

Production kicked off by filming some exterior scenes involving Stephen Strange in Kathmandu, Nepal, in November 2015. It was decided that the scenes taking place in the Kamar-Taj, the sanctuary where the disciples train, would be designed and built on the soundstages in London.

On the benefits of shooting on location, the director says, “I’ve been doing it for a while now and every time you go on location, you see things that you didn’t imagine that spark new ideas. In this case the most surprising scout that we did was Kathmandu, Nepal. I’ve been all over the world, but there’s no place on the planet like Kathmandu. It is a city with almost no Western influence in it. It is a large city that is so deeply mystical and religious in all operations, and in
a most peaceful, beautiful, colorful way. The visual qualities of that city are unlike anywhere else.”

The first scene of principal photography was shot in Pashupati, home of Pashupatinath Temple, a famous Hindu temple on the banks of the Bagmati River in Kathmandu. There were 300 extras, made up of locals and tourists, along with cows and dogs. The production had an audience of curious locals, as well as the many families of wild monkeys that freely roam Nepal.

Cumberbatch considers kicking off the shoot in Nepal an important aspect of the film. “Kathmandu was absolutely vital to this film, I think not least because it’s so based in something that is exotic. It was a magical way to start the shoot. It’s important to a film like this, which has a profound gearshift into a spiritual and otherworldly dimension, that the portal for that be in a place that actually happens, in itself, regardless of the Marvel Cinematic Universe, to be incredibly spiritual and marvelous.”

Shooting in Nepal out of the gate was an experience that Chewitel Ejiofor credits with helping him understand his character. “We were in Nepal for a few days at the start of the shoot,” he relates. “It was great to get a sense of the reality of that place and good for my character, Mordo, to connect with the sense of spirituality that you find in places like that in the world. I hadn’t been to Nepal before. But it’s only when you’re there that you really get that sense of connectivity and human relation, which is so rare. It was a good starting point for my character, understanding where he is and what his overall mindset is at the beginning of the film.”

By the time production reached the fourth day of shooting, they had a large crowd of Benedict Cumberbatch fans who had followed them to Patan Durbar Square, the site of the day’s shoot. Patan Durbar Square is a UNESCO World Heritage Site that was sadly badly damaged in the 2015 earthquakes. There was a crowd of hundreds shouting Cumberbatch’s name, so he decided to go to a window upstairs in a building overlooking the square to wave at the crowd. That was an instant success, as the crowd went wild for him.

But for Cumberbatch, filming in Kathmandu was a very personal experience as well. “Being in Kathmandu with an entire film crew was astonishing, and kept on surprising me,” Cumberbatch comments. “These beautiful places that you’d be lucky enough to get to as a traveler, let alone call it working, and then to watch that sunset over Boudhanath Stupa after a day of filming. That was perfection, really special, and tied the whole experience together for me. It was a brilliant footnote at the beginning of this long journey.”

Back in London, production created a Kathmandu street, loosely based on a real street in Nepal, which led into the Kamar-Taj courtyard. The set used real fruits, vegetables and meats, and for added authenticity, there were dogs and pigeons on set. “The recreation of Kathmandu in London was so extraordinary,” Cumberbatch enthuses. “They recreated an actual street, and there were Nepalese extras here that had relatives who lived on that street. They were freaking out with the notion that if they went into that shop,
they’d then be able to go upstairs to say hello to their cousin. We brought with us the smell of incense, maybe not quite the kind of full-on smell of being in a town like that, but even on that level, the odd flash of smoke or incense or food stuff, whatever it was that the set was being dressed with, was so evocative that you felt like you were back there. You could’ve just blinked and been back in Kathmandu. It’s extraordinary.”

The idea was that the shots of Benedict Cumberbatch actually on the streets of Kathmandu would blend seamlessly when he turns the corner and walks onto the Kamar-Taj set on the soundstage at Longcross. “We did a few days filming in Kathmandu, filming Benedict in some of the temples, some of the streets, and he ends up going around the corner and it’s a set in London,” Wood relates. “That’s tricky. That’s very hard because Kathmandu is a most beautiful city and it’s steeped in history. It’s many millennia old, I’m sure. To transition from that level of detail and history, with the shape of the streets, the warping of the buildings, these ancient bricks and these ancient tiles, was a real challenge. It was quite terrifying because if it didn’t work, it really didn’t work. But the art directors did a great job of putting that street set all together.”

But that was not the end if for Wood and his team—they then had to create the inside of the Kamar-Taj, where The Ancient One and her disciples reside. Wood had an army of sculptors creating beautiful columns and wall decorations and craftsmen building screens and doors to evoke the exotic feel of the ancient sanctuary.

Wood’s goal was to make an audience feel that The Ancient One really existed in this place. “And that it was truly spiritual, truly magical and was truly on top of a building that we photographed in Kathmandu that really existed there,” Wood concludes.

SANCTUM SANCTORUM

Fans will be happy to learn that Doctor Strange will inhabit his archetypal Sanctum Sanctorum in the Marvel Cinematic Universe. The Sanctum Sanctorum is intended to be a home for a Master of Mystic Arts, and as such it is a fortress that defends the West from dark forces. The Oculus (the round window) in the Chamber of Relics is the symbol of the Sanctum Sanctorum. The Eye of Agamotto is of the same design.

“Every hero has a base of operations,” Feige says. “Thor is traditionally in Asgard, Tony Stark, of course, his Malibu mansion and Stark, now Avengers, Tower. Dr. Strange has that as well, and early in the film it’s the hospital in which he works, and midway through the film it’s this temple in Kathmandu named Kamarp-Taj where he does much of his learning. There’s an incident that happens there that sends him back to New York, where he is from, and there’s a place called the Sanctum Sanctorum, which is right there on Bleecker Street in Greenwich Village—where it’s been since the early incarnations of this character in the comic books.”

In the Marvel Comic Universe Stephen Strange is a New Yorker, so New York itself is a huge part of the mythology
of Doctor Strange. It was important to the filmmakers to stay faithful and close to Bleecker Street to create a New York that nodded to the comic origins of Doctor Strange, so the exterior street look of the Sanctum Sanctorum was shot in Greenwich Village. “We knew we had to go to New York and actually shoot some of that texture to make sure it felt like you’re really there,” Broussard says, “but Bleecker Street these days is very commercial with a lot of high-end shops and doesn’t quite look like the village of Stan Lee’s 1960s. We found another corner that had the same feel that we think they were going for in the comics and digitally inserted the Sanctum Sanctorum and designed its architecture to feel like it belonged in a New York of yesteryear.”

Creating the design of the Sanctum Sanctorum set back at Longcross Studios was a challenge for the production designer and his team. Wood explains, “You can easily fall into this Victorian space, which is right because it’s from a building of that period, meaning the late 19th century. But what we wanted to do was give it a twist. So we looked at art deco. We looked at Bauhaus. We looked at neo-classical architecture and we looked at Regency. And what we tried to do is come up with this slightly odd mix of architectural styles. Meaning when you go into the house you can’t quite put your finger on when this house was built—we wanted to make it ambiguous.”

The other challenge was scale, in the sense of how big the house would look and be. “I wanted Benedict to walk through the front door and go, ‘Whoa,’ which he did, actually, which was great,” Woods says. “That’s exactly the reaction I hoped he would have because it needs to be that. It’s a Valhalla. It’s a big character in our movie.”

According to Wood, the Sanctum Sanctorum has its own personality. “It’s impossibly long. It’s never-ending. It does weird things. You don’t want to get stuck behind a certain door. It’s very dark, but it’s not dark for the sake of being dark. It’s shadowy. It’s mysterious without being creepy. And then the color palette was very strong in that. We looked at indigo as one very strong color—deep, deep blues. Strange is in blue, at least for some of the time, so we tried to play on that, adding deep vermilions, cochineals and very deep lacquers.”

It took nearly 10 months to finalize the design and the details of the Sanctum Sanctorum foyer, with five artists working on the design from start to finish. The six columns in the foyer were a unique design sculpted in plaster to look like wood and were 30-feet high. The mandala design in the foyer floor at the bottom of the staircases measured 30 feet in diameter and was made using MDF (medium-density fiberboard) panels and finished to look like wood and marble with metal details.
The Sanctum Sanctorum features the Gateway Rotunda and the Chamber of Relics. The Gateway Rotunda is a round room containing three window gateways that lead to other earthbound locations. The Chamber of Relics is a dark, museum-like place with relics housed in glass cases. The glass cabinets used to house the relics were made by the prop department.

Many designs were created and developed for the final design of the iconic, curved glass oculus window. It took roughly four months to develop, build and fit the oculus window, which was a clay sculpt cast in fiberglass and painted bronze. When completed it measured 14 feet in diameter. The fantastic view of Greenwich Village seen through the oculus was a hand-painted backdrop, which took three weeks to complete.

HONG KONG

To start the process of recreating the Hong Kong Street set in London, filmmakers traveled to Hong Kong to do research and film aerial plate shots of the city. Art director Jordan Crockett took hundreds of reference images and surveyed shop-dressing details.

Once back in the U.K., filmmakers surveyed the existing Longcross location and started to map out a street layout complete with road markings, junctions, street signs and storefronts. “We put a lot of time into studying how people do business in Hong Kong,” Wood says. “And the type of cars people drive, what a post box looks like, what a traffic light looks like, down to the tiniest little sticker on a handrail. It’s all here.”

