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MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2023
Official Selection

NEON

Presents

ORIGIN

*A film by
Ava DuVernay*

Run time: 135 min

SYNOPSIS

From Academy Award® nominated filmmaker Ava DuVernay, ORIGIN explores the mystery of history, the wonders of romance, and a fight for our future. While investigating the global phenomenon of caste and its dark influence on society, a journalist faces unfathomable personal loss and uncovers the beauty of human resilience.

THE ORIGIN OF *ORIGIN*

By the time Ava DuVernay finally sat down to read Isabel Wilkerson's groundbreaking 2020 work of nonfiction, *Caste: The Origin of Our Discontents*, several friends had already implored her to do so. Hailed as an eye-opening, globe-spanning deconstruction of social hierarchies and the destruction they cause, Wilkerson's tome sent DuVernay in a million directions. "There are so many ideas in the book that took me down beautiful paths. I would read something, be fascinated by it, and go off and research that. And then another thing would pop up a few pages later," she says. "It took me a couple of weeks to finish it. And then I read it again and again. I had a sense of wanting to be 'town crier.' I wanted to make sure other people knew about what Isabel had shared."

For DuVernay, inviting people into Wilkerson's world meant seeing *Caste's* latent potential as a narrative film. It wouldn't be easy adapting a sprawling piece of investigative journalism that connects centuries of injustices, from American slavery and Jim Crow to the Holocaust and the Indian class system. "The book is an intimidating size. It's weighty subject matter," she says. "But within the pages that explore sociology, philosophy and history, I saw Isabel. Her story. Her voice. I knew that the way to share the concepts and information in the book was to enter her world, her motivations, her losses, her triumphs, her drive."

DuVernay had also heard about Wilkerson's personal tragedies during the writing of *Caste*. "She was grieving at the time," DuVernay says. "To consider that someone could be grieving but so highly functioning, so exploratory, so intellectually adventurous to embark on this investigation that took her around the world... That is really what made me think this should be a film. This movie isn't called *Caste*. It's *Origin*. My script is inspired by the book as well as the additional element of the author's journey while writing it."

In essence, *Origin* tells a story about creative and intellectual passions pursued through a veil of grief and reckoning. "The film delves into the interiority of a scholar seeking to explain the root of our divisions," DuVernay says. "That scholar happens to be a woman. She also happens to be a Black woman. The centering of such a character in film isn't the norm. And it was an absolute thrill to bring to life."

Over the course of fifteen months, DuVernay interviewed Wilkerson more than a dozen times. Though the author is a fiercely private person, she graciously opened up to DuVernay about her life, their talks magnified by the height of the COVID-19 pandemic. The timing served as a stark backdrop for the principles that Wilkerson lays out in the book, as essential workers risked their lives daily for others' comfort and safety. "That added to the intensity of what I was feeling and thinking and learning from Isabel at the time," DuVernay says.

When it came time to cast her lead, though, the director didn't have to look far. Fresh off her big-screen triumph in *King Richard*—for which she earned the trifecta of Oscar, BAFTA, and Golden Globe nods—Aunjanue Ellis-Taylor had already done indelible work with the writer-director on her acclaimed 2019

Netflix limited series *When They See Us* (and notched an Outstanding Lead Actress Emmy nomination for it in the process). “I can’t sit here and say I wasn’t nervous,” Ellis-Taylor admits of taking on the central role. “I wanted to make sure with this incredible undertaking, and this incredible and necessary book, that I didn’t let either one of these women down.”

But the subject, and DuVernay’s vision for it, were too rich to resist: “*Caste* for me works on a couple of different levels,” Ellis-Taylor says. “It’s a journalistic piece of work, it’s a historical piece of work, but it is as much to me a memoir. And that’s Ms. Wilkerson’s writing. It’s very intimate because she’s always present in everything that she talks about. There is no argument that she offers in that book that she doesn’t use herself as an example of—how she has been affected by this or that particular pillar of caste that she’s discussing at the moment. She always returns to herself, returns to her family to illustrate things. So I was able to pull from that and hopefully from all of those sources some form of truth of who she is.”

Building out the film’s multifaceted narrative also meant reaching beyond the wealth of material that was already on the page, and Wilkerson proved unfailingly generous in that regard. “She allowed me to use the book as a foundation for my own exploration,” DuVernay recalls. “She answered all of my questions for over a year. She leaned into my process and encouraged me to find my own way.” That access opened up several avenues for interpretation that imbued the script with dramatic, deeply personal stories, including those of Wilkerson herself as well as historical figures. For instance, the real-life characters of August and Irma, a German man and a Jewish woman hopelessly in love against all odds in the midst of WWII, were mentioned only briefly in the book. “The scene discussed in the book is August not saluting at a Nazi rally because he loved a Jewish woman,” DuVernay says. “Through research, I pieced together the rest of their story to share what happened to them. The book wonderfully explains sociological concepts and philosophical theory. I was interested in how to extend Isabel’s explanations through development of the human stories that she introduces.”

The result of this additional exploration are riveting journeys into history that accompany Wilkerson’s own story of love, loss, and discovery, creating parallel narratives between the present and the past to illustrate the interconnectedness of humanity, regardless of time and place. Though one might expect such heavy subject matter to exclude moments of sweetness or levity, there’s a dedicated focus on what connects us more than what divides us. DuVernay notes that many of the most romantic aspects of the film are inspired directly by her discussions with Wilkerson about her late husband, Brett Kelly Hamilton (portrayed here by actor Jon Bernthal, who is currently Emmy nominated for *The Bear*). “Her memories of him are so vivid and so filled with joy,” she says. “I included these wisps to try to evoke what they shared, which is this extraordinary love that continues, even though he’s no longer physically present.”

Also embedded in these moving stories of real people affected by the long arc of injustice are broader sociopolitical issues that invite audiences to engage in some soul searching. “I’m not seeking agreement with Isabel’s book,” DuVernay says. “I’m seeking engagement. I hope it instigates conversation. Do we see that in the state of Florida they’re taking books off shelves and criminalizing teaching history? Do we

all see this happening? Let us be informed and think twice about where it leads. That is one of the goals of the film.”

Ellis-Taylor concurs: “Ms. Wilkerson is shaking up our laziness about language,” she says. “We have lulled ourselves into this slumber regarding how we talk about social divisions in this country and around the world, and our efforts to change it or disrupt it are hindered because of it. What she does is she demands we not only rethink it but reword it. And for me personally because I’m from the South, where *Caste* in particular was a book that was banned, being a part of something like this feels like an act of resistance against that. So I would hope that folks will come to this and hear and see these words and concepts and arguments and this invitation to a new language, and be excited about extending this idea that we can live another way. We can do this another way.”

BLURRED LINES

In *Origin*, reality and cinematic drama intersect from the jump. “That’s the actual voice of his killer calling into 911,” DuVernay says of an audio clip heard at the start of the film of George Zimmerman before he shot and killed Trayvon Martin, a Black teenager walking home from a convenience store in Florida in 2012. (He’s played here by Myles Frost, who won a Tony Award in 2022 for his star turn in *MJ The Musical*.) DuVernay melded the real recordings of several people—including Zimmerman, Dr. Martin Luther King, Jr., and Dr. Bhimrao Ambedkar, a pioneering Dalit scholar from India—into the narrative, allowing startling shards of reality to puncture the storytelling on screen.

It’s a consistent reminder that there are real people at the heart of these intersecting stories, and a testament to DuVernay’s ability to measure out where these sometimes gentle, sometimes devastating nudges should fall. Those moments could be serendipitous: In one scene where Ellis-Taylor’s Isabel is researching at the Berlin Public Library, DuVernay spontaneously asked the real librarian there to play a role. “He was showing me rare books and the hit lists of books that were removed from the library in the early 1930s, and I said, ‘Gosh, can I get you showing this to the main character on camera?’” she says. “And he ended up in the film.”

One of the most powerful of DuVernay’s impromptu explorations turned out to be a background actor who took on a key role in a scene about Al Bright, the late artist and educator, who was once barred from the local public pool as a child. In it, a white friend of Bright’s tells Isabel how it felt to watch his Black friend be violently excluded from innocent summer fun. “He told me a story that was similar to the one we were depicting from Al’s childhood, and I said, ‘Do you think you can take how you feel about your story, but tell the details of *our* story, and I’ll just roll the camera? And if it doesn’t work, it’s okay! No big deal,’” DuVernay says. “Halfway through him telling the story, we’re all riveted. He brought many crew members to tears.” Indeed, it’s a pivotal scene, threaded through with the amateur actor’s nervous energy and Ellis-Taylor’s organic reactions, a charged moment between two strangers sharing a shameful memory at a picnic table.

For DuVernay's longtime producing partner Paul Garnes, these impromptu experiments are all a part of DuVernay's process—and integral to the core message of the film. "Ava has a close relationship to background actors," he says. "She doesn't call them extras. Background actors are often treated like the lowest group that comes on set. They don't have names, and sometimes ADs or PAs are tasked with 'wrangling' them. It can feel demeaning." He says DuVernay makes it a point to start a conversation, to feel them out, make them welcome. "It's a personal, human moment, and in the case with the background talent who came to be part of that Al Bright scene or the women in the concentration camp, it wouldn't have happened if Ava hadn't been the kind of director who wants to break down those walls." As a producer on an independent film with a finite budget, he admits that it's not always easy when a director tells you they want to shoot a new scene on an already busy day. But "Day to day, hour by hour," he says, "you reset to prioritize the creative authenticity."

