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Rating: PG-13 for sequences of sci-fi violence, action and destruction, language, and for some crude humor

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For more information, please contact:

Jennifer Peterson
Lionsgate
2700 Colorado Avenue
Suite 200
Santa Monica, CA 90404
P: 310-255-5066
E: jpeterson@lionsgate.com

Mike Rau
Lionsgate
2700 Colorado Avenue
Suite 200
Santa Monica, CA 90404
P: 310-255-3232
E: mrau@lionsgate.com

Emily Bear
Lionsgate
530 Fifth Avenue
26th Floor
New York, NY 10036
P: 212-386-6867
E: ebear@lionsgate.com

SABAN'S POWER RANGERS
SYNOPSIS

Saban's Power Rangers follows five ordinary teens who must become something extraordinary when they learn that their small town of Angel Grove — and the world — is on the verge of being obliterated by an alien threat. Chosen by destiny, our heroes quickly discover they are the only ones who can save the planet. But to do so, they will have to overcome their real-life issues and before it's too late, band together as the Power Rangers.

Directed by Dean Israelite (*Project Almanac*), *Saban's Power Rangers* stars Dacre Montgomery, Naomi Scott, RJ Cyler, Becky G, Ludi Lin, featuring Bill Hader, with Bryan Cranston and Elizabeth Banks. The screenplay is by John Gatins (*Kong: Skull Island, Real Steel*) and story is by Matt Sazama & Burk Sharpless (*Dracula Untold*) and Michele Mulroney & Kieran Mulroney. Producers are Haim Saban, p.g.a. ("Power Rangers" creator), Brian Casentini, p.g.a. ("Power Rangers" TV series), and Marty Bowen, p.g.a. and Wyck Godfrey, p.g.a. (*The Twilight Saga, The Fault in Our Stars, The Maze Runner* franchise).

SABAN'S POWER RANGERS ABOUT THE PRODUCTION

The Power Ignites

Based on the unendingly popular legend of the *Mighty Morphin Power Rangers* comes the rollicking, action-packed modern chronicle of how the famed color-coded crew of teen warriors first transformed from a band of small-town outcasts into a united team of mighty superheroes. This is the fun-loving tale of how the quintet gained not only their alien powers but also their real and unbreakable bonds – which turn them into the last, if least likely, hope to save their hometown, and Earth itself, from an unstoppable evil force lying in wait for 65 million years.

The re-imagined story of *Saban's Power Rangers* comes to the screen on a thrilling scale that amps up the, action, effects and creative design. A fresh young cast from around the world joins with Bill Hader, Bryan Cranston and Elizabeth Banks in a non-stop adventure that puts ordinary teens to the test in the most extraordinary situation imaginable: transcending a 21st Century pressure cooker of cyber-bullying, alienation, peer pressures and family issues to become nothing less than the world's only chance to survive.

The addictive appeal of the Power Rangers has itself been morphing for decades. It first began in Japan with the charmingly campy live-action series known as "Super Sentai," which since 1975 has meshed eye-popping special effects with comical action as it follows an ever-changing team of five brightly-colored heroes battling a madcap variety of monsters with out-of-this-world weapons. Each season of "Super Sentai" featured a different team of heroes. But it was in 1984, while on business in Japan, that television producer Haim Saban found himself drawn in by the 16th installment of the series, this one featuring adolescent "Dino Rangers" who must tap into their power to battle an ancient witch.

"I was watching these five kids in Spandex fighting rubber monsters and I just fell in love," Saban recalls. He quickly tracked down and secured the rights worldwide outside of Asia.

That's how the *Mighty Morphin Power Rangers* were born, premiering on U.S. television in 1993. The show transported the setting to fictional Angel Grove, California, where five "teenagers with attitude," each assigned their own individual colors and powers, are chosen to defeat an extraterrestrial sorceress. Featuring an unusual mash-up of high-flying action footage from the Japanese series blended with American-shot dramatic scenes, the show quickly established its own playful tone and allure. Some were skeptical it could work in the U.S., but young audiences fell madly in love, and that love spread worldwide. Perhaps what has made the show so enduring in so many cultures is its underlying idea: that the Power Rangers are not just battling a bevy of bizarre and gargantuan monsters... they're learning what it means to be empowered and why they're most powerful working together.

Mighty Morphin Power Rangers soon became the most-watched children's television program in the U.S., a smash hit franchise brand and a global phenomenon that set new precedents.

"*Mighty Morphin Power Rangers* was one of the first multi-ethnic superhero shows and also one of the first to feature superhero girls," notes Saban. "It really struck a chord and ever since, it has been on air in more than 150 countries."