The finished set was 570 ft. long, with an overall set build of 1430 ft., and was the biggest piece of work for the art department. The set featured 35 shop fronts, which were all based on real shops found in Hong Kong—restaurants, food stalls, dry cleaning, car mechanics, watch shop, butcher, herbal medicine, general stores, paper and printing. In addition there were over 80 neon signs. Production even built a roof over the entire set to protect it from rain.

The Hong Kong street scenes were shot in several stages of destruction, commencing with clean and gradually becoming destroyed. This is the opposite of how it will be shown on screen as in the script the destruction is in reverse, so it goes from destroyed to clean. This meant that everything had to be aged down, from shop signs to vehicles.

COSTUMES

Alexandra Byrne, who is no stranger to the Marvel Cinematic Universe, is the film’s costume designer. “This is my fifth film with Marvel, so I could be called a Marvel veteran,” Byrne says. “I started with the first ‘Thor,’ which was my first Super Hero, my first time in L.A., and my first time reading a comic book, so it was a learning curve in the extreme. Obviously, I’ve learned a bit since then.”

For Byrne creating the costumes was about having respect for where the characters started off in the comics. From there it was an organic process. As ideas were sketched and designs discussed, the costumes instinctively
came together. “I tried to read as many of the ‘Doctor Strange’ comics as I could because it’s gone through different generations with different artists working on it,” Byrne says. “Everybody will have an image of Strange from one of the comics. As a designer I try to know as much as I can before making choices. I love the work of Steve Ditko. I love looking at that. I tried to look at everything to understand.”

Byrne’s research included not only looking at the comics but looking at ancient mysticism and fashion as well. She then created mood boards and looked for the language that was particular and true to each character, in order to give a sense of gravitas and simplicity and subtle nuances within the costume. Byrne and her team took into account walk, posture, fighting style and the specific information about the character that the costume needed to relay. As the story hits various moments, the costumes help tell the story.

Byrne started by defining what the people in the Kamar-Taj compound would wear. The Kamar-Taj is a centuries-old school for learning the mystic arts, so presumably it would have a hierarchy of disciplines as well as different types of students. From that language, Byrne began to create the types of looks needed, and, throughout the film, people’s ranks are designated by the clothes they wear. There are uniforms for each stage of learning: Novice (gray); Apprentice (red); Disciple (blue); and Master (individual choice). The Disciple costumes have motifs based on runes and ancient language embroidered on them.

When Stephen Strange is new he is a novice, so he wears a plain gray uniform. As he progresses through the ranks, more color gets brought into what he is wearing, eventually ending up in a blue look, which serves as the foundation for what will become the classic comic-book look.

The color palette for the film is primarily block colors, purposely designed to not be distracting. There are tone-on-tone details; for example, the varying shades of blue for Strange’s hero costume. Byrne says, “Within the Kamar-Taj, you start at novice, then apprentice, then disciple. So we decided the disciples would have motifs, which are based on the runic language we developed, embroidered onto their clothes. I decided to use color very much as a block color but to actually do color so that it’s tone-on-tone detail. So the embroidery is all shades of blue within blue so that as you come into the character more you keep discovering more about him.”

It was important that Kamar-Taj costumes look real. They needed to be dirty and worn and have visible repairs to support the notion that the characters wear them for training, and with the role of martial arts in the film, it was imperative that the main cast and supporting characters could move freely in them. They are not Super Hero costumes made from Lycra but rather layered pieces that were labor-intensive to create, as they had to be
detailed and individualized for each actor. Up to 20 stunt costumes needed to be made as well, with technical solutions to enable movement.

A challenge for Byrne and her department was the Cloak of Levitation that Strange ultimately wears. In the “Doctor Strange” mythology, the deep red Cloak of Levitation is a 12th century design by the weaver Enitharmon. It is a unique cloak that allows the wearer to fly and levitate. The cloak can choose to act of its own free will, and it can also be commanded to act by the person wearing it.

“The cloak is a huge challenge because it has to do so many things,” Byrne says. “It needs to be original. It needs to move. It needs to behave. It needs to be extraordinary. It needs to be unknown. You can draw to a certain point but after that it is about making prototypes. It’s all about the weight of the fabric, how the fabric moves, how it drapes. So we just started making them, and we have a graveyard of prototypes. It’s a lot of red hanging on rails, but that’s part of the process.”

The creation of the cloak was the biggest piece of work for the costume department, and took the longest amount of time due to the intricate design details, which included embroidery, printing and flocking. Various versions of the cloak were made for filming purposes, depending on what action was required for the scene. There was also a hero version for the walking and talking scenes; the action cloak; cloaks of different weights, lengths, shapes and collars; a sport version that has less fabric and was made slightly differently for less weight and easy movement; a sport short version for fighting and running; and a shoulder-only cloak for VFX replacement. In total, 18 Cloaks of Levitation were made for the film.

The silhouette of the Cloak of Levitation is hugely important in the comic-book world. Alexandra Byrne’s design for the cloak has a symmetrical silhouette with an asymmetrical design. “The silhouette is important when you go into some of these psychedelic worlds,” Byrne explains. “The hit of color on the screen is going to be enormous. So for a moment while you’re taking that in, your character is going to become a silhouette even if they are in full color. But they are still going to read as that until the audience has gotten their bearings within this world.”

The cloak was very heavy and, after the Eye of Agamotto was placed around his neck, it was the last part of the costume that Benedict Cumberbatch was dressed in on set. The cloak was then held in place by two screws attached to the body of the costume that were concealed by two brass wings. This prevented the weight of the cloak from strangling the actor and also prevented it from swiveling out of place.

Offering insight into Doctor Strange’s overall look, Derrickson says, “Marvel
has always done such a good job of respecting the mythologies that they’re adapting when it comes to the look of characters and when it comes to costumes. They explored the various looks that he had from different artists in different periods. Sometimes he’s all in blue and sometimes it’s a more traditional red cloak and the dark blue clothing. Different artists tried different things based on the period in which they were working, so there was a nice range of possibilities to play with. But it’s also very actor-specific; you can’t just put one costume on any actor. So they constructed the costume specifically to make visual sense for Benedict.”

In the comics, Doctor Strange has a very unique costume with a very high collar and cape, based on the ancient robes of the organization that he finds himself with.Commenting on his look in the film, Feige says, “Our incredibly talented visual development team used all of that as the basis for what will be embodied by Doctor Strange. It needed to be iconic in its own right. It needed to be very different from any of the other Avengers because Doctor Strange will most likely find himself standing one day next to Tony Stark, next to Thor, next to the other Avengers. So we wanted him to very much feel a part of the broader team and yet completely individualized and separate from anybody else.”

The total look of Doctor Strange was meticulously thought out as his appearance changes over the course of his arduous journey. “We were really keen to go for as close a look as possible. We wanted something that moved and that had dynamism for all of the action that he was going to go through,” Cumberbatch informs. “His look needed to tell a story as well as show his progressive achievement within the Kamar-Taj. So there’s this whole kind of notching up from apprentice to master that you see within his costume and his look.”

In the beginning of the story, Strange is a well-kept man who takes care of himself and looks great despite the fact that he doesn’t fuss with his appearance. But after the accident that ruins his hands, Strange begins to let himself go. As Cumberbatch explains, “It’s not about his appearance anymore at all. He becomes obsessed with curing his hands so everything else goes by the wayside. Clothes tell a story, though, as well as his unkempt reality, with facial hair and crazy wild long hair. He starts to sell everything, so the remaining things get a little bit more worn.

“There aren’t too many buttons on the clothes because of the shake in his hands, so the clothes get simpler on the outside. They’re not stylish and really get overused. They’re dirty and frayed around the edges. That detailing is very important for an actor to help build a character. All of this was brilliantly considered and conceived by Alexandra Byrne and her team,” Cumberbatch concludes.

Byrne worked closely with Jeremy Woodhead (hair and makeup designer) to further define Strange’s look. For close-ups onscreen, the eye color, hair color and length, the collars on the costumes, etc., all needed to be taken into consideration. “The comic book obviously has very, very identifiable characteristics for Doctor Strange, which is the gray temples and the goatee beard and the dark hair, none of which Benedict has in real life,” Woodhead says. “We experimented with lots of different beards
of different colors. In the comic books they’re quite dark to match his hair. But that didn’t actually suit Benedict when we came to test it. So we lightened that up and put some gray through it and worked with different wigs and different looks to actually evolve the Doctor Strange hero look, which as it turned out ended up being his own hair with extra little bits added in.”

Creating Strange’s mangled hands after the accident was a challenge that fell to Woodhead and his team. As Woodhead explains, “It basically broke down into five different stages. And each stage had a different set of molds. For some of the scenes we actually see the operations. We had to make prosthetic hands for those where you actually see the skin is opened up and the surgeon’s tools are in there kind of pulling things around. They look like Benedict’s hands in the film. The scars had to be kind of mapped as well, so it was working very closely with the art department and the props department to get all those sorts of things right. We had to consult a surgeon to ask about how the scars worked and what they would be like after each operation and where the cuts would be and so on.”

When it came to designing the look for Tilda Swinton’s character, The Ancient One, Byrne wanted to find a language that was very particular and true to the character. For the costume designer, it had to have gravitas to it and simplicity. Describing her approach, Byrne says, “I think that it is all about setting up very subtle contradictions and nuances within the costume. So we worked very closely with filmmakers in developing the walk, the posture, the style of fighting, and worked very closely with Jeremy Woodhead [makeup and hair designer] because obviously how she looks in her face and her hair is very important because it’s about the sum of information that you’re bringing to the character.”