AN INTIMATE EPIC

"We got a lot of nos, a lot of doubts. And that served as fuel for us," DuVernay recalls of the uphill battle to bring this adaptation to the screen. Nothing about *Origin* screamed "studio picture." For one, it's about an African-American woman's intellectual journey as an artist, a scholar and an interrogator of culture and history. The centering of such a character, depressingly, remains an anomaly in Hollywood. And even though there is plenty of drama and tension and intrigue on screen, DuVernay explains, "There are no action set pieces. There's not a villain personified. The villain is us—the way we treat each other. The trauma and tragedy of it all. I believe that grief and struggle and self-doubt and someone telling you not to do what you long to do is as dynamic a villain as a character in a cape. In this film, we embraced that belief. The story is about vanquishing that villain."

Though *Origin* did begin with a major studio, its transition to an independent undertaking presented both challenges and opportunities. For DuVernay and Garnes—whose lauded work together includes the Oscar-winning 2014 MLK biopic *Selma* and seven seasons of the OWN hit *Queen Sugar*—it also meant a return to their indie roots. (The last time came over a decade ago with the 2012 Sundance gem *Middle of Nowhere*, which garnered DuVernay a historic Best Director Award at the festival.) Once the production moved solely to independent financing, Garnes remembers, he and DuVernay began collaborating closely on the script to find avenues for preserving the large scope of the project, even with a smaller budget—a daunting task that required mapping out major set pieces across three countries in 37 densely packed shoot days, give or take a few stray hours. "There were always going to be these scenes in Germany and India, period settings," Garnes says. "It forces you to come up with unique solutions to prioritize Ava's creative needs and wants. If you did this with a studio, you'd have to pitch them on what we want to do and live within the limits of corporate understanding, not what was creatively necessary."

Another crucial creative choice: Capturing it all on real motion-picture film, not the cheaper and more convenient (if less aesthetically impactful) medium of digital. "To tell a story on film this way required a huge volume of imagery, and we just rolled till the wheels fell off," recalls cinematographer Matthew

Lloyd (*Spider-Man: Far From Home*). “There was no stopping. Every day was to the bell, every frame of material that we could get, we went after it all in. And I think that’s true of anybody that was there for the whole journey. You have somebody who’s writing, directing and producing, it’s her company and she raised the money. So when you’re standing shoulder to shoulder with the person who’s put it all on the line, it’s just about working as hard as humanly possible to achieve the vision. We all really felt the same way, that this was a unique moment in history to watch an artist at the top of her game.”

To coax the footage into its final shape, Duvernay called on editor Spencer Averick—a core team member she has worked with steadily since her *Selma* days. “When Ava told me she was shooting on film I was excited,” Averick says. “But I thought, ‘Okay, she’s probably going to shoot less. It’s more expensive, and you can’t keep rolling like you can with digital.’ But it was an incredible amount of footage, way more than I thought. We had one of the longest first rough cuts that Ava and I have ever produced—four and a half hours. I loved it, but there was so much there. At the end of the day, our North Star was keeping it grounded in Isabelle’s research. We didn’t want it to feel like there’s this person writing a book and then okay, now we’re going to cut to Nazi Germany. We wanted her to be active, and we wanted her to be the one who, within her conversations with people or her reading or her visiting museums, ignites these specific moments. It seems like an easy thing to say now, but it was one of the biggest challenges we had.”

Then came the task of soundtracking it all with an unforgettable—but never obtrusive—score. For that, DuVernay turned to her *When They See Us* composer Kris Bowers, a gifted young phenom whose stacked résumé includes *Bridgerton* and the 2018 Best Picture winner *Green Book*. He recalls watching scenes on repeat as many as 50 to 100 times to nail down the elusive sounds that would form the aural backbone of the movie. “Obviously music has been a big part of a lot of our other projects together, but I’d never worked on one that had 5, 6, 7-minute sequences of primarily score and imagery,” he confesses. “And so for score to be so much of a focal point in such a deeply emotional story I think was also a new challenge.”

“The biggest thing,” he continues, “was trying to find a way to honor the wide range of cultures and communities and stories represented here, while at the same time having the music feel of one piece, and trying to make sure that it underlined this interconnectedness that’s being talked about in the film. For me it was about doing a lot of research—finding music written in concentration camps, music written about the Holocaust. I even found a Jewish composer who actually fled when the Nazis invaded and found himself in India, and so he also became a really big influence. With the Dalit music, I spoke with a lot of Dalit musicians about their musical traditions and embedding those polyrhythms in the writing. And then with anything from the South, that was just pulling on my own personal history. Even writing it, especially underneath Isabelle’s voiceover, felt like church.”

RECREATING HISTORY

Though the production hardly needed a higher difficulty setting, DuVernay and team were determined to shoot a pivotal, sensitive scene in the center of Berlin in the real location of the historical events it portrayed. “The book-burning at Bebelplatz was always going to be one of our biggest sequences, and challenging with our budget,” Garnes says. “We had to value-engineer that moment to get the scale and magnitude we needed. We could have come up with a way to shoot it in a different location instead of the real place where it happened in the 1930s, but it was important to tell the story on that hallowed ground where thousands of books were lost and to honor the fact that these moments of terror happened right there in a busy thoroughfare of what is now modern-day Berlin.”

In fact, no one had ever filmed in that location before, so Garnes and his team had to lobby municipal groups, offering assurances that the filming would be conducted with utmost sensitivity to the city and its people. “It wasn’t the most popular pitch they heard,” Garnes admits. “We wanted to build a fire that went 30 feet in the air next to the Berlin Opera House. We needed to offer a plan to protect a sacred monument—The Empty Library—and the pre-War buildings, but also the average person walking down the street who might feel terrorized by looking over and seeing Nazi flags hanging.”

Additionally, the team had to find a thousand German background actors willing to don Nazi regalia, and stay in constant contact with the German federal government and historical conservation groups throughout for what Garnes says turned out, by necessity, to be the most meticulously planned sequence of the film. “It was also the most difficult, both emotionally and technically,” he admits. “We were very aware of all the risks and peril. And the totality of what we were trying to do was so big, not just in the sense of how many extras we had. We had special effects. It was weather, it was period. But we felt like we had an ethical standard of trying to honor it in such a way that when an audience watched, it feels real.”

To achieve all that, DuVernay and Lloyd used five camera units and shot the full scene in one night. “Our German crew and production partners were beyond brilliant,” shares DuVernay. “A sequence like that isn’t possible with the precision and passion that they brought to the storytelling. It mattered to them, and it shows.”

As gratifying as it was to pull off the near-impossible with the Berlin segment, more logistical challenges awaited. “There was always a mad chase of passports and visas going back and forth,” Garnes recalls. “Savannah was our core location, but we only had three days to shoot in Germany and about three and a half in India. It was definitely down to the wire on a few of those things. When the Isabelle character is walking through what looks like a marketplace, that was just a bare corner in the city. We set that up. All those people were paid extras. It looks chaotic and crazy, but it was very crafted and done super smoothly.”

There were crucial casting decisions to consider there as well, like the inclusion of Dalit people—considered beneath the lowest caste in India and long referred to as “untouchables”—to tell Dalit

stories. What DuVernay found when she put out a casting call was that “there are no Dalit actors in America who are ‘out,’ nobody in SAG, who could play Dr. Ambedkar,” she says. “Dalit people aren’t typically allowed to act or hold creative professions in India, and very much like early Hollywood did with Black people, their depictions are often caricatured and played by people of upper castes.”

So instead, DuVernay and her casting director Aisha Coley selected a Dalit non-actor who happens to be a professor himself to play Dr. Ambedkar. “It would have been easy to have a bunch of Brahmin and upper caste actors do it, but it was a commitment we made,” she says. “We’re making a film about caste, and we needed to find ways in our real lives and work to divest from the social hierarchies.”

In the process, they often received an education too. “I’d never really understood the intricacies of the historical caste system in India,” Garnes admits. “I knew it existed. Many of us thought it was based on our American sensibilities—that it was based on skin tone, because that’s the way we process it here. And that’s not the case. It’s way more complicated and nuanced than that.”

Another serendipitous casting coup: getting the Harvard scholar and author Dr. Suraj Yengde—a co-executive producer of the film who was also a part of Wilkerson’s research for her book—to portray himself on screen. “Raj, as you know, is a very lauded professor and intellectual,” says Garnes. “And he’s an expert when it comes to Ambedkar. As we started trying to figure out how to cast someone to play this role, it was like there was no way we were going to find anybody as charismatic and knowledgeable as the real person. And he just adapted to it so well, it’s kind of scary. He’s a very joyful individual, profoundly intelligent. I mean, Ava wouldn’t even attempt to limit his ability to share his ideas, although she had many conversations with him. And he was talking about things that he loves, so it really came across on camera.”

Those segments also highlight the Dalit men who portrayed manual scavengers relegated to the ugly job of cleaning sewers. They were found, fortuitously, through Dr. Yengde, who connected the production to an advocacy group in India that draws attention to the Dalits’ plight. “Ava didn’t want actors to represent that,” Garnes says. “It felt profoundly important to find the real people who did this work, and they turned out to be rock-solid additions to the cast.”