In the ensuing years, the Power Rangers went through many incarnations. Yet the enchanting appeal of their classic good vs. evil battles, optimism, loyalty and chromatic costumes continued. As the passion for Power Rangers persisted, the idea of re-visiting the origin of the Rangers – and bringing them into the high-tech realm of 21st Cinema for the first time – started to gain traction. What would the Rangers look like if they formed inside a real 2017 California high school full of complex kids facing a fast-moving future? The idea was irresistible to Saban – and pretty much everyone who heard it.

"We have a real passion for maintaining the legacy of this franchise. It has always been about fun and inclusiveness and that resonates with kids from all cultures. So when Lionsgate came to us with a new, exciting vision that paid homage to that spirit, we felt the time was right," says Saban. "We love that this film goes back to the basics of five teens with attitude. It's an aspirational story that young kids will relate to and older audiences will be very entertained by. For everyone, it's a chance to see a brand new generation of Power Rangers in a comical, contemporary and thrilling action story."

Renovating the Rangers

When development of *Saban's Power Rangers* took off, there was one fundamental principle guiding all involved: remain 100% faithful to the high-kicking, humor-filled essence of the television series – while updating it at every level from casting talented newcomers to incorporating cutting-edge VFX technology. Comments producer Brian Casentini, a Senior VP at Saban: "We love our fans as much as they love the franchise so we made sure the script stayed true to the spirit of the Power Ranger characters. But we also made sure to add lots of new layers and dimensions to all of them."

The script honed in on exploring the five Power Rangers as 21st Century high schoolers, each going through his or her own epic coming-of-age battle – and confronting today's issues of social media, cyber-bullying, peer pressure, family pressure and the uncertain future – all while learning to deal with superhuman strength and a heroic destiny that is thrust upon them without much warning.

"We saw a chance to take the core mythology of the Power Rangers to another level not only with fresh faces, but also new twists and angles," Casentini continues. "So many superheroes are people who aren't very relatable. That's why we thought it would be great to tap into what it would be like to be just a regular teen in a small town grappling with crazy, alien superpowers. These Power Rangers are not just battling monsters – they're facing real stakes in the real world."

Adds screenwriter John Gatins: "We wanted our Power Rangers to reflect more of what teenagers are going through right now – so we married more realism to the original concept. For each of our Rangers, there is something inside they have been wrestling with and trying to overcome."

Indeed, each Ranger-to-be has hit a form of adolescent rock bottom. Jason, the Red Ranger, is a former football star who inadvertently made a career-ending mistake; Kimberly, the Pink Ranger, is a Queen Bee who fell from grace; Billy, the Blue Ranger, is a super-smart but socially challenged kid who has never been able to make a single real friend; Trini, the Yellow Ranger, is a rebellious loner who never fits in; and Zack, the Black Ranger, is a tough-guy secretly in an even tougher family situation.

It is only when this quintet of outcasts all land together in school detention that fate takes over – and they suddenly find themselves attached to strange, glowing coins that seem to be bringing them inexplicable strength. Now, they have to figure how to control their mysterious abilities even as they face all the emotions and drama of finding their identities... and try to save the world to boot.

Also setting the film apart from the TV series, in *Saban's Power Rangers* the team of teens have to *earn* their Ranger status, which proves to be no easy task. Rather than being immediately empowered when they find the ancient coins, they must first uncover the key to morphing into full-fledged Power Rangers. Only when they fully bond as a united group can they attain the height of their powers – so they must learn to lower their teenage masks before they can don their Ranger armor.

The filmmakers felt creatively sparked by the screenplay, which itself seemed to figure out the trick of morphing the action and verve of the original Power Rangers concept with moving, modern characters. Sums up producer Marty Bowen: "At its heart, this is a story of true friends. Friends first – who only collectively become superheroes. The idea that you can defeat incredible obstacles only when you unite is what makes it truly special for all ages. With that as the core, we were also able to really push the envelope of what people might be expecting from the action. The combination is exciting."

Dean Israelite's Mighty Vision

To bring the origin story of the Power Rangers to life in a fittingly vibrant style, the team at Lionsgate and the producers went in search of a fresh cinematic talent who could bring an inspiring yet grounding vision to the table. They found that in Dean Israelite, who had come to fore with his inventive debut sci-fi thriller *Project Almanac*, about a teenager who discovers a powerful time-shifting device.