Elaborating on The Ancient One’s look, Swinton says, “With The Ancient One, we wanted to go for something very fluid, very sort of non-specific and pure and ageless. Neither young nor old; only ageless. So we ended up going for something pretty raw and unadorned and modern and that has an archaic feel too; something eternal. The Ancient One carries deep scars on her skull, indicating a long, long life, the survival of great battles, a warrior’s path; the toughness of this detail underscores the light touch of her presence with a dark and serious note: she may make one a delicious cup of tea, but The Ancient One is also the ultimate badass.”

Continuing, she adds, “Doctor Strange is in a human universe and we in Kamar-Taj live in the modern world. But at the same time we’re touching eternal looks. In terms of costume, we draw on a deliberately wide spectrum of influences across the ages and the planet; for example, the plaited linen detail on the bodices echoes the bindings of Egyptian mummies, the layering of the many-lined coats recalls tailoring across both centuries and continents. Buddhist robes were definitely a reference in developing The Ancient One’s costume, not
least in the color palette, although perhaps the strongest influence is contemporary fashion designer Haider Ackermann, who inspired much of the leatherwork and the flowing silhouette overall. The Ancient One’s look is a glorious mash-up, historically resonant and freshly present in the same gesture.”

After several wigs were tried, Woodhead and the filmmakers decided that the bald look would be perfect for The Ancient One, so a whole prosthetic was made, with scars as well to speak to the fact that she has obviously been through fights and battles in her over-500-year history. Putting the bald-cap prosthetic on Swinton takes about an hour and a half to do with makeup and involves hiding her own hair underneath it.

For Ejiofor’s costume, Byrne referred to the fact that Mordo is one of the masters of the Kamar-Taj, so his costume needs to befit his status. As she states, “The most important part costume-wise is that he feels like he is just one of the masters within the Kamar-Taj. And then his story takes off from there. So I don’t want to dress his story. I want to dress his origin.”

Describing Mordo’s look, Ejiofor says, “The costumes have a sense of something ancient, something spiritual. Mordo’s costume has a robe-ish quality to it but also there’s a physical practicality to it. There’s a fighting practicality in the way that his bands work and the way that his harnesses work. There’s a great juxtaposition in the character with this peaceful quality and this readiness for conflict as well.”

**PROPS**

The props team, led by Barry Gibbs, created many props, including the weapons. In many cases, there were three versions: hero, stunt and VFX. Among the first things they concentrated on were the objects found in the Chamber of Relics, which are magical objects. These are objects that have been enchanted with a finite and specific magical ability. They exist because some types of magic are too powerful to be channeled through the human body and need to be hosted or contained within an object.

The relics made by the props department include the Eye of Agamotto; the Staff of Living Tribunal belonging to Mordo; the Crimson Bands of Cytorrak; the Wand of Watoom; and the Brazier of Bom’Galiath.

The Eye of Agamotto is particularly important to Strange. It is an amulet worn around the neck that can radiate a powerful, mystical light that allows the wearer to see through all disguises and illusions, and into alternate dimensions. “There are four designs for the eye: the New York eye, the London eye, the Hong Kong eye, and also another version, which opens and reveals the power,” Gibbs informs. “We don’t just make four; we probably end up making nearer sixty of them. We make stunt ones; we make ones that...”
light up; we make lightweight ones; we make hero ones. The real ones we cast in bronze; the others are normally made from resin or rubbers.”

For the director, creating the Eye of Agamotto and the Cloak of Levitation for the film were very important tasks to get right. Derrickson explains, “Those were things that anybody who read ‘Doctor Strange’ comics when they were young found to be unique in not just the Marvel Universe but in the universe of comic books. These two particular things that were worn by this character had a presence and a power that was greater than what you saw in other Super Heroes’ wardrobes. The Cloak of Levitation is almost like a personality. It does things even apart from Doctor Strange. In the comics the Eye of Agamotto is almost like deus ex machina in half the episodes, where when the situation is unwinnable, Strange uses the Eye of Agamotto. But I did take very seriously the need to bring the Cloak of Levitation and the Eye of Agamotto into the modern world and make them cool, make them believable and make them interesting.”

In addition to relics, the prop department also created many weapons and devices, including Sling Rings, held objects resembling brass knuckles that when spun open dimensional gateways to places on Earth; Strange’s luminous whip and rune shields; Mordo’s boots; and Kaecilius’ two scythes of light and space shards.

**STUNTS/CHOREOGRAPHY**

One of the biggest stunts in the film is the crash scene where Strange’s hands are irreparably mangled. The crash scene involved Stephen Strange’s car, a beautiful Lamborghini, whose top speed reaches 220 mph. Lamborghini provided six cars for the UK shoot and two cars for the New York shoot. All the Lamborghinis were painted and vinyl-wrapped to ensure that they all matched perfectly. Each vehicle had to be modified and made safe for both the actor and stunt driver. There were hero cars, which were pristine, as well as special effects and stunt versions.

In the magic of post-production, the car flies over the edge of the road, through a forest, and then lands in the water. The car submerged in the water was actually shot, but was a technical challenge for production to execute safely, with a limited number of takes. The final part of the scene is when Strange is seen underwater in the car. This was filmed in a tank at Longcross with Cumberbatch in a section of the submerged Lamborghini.

On the excitement of filming the crash scene, Cumberbatch says, “I was in a water tank at 4 a.m., strapped into a Lamborghini, cut in half, being turned upside down, post the car crash, trapped inside the carcass of the car half-unconscious as the water was rising into it with a camera going underneath to capture me upside down. It was so surreal.”
Julian Daniels, a dancer and martial artist with a black belt in karate-do, came on board to teach the actors hand movements and gestures to complement the magical elements of the story. Daniels is a celebrated master of the art of tutting, which is a very specific sub-style of popping, a street dance that came from California in the late 1960s. Tutting uses the arms and hands to make geometric shapes, like angles and boxes. It also breaks down even smaller to finger tutting, which is making boxes and shapes with just fingers.

Daniels started with a drawing that the VFX department gave him depicting what is happening in the scene and what the image is that will be the product of the hand movement conjuring. Daniels then works on the movements that will trace the image. For example, Daniels offers, “Say we have a drawing of Tilda sitting cross-legged with a huge circular mandala-type thing in front of her. I take the print-out and sit cross-legged on the floor in front of it, working on some way to concoct it with hands.”

Tilda Swinton was very involved with getting the hand movements to work for her in that scene and made suggestions that Daniels found very helpful. “At one point we were rehearsing the mandala in the mirror and it wasn’t quite working,” Daniels says. “Tilda suggested we try to draw parallels between the movements in the surgery that Strange does in the beginning of the movie. We went and watched some of that footage, focusing on the hands. And from that I went back and basically redid the entire thing and came back with something else that both of us were really on board with. And then that became the mandala. Tilda was definitely very involved with creating that one.”

In addition to developing the hand choreography the cast used to create the mandalas of light, Daniels also choreographed the synchronized kata dance on the rooftop of the Kamar-Taj, in which the Kamar-Taj students participated. Working together with fight coordinator Jonathan Eusebio, the team trained a group of 60 martial artists and extras to perform the movements intrinsic to the Kamar-Taj fighting style.

Commenting on the experience, Swinton says, “It was like being at a most delicious school. We were learning all these things that we would never otherwise have learned. You want to do something that draws on certain disciplines or certain traditions but at the same time you want to do something that’s never been done before. You want to make it original and the fight directors have done a phenomenal job of creating a particular style of fighting that only people who have studied under The Ancient One in Kamar-Taj will know.”

Summing up what may be a universal feeling, Mads Mikkelsen comments, “The preparation on this film has been immense in the sense of being physically prepared for this because it’s a certain fighting style they created for the film. They allowed us to do, if not all of it, most of it. It was tough but it was really fun. It’s not every day you get to smash glass and get paid for it.”
THE MYSTIC ARTS AND “DOCTOR STRANGE”

These concepts of the mystical arts and magic are represented and are utilized by the heroes and villains throughout “Doctor Strange”:

Alternate Dimensions:
Planes of reality that are separate from our own. Some of these realities can be slight variations that exist right alongside the world we know; however, others can be totally alien and exist completely outside our own plane of existence.

A myriad of these dimensions are thought to exist, but “Doctor Strange” deals with three:

- Astral Plane: A closely related alternate dimension comprised of the energy, consciousness and spirit of all matter. Strange, and others, are able to view and travel through this dimension by separating their spiritual form from their physical body and not be visible to humans.

- Mirror Dimension: Another closely related alternate dimension comprised of dark matter that mirrors normal reality. Dark forces can manipulate this world, which is an ever-present reflection of reality, in which space and matter can be folded to make gateways to travel great distances in an instant. Its effects can only be felt by persons trapped in the Mirror Dimension.

- Dark Dimension: A violent and hostile alternate dimension that exists outside any known human concept of life, death, time and morality. The Dark Dimension does not intersect with our own plane of existence.

Astral Projection:
The separation of one’s spiritual form from their physical body in order to access the astral plane. While in Astral Projection, a person is invisible to others and not bound by laws of physics; i.e., a person can levitate and pass through physical objects.