For the sequence that features them cleaning out open latrines, Garnes and DuVernay collaborated with production designer Ina Mayhew and a stellar local crew to build the outdoor toilets from scratch with a stainless-steel tank in the ground, then filled the pit with organic ingredients like oatmeal, rice, and turmeric. “Ava was explaining to them, like any director, the safety of what they were going to be diving into, and one of the guys says, ‘It doesn’t matter to us if it was the real thing. We’d still do it so people can see and understand,’” says Garnes. “It was sobering for us to hear the reality of their life, the extreme danger of it. What you saw on screen was these guys depicting their real jobs, the real emotions they have, but in the safety of the set. Hopefully, people who watch that are as changed as we were when we were filming it.”

A MEASURE OF EQUALITY

Garnes and DuVernay's heightened consciousness around caste applied not just to the troop of actors, but to all other areas of production as well. "We asked everyone to think about caste and how we can break down hierarchies in our own lives and on our own set," DuVernay says. The task brought up some interesting thoughts from department heads, including cinematographer Lloyd, who offered up one example: "We asked ourselves how the images created from multiple cameras and their respective teams can have equal importance when we continue to label them as 1st Unit/2nd Unit or A/B/C/D cameras. In truth, these rankings can often change the behavior of crew members towards one other. Our goal was to create images with multiple cameras that all carried the same weight visually and emotionally."

That meant building out a production where nothing felt like a B-camera angle or a second unit shot. "We used no hierarchical camera designations, and just called them simply by the names of the people behind them or the regions they joined us from," he explains. "When I see the finished film, I have no recollection of which shots were done by which cameras, only an overwhelming sense of the vast efforts of all involved to bring them to life." Garnes adds, "It may seem like a small change to those who don't work on film sets, but it mattered. It better positioned the production to feel more like a team versus a group of most important to least important. That is caste."

Nowhere on a film set is a hierarchy more evident than on the call sheet, that daily document sent out to cast and crew during a shoot dictating which actors receive priority on set. Here, the "number one" was Ellis-Taylor, a veteran screen actor whose resumé ranges from lush big-screen biopics like *Ray* to the edgy AfroFuturism of HBO's *Lovecraft Country*, for which she received her second Emmy nod in 2021. "She's so acclaimed and accomplished, but this production was the first time that she was at the top of the call sheet," DuVernay says, and that manifested in more than just names ranked on paper. "There's a reverence to her work, and we made sure the cast and crew respected that. This was her film. We followed her pace. The minute she stepped on set, it got quiet. I didn't even have to say anything. Grips and gaffers buttoned up, because of the elegance and seriousness she brought with her each day." Creating that sacred space paid dividends: "The great thing about Ava is that she made it very clear that she trusted me," Ellis-Taylor says with admiration. "She didn't micromanage in terms of her direction. She would just come to me and say, you know, 'I want you to think about this,' and then she would just see how that would play out. So I always felt supported."

In keeping with her dedication to on-set equity across the board, DuVernay takes pride in the entirety of her acclaimed cast—including even, and perhaps especially, the ones who appear only briefly, but in majorly impactful moments. "It's a murderer's row of actor's actors, people who take their craft seriously," she says. "Tony winners. Emmy winners. Oscar nominees. Not necessarily massive movie stars by studio standards, but massively talented artists. The independence of our production allowed us to avoid the pitfalls of casting for clout, celebrity or cache by purely working with who was right for the part."

When it came to landing names like Broadway legend Audra McDonald, who plays Miss Hale, “we were fortunate,” DuVernay admits. “I had to call Audra and say, ‘I know you have six Tonys, more than any other actor ever, but can you just come to Savannah for one day? You’ll have to take two flights, including a puddle jumper with ten seats, and I can only pay you this, and there’s no time or money for extended rehearsal, but can you do it?’ And she was kind and caring and came to join us enthusiastically.”

DuVernay also called in favors from several actors she’d worked with in the past, including Niecy Nash-Betts, Blair Underwood, Vera Farmiga, and Nick Offerman, who had just wrapped HBO’s *The Last of Us*. Offerman immediately flew in to perform a single scene with Ellis-Taylor, in which he plays a gruff plumber in a red MAGA hat. “When I handed him the hat, he jokingly said, ‘Okay, you’re gonna make me put this on?’” DuVernay remembers. “I said, ‘Yes, this is your hat, you love this hat.’ And he did it with gusto. A beautiful actor and person.”

RISING TO MEET THE CHALLENGE

DuVernay grows emotional as she reminisces about the production. “People wait their whole lives to have the kinds of experiences we had on *Origin*. It was me and my friend Paul with our trusted comrades, making a movie that’s so important to us,” she says. “I was shooting ships of enslaved people, the Holocaust, lynchings, so many traumatic things, but also these tender moments of two people in love, of a mother and daughter. It was a thrilling ride.”

That commitment trickled from the top down, even in the most challenging circumstances: “With motion-picture film, you have to plan ahead in a way where you know how much you’re going to do on a given day, where it’s coming from, if it’s the right emulsions,” says Lloyd. “You’re having to figure out the mechanism by which the material is going to move from country to country to get to a lab that’s trusted and get it developed. Also, the schedule didn’t allow us to hold set, so we’re going home at night having filmed a scene on a set that I know is getting pulling down the next day, and we literally have not seen the footage.”

“The blessing of this whole thing,” he goes on, “is that we screened dailies together every single night. I would install the projector in a hotel room or wherever we were, and it was like having heart palpitations going in. But the labs, specifically the Atlanta and the London operations, were phenomenal—just the speed at which they could turn the stuff around, their degree of commitment every day, calling me at 2 a.m. if something was labeled wrong or they were missing a roll. It was like a 24-hour-a-day operation between countries and time zones to make it happen. I think that really was everybody just being on their A-game and committed to what Ava was trying to do.”

“It wasn’t comfortable conditions a lot of times, but I didn’t care,” says Ellis-Taylor of the mad scramble to film in several locations on such an urgent timeline. “I wanted to go to India all my life, and arriving there on my birthday, going to Berlin, meeting all these incredible people that I would never have met

otherwise...I had a blast. A *blast*. I mean, we were trying to act while we were in tuk-tuks and our tuk-tuk hit another tuk-tuk, but we kept it going. We kept it moving and I was scared out of my mind, but I said, 'If I die in this market in Delhi, I will be having the time of my life doing it.'"

In pulling off a movie like this, "there's always challenges," acknowledges Averick, the editor. "But it took me probably about halfway through the process to realize that we were putting all of our past experiences together into this film. We've done documentaries together, we've done commercial. We've done larger feature films and feature films that are small and quiet. We sort of threw that all into this pot, and I don't think we couldn't have done it even two, three years ago—it needed to be now, because it's such a big film and so complex. I don't think we could have pulled it off without the smorgasbord of experience that we've had."

Even for Bowers, whose job operated largely outside the crew, *Origin* proved revelatory. "Whenever people ask me 'What's the score you're most proud of?' I always kind of say the last thing that I worked on," he admits. "But on this I feel not only so much pride in my growth as a composer but also this intense sense of duty to honor the stories that are being told and the communities, the histories that are being represented—to honor any individual that is going to watch this movie and feel seen. I feel like I have worked on many projects where I'm needing to dig deep within to figure out how to stay emotionally connected. And this one, it's just so palpable and so visceral that all I had to do is just watch it for me to feel pulled in and grounded and deeply connected."

"Overall, I feel most proud on the fact that we took this really ambitious out-of-the-box idea for a movie and really applied our old-school independent know-how to it, which we hadn't really had to use all that much over the last few years," says Garnes. "At its core, this is a film about humanity and trying to see the familiar moments in other people's stories that you recognize about yourself, which allows you not to dehumanize any other group. It's a literal case study in a continual conversation that we hope maybe just starts at the movie theater—that people walk out together and can have a conversation that they've maybe never thought about having before."

Indeed, there is a sense of pride for everyone who worked on this film, from the background players to the producers; a feeling of having pulled off the impossible. "I was thinking not too long ago about the entire experience," DuVernay says, "And I thought, 'Wow, if I never got to make another film, or something happened to me... Gosh, we did this.' I loved it. I loved every minute of it."

FILMMAKER BIOS

Ava DuVernay | Director, Writer, Producer

Born August 24, 1972 | Los Angeles, USA

Ava DuVernay is an Academy Award nominee and winner of the Emmy, BAFTA, Sundance, Image and Peabody Awards. Her feature film directorial work includes the historical drama *Selma*, the criminal justice documentary *13th* and Disney's *A Wrinkle in Time*, which made her the highest grossing Black woman director in American box office history. Her latest project is the feature film *ORIGIN*, based on the best-selling book "*Caste: The Origin of our Discontent*" by Pulitzer Prize winner Isabel Wilkerson. She amplifies the work of directors of color and women of all kinds through her narrative change collective, *ARRAY*. DuVernay sits on the Board of Governors of the Academy of Motion Picture Arts and Sciences, representing the directors branch in her second term. She is also a Vice-President of the Directors Guild of America and an advisory board member of the American Film Institute.