The icing on the cake was that Israelite was already a huge Power Rangers devotee, having grown up watching them on South African television. "It became a phenomenon there, just as it did all around the world," Israelite notes. "What I remember most is how empowered the show made you feel as a kid. When it emerged that this project was going to re-imagine the show, I was very excited about that. I felt if I could tap into the feeling of the original it could be an incredible adventure."

Israelite quickly impressed the team at Saban and Lionsgate with his deep familiarity with Power Rangers lore. "Dean clearly had the passion and creativity that match with the brand. Most of all, he got what the Power Rangers are about," comments Haim Saban. "He was able to put his arms around it because he grew up as a fan of the series and he knew the appeal, personally. At the same time, we saw that he could bring that fresh, contemporary voice to take the Power Rangers to a new place."

"Dean growing up with the Power Rangers mythology was crucial," comments producer Brian Casentini. "Also, right away he recognized that we wanted to create a different type of superhero film and he had a great vision for creating an action sci-fi thriller without losing the Power Rangers fun."

Adds producer Marty Bowen: "This is Dean's second full-length feature film, so we were awed by the level of artistry he brought. Throughout, he knew what he wanted and was fearless and tireless in pursuing it. It was exciting to have the production led by a guy so young and full of aspiration."

From the start, Israelite was committed to balancing the love of fans like himself for the sweet-souled purity of the Power Rangers with the massive creative challenge of bringing the franchise up-to-date with today's culture and technology. "We made this film because of the fans who sustained the series for over 23 years," says the director. "So it was imperative to me that fans see in our movie many of the things they adore about the series. At the same time, the idea was to do that in a bold, contemporary way that will appeal to all audiences in 2017."

He continues: "Our story stays true to the entire mythos and universe of the Power Rangers but it broadens it and revisits it for our times. And for those who have never even seen the show, they are going to be introduced to some rich, relatable characters in a really original, inventive world."

Israelite was especially fired up by the idea of creating a hybrid between an authentic youth drama morphed with a limitless fantasy adventure that breaks the rules of reality. It wasn't an easy tone to nail, but he had a lot of ideas about how to do it.

"We wanted these Power Rangers to be more real, more human and more nuanced than they've ever been so we've pushed the emotion, as well as the humor," he says. "The other thing that was really important to me was to create a world that would be unique unto itself, a world that doesn't borrow from all the other superhero movies we've seen but has a different visual style. The Power Rangers have their own truly distinct legacy that is completely separate from other superhero legends, so we worked hard to make sure our film's design pays respect to that and takes advantage of it."

Early on, he knew he wanted to use the next-generation RED Dragon HD camera to heighten the immersiveness and emotional intimacy inside the raucous action. "I was looking for the movie to feel very fluid and organic, never staged," Israelite explains. "So we used the RED Dragon in a cool configuration that made it very light and nimble and enabled us to move it in all kinds of creative ways. We also shot on the Phantom high-speed camera, which allows you to ramp things up to about a thousand frames per second. We used the Phantom for a lot of the fight scenes because it gives you an exhilarating view into the martial arts the Power Rangers are capable of."

To help him bring his large-scale vision of the Power Rangers circa 2017 to the screen, Israelite worked with some of the best craftspeople in the business, including the legendary effects wizards at New Zealand's Weta Workshop, who designed the Power Rangers' thoroughly updated, see-through suits, and the creative minds at Legacy Effects, known for their eye-popping creature effects.

He also assembled a diverse cast not only from the United States (RJ Cyler, Becky G) but also from Australia (Dacre Montgomery), China (Ludi Lin) and the UK (Naomi Scott).

Each brought their own personal connection growing up with the Power Rangers: Ludi Lin's first action figure was the Yellow Power Ranger; Dacre Montgomery counted the Power Rangers as childhood heroes alongside Batman and Spiderman; RJ Cyler honed his action chops at a young age imitating the Rangers; Becky G grew up a fan playing Power Rangers with her brother; and Naomi Scott says what drew her was the chance to "delve deeper" into the Power Rangers than any incarnation before.

The idea was to push every element to as far and as fun a point as possible, but the foundation was always the characters and who they are each trying to become as people as much as Rangers. Sums up Israelite: "We go on a fantastic odyssey with these kids – and that odyssey allows them to come of age in ways that are very meaningful. It's a journey of transformation but they also have tons of fun and thrills along the way -- and so will the audience."