Dimensionalization Power:
These powers emanate from an otherworldly framework and are a fearsome skillset that allows the Zealots to manipulate the laws of physics, such as creating weapons out of thin air. They can also bend reality at will, defy gravity, change the distance between objects and twist solid matter. Luckily, these powers can only be directed against inanimate objects; living things are not affected.
**Eldritch Light:**
The eldritch light is an energy force, seen as luminous figures and objects, that sorcerers create by focusing in and calling upon a matrix of energy that courses throughout dimensions. This light can be fashioned into all manner of luminous objects and weapons. Strange uses runes and mandalas as slash-and-shield-type weapons, but his weapon of choice is the Eldritch Whip.

**Fractured Spacetime:**
Under the right conditions, the very nature of our Spacetime Continuum can be fractured. When this happens, alternate possibilities become visible in the form of hanging shards of spacetime. In this moment, events can be altered, but not without the possibility of catastrophic results to the stability of the Spacetime Continuum.

## A MUST-SEE MYSTIFYING EXPERIENCE

What can audiences expect when they watch Marvel’s “Doctor Strange”? 

Producer Kevin Feige gives some insight. “This is a mind-trip that rivals any cinematic mind-trip that has ever been done before. Steve Ditko is one of the greatest Marvel artists in history, and it’s amazing that we’re now able to take what he did in the mid-’60s—these trippy comic panels and comic covers—and put those into big three-dimensional space on a movie screen. What it really does is give a “Matrix”/”Inception”/Miyazaki–style mind-bending trip to the Marvel Cinematic Universe. We’ve translated it into an action sequence and a giant blockbuster film.”

Benedict Cumberbatch offers, “There’s a lot of real-world live action in this film. There’s a lot of drama, a lot of comedy. But there’s also the most extraordinary, fantastical adventure and madcappy, which Marvel gets better and better at with every single film. The importance of the environments and the context and the action in those environments has never been richer. It’s going to be a great cinematic ride.”

Tilda Swinton adds, “It’s a wild ride. For those who are interested in the ‘geekery’ of special effects, they’re going to have a field day. It’s going to be a real thrill. Those who are interested in a human story about digging deep and finding a way to live your life that has real meaning, where you live in service to humankind and you’re not just a total selfish bastard, they’ll be very happy. And those who want to go to Kathmandu and can’t afford a plane fare are going to have a spectacular trip for the price of a cinema ticket!”

Rachel McAdams joins with, “It’s parallel universes and time travel and deconstruction and reconstruction. It’s unlocking a whole new part of the brain in a way by what we’re willing to accept about ourselves and how far we can push our limitations. I think that’s really exciting.”

Scott Derrickson sums up: “’Doctor Strange’ is a mind-trip action film that is bizarre, ambitious, wild and extreme.
It’s filled with things that you haven’t seen before. Each set piece is an attempt to do things in ways that we haven’t seen in the past, and to give audiences fresh visuals and fun, adrenalized sequences.”


ABOUT THE CAST

BENEDICT CUMBERBATCH (Doctor Stephen Strange) earned an Oscar® nomination for best actor for his performance in the 2014 true-life drama “The Imitation Game.” His riveting portrayal of code breaker Alan Turing in that film also brought him a Hollywood Film Award for best actor, as well as nominations for a BAFTA Award, a Golden Globe®, a British Independent Film Award, a Critics’ Choice Award and a Screen Actors Guild (SAG) Award®.

In 2015 Cumberbatch starred opposite Johnny Depp in “Black Mass,” the story of infamous gangster Whitey Bulger. In 2013 Cumberbatch starred in the film adaptation of the hit play “August: Osage County,” as part of an all-star ensemble cast under the direction of John Wells, and in Steve McQueen’s Oscar®-winning fact-based drama “12 Years a Slave.” Cumberbatch shared in SAG Award® nominations with his castmates from both films. That same year, he also starred as Khan in J.J. Abrams’ “Star Trek Into Darkness” and as Julian Assange in Bill Condon’s “The Fifth Estate,” and played the dragon Smaug in “The Hobbit: The Desolation of Smaug.” He received the BAFTA/LA Britannia Award for British artist of the year for his work in all five roles.

In 2014 Cumberbatch reprised the role of Smaug in the conclusion of “The Hobbit” Trilogy, “The Battle of the Five Armies,” and also lent his voice to Agent Classified in the animated feature “Penguins of Madagascar.” His other film credits include “Tinker Tailor Soldier Spy,” for which he received a British Independent Film Award nomination; Steven Spielberg’s “War Horse”; “Wreckers”; “Third Star”; “The Other Boleyn Girl”; “Atonement”; “Starter for 10”; and “Amazing Grace.”

Cumberbatch has also been honored for his work on the small screen, most notably in the title role of the BBC’s contemporized “Sherlock,” winning Emmy® and Critics’ Choice TV Awards and receiving Golden Globe® and three BAFTA TV Award nominations for his portrayal of the renowned detective. He also garnered Emmy and Critics’ Choice TV Award nominations for his performance in the HBO miniseries “Parade’s End,” and a BAFTA TV
Cumberbatch studied drama at the University of Manchester before training at the London Academy of Music and Dramatic Art. Early in his career, he was seen in a number of theatre and television roles; however, it was his portrayal of Stephen Hawking in the 2004 BBC biopic “Hawking” that brought him international attention and his first BAFTA TV Award nomination. Among his other television credits are “Silent Witness,” “MI-5,” “Dunkirk,” “To the Ends of the Earth,” “Stuart: A Life Backwards” and “The Last Enemy.”

On the stage, Cumberbatch starred in Danny Boyle’s celebrated 2011 production of Mary Shelley’s “Frankenstein” at the National Theatre, alternating (with Jonny Lee Miller) in the roles of The Creature and Dr. Frankenstein. Together with Miller, he shared a number of Olivier Award, an Evening Standard Theatre Award and a Critics’ Circle Theatre Award for the dual roles. He previously received an Olivier Award nomination for his performance in Richard Eyre’s 2005 West End production of “Hedda Gabler.” His extensive stage work also includes two seasons with the Open Air Theatre in Regent’s Park with The New Shakespeare Company; Trevor Nunn’s production of “Lady from the Sea”; Tennessee Williams’ “Period of Adjustment”; Ionesco’s “Rhinoceros”; “The Arsonists”; “The City” at the Royal Court Theatre; and Thea Sharrock’s award-winning 2010 revival of “After the Dance” at the National Theatre.

Upcoming, Cumberbatch will play the tiger Shere Khan, in “Jungle Book: Origins,” slated for release in fall 2018. He recently starred as Richard III in “The Hollow Crown,” the BBC’s miniseries adaptations of Shakespeare’s “Richard III,” “Henry IV” and “Henry V.” Last year he appeared on stage in London’s West End, playing the title role of the Bard’s “Hamlet.”

BAFTA Award–winning actor CHIWETEL EJIOFOR (Mordo) has a breadth of critically acclaimed work across stage and screen. He was most recently seen in Jon Hillcoat’s crime thriller “Triple 9.” He was supported by a stellar cast, including Kate Winslet, Casey Affleck, Gal Gadot, Aaron Paul and Norman Reedus. The film was released in February this year.

Last year Ejiofor was awarded a CBE for services to drama; he also starred in a number of films and returned to the stage in “Everyman,” Rufus Norris’ inaugural play as artistic director of The National Theatre. 2015 saw Ejiofor in the award-winning sci-fi drama “The Martian,” alongside Matt Damon, Jessica Chastain and Kate Mara. The film was hugely successful at the box office, taking in over $300m worldwide and receiving seven Oscar® nominations. Ejiofor was also seen in Craig Zobel’s thriller “Z for Zachariah,” alongside Chris Pine and Margot Robbie, which premiered at the Sundance Film Festival. The story centered on the last three remaining survivors of a nuclear holocaust. Ejiofor starred in another thriller, “Secret in Their Eyes,” directed by Billy Ray and co-starring Julia Roberts and Nicole Kidman. The film is adapted from Juan José Campanella’s Oscar-winning Argentinean film, “El Secreto de Sus Ojos.”

2014 was another memorable year for Ejiofor and saw him star in Steve McQueen’s Oscar®-winning “12 Years a Slave.” He played the role of Soloman Northup, which gained him Oscar, Golden Globe® and SAG® nominations and won him a best actor BAFTA. Later in the year [Ejiofor also starred in “Half of a Yellow Sun” based on the highly acclaimed novel of the same title. The film also starred Thandie Newton and Joseph Mawle.

2013 saw Ejiofor star in Stephen Poliakoff’s BBC series “Dancing on the Edge,” which gained him a Golden Globe® nomination for best actor in a miniseries or motion picture made for television and an Emmy® Award nomination. Ejiofor also returned to the stage in the Young Vic’s adaptation of “A Season in the Congo,” directed by Joe Wright. His performance, as Patrice Lumumba, received critical acclaim.
In 2011 television audiences saw him in the award-winning “The Shadow Line,” a thrilling drama for the BBC in which he played lead character Jonah Gabriel alongside a superb cast, including Christopher Eccleston, Lesley Sharp and Rafe Spall.

Ejiofor has also appeared in a number of films including “Salt,” alongside Angelina Jolie and Liev Schreiber, and in 2009 he starred in Roland Emmerich’s action feature “2012,” opposite John Cusack, Danny Glover and Thandie Newton. The same year his performance in “Endgame,” Channel 4’s moving drama set in South Africa, earned him a Golden Globe® nomination for best performance by an actor in a miniseries or motion picture made for television.