DIRECTOR'S FILMOGRAPHY

ORIGIN (2023)

WHEN THEY SEE US (2019)

A WRINKLE IN TIME (2018)

13TH (2016)

QUEEN SUGAR (2015)

SELMA (2014)

MIDDLE OF NOWHERE (2012)

I WILL FOLLOW (2010)

THIS IS THE LIFE (2008)

Paul Garnes | Producer

CAST BIOS

Aunjanue Ellis-Taylor | Isabelle Wilkerson

Niecy Nash-Betts | Marion

NIECY NASH-BETTS is a Critics Choice Award®-winning actress, Emmy Award®-winning producer and four-time Emmy® nominated actress who captivates audiences with her shining talent and infectious energy both in front of and behind the camera. Nash-Betts recently received a Critics Choice Award® win and SAG and Emmy Award® nominations for her role as Glenda Cleveland in Ryan Murphy's Netflix limited series, *DAHMER-MONSTER: THE JEFFREY DAHMER STORY*, based on the life of serial killer Jeffrey

Dahmer. Nash-Betts currently leads the FOX series THE ROOKIE: FEDS, where she plays special agent "Simone Clark". Coming up, she will star in Ava DuVernay's NEON film ORIGIN, an adaptation of Isabel Wilkerson's book, *Caste: The Origins of Our Discontent*, which premiered at the Venice International Film Festival this September. Nash-Betts continues to develop various projects through her production company, Chocolate Chick, Inc.

Jon Bernthal | Brett

Classically trained actor Jon Bernthal consistently captivates audiences with various roles across a multitude of genres. Among his many film credits are *King Richard* from director Reinaldo Marcus Green, alongside Will Smith and Aunjanue Ellis-Taylor, in which Bernthal played Serena and Venus Williams' famed tennis coach Rick Macci, Martin Scorsese's *The Wolf of Wall Street*, James Mangold's *Ford V. Ferrari* as Lee Iacocca, alongside Christian Bale and Matt Damon, Edgar Wright's *Baby Driver* for Sony Pictures, the critically acclaimed *The Peanut Butter Falcon* alongside Shia LaBeouf and Dakota Johnson, *The Sopranos* prequel, *The Many Saints of Newark*, Denis Villeneuve's *Sicario*, and Taylor Sheridan's *Wind River*. Bernthal's first major film role was in the Oliver Stone picture *World Trade Center* with Nicholas Cage and Maria Bello.

Bernthal recently earned his first Emmy nomination for his role in Season 2 of Hulu's *The Bear*. His performance also earned him a Gold Derby Award nomination, a Hollywood Critics Association Television Award Nomination as well as an Online Film & Television Association nomination. The award-winning series was recently picked up for a third season. Bernthal also starred as "Shane Walsh" in AMC's breakout hit television series, *The Walking Dead*. Additional television credits include the HBO series *We Own This City*, the Netflix spin-off series *The Punisher*, and HBO's mini-series *Show Me A Hero* alongside Oscar Isaac, Jim Belushi, and Winona Ryder.

Off screen, Bernthal started a weekly podcast called "Real Ones" in which he gives the microphone to some of the most interesting, authentic people living on the front lines of the big issues of our time including soldiers, doctors, police officers, activists and first responders.

Up next, Bernthal can be seen in Ava DuVernay's film *Origin*, inspired by the New York Times Bestselling book, *Caste: The Origins of Our Discontents* by Pulitzer Prize-winning journalist Isabel Wilkerson. Bernthal stars alongside Aunjanue Ellis-Taylor, Niecy Nash-Betts and Nick Offerman. The film premiered to critical acclaim at the Venice Film Festival. NEON is set to release the film in December 2023.

DEPARTMENT HEADS

Matthew Lloyd | Director of Photography

Born in Alberta, Canada, Matthew J. Lloyd, ASC, CSC was first introduced to working with

moving images as a skateboard videographer in the late 1990s, when he traveled and filmed with many of Canada's top skateboarders. Lloyd attended York University and earned his Bachelor of Fine Arts degree in film production with a special concentration in cinematography. Upon graduation, Lloyd was able to shoot many short-form projects, including commercials and music Videos.

Lloyd relocated to Los Angeles to attend the American Film Institute, where he continued his education in cinematography. He continued to shoot short-form projects during this time, and his work received recognition — winning Best Music Video Cinematography at Camerimage for *Until the Quiet Comes* by Flying Lotus and Best Commercial Cinematography at the CSC Awards for the Rodarte short *The Curve of Forgotten Things*.

Lloyd's work caught the attention of director Oliver Stone, who personally asked him to serve as second-unit director of photography on the stylish crime drama *Savages*. Since then, Lloyd has photographed a number of television shows and features. For his work on *Alpha House*, he earned an ASC Award nomination; for the pilot of *Fargo*, he earned Emmy and Camerimage nominations; and for his work on *Daredevil*, he earned another Camerimage nomination. Lloyd also shot pilots for shows like *Insecure* and the miniseries *The Defenders*.

Lloyd's feature credits include Jon Watts' *Cop Car* starring Kevin Bacon; Dean Israelite's *Power Rangers*; and Michael Mayer's *The Seagull*, which starred Annette Benning. His recent credits include the Western drama, *The Kid*; Marvel's *Spider-Man: Far From Home*; and *The Water Man*.

Lloyd is a frequent collaborator of Ava DuVernay. His credits with her include the series, *Colin in Black and White*, and *DMZ*. Their most recent collaboration, *Origin*, was released at Venice Film Festival in 2023 to widespread acclaim.

Spencer Averick | Editor

Spencer Averick is an award-winning film editor based in Los Angeles. Most recently, he re-teamed with director Ava DuVernay for the upcoming feature-film *ORIGIN* starring Aunjanue Ellis-Taylor, Jon Bernthal, and Niecy Nash-Betts, and the scripted limited series for Apple TV+, *MASTERS OF THE AIR* produced by Playtone and Amblin Television. Additional projects include the Oscar-nominated civil rights film *SELMA*, and the Oscar-nominated documentary feature, *13TH* for which he won the BAFTA for producing. Averick also edited the critically-acclaimed Netflix scripted series *WHEN THEY SEE US* (2019) and the Apple TV+ documentary series *THE ME YOU CAN'T SEE* and the Disney feature-film, *A WRINKLE IN TIME*.

Kris Bowers | Composer

Kris Bowers is an Emmy® Award-winning, two-time Grammy® -nominated and Academy Award® -nominated filmmaker and composer. A Juilliard-educated pianist, Bowers creates genre-defying music that pays homage to his jazz roots— with inflections of alternative and R&B influences. Composing the original scores for Best Picture GREEN BOOK and Netflix hit QUEEN CHARLOTTE among many notable credits, Bowers has established himself at the forefront of Hollywood’s emerging generation of composers. Most recently, he co-directed the documentary THE LAST REPAIR SHOP alongside Ben Proudfoot. The Searchlight Pictures and L.A. Times Studio-backed film recently won the award for short documentary at the Critics Choice Documentary Awards and was released on November 8th. Next, Kris is gearing up for the release of Ava DuVernay’s ORIGIN, which premiered at this year’s Venice Film Festival in addition to THE COLOR PURPLE starring Taraji P. Henson, Fantasia Taylor, Halle Bailey, Phylicia Pearl, H.E.R. to be released in theaters December 25, and the biopic BOB MARLEY: ONE LOVE, to be released February 14, 2024 All of which add to his incredible 2023 slate which also includes CHEVALIER, HAUNTED MANSION, and Marvel’s SECRET INVASION. As an accomplished filmmaker, Bowers has multiple projects in development through his Et Al Studios Productions. Previously, Bowers garnered an Oscar nomination for “Best Documentary Short Film” for his film A CONCERTO IS A CONVERSATION (2020), which he also directed alongside Ben Proudfoot.

CREDITS

Unit Production Manager

THANE WATKINS

First Assistant Director

MIKE "SPIKE" TOPOOZIAN

Second Assistant Director

TRACEY POIRIER

CAST

ISABEL WILKERSON AUNJANUE ELLIS-TAYLOR

BRETT HAMILTON JON BERNTHAL

MARION WILKERSON NIECY NASH-BETTS

RUBY WILKERSON EMILY YANCY

AUGUST LANDMESSER FINN WITTROCK

IRMA ECKLER VICTORIA PEDRETTI

ELIZABETH DAVIS JASMINE CEPHAS JONES

ALLISON DAVIS ISHA CARLOS BLAAKER

KATE VERA FARMIGA

MISS HALE AUDRA MCDONALD

SABINE CONNIE NIELSEN

AMARI SELVAN BLAIR UNDERWOOD

DAVE THE PLUMBER NICK OFFERMAN

BINKY STEPHANIE MARCH

TRAYVON MARTIN MYLES FROST

SURAJ YENGDE, Ph.D.	AS HIMSELF
MRS. COPELAND	DONNA MILLS
FRIEND #1	JORDAN LLOYD
SALES EXECUTIVE	MIKE "SPIKE" TOPOOZIAN
NAZI LIBRARIAN	CRISTIN KÖNIG
ERICH KÄSTNER	FRANZ HARTWIG
PASTOR	JAKOB VON EICHEL
TEDDY	THAI DOUGLAS
BERLIN LIBRARIAN	MATTHIAS MILLER
JOSEPH GOEBBELS	DANIEL LOMMATZSCH
NAZI STUDENT ORGANIZER	MAX SCHIMMELPFENNIG
NIGELLA	MIEKE SCHYMURA
ULRICH	JOHN HANS TESTER
NATHAN	LEONARDO NAM
PEST CONTROL GUY	BRYAN TERRY SHELL
MUSEUM CURATOR	ANN-SOPHIE HEIER
EDUARD KOHLRAUSCH	INGO HÜLSMANN
FRITZ GRAU	HOLGER HANDTKE
BERNHARD LÖSENER	FELIX GOESER
ACHIM GERCKE	LUIS LÜPS
ROLAND FREISLER	KONSTANTIN LINDHORST
KARL KLEE	DAVID BREDIN
BURLEIGH GARDNER	MATTHEW ZUK
MARY GARDNER	HANNAH PNIEWSKI