Meet The Power Rangers

Jason, the Red Ranger (DACRE MONTGOMERY):

Once an idolized football star in his small town, Jason toppled from the heights of teen popularity with one fateful and humiliating mistake. When we first meet Jason, he is in need of redemption and struggling to find himself. But when he is given the chance to lead an unlikely team of teenage superheroes, he rises to a challenge greater than any he ever imagined. Taking the role of the Power Ranger's inspiring leader is Dacre Montgomery, a young Australian-raised actor who will appear in the second season of the Netflix hit *Stranger Things*. ***Saban's Power Rangers*** marks his first major feature film, after making an auspicious debut in the Australian short fantasy film *Betrand the Terrible*.

Montgomery immediately struck Dean Israelite as having all the qualities that make Jason the unifying force for his friends. "What I love about Dacre is that he's sympathetic right away. He has swagger but it doesn't alienate you; it makes you love him even more. The other thing is that Dacre is such a conscientious, focused guy in real life you feel that he really is a born leader. Before any of the actors knew each other, he was already the one making sure they were all coordinating because they were from all around the world. That comes naturally to him."

Montgomery thought a lot about what it means to be a superhero. "A lot of kids growing up are looking for heroes, and for me, I had the Power Rangers, Batman and Spider-Man. These characters meant a lot to me at that age, so I felt there was a responsibility in taking that on," he says.

He was especially excited to play a character who is not exactly leading the life of a role model – until he gets his act together as the Red Ranger. "What I like is that Jason is not just your classic popular guy and sports player. There are multiple layers to his character and he's going through a lot of trials and tribulations and questioning about his future that you might not expect of a guy like that. But as the stakes raise in the battle to save Angel Grove, you see him change," he describes.

Regarding Jason's leadership qualities, Montgomery says the most important one is not focusing too much on himself. "I believe you can't ever be a successful leader without including the group and really listening to others. So for Jason to lead the Power Rangers is partly about learning how to be a good member of the ensemble – how to keep learning from others and being very collaborative. That's how I like to work in my life so I tried to bring that to Jason."

Along those lines, Montgomery loved having the chance to bond deeply with his cast-mates. That was especially true with Naomi Scott, who plays the Pink Ranger, Kimberly, to whom Jason is drawn. "I learned so much from Naomi, and we became such good friends, that were able to really explore that kind of relationship where you are discovering a bond in real time," he says.

As for the film's inventive gadgetry, a favorite for Montgomery is the Red Ranger's famed power sword, which underwent a sleek overhaul by the design team to up its cool factor. "I was blown away by the incredible engineering that went into creating this sword," muses Montgomery. "It's beautiful, it lights up and it helped me to feel really strong as Jason. That sword has its own powerful presence!"

Montgomery anticipates that audiences will enjoy the film's distinctive mix-mastering of imaginative action with palpably real characters. "People love huge-scale films where you can escape into another world and see things you've never seen before," he observes. "You get all that in this film – but because the characters are so real, you get to be part of them discovering what *they* discover as they become Power Rangers, which makes it even more fun and heart-felt."

Kimberly, the Pink Ranger (NAOMI SCOTT):

Kimberly was once Queen Bee of Angel Grove High, an imperiously popular cheerleader, but having been cast out of her clique, she's now trying to uncover her real identity. Behind her rebel-without-a-cause, edgy attitude is a secret that makes her feel deeply vulnerable. Playing Kimberly is Naomi Scott, who got her start on the Disney Channel UK before coming to America to star in *Lemonade Mouth* and the sci-fi series *Terra Nova*.

Dean Israelite was impressed by how Scott tackled the role. "Naomi is extremely talented and bright and she brings a depth to the Pink Ranger that will be very exciting for audiences," he says. "I'm especially proud that this is a movie where the female lead isn't just there to serve the male lead. Kimberly is very much her own strong person and she goes on her own important journey."

Also impressed was Elizabeth Banks. "Naomi is so mature and cool and interesting and I think she brought all the gravitas that she has naturally as a person to the role, which I loved. She's very much the heart of the movie," Banks offers.

Scott remembers the *Mighty Morphin Power Rangers* as an inimitable part of her youth. "My brother was obsessed with anything superhero-related. I remember we would sing the theme tune and then run at each other and play-fight," laughs Scott.

She was instantly taken with how the series had been updated. "These kids aren't stereotypes – and Kimberly's not a stereotypical popular girl. She's not just one thing, and it's really representative of high school now where kids have so much going on in their lives and are so sophisticated," she observes. "Because you believe in these kids, you can believe in them being superheroes. I also like that they seem to be the least likely of friends, but when they do come together, they're destined for greatness."

Speaking of least likely friends, the closeness that develops between outcast Trini and cool girl Kimberly surprises both. Scott loved working with Becky G. "When women work together we empower each other and that describes Kimberly and Trini – and it also describes me and Becky. She encouraged me, I encouraged her and it was fantastic. The girls in this film are really kick-ass," Scott points out.