Ejiofor balances his film and television commitments with his theatre work. In 2008 he was seen in three very different roles; his performance in the title role of Michael Grandage’s “Othello” at the Donmar Warehouse, alongside Kelly Reilly and Ewan McGregor, was unanimously commended and won him the 2008 Olivier Award for best actor, the Evening Standard Theatre Award for best actor, as well as nominations for the South Bank Show Awards 2009 and the What’s On Stage Theatregoers’ Choice Awards. His other stage credits include Roger Michell’s “Blue/Orange” in 2000, which received an Olivier Award for best play, and the same year Tim Supple’s “Romeo and Juliet,” in which Ejiofor took the title role.


In addition to his acting career, Ejiofor has also directed two short films, including the recent “Columbite Tantalite,” which he also wrote and which starred Tom Hughes. The short screened at a number of short film festivals, including the Palm Springs Short Film Festival, and won a Webby Award for best drama, individual short or episode. He also directed the short film “Slapper,” which was screened at the 2008 Edinburgh Film Festival.

Academy Award®–nominated RACHEL McADAMS’ (Dr. Christine Palmer) transformative performances have established her as one of Hollywood’s most sought-after and respected actors.

McAdams was recently seen in Thomas McCarthy’s critically acclaimed “Spotlight,” starring alongside Michael Keaton and Mark Ruffalo. The film tells the true story of how the Boston Globe uncovered the massive scandal of child molestation and cover-up within the local Catholic Archdiocese. “Spotlight” received numerous accolades, including three Golden Globe® Award nominations, five Independent Spirit Awards nominations, seven Critics’ Choice Award nominations, two Screen Actors’ Guild® Award nominations and five Academy Award® nominations. “Spotlight” received the 2016 Critics’ Choice Award for best original screenplay, best picture and best acting ensemble, the 2016 Screen Actors’ Guild Award for Outstanding Performance by a Cast in a Motion Picture and the 2016 Academy Award for best writing, original screenplay and best motion picture. Individually, McAdams was nominated in the category of best supporting actress in a motion picture at the Critics’ Choice Awards, Screen Actors’ Guild Awards and the Academy Awards.
McAdams can next be heard as The Mother in the stop-motion adaptation of “The Little Prince,” based on the 1943 novel of the same name by Antoine de Saint-Exupéry. Netflix released the film August 5, 2016.

McAdams starred in three films in 2015. First was Cameron Crowe’s “Aloha,” opposite Bradley Cooper and Emma Stone. The romantic comedy centers on a defense contractor who falls for an Air Force pilot after he is assigned to oversee the launch of a weapons satellite from Hawaii. That was followed by the Kurt Sutter-written drama “Southpaw,” and she starred alongside Jake Gyllenhaal and Forest Whitaker. The story centers around a fighter (Gyllenhaal) trying to recapture his glory and reconnect with a love he lost (McAdams). Finally, Wim Wenders’ “Everything Will Be Fine,” starring opposite James Franco, Charlotte Gainsbourg and Robert Naylor. The film is a story about a writer, Tomas (Franco), who accidentally causes the death of a child while driving and spends the next 12 years examining the effect of the tragedy on his life and that of Kate, the child’s mother. The film premiered at the 2015 Berlin International Film Festival, and made its North American premiere at the 2015 Toronto Film Festival.

On television, McAdams was last seen in the second season of Nic Pizzolatto’s “True Detective.” McAdams played Sheriff Ani Bezerides, a Ventura County Sheriff’s detective whose uncompromising ethics put her at odds with others and the system she serves. She starred alongside Colin Farrell, Taylor Kitsch and Vince Vaughn. The series premiered on June 21, 2015 on HBO. McAdams was nominated for a 2016 Critics’ Choice Award in the category of best actress in a movie made for television or limited series.


In 2005, McAdams received ShoWest’s supporting actress of the year award as well as the breakthrough actress of the year at the Hollywood Film Awards. In 2009, she was awarded with ShoWest’s female star of the year.

McAdams was born and raised in a small town outside of London, Ontario. Involved with theater growing up, she went on to graduate with honors with a BFA degree in Theater from York University.

**BENEDICT WONG (Wong)** has had a variety of roles on stage and screen over the last 25 years. His film credits include “Dirty Pretty Things” (for which he was nominated for best supporting actor at the British Independent Film Awards); Danny Boyle’s “Sunshine”; Duncan Jones’ “Moon”; and Ridley Scott’s “Prometheus” and “The Martian.” He will next be seen in Alex Garland’s “Annihilation.”

Television credits include “Black Mirror,” Top Boy,” “The IT Crowd,” “Run,” “The Wrong Mans” and currently plays Kublai Khan in the Netflix series “Marco Polo.”
On stage Wong has appeared as Laertes in “Hamlet” at the Young Vic, and played critically acclaimed lead roles on stage in London, from Ai Weiwei in “The Arrest of Ai Weiwei” to Zhang Lin in the Olivier Award-winning “Chimerica.”

MICHAEL STUHLBARG (Dr. Nic West) has long been a lauded actor in the New York theatre world, but it wasn’t until he played Larry Gopnik, the lead role in the Coen Brothers’ “A Serious Man,” that he earned serious recognition from the film community, including a Golden Globe® nomination for best performance by an actor in a motion picture – comedy or musical.

His other films include Denis Villeneuve’s “Arrival”; “Steve Jobs,” directed by Danny Boyle; “Trumbo” with Bryan Cranston; “Miles Ahead” with Don Cheadle; Ed Zwick’s “Pawn Sacrifice”; Steven Spielberg’s “Lincoln”; Woody Allen’s “Blue Jasmine”; “Cut Bank”; “Hitchcock”; “Men in Black 3”; Martin Scorsese’s “Hugo”; Ridley Scott’s “Body of Lies”; Tim Blake Nelson’s “The Grey Zone”; Sophie Barthes’ “Cold Souls”; and Martin Scorsese’s short homage to Alfred Hitchcock, “The Key to Reserva.” He played the role of New York City mob boss Arnold Rothstein on HBO’s award-winning series “Boardwalk Empire” and has recurred on the Amazon series “Transparent.” Upcoming projects include “Miss Sloane” with Jessica Chastain and Luca Guadagnino’s “Call Me by Your Name.”

In 2005, Stuhlbarg was a Tony Award® nominee and a Drama Desk Award winner for his performance in Martin McDonagh’s “The Pillowman.” He has also been honored with the New Dramatists Charles Bowden Actor Award and the Elliot Norton Boston Theatre Award, the latter for his performance in “Long Day’s Journey into Night.” The actor’s other Broadway credits include the National Actors Theatre productions of “Saint Joan,” “Three Men on a Horse,” “Timon of Athens” and “The Government Inspector” as well as Ronald Harwood’s “Taking Sides”; Sam Mendes’ revival of “Cabaret”; and Tom Stoppard’s “The Invention of Love.”

Stuhlbarg has worked numerous times with the New York Shakespeare Festival. His critically acclaimed credits include Sir Andrew Aguecheek in “Twelfth Night”; the title role in “Richard II”; and Hamlet in Oskar Eustis’ production of the famous tragedy, for which he won a Drama League Award.

Other off-Broadway credits include David Warren’s staging of “The Voysey Inheritance” (Obie and Callaway Awards and a Lucille Lortel Award nomination); “Cymbeline,” reprising his role in a U.K. stint of the production; “Old Wicked Songs” (Drama League Award recipient); “Measure for Pleasure” (Lucille Lortel Award nomination) and “The Grey Zone.”

Stuhlbarg received his BFA from The Juilliard School. He also studied at UCLA; at the Vilnius Conservatory in Lithuania’s Chekhov Studies unit; at the British-American Drama Academy at Bاويح and Keble Colleges in Oxford; and, on a full scholarship, with Marcel Marceau.

The diverse career of BENJAMIN BRATT (Jonathan Pangborn) has successfully spanned film and television for more than 20 years.

In 2010, Bratt won Cinequest’s Maverick Spirit Award for his work as producer and star of the San Francisco indie hit “La Mission.” Written and directed by his brother Peter Bratt, the locally produced film garnered much critical praise, winning a Best Indie Film nomination from the NAACP, a GLAAD award nomination and multiple Imagen Awards, including for best picture and best actor.

Bratt’s distinguished film career includes the critically acclaimed films “Piñero,” for which he was lauded for
his striking, haunting, and “career defining” performance as the poet-playwright-actor Miguel Piñero; Steven Soderbergh’s “Traffic,” which received five Academy Award® nominations and a Screen Actors Guild Award® for ensemble cast; and “The Woodsman,” a festival and critical favorite starring Kevin Bacon. A veteran of more than 25 films, Bratt’s other work of note includes Curtis Hansen’s “The River Wild” opposite Meryl Streep; “Blood In, Blood Out” for director Taylor Hackford; “Clear and Present Danger,” opposite Harrison Ford; the beloved comedy “Miss Congeniality” with Sandra Bullock; and the theatrical adaptation of the acclaimed novel “Love in the Time of Cholera,” costarring Javier Bardem.

Bratt played the voice of Manny in the film “Cloudy with a Chance of Meatballs” and reprised his role in last year’s sequel, “Cloudy with a Chance of Meatballs 2.” Audiences will also remember Bratt in “Despicable Me 2” as the voice of Eduardo and in “The Lesser Blessed,” which premiered at the Toronto International Film Festival in 2012. Prior to that, Bratt also starred in “Snitch” alongside Dwayne Johnson.