ESSIE	JESSICA FONTAINE
RED HAired MAN	STEVEN ALLEN
SHERIFF	WYATT WERNETH
CONFERENCE LEADER	MONICA PATANKAR
COUSIN PATRICE	ZING ASHFORD
COUSIN ANDRE	AKIL JACKSON
JAMES HALE	MALACHI MALIK
GINA THE REALTOR	GISSETTE VALENTIN
TUK-TUK DRIVER	PRAKASH DHINGRA
PROFESSOR RAM KAMBLE	ABHISHEK ARUN BHALERAO
SCARF VENDOR	SHAHID KHAN
MUSEUM DOCENT	JYOTSANA SIDDHARTH
YOUNG AMBEDKAR	ISHAAN YADAV
YOUNG AMBEDKAR'S TEACHER	SANGEETA VERMA
DR. BHIMRAO AMBEDKAR	GAURAV J. PATHANIA, Ph.D.
DHRUBO JYOTI	AS THEMSELF
DR. JAJULA Z. VALICHARLA	SNEHALATA SIDDHARTH TAGDE
GERMAN LADY IN POWDER ROOM #1	SARAH NAVRATIL
GERMAN LADY IN POWDER ROOM #2	TATIANA HARMAN
AUGUST & IRMA'S DAUGHTER	ABIGAIL LONDON
GIRL AT PICNIC	BILLIE ROY
ASANTEWA	SHENA VERRETT
JEWISH MOTHER	DANIELLE BURR
JEWISH SON	RAPHAEL ALLAN

AL BRIGHT	LENNOX SIMMS
COACH	ALLAN JONES
YOUNG AL'S FRIEND	EMERSON SMITH
CITY CHAMP #3	AVERY GIBSON
ADULT AL'S FRIEND	ALLAN WILAYTO
PARK WORKER	BRYAN MCCLURE
LIFEGUARD	KELLER FORNES
STUNT COORDINATORS	GLENN FOSTER
	JUDD WILD
	MARIAN GREEN
STUNTS	NIK PELEKAI
	JASON ELWOOD HANNA
	FLACO REYES
	DARCEL DANIELLE
	TOMAR BOYD
MARINE COORDINATOR	GARY LOWE
STUNTS	MIKE BAIERSKI
STAND IN FOR AUNJANUE ELLIS-TAYLOR	SHENA VERRETT
STAND IN FOR JON BERNTHAL	JOSHUA CORDLE
STAND IN FOR NIECY NASH-BETTS	ZOE VATEKEH
STAND IN FOR EMILY YANCY	ANTIONETTE RAY
Co-Executive Producer	CHRIS PAUL

Co-Executive Producer MALCOLM BROGDON

Co-Executive Producer MATTHEW J. LLOYD

Co-Executive Producer SURAJ YENGDE, Ph.D.

Co-Executive Producer CHERYL A. MILLER

Co-Executive Producer THANE WATKINS

Co-Producer MIKE "SPIKE" TOPOOZIAN

Supervising Art Director MARK DILLON

Art Director JOHN SANCHEZ

AUDRA AVERY

Assistant Art Directors AMBIKA SUBRAMANIAM

TRISH N. KOCHINAS

NHU NGUYEN

Set Designers ADELE PLAUCHE

RICHARD TUNNEY

ALVIN ASHBY

Graphic Designers SCOTT MAYHEW

JENN MOYE

KRISTEN CROUCH

Art Department Coordinator SARAH TRUE

Art Researcher GRACE GOSSON

Archive Researcher DEBORAH RICKETTS

Art Production Assistant DANIEL RIVERA-APONTE

CAMESHA RICHARDSON

Set Decorator JACQUELINE JACOBSON-SCARFO

Leadman IAN BRESLERMAN

Gang Boss KAITLYN WAGNER

Set Dressers

CHELSEA COLLINS LEE HENDERSON

SPENCER BUCK GREGG PEREZ

NICK BUCK J SHAUGHNESSY

ADAM S. CHASE JOHN DOUGH

DEWEY PREAST SKYLER RODGERS

WILLIAM HOLLIDAY RYAN REESE

MADISON ALDRICH

On-Set Dressers ALEX RICHARDS

Set Decorator Coordinator ANDREA DAWSON

Set Decorator Buyer SAMITA R. WOLFE

Set Decorator Production Assistant DAPHNE COLSON

East Camera Focus Puller DAVID "COBRA" EDSALL

East Camera Assistant ALEX "HOOP" HOOPER

Film Loader TRENT WALKER

Stills Photographers ATSUSHI NISHIJIMA

CURTIS BONDS BAKER

2nd Unit Director of Photography	MICHAEL "CAMBIO" FERNANDEZ
West Camera Focus Puller	JUSTIN NOEL
West Camera Assistant	SHAINA WALKER
Video Assist	F. DOUGLAS HALL II
	FRED DUFFER
Video Utility	LEVI CARTER
Digital Utility Tech	TERREL SCOTT
Libra Head Tech	SEBASTIAN LUMME
Technocrane Operator	JOHN SLADE
Assistant Crane Tech	DAKAR WATSON
Mobile Base Driver	JAMES "ROB" FISHER
Costume Supervisor	SAFOWA BRIGHT BITZELBERGER
Key Costumer	KARINA MARIE LOPEZ
	MARY ELIZABETH DANNER
Key Background Costumer	CASEY NGUYEN
Lead Set Costumer	NIKO COLON
Truck Costumer	TASHA HENDERSON
Costumer for Ms. Ellis-Taylor	XANIA JACKSON
Set Costumer	ERIN LAROCHE
Background Set Costumers	ADRIAN YAYA
	TYLER WASHINGTON

Ager/Dyer	JEFFERY HALL
Lead Seamstress-Patternmaker Fitter	ANDREA WILLIAMS
Cutter/Tailors	TENIA SHAUNTAE TAYLOR
	BRIA CONEY
Costume Shopper	VANNIEKA "VANN" WOODS
	MASHAL RASHID
Costume Production Assistants	REESE SMITH
	SYDNEY BOWERS
	ALI FOSTER
	ALEXA RAY TABERT
Makeup Department Head	LALETTE LITTLEJOHN
Key Makeup Artist	REN ROHLING KIMBROUGH
Makeup for Ms. Ellis-Taylor	ASHUNTA SHERIFF
Hair Department Head	KIM KIMBLE
Key Hair Stylist	KENDRA GARVEY
	COLLEEN LABAFF
Assistant Hair Stylists	
PATRICIA MCALHANY GLASSER	WANDA EDWARDS
MARY ASHTON GLASSER	JERICA EDWARDS
SHANTELL MALLARD	JESSICA DOBSON
NAVEESA NIXON	SPENCER MAYO
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Barbers KRIS MAYE
ALISTER KING
ANDRE WILSON

Production Supervisor TOM CARSON

Supervising Production Coordinator CHINEZA LYNN EZINKWO

Assistant Production Coordinator COURTNEY KOVA WALKER
APRIL AGUILERA

Production Secretary TERESA-MICHELLE JACKSON

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ROBERT ABRAMOFF
PHILLIP NOORANI

Incentive Advisory Services Provided by TPC

Production Insurance EPIC ENTERTAINMENT & SPORTS
DEMILLE HALLIBURTON
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KRISTEN FERNANDEZ

Production Interns KNYIAH HUGHES
JORDAN TURNER

Domestic Travel Coordinator SHANNON HAMED

International Travel Coordinator GRANT GRABOWSKI

Driver for Ms. DuVernay PK KATUGAMPOLA

Assistant to Ms. DuVernay - Savannah ANDRES FERNANDEZ

Assistant to Ms. DuVernay - Delhi YASHVITA BHASIN

Assistant to Ms. DuVernay - Berlin SIBEL KOYUNCU

Assistant to Producer SARAH E. ALPERT-GILLIS

Script Supervisor ALICIA ACCARDO

Researcher STEPHANI DELUCA

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Boom Operator DOUGLAS SHAMBURGER

Sound Utility MITCHELL HAIGLEY

Location Manager KELLIE MORRISON

Key Assistant Location Managers

JEREMY TAN RASHAWN CASH

BRIAN PARRALES WILLARD PENNINGTON

Assistant Location Managers

DAROLD SMITH	JEFFREY WILLIAMS
OLIVIA PHILLIPS	DESIRE FAULK
JAMES GAVIN	PAMBRIA BEACHEM

Location Coordinator	GENEVIEVE HAWKINS
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Location Scouts	ANTHONY PADEREWSKI
	RYAN WATTERSON

Location Assistants	GAGE SILLS
	RAY BLACK
	RAEANN TURNER

Security	DIAMOND TOUCH SECURITY
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ARRAY Green Environmental Steward	YODIT SEMU
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Environmental Production Assistant	STEPHANIE MCIVER
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Franchise Liaison	MERCEDES COOPER
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B-Roll Videographer	ERIC FISHER
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Chief Lighting Technician	DON "MAZI" MITCHELL
---------------------------	---------------------