Scott found it easy to relate to Kimberly's blend of confidence and insecurity, but one thing new to her was the all-out stunt training she underwent for months. "My body hurt every day, but it was a good kind of hurt, and it was really so much fun," she confesses. "I learned amazing new skills."

Diving in so intensely with her cast-mates only brought them closer. "It's rare that a group gels as fast as we did," Scott says. "Even though we all come from different walks of life, we very quickly loved each other – during production, it only got stronger."

Stitching everyone together, says Scott, was Israelite's enthusiasm. "Dean's passion is why the film is able to be so visually exciting yet have so much heart. He made it a true collaboration, in keeping with the spirit of the Power Rangers," she concludes.

Billy, the Blue Ranger (RJ CYLER):

Billy has always been challenged in his abilities to communicate and interact socially. Whip-smart yet sweet, he is the most pure-hearted of the group. Billy has never really had friends, so when he's accepted as part of the group, it's a big deal and changes him in unforeseeable ways. The role of Billy, who proclaims himself "on the spectrum," was one of the hardest to cast, but RJ Cyler won over the filmmakers with his candid, funny, warm-hearted take. A rising star, Cyler made an auspicious debut in *Me and Earl and the Dying Girl*, winning the Critics' Choice Movie Award for Best Young Performer.

Israelite was impressed by how Cyler blended Billy's serious brains and social awkwardness into a character people want to root for. "RJ is such a unique person – everything he does has its own flavor and he put that into the character in a way that celebrates a guy who marches to his own drum. I could never have imagined the way RJ approaches all his lines but he created something funny, true and specific. Best of all, he brings a sweetness to the character, and to the whole film, that's infectious."

Says Dacre Montgomery, whose character becomes the close friend Billy never thought he'd have, of Cyler: "RJ is a genius at both comedy and drama. He brought so much beautiful energy to this role and the rest of us fed off that every day on set. I could not have done the same job without RJ."

Cyler recalls having a complicated relationship with the Power Rangers from early in life. "It brought me a lot of smiles, but then it also brought a lot of tears with the punishment that I got from breaking

things doing Power Ranger-type activities!" he quips. "My brothers and I used to watch the show together and as soon as the TV went off, the real show started – it was, everybody grab your pillows because it's about to go down!"

Years later, he is excited to bring a fresh take on the Rangers to a new generation, and especially to bring a character like Billy into a superhero universe that usually relies on conventional depictions of human strength. Cyler loves that the fact that the way Billy is different becomes part of his power.

"Billy doesn't know how to make friends," Cyler points out. "But with this group, he's able to take that chance he's never taken in his life and try to connect. It's a really big step and you see Billy discover things about himself as he goes through it. He used to only know math and science, so it's a new thing for him to know people, to have that emotional link, and I think that's an important thing to see, especially today when so many kids are living in an electronic world that can be so impersonal."

Ultimately, Cyler says the film allows you to believe anyone can be a superhero. "That's what makes Power Rangers so dang cool," he concludes. "It's the fact that you've got outcasts like Billy who feel they don't fit in anywhere, and yet they can do these amazing things. They break barriers."

Trini, the Yellow Ranger (BECKY G):

Trini is clever and creative but doesn't let anybody get to know her. Her parents constantly move for work, making her the perpetual "new girl" who doesn't have anyone else to rely upon. A loner who owns it, Trini is self-sufficient, but always observant. All she wants is to find her gang of friends, but she'll never admit it — least of all to herself. To portray Trini, the filmmakers recruited their youngest cast member: multi-platinum recording artist, singer and songwriter Becky G. Recently seen in two episodes of the hit television series *Empire*, this is her first major feature film.

To Dean Israelite, Becky G was a dead ringer for who Trini really is deep inside her façade. "Becky is such a fierce person," says Dean Israelite, "and she brings out that same ferocity in Trini ... where you feel that if she just could open up a little, you would really see how amazing she can be."

Becky was excited from the minute she heard there was going to be an updated Power Rangers movie. "The best part about it is that this is a whole new start for a new generation who might not really know the Power Rangers," she muses. "The film keeps the true essence of what the Power Rangers have always been about -- working together because together we are more -- but makes it completely relevant to who we are and how we lead our lives today."

To describe Trini when we first meet her, Becky uses the words "independent" and "a bit stand-offish." "Trini doesn't see the point in getting to know other kids because her family is always moving," Becky explains. "She'd rather be alone than invest any kind of emotion because she can't really call anywhere home. So when she gets to Angel Grove, she's like, here we go again... until she meets these other four teenagers who, little does she know, all have some deep common ground. Ultimately, it's really cool to see her grow and find not only her strength but more openness and trust."