Television audiences perhaps best recognize Bratt from his Emmy®-nominated role as Detective Rey Curtis on NBC’s long-running drama “Law & Order.” From 2008-2009, Bratt starred in the A&E drama series “The Cleaner,” for which he also served as producer. His portrayal of “extreme interventionist” William Banks garnered him the 2009 Alma Award for best actor in a drama series. Bratt also starred in the ABC drama “Private Practice” and in a recurring role as Sofia Vergara’s ne’er-do-well ex-husband Javier on the smash hit “Modern Family.” In 2014, he co-starred in the Fox series “24: Live Another Day.”

Most recently Bratt can be seen in The Infiltrator,” opposite Bryan Cranston, and the box-office comedy “Ride Along 2,” opposite Ice Cube and Kevin Hart. He will next be seen in “Special Correspondents” for director Ricky Gervais; “Shot Caller” (another collaboration with director Ric Roman Waugh); and “Star” opposite Queen Latifah for director Lee Daniels.

A San Francisco native and proud alumnus of American Conservatory Theater’s ATP—he received an honorary M.F.A. in 2008—Bratt is married to actress Talisa Soto Bratt and resides in Los Angeles with her and their two children.

SCOTT ADKINS (Strong Zealot) is a well-respected English actor who also happens to possess amazing skills as a martial artist. At the age of 14, Adkins began to train in Tae Kwon Do under the instruction of Ron Sergiew with the T.A.G.B. After a few years he moved on to kickboxing under Anthony Jones. He is now a fully trained kickboxing instructor for the P.K.A. Adkins also holds a red belt in Tae Kwon Do and a black belt in kickboxing, and is skilled in Wushu and Judo.

His first professional break came when he was offered a role in a Hong Kong martial arts film called “Extreme Challenge” and found himself in the East for the first time. Here, Adkins got the chance to work with some of Hong Kong cinema’s leading action directors, including Yeun Woo-Ping, Cory Yeun, Sammo Hung and Jackie Chan. Soon afterwards, Adkins landed the regular role of Bradley Hume in award-winning British TV drama “Holby City,” from which point he began to be noted as an actor to watch. He previously appeared as a regular in the popular British comedy drama “Mile High,” demonstrating his talent for comedy. This was soon followed by roles in TV series such as “Dangerfield,” “Hollyoaks” and the hard-hitting, award-winning police drama “City Central,” directed by BAFTA winner Kenny Glenaan.

Starring roles in feature films soon proceeded for Adkins, with his portrayal of Talbot in “Special Forces” and Boyka in “Undisputed 2: Last Man Standing.” It was this film that broke him into the mainstream with his villainous portrayal of Russian MMA underground fighter Uri Boyka in what has been hailed as one of the best
American-made martial arts films of recent times. Adkins went on to gain roles in bigger budget films like “The Bourne Ultimatum,” “The Tournament,” “Weapon XI” and “X-Men Origins: Wolverine.” His first lead role came with “Ninja” and was soon followed with “Undisputed 3: Redemption,” where he reprised his role as Russian MMA fighter Boyka. In 2012 he filmed the co-lead role of Flint in “Assassination Games,” opposite Jean-Claude Van Damme, the leading role of John in “Universal Soldier: Day of Reckoning,” the leading role of The Man in “El Gringo” for After Dark Films, Hector in “Expendables 2” for director Simon West, and played John in Kathryn Bigelow’s “Zero Dark Thirty.” In 2013 he starred in the leading role of Travis in the feature “Legendary.”

More recently Adkins shot the leading role of Danny in British feature “Green Street 3: Never Back Down” and then reprised his role of Casey in the second installment of the “Ninja” film, “Ninja: Shadow of a Tear.” He then took the leading role of Tomcat in “Wolf Warrior,” opposite and directed by Jacky Wu, and the role of King Amphitryon in “The Legend of Hercules.” Early last year he filmed “2 Guns: Zero Tolerance.”

Adkins was recently seen in the Sacha Baron Cohen feature “The Brothers Grimsby” and “Criminal” with Kevin Costner, Gary Oldman and Ryan Reynolds. Other completed features include “Close Range,” “Eliminators” and “Hard Target 2.”

MADS MIKKELSEN (Kaecilius) will next be seen starring in Lucasfilm’s “Rogue One: A Star Wars Story,” which releases in the U.S. on December 16.

Mikkelsen was previously seen in director Thomas Vinterberg’s “The Hunt,” for which he was nominated for a London Critics Film Award for actor of the year. The film won the British Independent Film Award for best international independent film and was also nominated for several awards, including an Academy Award® for best foreign language film, the BAFTA Award for best film not in the English language, and an Independent Spirit Award for best international film. He also starred opposite Alicia Vikander in “A Royal Affair.”

He was also previously seen in “Casino Royale,” directed by Martin Campbell and starring opposite Daniel Craig; “Charlie Countryman,” “The Salvation,” “Valhalla Rising,” “Pusher” and three seasons of the acclaimed series, “Hannibal.”


Swinton has also appeared in Spike Jonze’s “Adaptation.”; David Mackenzie’s “Young Adam”; Mike Mills’ “Thumbsucker”; Francis Lawrence’s “Constantine”; Béla Tarr’s “The Man from London”; Andrew Adamson’s blockbuster “The Chronicles of Narnia: Prince of Caspian” and Michael Apted’s The Chronicles of Narnia: the Voyage of the Dawn Treader; Tony Gilroy’s “Michael Clayton”—for which she received both the BAFTA and Academy Award® for best supporting actress of 2007—and Erick Zonca’s “Julia,” which received its world premiere at the 2008 Berlin International Film Festival and which, on its release in the U.K., won for Swinton the Evening Standard’s best actress award. Her performance was also named as Indiewire’s hands-down favorite of that year.

In 2010, Swinton shot Lynne Ramsay’s “We Need to Talk About Kevin,” which went into the main competition at
Cannes the following year to huge critical acclaim. She also starred as Minister Mason in “Snowpiercer,” directed by Bong Joon Ho and released in 2014, for which she won numerous critics' awards for best supporting actress at the end of that year. Swinton also features in “The Zero Theorem,” directed by Terry Gilliam, and the critically acclaimed comedy “Trainwreck” from Amy Schumer, directed by Judd Apatow.

Swinton has established rewarding ongoing filmmaking relationships with Jim Jarmusch (“Only Lovers Left Alive,” “Broken Flowers” and “The Limits of Control”); Lynn Hershman-Leeson, with whom she made “Conceiving Ada,” “Teknolust” and “Strange Culture”; with fine artist Doug Aitken for “Sleepwalkers” and “Song 1,” which took over the entire facades of MoMA and the Smithsonian, respectively; with Wes Anderson on the movies “Moonrise Kingdom” in 2011 and “The Grand Budapest Hotel” in 2014; with the Coen Brothers on “Burn after Reading” and “Hail, Caesar!”; and especially with Luca Guadagnino, alongside whom she has worked for over 20 years and made several experimental projects—the widely applauded “I Am Love,” which she co-produced over the span of a decade, and 2016’s celebrated “A Bigger Splash”—and with whom she is producing a number of projects for the future.

A native of Scotland, Swinton worked as a humanitarian volunteer in Africa for two years after she left school, after which she studied social and political sciences at Cambridge University. She has no formal acting training and has not worked in the theatre for 25 years.

In 1995 she conceived and performed her acclaimed site-specific, live-art piece “The Maybe,” in which she presents herself lying asleep in a glass case. “The Maybe” was originally performed at The Serpentine Gallery in London with an installation she devised in collaboration with sculptor Cornelia Parker. 22,000 people visited “The Maybe” in London, making it the most popular exhibition of its time. The following year, in collaboration with the French artists Pierre et Gilles —and for comparable numbers of visitors—she performed the piece at the Museo Baracco in Rome.

In 2013, she revived “The Maybe” at MoMA in New York, where the specifics of its incarnation there meant that it appeared unannounced, unaccompanied by an artist’s commentary, official images or finite schedule, in various spaces in the museum. It became an instant sensation and was visited by thousands of people on its first day.

Swinton and Olivier Saillard have created four original performances together: “The Impossible Wardrobe” in 2012, “Eternity Dress” in 2013, “Cloakroom” in 2014 and an upcoming piece this year—all performed for the Festival d’Automne in Paris.

In the summer of 2008, Swinton launched the Ballerina Ballroom Cinema of Dreams, a grassroots, joyfully anarchic, family-based film festival in her hometown of Nairn, Scotland. In 2009 Swinton not only co-curated a Scottish Cinema of Dreams edition in Beijing, but also brought another festival to Scotland—A Pilgrimage. It involved a mobile cinema that traveled and was bodily pulled for an hour each day, from Kinlochleven on the west coast of Scotland to Nairn on the east coast. All three festivals—unique and un-repeated—became events of considerable international interest. She has curated and produced a number of other film-related events from Iceland to Thailand.

This year, Swinton presented “The Seasons in Quincy: Four Portraits of John Berger,” an essay film about the writer and philosopher that she co-wrote, co-produced and co-directed with The Derek Jarman Lab.

This summer, she is starring in and co-producing Joon-ho Bong’s upcoming feature film “Okja” for Netflix and Plan B.

Swinton is the mother of twins and lives in the Scottish Highlands.
ABOUT THE FILMMAKERS

SCOTT DERRICKSON (Director/Written by) is the director, screenwriter and producer behind some of today’s most successful horror films. Known for character driven films set against an unlikely combination of genres, Derrickson has created a name for himself by making smart films that both challenge and chill audiences.