Best Boy Electric	TAUREAN "TORY" CHAPPELL
-------------------	-------------------------

Dimming Programmer	MATHEW AXEL LARSEN
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Electricians

GERALD "TREY" SORROW MARSHALL HAMILTON

TOMMY RODGERS JUSTIN BYRD

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CONNOR MECCAY

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Rigging Electrics

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SARAH MARIN NELSON

Key Rigging Grip HENRY EZZELL

Best Boy Rigging Grip HENRY EZZELL

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SHAWN TEMPLE ANTHONY WAKIM

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Assistant Property Masters ANDRES "ANDY" DAVILA

SCHUYLER GRIMSMAN

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Special Effects Foreman TAMRIN THOMPSON

Special Effects Technicians

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Special Effects Assistant	LINDSAY GIORDANO
2 nd 2 nd Assistant Directors	DESIREE STEVENSON-WHITE
	MONTARAI "MONTE" BATTLE
Additional 2 nd Assistant Director	WITT LACY
Key Set Production Assistant	AKIL JACKSON
Set Production Assistant	LELAND SMITH
Background Production Assistant	ABBIE MCINTYRE
Cast Production Assistant	JORDAN MEELER
Walkie Production Assistant	CAIT MCROZE
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General Foreman	SCOTT B WARNER
Location Foreman	JEFFERY WEEKS
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Labor Foreman	RAY TALLEY
Foreman	CHRISTOPHER WICKER
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Lead Scenic Artist TODD HATFIELD

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STEPHEN WARNER

CATHERINE E. GODSHALL

Lead Sculptor ALEXANDER SHERROD

Painters DYLAN KILGORE

EMILY COOK

On-Set Painter EBONY ISON

Lead Greensman GEORGE W. HARDING III

Greens Foreman JOSEPH THOMAS

On Set Greens SIMON STRICKLAND

Propmakers CODY JETT

WILEY WORKMAN

JEREMY POSEY

Utility MICHAEL "DEVO" SHARPE

ZACHARY STRICKLAND

Studio Teacher LV SHORT

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	JOHN BLAIR
	NICOLE FLOWERS
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	TARAH PHILLIPPI
2 nd Assistant Accountant Cashet	JONATHAN JEFFERIES
2 nd 2 nd Assistant Accountant	TARA KEITH
Accounting Clerk	JESSICA MAYNE PERRITT
Payroll Accountants	KELLY STULTZ
	KIM C. SMITH
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Payroll Clerk	JULIETTE COMER
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Transportation Captain	CALEB AUSTIN
Van Captain	JOHN VALENTI
Picture Car Captain	RICHARD DRAPER

DOT CHRISTINA WHISENANT
Dispatcher BRITTANY WARD
Picture Car Mechanic BILL FLAHERTY

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Casting Associates VANESSA TOLL

ANISSA GARCIA

Casting Assistant KELLY CARITA FINN

Extras Casting BILL MARINELLA

CHRIS BOWE

Extras Casting Associate JASON D'AQUINO

Extras Casting Assistants JOHN ANDRUCCI

KATY BEA

Youth Acting Coach NOELLE GENTILE

German Dialogue Coach DR. JOLYON HUGHES

Historical Consultant RABBI JOSEPH PRASS

Dance Consultant ALONZO BOSCHULTE

Animal Handler RENEE DEROSSETT

Medics BOBBIE HARLEY

FLOYD JUSTICE

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KERRIGAN NEWMAN

Caterer GALA CATERING

FRED GABRIELLI

Chef PATRICIA HILL

Chef De Cuisine KANOA JAMES NOGUCHI

Chef Assistants

BRET RAMSEY OTILIO NUNEZ

LARRY JOHNSON JR AUDREY BENNETT

CRYSTAL MARIE CAHILL

Craft Service CHARK'S CRAFTY SERVICE

Key Craft Service KELLYE WRIGHT

Assistant Craft Service CLARK SUTTON

BELINDA FINOCCHIARO

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Additional Editor JOHN REYES-NGUYEN

First Assistant Editor EMILY FREUND

Second Assistant Editor CLAIRE BREED

VFX Coordinator MEL LYMAN

Post-Production PA SEBASTIAN RICO

VFX PA AUBREY "ALEX" HICKS

Post-Production Sound Services by SKYWALKER SOUND

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STEVE SLANEC

Sound Designer AL NELSON

Re-Recording Mixers PETE HORNER

TONY VILLAFLOR

Sound Effects Editors COYA ELLIOTT

DUG WINNINGHAM

LUKE DUNN GIELMUDA

Dialogue/ADR Editor DAVID A. COHEN

Foley Editors ANDRÉ FENLEY

CHRIS FRAZIER

Assistant Supervising Sound Editor DAWIT ZEMENE

Conforming Editor JEREMY MOLOD

Apprentice Sound Editor DOUG M. THOMAS

Foley Artists ANDREA STELTER GARD
SEAN ENGLAND

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Assistant Re-Recording Mixer ROBERT COOPER

Engineering Services DONNIE LITTLE

IT Engineer DARREN CAREY

Post-Production Sound Accountant JESSICA ENGEL

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Head of Production Finance & Planning MIKE PETERS