In her first major movie role, Becky was especially excited to work with Naomi Scott in the role of Trini's newfound friend, Kimberly. "Naomi became like my big sister," she says. "She was just so lovely, so nice to everybody, but at the same time, very sure of herself. Every decision that she made for her character was so precise and well thought out. I was constantly inspired by her."

As she got to know her co-stars better, Becky G saw art imitating life. "What's funny is that these five kids need to come together to morph into the Power Rangers and we also needed to get closer and closer to each other to make that seem real. We were all on a similar journey," she muses.

Zack, the Black Ranger (LUDI LIN):

A natural athlete, Zack is tough and cool on the exterior but has a lot more going on behind his fearless appearance. Zack advertises everything about himself, except the truth, which makes him feel deeply inferior to all his peers. Playing Zack is Chinese-Canadian actor and martial artist Ludi Lin, who seemed stunningly Zack-like to everyone who encountered him.

"Ludi has led an adventurous life and he personifies the wild spirit that Zack has," says Dean Israelite. "There was never an emotional challenge or a physical stunt that Ludi would back away from and that is Zack. Ludi definitely brings that thrill-seeking, rebellious quality – but he's also such a lovely person that I think you can't not feel that in anything that he does, and he balances those two things."

Adds Becky G: "Ludi is 100% muscle, but he also just radiates positive energy. The first time I met him, I was like, wait, who is this guy? He was so committed, I thought he was actually Zack."

Lin had a deep love for the series long before he got the part – running home every day from school as a kid to watch the *Mighty Morphin Power Rangers* and hanging onto his Yellow Power Ranger action figure. "As a kid, I loved it because it was cool heroes battling big monsters with robots. Now, with the modernization of the series, I love that it takes a deeper look at what it means to be a team."

He describes Zack as "a wild child, a lone wolf, always going after adventure – but mostly as a way to distract himself away from some meaningful problems in his own life." Lin goes on: "It's not really until Zack finds his wolf pack that he is able to confront those problems completely."

While Lin was intrigued by what his character must face, he was especially excited to experience what happens when the Power Rangers morph and gain control of their unique vehicles – the multi-faceted giant vehicles known as Zords, featuring prehistoric creature qualities. "When I first saw the designs for the Zords, I was fully in awe," recalls Lin. "They capture the essence of the original Zords but they've been totally revamped, re-engineered and brought into today's world in the most creative, mind-boggling ways. And piloting my Zord? It was so awesome, I still dream about it."

Lin believes it was Dean Israelite's ability to stir together disparate elements – the high-tech and the light-hearted, high-school and aliens, parents and superheroes, smart phones and Zords – that makes the film feel so of the moment, even while harking back to the Power Rangers' nostalgic charm.

"There's just nothing perfunctory about how Dean works," observes Lin. "The magic of what he does comes from getting in the dirt and figuring things out. Sometimes Dean would get into the scene even more than we did. We would hear this raw animal roar sometimes coming from behind the cameras and we knew that's Dean. Or after an intense, emotional scene you'd see him crying. He feels everything that is going on and that translates to the screen."

Mentors of the Alien Kind: Zordon and Alpha 5

When the five Angel Grove teens uncover an ancient spaceship buried in an old mine, they also uncover what lies within: Zordon, a once-ingenious and commanding E.T. who has lost his body and is now just a consciousness trapped inside the walls of the ship; and his quirky, lonely robot, Alpha 5. The filmmakers were thrilled to be able to cast two of today's most sought-after stars in the key roles: Academy Award®-nominated and four-time Emmy Award-winning star Bryan Cranston (*Breaking Bad*, *Trumbo*, *All The Way*) and former SNL star and leading comic actor Bill Hader (*Trainwreck*, *Finding Dory*.)

The pair upped the bar – and the joy quotient – for everyone. "What was great about bringing Bryan and Bill in is that they embodied the spirit of these two larger-than-life characters so perfectly that it inspired us all," muses Dean Israelite.

He was thrilled that Cranston – who provided a variety of monster voices for the very first season of *Mighty Morphin Power Rangers* in the early '90s, long before his career skyrocketed – was keen to return to the new incarnation.