One of his latest films, “Deliver Us from Evil,” was released by Screen Gems on July 2, 2014. The thriller, which Derrickson wrote and directed, starred Eric Bana, Edgar Ramirez and Olivia Munn. Additionally, Derrickson also executive produced “Incompresa,” a film by the Italian filmmaker Asia Argento, which garnered excellent reviews in Un Certain Regard at the Cannes Film Festival.

Derrickson co-wrote, directed and executive produced “Sinister,” which starred Ethan Hawke, from Summit Entertainment and Blumhouse Productions. The film garnered positive critical reviews and earned $87 million at the worldwide box office. “Sinister 2,” which he co-wrote with “Sinister” and “Doctor Strange” co-writer C. Robert Cargill, was released in 2015.

His previous credits include directing Twentieth Century Fox’s “The Day the Earth Stood Still,” starring Keanu Reeves and Jennifer Connelly, which earned over $230 million worldwide. Additionally, Derrickson co-wrote and directed the 2005 hit horror film “The Exorcism of Emily Rose,” which earned more than $140 million at the worldwide box office. The film won a Saturn Award for Best Horror Film and was listed as one of the Top 100 Scariest Films Ever Made by the Chicago Film Critics Association. That same year, Derrickson co-wrote the drama “Land of Plenty,” which was directed by Wim Wenders and starred Michelle Williams.

Derrickson, who was born in Denver, Colorado, graduated from Biola University with a B.A. in Humanities (emphasis on literature and philosophy), a B.A. in Communications, and a minor in Theological Studies. He earned his M.A. in film production from the USC School of Cinematic Arts.

KEVIN FEIGE, p.g.a. (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 grossed over $10 billion worldwide collectively. In addition to “Doctor Strange,” Feige is currently producing the highly anticipated films “Thor: Ragnarok,” “Guardians of the Galaxy Vol. 2,” “Black Panther,” “Ant-Man and the Wasp,” “Captain Marvel” and “Avengers: Infinity War.”

Most recently Feige produced “Captain America: Civil War” in the spring of 2016, and launched another successful franchise with “Ant-Man,” starring Paul Rudd, which was released in 2015. Earlier in the year he produced “Avengers: Age of Ultron,” which currently ranks as the fifth largest opening of all time. In 2014, Feige produced “Guardians of the Galaxy,” starring Chris Pratt, and “Captain America: The Winter Soldier,” which broke the opening record for an April release.

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

In 2011, Feige produced and successfully launched two Marvel film franchises, “Captain America: The First Avenger,” directed by Joe Johnston and starring Chris Evans, and “Thor,” directed by Kenneth Branagh and

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 “X2: X-Men United,” the second installment of the popular “X-Men” franchise, and executive produced “X-Men 3: The Last Stand,” among many other Marvel branded films.

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


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 “The Avengers” Blu-ray disc. With the success of “Item 47,” D’Esposito directed the second Marvel One-Shot, “Agent Carter,” starring Hayley Atwell, which premiered at 2013 Comic-Con to critical praise from the press and fans. The project is also an added feature on the “Iron Man 3” Blu-ray disc.


VICTORIA ALONSO (Executive Producer), Executive Vice President of Physical Production for Marvel Studios, recently wrapped James Gunn’s “Guardians of the Galaxy Vol. 2” and is currently executive producing Taika Waititi’s “Thor: Ragnarok” for Marvel Studios as well as “Spider-Man: Homecoming.” She is in pre-production on Marvel Studios’ “Black Panther” and “Avengers: Infinity War.”

In her executive role, she also oversees post-production and visual effects for the studio slate. She executive produced Peyton Reed’s “Ant-Man,” Joss Whedon’s “Avengers: Age of Ultron,” James Gunn’s “Guardians of the Galaxy,” Joe and Anthony Russo’s “Captain America: The Winter Soldier,” Alan Taylor’s “Thor: The Dark World,”
Shane Black’s “Iron Man 3,” as well as “The Avengers” for Joss Whedon. She also co-produced “Iron Man” and “Iron Man 2” with director Jon Favreau, Kenneth Branagh’s “Thor” and Joe Johnston’s “Captain America: The First Avenger.”

Alonso’s career began at the nascency of the visual effects industry, when she served as a commercial visual effects producer. From there, she VFX-produced numerous feature films, working with such directors as Ridley Scott (“Kingdom of Heaven”), Tim Burton (“Big Fish”) and Andrew Adamson (“Shrek”), to name a few.

**STEPHEN BROUSSARD (Executive Producer)** is Senior Vice President, Production & Development at Marvel Studios, where, alongside his colleagues in the feature film division, he is responsible for creative oversight of films on the studio’s slate.

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

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

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

**CHARLES NEWIRTH (Executive Producer)** recently served as executive producer on Marvel’s blockbuster “Iron Man 3” and the films “Hugo” and “Zookeeper.” From 2000 to 2007, he was responsible for the physical production of all of Revolution Studios’ motion pictures, including “America’s Sweethearts,” “Black Hawk Down,” “xXx,” “Anger Management,” “Daddy Day Care,” “Mona Lisa Smile,” “Hellboy,” “13 Going on 30,” “Click” and “Rocky Balboa.”

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

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

In addition, Newirth co-produced Robert Zemeckis’ Academy Award®-winning blockbuster “Forrest Gump.” He also served as a co-producer on the Barry Levinson films “Toys,” the multiple Oscar®-nominated “Bugsy,” and as an associate producer on Levinson’s “Avalon.”
Raised in Scarsdale, New York, Newirth received a B.A. in Cinema from Ohio State University. He broke into the film industry as a location manager on such films as “Flashdance,” “Pretty in Pink,” and “Ferris Bueller’s Day Off.” He later moved up to production manager on “Throw Momma from the Train” and “RoboCop” before getting his first producing credit as an associate producer on Andrew Davis’ “The Package.”

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 superheroes propelled Marvel to its preeminent position in the comic book industry, Stan Lee’s co-creations include Spider-Man, The Incredible Hulk, X-Men, The Fantastic Four, Iron Man, Daredevil, Silver Surfer and Doctor Strange.

Now the chairman emeritus of Marvel Media, Lee first became publisher of Marvel Comics in 1972. He is recognized as the creative force that brought Marvel to the forefront of the 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 superhero 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.

JON SPAIHTS (Written by) is a graduate of Princeton University whose prior lives have included stints as a documentary film producer, photographer, and dot-com executive in New York City. He has been a working screenwriter since 2006, with produced titles including “The Darkest Hour” and director Ridley Scott’s “Prometheus.” He has established a reputation as a writer and producer of smart, elevated science fiction.

In 2007, Spaihts's original script “Passengers” placed near the top of the prestigious Black List, an industry insiders’ round up of the best unproduced screenplays. For years thereafter, it remained one of Hollywood’s most talked-about unmade scripts. It is now a film slated for December 2016 release, directed by Morten Tyldum and starring Chris Pratt and Jennifer Lawrence—marking the culmination of a filmmaking odyssey that has spanned almost a decade.

Spaihts is currently at work on a film adaptation of the seminal science-fiction novel “Forever War” for Warner Bros., with Channing Tatum attached to star, and a reboot of “Van Helsing” for Universal Pictures, which he is co-writing with friend and colleague Eric Heisserer.

C. ROBERT CARGILL (Written by) began his career with Ain’t it Cool News under the pseudonym Massawyrm, writing there for over a decade, subsequently becoming a staff writer for film.com, hollywood.com and co-founding the animated movie review site Spill.com.

In the meantime he appeared on countless podcasts, webshows and in the occasional local film. Cargill pitched the idea for the film “Sinister” to friend and director Scott Derrickson, resulting in both the film and a screenwriting partnership between the two. When not writing films with Derrickson, Cargill spends his time writing novels and painting miniatures.

Cargill's screenwriting credits include “Sinister,” “Sinister 2” and a short film, “As They Continue to Fall,” releasing in October 2016.
Cargill lives in Austin, Texas, with his wife and his dog.

Previous Marvel feature film credits for **BEN DAVIS, BSC (Director of Photography)** include “Guardians of the Galaxy,” the top grossing domestic film of 2014, and “Avengers: Age of Ultron,” which garnered over $1.4 billion worldwide.

Davis’ recent film credits include Michael Grandage’s “Genius”; Rowan Joffe’s “Before I Go to Sleep,” starring Nicole Kidman and Colin Firth; Martin McDonagh’s “Seven Psychopaths,” starring Sam Rockwell, Christopher Walken, Woody Harrelson and Colin Farrell; Dan Mazer’s “I Give It A Year”; and Pascal Chaumeil’s “A Long Way Down.”

His other recent credits include Jonathan Liebesman’s “Wrath of the Titans,” John Madden’s “The Best Exotic Marigold Hotel” and “The Debt,” Mikael Håfström’s “The Rite,” Stephen Frears’ “Tamara Drewe,” Gerald McMorro’s “Franklyn,” Sharon Maguire’s “Incendiary” and Peter Webber’s “Hannibal Rising.”

Davis has collaborated extensively with director Matthew Vaughn, on “Layer Cake,” “Stardust” and “Kick-Ass.” Davis’ work can also be seen in the short film “The Tonto Woman,” which received an Academy Award® nomination in 2008 for Best Live Action short film.