Head of Engineering STEVE MORRIS

Head of Production JON NULL

General Manager JOSH LOWDEN

Voice Casting Consultant BARBARA HARRIS

Loop Group READY WILLING AND ABELL

Additional Loop Recordist FRANK GAETA

Music Editor JULIE PEARCE

Score Producers KRIS BOWERS
MAX WRIGHTSON

Additional Arrangement THOMAS KOTCHEFF

Score Coordinator SAHIL JINDAL

Composer Assistant JARED SMITH

Synth Design BRIAN BENDER

Lead Orchestrator GREGORY JAMROK

Orchestrators ABRAHAM LIBBOS

JOSEF ZIMMERMAN

CARA BATEMA

ANDREW ROWAN

Music Transcription FINE LINE MUSIC SERVICE

Score Mixed By SCOTT MICHAEL SMITH

Score Mix Tech ALBERTO GABRIEL CRUZ

Orchestra BUDAPEST ART ORCHESTRA

Conductor PETER PEJTSIK

Score Recorded at EAST CONNECTION MUSIC RECORDING, STUDIO 22

ProTools Engineer DAVID LUKACS

Recording Engineer GABOR BUCZKO

Contractor MIKLOS LUKACS

Tamil Translator ABIRAMI KURINCHI-VENDHAN

Parai & Dalit Folk Percussion A. MANIMARAN

M. SAMARAN

M. INYAN

Dalit Violin Soloist AROKIAMANOJ MARTIN

Dalit Flute Soloist PERUMAL VISSOU

Music Supervisor AVA DuVERNAY

Music Licensing NICOLLE JOHNSON

Title Design SERA DE LOBOS

Titles SCARLET LETTERS

Color and Finish by COMPANY 3

Digital Colorist TOM POOLE

Finishing Producer VANESSA GALVEZ-MOREZ

Finishing Editor RAY RUOTOLO

Image Scientist MICHAEL KANNARD

Color Assistant JASON MAYDICK

Production Coordinators JENNA ELLIS

EMMA ESCAMILLA

Sales Executive DAVE GROVE

Dailies by COMPANY 3 ATLANTA

Dailies Producer SCOTT SALAMON

Workflow Specialist HUNTER FURNISH

Dailies Colorist KARLI WINDISCHMANN

Lead Dailies Operators RAYMOND CALDERÓN

CHASE COMMINS

Dailies Operators JON-MICHAEL ROSE

DANA OSBORNE

GRIFFIN HICKS

KYLE BOYD

Film Processing and Scanning by KODAK FILM LAB ATLANTA

Post Operations Manager Administration JEREMIAH DRUEKE

Lab Manager ROBERT WALES

Lab Technician JOHN WOODSON

Film Scanning Colorist IAN MACDONALD

Subtitle Translator MARK STEVENS

Digital Projection Technology and

PIVOTAL POST

Managed Services provided by

Germany Production Management Services X FILME CREATIVE POOL GMBH

Line Producer MARCUS LOGES

Production Manager GERNOT VALENDZIK

Unit Manager TIMO DOBBERT

Assistant Unit Manager MARTIN EIKENBUSCH

Production Coordinator REGINE OTTO-RODRIGUEZ

Assistant Production Coordinator MASCHA BREUKER

Production Secretary KÜBRA AYBASTI

Production Assistant/German Dialogue Coach SABINE ZIMMER

Key Accountant PETER GNECKOW

Assistant Accountants SANJIV LAKHANI

SEBNEM SIMSEK

Accounting PA KLARA LOGES

2nd Assistant Director RICHARD WILSON

2nd Assistant Director – Crowd SOPHIE HEIER

3rd Assistant Director HENRIETTE RODENWALD

Assistant Director PAs ALISIA MANUGUERRA

VERA SCHMIDT

MAJA SCHÄTZLEIN

Additional Crowd Assistant Directors VERONIKA BINDER

JOHN ADAMS

LOLA VON PFETTEN

Crowd Marshalls JAN BÖHME

LUKAS HABLITZEL

PHOEBE SOPHIE JARDIN

Supervising Art Director DANIEL CHOUR

Assistant Art Director LEONIE LIEBERHERR

Art Department Coordinator NIKLAS SCHMIDT

Set Designers LAURA BACH

FRANZISKA HOH

Construction Manager REMO EDDIE STECHER

Stand By Carpenter PHILIPP HÜBNER

Painting Department Head DARIUS GYZIS

Painter Book Moulding MIEKE CASAL

LEON SCHULZ

Art Department Trainee JIM FUNCKE

Camera Operators CHRISTINE NG

DAVID STRAGMEISTER

Steadicam Operator ALEXANDER TRAUMANN

1st Assistant Camera GERO NEUMANN

DANIEL ERB

Additional 1st Assistant Camera FABIO SEYDING

2nd Assistant Camera UWE ZEGNOTAT

JOSEFIN PORSTNER

Additional 2nd Assistant Camera CLEMENS SZELIES

Q Take Operator CHRISTOPHER HAUG

Q Take Assistant MAX MEISSNER

Additional Q Take Assistant MICHELLE PIESCHE

Clapper/Loader LISA DUTSCHMANN

Utility WIEBKE LESER

Loader/16MM Courier SEBASTIAN HEMPEL

FELICIA HERRMANN

German Casting ANJA DIHRBERG

Casting Assistant BIANCA KUMMROW

Extras Casting JOHANNA RAGWITZ

CHRISTIN BUSCH

LISA BÖTTCHER

Costume Supervisor SIMONE KRESKA

Assistant Costume Supervisor KATHRIN ROTH WAGNER

Key Truck Costumer - Cast SIBA FALLAHI

Key Set Costumer - Cast NATALIE UHLSTEIN

Seamstress/Fitting/Costumer NICOLE SCHUSTER

Fitting/Set Costumers

ANJA LAFIN CONSTANZE PELZER

NAVINA DEMBCZYK JOANA ROTTER

OLIVIER MORHINGE JULIA SURIS

ANNETT SCHNEIDER SUSANNE VIERKÖTTER

Set Costumers

ANNEGRET RIEDIGER	EUNIKE RIETZ	NAROD AGHAKHANIAN	ALINA BERGER
SEBASTIAN SCHADE	GEORGINE SCHMIECH	KATRIN BERTHOLD	HANNA DEMIDOVA

ISABELLE SCHUH	ANGELA SMOCH	TABEA FOCK	ALISIA FRITSCH
GINA STEININGER	SOPHIE STOEWER	ALICE MOEWIUS	PHYLLIS POLLMANN
MARIE LUISE WOLF	JONNA CARSTENSEN	ERNA OSTANEK	HAN LAI
ISABELL REISINGER	KAI GERHARDT	ISABELLA MIRJA HIRT	

Gaffer BJÖRN SUSEN

Best Boy ALEXANDER JUNG

Electricians TOM SPERLING

ILAN SPRAFKE ROBERT BARTZ

HEINRICH HARNDT DANIEL JOPP

TIM BORNHÖFT VOLKER VAHL

JONAS HÖRNING MARTIN ROTH

CHRISTIAN MÜLLER KAY UWE HENKE

HANS ULRICH GRAEFE DANIEL ZEITLER

THIBAULT ROGINAS CHRISTIAN KUSCHMITZ

AXEL SCHOLZ FREDERIC ADAM

MARCO SIEFERT

Dimmer Operator OLIVER KÜHNE

Electrician Manitous MARTIN JAHNKE

FLORIAN HEINRICH

OLIVER BUSCHNER

SULEV RIKKO

Rigging Gaffer DIETMAR HAUPT

Rigging Best Boy HOLGER LEHNAU

Rigging Electricians

YANNICK BONICA MATTHIAS EDINGER

ANDRE POSER CARSTEN KLOCKOW

MICHAEL EGGER KARSTEN TIETZ

STEFAN PETERS

Key Grip GLENN KÖNIG

Dolly Grips HANNES TRÖGER

ELMAR SUSKA

Grips

ADRIANO BALDELLI CAMILO SOTTOLICHO

JOSUA WEBER VINCENT PIELMEIER

Crane Operators THOMAS HÜBNER

HANNES HOEBER

KONSTANTIN WEILINGER

Additional Crane Techs PETR ZEMLICKA

GERGÖ LIPTAK

Grip Trainee MAHMOUD AZAB

Key Hair & Makeup Supervisor RUTH UTE WAGNER

Key Hair & Makeup Assistant RICHARD NIERMANN

Crowd Supervisor IRINA TÜBBECKE

Barbers KATE CARLTON

RONAN MC GRANE

Hair & Makeup Artists

GUERDY CASIMIR

INA CHARANZA

ANNE WENDT

JANA DIETZ

LARA FLANDERS

INA SAUER

ANTONIA LOUISA HAUSER

VALENTINA INDINO

LYDIA HAUSER

LILIANA LÖSCH

ANDREA ROSAL

YVONNE FRANZ

ANN HUBER

YVONNE JOSEPH

VALENTINA SCHWEZ

FRANZISKA MAYNTZ

MICHELLE MOSLER

ALLA LEONOVA

BENJAMIN SCHÜSSLING

NADINE VIEKER

BIRTE MEIER

LUBA YATSYUK

POWLA BAGINSKI

JONAS DITTMAR

SABINE BOLOGNINI

HEIKE KIESELBACH

SUSANNE GLÖCKNER

PARUL BANERJEE

CHRISTINA BIRNBAUM

MICHAELA CAPELESSO-WENTZ

ANDREA GOTOWCHNIKOW

STEPHANIE FRANK

SUSANNE PLENCIA MOLINA

Health & Safety Coordinator GRIT BELITZ

COVID-19 Coordinator NILS-PHILIPP VON WESTERNHAGEN

COVID-19 Testing Coordinator SYRIA BELLISARIO

Location Managers

STEVE SAUTHOFF MATTHIAS M. BRAUN

VOLKER ZOBELT DAVID PIEPER

Assistant Location Manager STEFFEN SCHWEIZER

Location Stand-By Set BENJAMIN LÖBBERT

Assistant Set Manager NOEL BARTSCH

Key Set PA JAO OFOSUHENE

Set PAs JASHA LEUTER

CEREN YILMAZ

ALEXANDER ALBRECHT

Picture Vehicle Coordinator MARTIN SEKIEWICZ

Prop Master MARTIN SCHULTZ

Prop Assistant SIMON WISNIEWSKI

Props Buyer VINCENT KASTNER

Stand-By Props ECKART FRIZ

Assistant Stand-By Props JULIA GROSSE-HEITMEYER

Assistant Stand-By Props – Extras LAURA NICKEL

KARIN WEBER

Stand-By Torch Assistants

OLIVIA STEIN GISELLE MAPP

JOHANNES HILLINGER DANIEL ZIEBUHR

Assistant Stand-By Technical	PETER JAWORSKI
Props Helping Hand	STEPHAN GENNRICH
Prop Driver/Shopper	ALEXANDER HÖCKER
Props Graphic Artists	LINA STINDT
	LEA GABLER
Set Decorator	INGEBORG HEINEMANN
Set Decorator Assistant	FRIEDERIKE BECKERT
Set Dec Buyer	JOHN KALUS
Set Dec Shopper	PATRICK WIETHOFF
Graphic Designer	SOPHIA BURKARDT
Lead Dresser	JÖRN LACHMANN
Set Dressers	
JOCHEN SCHÜTZ	PETRA PIEPER
JIM COWLEY	SILKE BAUER
FLORIAN RADLOFF	GABRIELLA LANYI
Additional Set Dressers	
JOHANNA ZEY	HANNES FRÜH
SEDEF FRÜH	CHRISTIAN WOLLBERG
Set Dec Driver	WOLFGANG STÜBNER

Set Dec Electrician JÖRG WOLFF

Sound Engineer PATRICK VEIGEL

Boomers LISA STROHBEIN

ETIENNE HAUG

Boomer Prep RAEL ANDERSON

VFX Data Wrangler MORITZ PETER FÖRSTER

SFX Department – Berlin ADI WOJTINEK

Transportation Coordinator ANDREAS GRAßHOFF

Transportation Captain JAN ZINGLER

Drivers Captain MICHAEL FISCHER

Production Drivers

SALOMON APPIAH SILVIO HESS

JENNIFER ZEIDLER JAN LUO

TUDOR TUTUNARU SEBASTIAN V. MERVELDT

RALF LANGER RENÉ ZEUNER

CÉDRIC POKAM CHRISTOPH PRATSCHKE

Material Driver LUER HASENKRUG

DELHI UNIT

India Production Management Services	INDIA TAKE ONE PRODUCTIONS
Line Producer	PRAVESH SAHNI
Unit Production Manager & Line Producer	PRANAV SAHNI
Associate Producer – ITOP	RAKESH SINGH
Production Supervisor	SANJAY KUMAR
Production Coordinator	ZIYA BHATHENA
Production Coordinator (Mumbai)	SARFAROSH ALI
Assistant Production Manager	SAURABH MISHRA
Travel Coordinator	PRADEEP ARORA
Base Camp Manager	ANIL VANVALA
Assistant Base Camp Manager	HITENDU MEHTA
Transport Coordinator	SHIV BALI
Assistant Travel Coordinator	SHUBHAM BABA
Film Runners	VIPIN MEHTA
	AAYUSH SHARMA
Production Assistants	
PUSHKAR NATH AWASTHI	SMRITI GULATI
KHIRESHWOR DAS	RAJA SHARMA
PRITHVI RAJ SAHOO	VISHAL SINGH
1 st Assistant Director	UDAYAN BAIJAL
Key 2 nd Assistant Director	MOHIT SISWAL
2 nd Assistant Directors	AMAR VASWANI