It was not lost on the cast and crew that the character Billy Cranston is named after the actor. Even more so, Cranston's mix of dramatic intensity and comic instincts was a great match for Zordon, who is at once a galactic sage and a guy without a body. "Bryan has such a unique authority and gravitas about him, but he also brings the humanity we wanted for Zordon. We didn't want Zordon to feel like the Wizard of Oz," notes Israelite, "to be just a disembodied voice. You have to feel there's a real personality to him that has a major impact on our group of teens."

In fact, Cranston brought so much personality, it altered the effects. Recalls Israelite: "When we were doing the facial capture, Bryan started reading in very surprising ways and I remember at the end of that day our visual effects supervisor Sean Faden said to me, 'Wow, I see that we will have to step up our game with the visual effects because Zordon is going to be such an amazing character.'"

Cranston has warm memories of his first, fledgling encounter with *The Mighty Morphin Power Rangers*. "It was a lot of fun to do and it was also my first introduction as an actor to being able to convey a story and emotions through only your voice. In that way, it was a great learning experience -- and I was really grateful to have the job, too," he confesses.

But it was not nostalgia that lured him back to Power Rangers territory three decades later. "When I first got the call about doing Zordon, it made me smile," he says. "But that alone really wouldn't have

been enough for me to say yes. I had to know the storytelling was going to be something compelling and exciting, so it was only after I talked to Dean and read the script that I jumped in."

He goes on: "The story pays homage to the original series – and incorporates fun 'Easter eggs' for fans – but what drew me is that the storytelling is so current. I think audiences, whether they know the Power Rangers past or not, will relate to the characters. The kids feel so real. They feel like high school kids in 2017. Of course, back in the day there also wasn't the incredible CGI there is now. They had very basic green screens, but now, Dean was almost unlimited in his imagination."

Cranston loved how Israelite handled Zordon's character, bringing him into a world of 21st Century youth that flummoxes the great leader. "Zordon has been waiting millions of years for the new generation of Power Rangers to arrive, but now that they finally have... he's faced with what he sees as a group of pouty little brats who don't get it at all. That's his first impression," laughs Cranston. "Zordon knows it is up to them and there's not much he can do in his position. But they don't seem ready to embrace being heroes and at first they don't take seriously the imminent danger they're all in. They're not able to unite as a team, so they're not able to morph and it's all terribly disappointing to Zordon, not to mention that the universe is probably going to be doomed because of it."

"But then the kids surprise Zordon," Cranston continues. "The resilience and strength of the human spirit comes alive. They start to pull it together and to realize that there's something more important than themselves, which is a great lesson."

In the original series, Zordon was preserved as a hologram but Israelite wanted to update an idea that has been over-used in movies. "We veered away from the hologram idea and turned in the opposite direction of making him more analog. In fact, he's become part of the spaceship itself. He's now trapped in the matrix of the actual ship material – and the substance he's made out of is thousands of tiny rods that undulate and poke out of the wall that he's trapped inside."

This fascinated Cranston as well. "Zordon is meant to be a leader but he's relegated to being almost a spirit as it were within the walls of his downed spaceship. He has to try to imbue the kids with a sense of responsibility for saving the world, but meanwhile, he can only materialize by coming through the wall."

The design was a coup for the effects team. "Zordon is essentially a kinetic sculpture," states VFX Supervisor Sean Faden. "He's a very cool piece of procedural animation who appears to be about 20 feet tall by 60 to 80 feet wide. He is inside of a curved wall with metallic rods that constantly push and pull. The rods also allow for a red glow to bleed between them, enhancing the impact of Bryan's performance even more."

One challenge for Cranston was sitting for a detailed, full-body-and-head molding used to create the design in the computer. Cranston notes that such fittings are not for the claustrophobic. "You have to try to go to a Zen-like place because when they put on the face mold, you're sitting completely surrounded by plaster for 45 minutes, during which the only way you can breathe is through tiny nostril holes. You

can't see, all sound is muffled and it's almost like you're under water. It's a very weird experience – but it's all part of the fun of this kind of character. "

Also part of the fun for Cranston was seeing the final results of a performance that is ultimately a hybrid of his own work and the creativity of the effects team. "As an actor you are focused intently on presenting your character the best you can, but then these guys come along and put on the final touches, bringing in mystery and magic," he concludes.

If Zordon is a trapped-in-the-walls guru, Alpha 5 is a shipwrecked cyborg. As Zordon's robot sidekick, Alpha 5 is going stir crazy after millions of years alone on the spaceship waiting for the new Power Rangers to be discovered. Bill Hader brought his own blend of comedy and approachable appeal to Alpha 5. "Bill can't help but be hilarious and he brings his comic sensibility to Alpha 5," says Israelite. "He's also incredibly smart and he was constantly bringing embellishments and nuances to his lines. The physical design of the character is a lot of fun, but Bill brought a whole other level to it."