**CHARLES WOOD (Production Design)** began his entertainment industry career in 1991 as a visual effects art director, working on such projects as Andrew Davis’ “The Fugitive” and “Under Siege,” Sam Raimi’s “Army of Darkness” and Peter Weir’s “Fearless.”

Segueing to design work, he has since collaborated on projects ranging from big studio movies to independent films. His most recent credits include Marvel’s “Avengers: Age of Ultron”; Marvel’s “Guardians of the Galaxy,” the top grossing domestic film of 2014; Marvel’s “Thor: The Dark World”; Jonathan Liebesman’s “Wrath of the Titans”; Joe Carnahan’s “The A-Team”; Andy Tennant’s “Fool’s Gold”; Michael Apted’s “Amazing Grace”; and “Flyboys,” directed by Tony Bill.

Earlier credits include Peter Howitt’s “Laws of Attraction,” “The Italian Job,” directed by F. Gary Gray, and Stephen Kay’s “Get Carter.”

Wood earned an Emmy® Award nomination in 2000 for the television movie “Geppetto” and a 2007 Satellite Award nomination for “Amazing Grace.”

**ALEXANDRA BYRNE (Costume Designer)** trained as an architect at Bristol University before studying Theatre Design on the Motley Course at the English National Opera under the legendary Margaret Harris.

Byrne has worked extensively in television and theater, both as a set and costume designer. Her television credits include Roger Michell’s “Persuasion,” for which she received the BAFTA Award for best costume design, and “The Buddha of Suburbia,” for which she received a BAFTA nomination and RTS award.

In theater, Byrne received a Tony® nomination for best set design for “Some Americans Abroad,” which transferred from the Royal Shakespeare Company to the Lincoln Center in New York. Following on from her work in theater, Byrne designed the costumes for Kenneth Branagh’s “Hamlet,” for which she gained her first Oscar® nomination.
Other credits include “The Phantom of the Opera,” “Sleuth” and “The Garden of Eden.”

She received two further Oscar® nominations for her costumes in “Elizabeth” and “Finding Neverland.” “Elizabeth: The Golden Age” finally won her the Oscar. Byrne worked with Kenneth Branagh again on “Thor,” her first production with Marvel, and won the Saturn Award. She then went on to work with Joss Whedon on Marvel’s “The Avengers.” After designing costumes for Warner’s “300: Rise of an Empire,” Byrne returned to Marvel for “Guardians of the Galaxy,” the top grossing domestic film of 2014. In 2015 she took on Marvel’s “Avengers: Age of Ultron,” which landed in the top three highest grossing films of that year, and won her a second Saturn Award for costume design. “Doctor Strange” will be Byrne’s fifth collaboration with Marvel. She is currently working with Kenneth Branagh on “Murder on the Orient Express”.

Byrne is married to the actor Simon Shepherd, and they have four children.

WYATT SMITH (Editor) is a director/editor working within the film, television and music industries. The son of a roadie, Smith had an early education on the inner workings of the entertainment world and worked his first job as a production assistant for a Carly Simon HBO special at the age of 12.

Throughout his teenage years, Smith worked on projects for a variety of artists, including Mariah Carey and Paul Simon. In the early 1990s, Smith discovered editing while working at Sony Music Studios in New York City. His reputation grew as an editor by cutting the critically acclaimed music series “Sessions at West 54th,” documentaries for Black Sabbath, Brian Wilson and A&E Biography, music videos for Pearl Jam, John Mayer and Keith Urban, and television specials including CBS’s “Michael Jackson: 30th Anniversary Celebration” and “Elvis By The Presleys.”

Expanding beyond music, Smith edited the groundbreaking comedy series “Chappelle’s Show.” In 2002, at the request of legendary record producer Phil Ramone, Smith began directing multi-camera shows, including the “Songwriters Hall of Fame” (Bravo), VH1’s “The World Series of Pop Culture” and performance specials for GRAMMY Award® winners John Legend and Evanescence. In 2006, he edited the seven-Emmy® Award-winning NBC special “Tony Bennett: An American Classic,” directed by Rob Marshall (“Chicago,” “Memoirs of a Geisha”), for which Smith was nominated for an Emmy for outstanding picture editing for a special.

At Rob Marshall’s request, Smith was brought on to co-edit the Weinstein Company’s feature film musical “Nine,” starring Daniel Day-Lewis, for which Smith received a Broadcast Film Critics Choice nomination for best editing. Continuing his work with Marshall, he edited the 3D Disney adventure epic “Pirates of the Caribbean: On Stranger Tides,” starring Johnny Depp, produced by Jerry Bruckheimer. Smith edited the feature documentary “The Zen of Bennett,” which was part of the 2012 Tribeca Film Festival, and provided additional editing for the Weinstein Company’s “My Week With Marilyn,” starring Michelle Williams, and Radius’ “Bachelorette,” starring Kirsten Dunst. In addition to editing the concert segments for Sony Pictures’ 3D documentary “One Direction: This Is Us,” Smith returned to the action-adventure genre, completing “300: Rise of an Empire” for Warner Bros. In the fall of 2013, he began his third feature with Rob Marshall on “Into the Woods,” starring Meryl Streep, which was released on December 25, 2014, and then in 2015 Smith edited “Ricki and the Flash,” also starring Meryl Streep, for director Jonathan Demme. Next up for Smith is Disney’s “Mary Poppins Returns,” set for a 2018 release.

SABRINA PLISCO’s (Editor) career spans over 20 years as an editor in both feature films and television long form with a title list of over 40 projects. The jump into big visual effects movies began with “Sky Captain and the World of Tomorrow.” Over the years she found a niche in family-friendly “hybrid” projects, which combine
animation and live action, in such feature films as “Charlotte’s Web,” “Mr. Magorium’s Wonder Emporium,” “Beverly Hills Chihuahua,” and “The Smurfs” and “Smurfs 2.”

In 2015 Plisco was nominated for an Emmy® on the A&E television miniseries “Houdini.” Other television projects include the DreamWorks miniseries “Into the West”; “Boomtown”; “Uprising” (ACE Eddie Award nomination); “Trapped in a Purple Haze”; and “Chance of a Lifetime,” along with her musical collaborations with Robert Townsend, “Livin’ for Love: The Natalie Cole Story,” “Holiday Heart” and “Little Richard.”

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

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

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

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

PAUL CORBOULD (Special Effects Supervisor) was previously special effects supervisor on Marvel’s “Avengers: Age of Ultron” and Marvel’s “Guardians of the Galaxy.”

Corbould’s many feature film credits in special effects include, among others, “47 Ronin,” Marvel’s “Thor: The Dark World,” “Skyfall,” Marvel’s “Captain America: The First Avenger,” “Black Hawk Down,” “Gladiator” and “Saving Private Ryan.”

MICHAEL GIACCHINO (Composer) has credits that feature some of the most popular and acclaimed film projects in recent history, including “Zootopia,” “Inside Out,” “Jurassic World,” “Dawn of the Planet of the Apes,” “The Incredibles,” “Ratatouille” and “Mission: Impossible–Ghost Protocol.” Giacchino’s 2009 score for the Pixar hit “Up” earned him an Oscar®, a Golden Globe®, the BAFTA, the Broadcast Film Critics’ Choice Award and two GRAMMY® Awards.

Giacchino began his filmmaking career at the age of 10 in his backyard in Edgewater Park, New Jersey, and eventually went on to study filmmaking at the School of Visual Arts in NYC. After college, he landed a marketing job at Disney and began studies in music composition, first at Juilliard and then at UCLA. From marketing, he
became a producer in the fledgling Disney Interactive Division, where he had the opportunity to write music for video games.

After moving to a producing job at the newly formed DreamWorks Interactive Division, he was asked to score the temp track for the video game adaptation of “The Lost World: Jurassic Park.” Subsequently, Steven Spielberg hired him as the composer and it became the first PlayStation game to have a live orchestral score. Giacchino continued writing for video games and became well known for his “Medal of Honor” scores.

Giacchino’s work in video games sparked the interest of J.J. Abrams, and thus began their long-standing relationship that would lead to scores for the hit television series “Alias” and “Lost,” and the feature films “Mission Impossible: III,” “Star Trek,” “Super 8” and “Star Trek Into Darkness.”

Additional projects include collaborations with Disney Imagineering on music for Space Mountain, Star Tours (with John Williams) and the “Ratatouille” ride in Disneyland Paris. Giacchino also was the musical director of the 81st Annual Academy Awards®. His music can be heard in concert halls internationally with “Star Trek,” “Star Trek Into Darkness” and “Ratatouille” films being performed live-to-picture with a full orchestra.

“Star Trek Beyond,” directed by Justin Lin, marks his first third in a franchise and was released this summer. Giacchino’s next project is Colin Trevorrow’s “The Book of Henry.”

Giacchino serves as the Governor of the Music Branch of the Academy of Motion Picture Arts and Sciences and sits on the advisory board of Education Through Music Los Angeles.

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

In 2001, Jordan founded Format Entertainment as a collaborative workplace for like-minded music supervisors to share ideas, experience and pool resources. The success of this model has allowed Format to grow and evolve into the largest collection of theatrical and television music supervisors working in the industry. Format’s spectrum of clients consists of some of the most recognizable names in entertainment, media, advertising and consumer goods, including Marvel Studios, Warner Consumer Products, Mattel and marquee projects such as Marvel’s “Captain America: Civil War,” “Straight Outta Compton,” “Empire” and many Barbie-brand campaigns.

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

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