	SHUBHANK RISHI
3 rd Assistant Director	MOHD FAIZAL
2 nd 2 nd Assistant Director	POOJA KUMARI
Set PAs	NIKHILESH RAKHEJA
	HARSHKARAN SINGH
	KANAK RAJU
India Casting	SANJEEV MAURYA
India Casting Associate	YASH MEHTA
Location Manager (Airport & ASI)	RAHUL SONI
	SHIVANI AGARWAL
Location Managers	NAVMEET SINGH
Location Assistant	JAMSHED ALAM
Chief Production Accountant	PARDEEP KHANNA
Production Accountants	AMIT RASTOGI
	AMIT SHARMA
	DEVANKUR GOEL
GST+TDS Consultant	CHETAN KUMAR
Auditor	AMIT TANEJA
IT	RAJEEV PANDEY
Costume Supervisor	KRITI MALHORTA

Assistant to Costume Supervisor	SABIR ALI
Key Dressman	SAJID ALI
Dressmen	BUNTY GUPTA
	RISHI SHARMA
Tailor	NAVAL KISHORE
Art Director	YASMIN SETHI
Swing Gang Lead	TIYA TEJPAL
Construction Supervisor	NEERAJ SINGH
Set Decorator	SIDDHIMA DUBEY
Prop Master	HANNU OBEROI
Lead Set Dresser	PARTH VARSHNEY
Assistant Construction Supervisor	AJAY KUMAR
Set Dressers	MUSKAAN MALHORTA
	VIKAS KUMAR
Onset Dresser	SHALMOLEE MUKHERJEE
Assistant Prop Master	RAM MILAN CHAUBEY
Set Assistant	PAWNI KHANNA
Construction Runner	CHAUHAN KULDEEP
AutoCAD Drafting	NISHA SINGH
Head Standby Props	NIZAM KHAN
Standby Props	RAM SNJEEVAN MEHTO
	RAMINDER MEHTO
Standby Carpenter	ASHRAF ALI

Standby Painter	UMESH PRASAD
Standby Electrician	ROSHAN KUMAR
Picture Vehicles Coordinator	PRINCE RAI
Picture Vehicles Assistant	SONU SINGH
Hair and Makeup Assistants	
XAVIER D'SOUZA	PREETI SHARMA
IMRAN SHAIKH	KOMAL PAWAR
Sound Mixer	SANAL GEORGE
Boom Man	ARIF ISMAIL SHAIKH
Utility Cable/2 nd Boom Man	VIKAS DINESH GAUD
Sound Attendant	MAANSINGH MUNESHWAR YADAV
Safety Supervisor	LT. COL. KESHVENDRA SINGH
Sync Security	SUDHIR THAKUR
Security	KHALEEL AHMED
Set Medic	DR. PANKAJ PANDYA
Assistant to Set Medic	SANJAY KELUSKAR
Gaffer	RUBB BHUNGDAWALA
2 ND Gaffer	SAJID RAZAK SHAIKH
Best Boy	NARENDRA TULSI SINGH

Electrician MANOJ BABU BAMANYA

DASHARATH BHIKAJI RAMANE

Additional Electricians

NISAR MOHAMMED HIRUMIYA RAJBAHADHUR LALBAHADHUR BIND

JITENDRA RAWAT ABDUL GANI SHAIKH

DAYASHANKAR HARIRAM TRIPATHI SHISHIR PANDEY

SHAHA NAJAR NIRANJAN THATI

SHAILENDRA SINGH SANTOSH MAURYA

GOPAL KUMAR JHA SOHILBHAI SALAMBHAI

AYUSH GUPTA HITESH BHASKAR NAKVE

SHUBHAM SINGH SHAKIR BAIG MIRZA

BHASKAR RANGANATH VAHULAKAR LEKHRAJ SHANKARJ IPAILYA

P ABRAHAM PAUL MANICKAM

Riggers

DATTARAMTUKARAM KONDASKAR DINESH SAH

UJJAL UTTAM HALDAR PARMESH RAI

2ND AC – A Cam VISHAL JAIN

Video Playback Operator MANISH GHADGE

1st Assistant Video Assist SANTOSH PAWAR

2nd Assistant Video Assist MOHINDAR DHANU

Camera Attendants NITEEN DHONDU SHIRKE

PRADEEP HARINATH JHA

Key Grip SANJAY SAMI

Best Boy Grip MOHD ISHRAT

Grip Assistants

ASHWINKUMAR SHARMA WASIM KHAN

BABU LAL MALI SURENDRA YADAV

VEERENDRA CHAUDHARY

Stunt Coordinator AMRITPAL SINGH

Additional Production Assistants

SUNIL BAGGAD

BIKASH PATRA

MITHUN KUMAR

DEEPAK KUMAR

BITTU KUMAR

SUBHASH CHAND CHOUHAN

GANESH SHARMA

NARESH KUMAR RAM

RAVINDRA KUMAR

VIKRAM KANOJIYA

PANKAJ KUMAR

SURYA KANT SAHOO

SATVEER KUMAR

SHANKAR SINGH

Drivers

PRITAM SINGH	KHEM CHAND	KAMAL PRAJAPATI
PANDIT KISHORE	JATIN ARORA	DESHRAJ YADAV
MAHENDRA KUMAR	AJAY MATHUR	RAJENDRA JADEJA
ABDUL KHAN	HIMANSHU BHATT	AJAY MEHTA
SONU LUKA	MANOJ RAWAT	SONU SINGH
NERTAPAL SINGH	ANKIT KUMAR	SUBHASH CHANDRA
MANOJ S. VIHAR	PURUSHOTTAM YADAV	CHETRAM JI
GOLDY SHARMA	HUKAM SINGH	HARDEEP SINGH
KARAMJEET SINGH	LABH SINGH	

Visual Effects by MAERE STUDIOS

VFX Supervisors NICHOLAS ASHE BATEMAN
FEDERICO LA TONA

VFX Producer DAVID A. ROSS

VFX Art Director JAKE BOWEN

CG Supervisor WYATT WINBORNE

Pipeline TD YAS OPISSO
DANIELA FLAMM JACKSON

Lead Digital Artists

JESSICA CATALAN	JOHN KESIG	ZACHARY GOODSON
HENRY GONZALEZ	GER CONDEZ	NATHAN KOGA
CHLOE BOSTION	BEN MORAN	ALEX HARVEY

MUSIC / SONGS

Written by Stan Walker, Michael Fatkin, Vince Harder, Te Kanapu Anasta

Performed by Stan Walker

Produced by Michael Fatkin

Courtesy of Aki Aki, Sony Music Group, Universal Publishing Group, Harder Music Group

"Falling Into Place"

Written and Performed by Fink

Produced by Fin Greenall

Courtesy of R'COUP'D/Sony Music Publishing

"Hold On"

Performed by Teira Church, MURS and Kris Bowers

Produced by Kris Bowers and MURS

"Easy"

Composed and Performed by Jason Moran

Courtesy of Yes Records

"The Only Morning Coming"

Composed and Performed by Jason Moran

Courtesy of Yes Records

"For Love"

Composed and Performed by Jason Moran

Courtesy of Yes Records

"Dance Floor"

Performed by Zapp

Courtesy of Warner Records Inc.

By arrangement with Warner Music Group Film & TV Licensing

"Splish Splash"

Performed by Bobby Darin

Courtesy of Atco Records

Archive materials:

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ARRAY Alliance Executive Director REGINA MILLER

ARRAY Alliance Senior Advancement Advisor ERIKA WEINGARTEN CUPPLES

SVP, Programming MERCEDES COOPER

VP, Education & Understanding TAMMY GARNES

Director of Physical Production RODNEY FRAZIER

Physical Production Coordinator JORDAN TYNER

Executive Assistant to Paul Garnes SARAH MARIE MCGOVERN

Legal STEPTOE & JOHNSON LLP

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Accounting GETTLESON WITZER & O'CONNOR

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Jina and Tera DuVernay
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Guillermo del Toro
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Peter Roth

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Chelsea Winstanley

Colman Domingo

Victoria Mahoney

Elaine Welteroth

Adam Borba

Mark Woolen and Jared Sapolin

Scott Dougan

Tendo Nagenda

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Seth Gettleson

Nick Palatucci

Elinor Ramey

Gordon Bobb

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Jackie Lee

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Joanne Silva

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Jessica Allan

Genie Marie Brazzeal

Debbie Lee F. Gaskin

Shellie Jensen

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Pradnya Kharat

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Arti Chavan

Sunita Ranga

Rashmi Wagde

Akshaya Natarajan

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German Historical Museum

The Memorial to the Murdered Jews of Europe

Dr. Ambedkar National Memorial

The Legacy Museum

The National Memorial for Peace and Justice

Savannah Ballroom Dance Studio

Ministry of Information and Broadcasting, Film Facilitation Office,

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Expedia

Crewed by ARRAY Crew

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(logo)2

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TBD3

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For my Grandmother and Champion,
Jeanne Louise Francis