Hader was instantly attracted to the fresh take on the Power Rangers; he describes it as "what if the *Breakfast Club* kids became superheroes." But he wasn't fully sold until he saw some early animatics of Alpha 5. "I thought it just looked so cool," he recalls. "And then I went to Dean's office and he showed me the first five minutes of the movie, with the big chase, and I thought 'this is great, I really want to do it.' I could see that Dean had a vision that was not cookie cutter at all. He truly was setting out to make a teen superhero movie that would be something different and that is always exciting."

Playing Alpha 5 also proved to be a thrilling challenge for Hader – especially since he is renowned for his wildly creative facial expressions, yet here his character has no human face to speak of. Always willing to try anything, Hader explored a variety of voices and personalities before settling on an upbeat take that made the character a key link of trust between the teens and Zordon.

"I play Alpha 5 as a very excitable but positive little robot, who is so excited that the Power Rangers have finally showed up after eons, because now he and Zordon can get this show on the road!" muses Hader. "I tried several permutations of the character, including one where he was more curmudgeonly, but the one everyone loved is when he's very optimistic and energetic – trying to be a little bit of a mentor to these kids. Really, Alpha 5 is the conduit between Zordon and the teens, and he's the one who has to try to help Zordon understand them. He can seem kind of oblivious to things, but he's a know-it-all robot when he needs to be."

As for how he sees the would-be new Power Rangers, Hader confesses: "His first impression is that they're very small... and they're young... and not too skilled. But he's the ever-hopeful mentor – even when they keep messing up."

Cranston's performance also served as an inspiration and jumping-off point for Hader. "The direction Bryan took Zordon was very grounded and real and that really helped me to find the right tone to react to that," he notes.

In turn, Cranston says that Hader bolstered his performance. "I've been fortunate to work with Bill before on SNL, and he is a really funny guy and also a really, really sweet guy. With his voice, he can convey that sense of trust and friendliness that was really needed for Alpha 5 so that the kids know that this is a robot they can trust. And at the same time, he's funny as hell."

Watching footage of Alpha 5 while recording ADR dialogue was also a big boost for Hader. "The difficult part of a role like this is that you just have your voice and you don't have your facial expression to add to it. So watching Alpha 5 and seeing how he was moving, my voice just organically brightened because he was such a cool little guy and I could relate to him," he explains.

The new physical take on Alpha 5 harkens back to the original red-and-blue character, but updates what was a riff on the rigid 1950s-style robot. This updated version is far more flowing and organic, befitting a leading-edge Artificial Intelligence. Says production designer Andrew Menzies: "Dean wanted to honor the fun and quirky qualities of the original Alpha 5. But, at the same time, we felt we had an exciting opportunity to do something cool with all the flexible materials available today. My idea was to riff off a tree frog, with its huge, expressive eyes. I gave those notes to a great illustrator at Legacy Effects, and he coined it in a weekend. Because Alpha 5 is made out of mesh, he can completely change his shape. That also means his brain rolls around in his head and sometimes when he leans over it falls out and he has to chase after it. He is a very fun and comical character."

Reactivating Rita Repulsa

When the future Power Rangers reawaken Zordon, they also rouse his menacing, eons-old nemesis: the impeccably villainous Rita Repulsa, who has a tangled history and desires nothing less than to conquer all of Earth. In search of an actress who could do an out-sized archenemy justice, the filmmakers were gratified to be able to cast Elizabeth Banks, well known for her iconic role as Effie Trinket in the blockbuster *Hunger Games* series.

"We were so lucky to get Elizabeth," says Dean Israelite. "She's perfect in this role because she's both a versatile dramatic actress and a fabulous comedienne – and Rita is both dead serious and very funny. To be able to shift between the two, yet always retain truthfulness is an amazing skill."

Israelite and Banks both wanted to push the character as far as they could. "We had a lot of discussions about how to bring to life Rita's unique brand of insanity that existed in the show. I think Elizabeth found her own very cool, intriguing and original way to do that," says the director.

Banks felt an instant attraction to the project. "I love big, fun movies -- and I really love movies that are about friends who come together to fight bad guys and team-building," Banks begins. "I also thought this movie felt really fresh. It's very of the moment, with so many young stars who are so diverse and multi-cultural and seem to really represent the energy of young people right now. It's still about a small town and about the big stakes of saving the world, as the Power Rangers should be, but it's also about a group of young people figuring out their place in today's world."

She, too, had a personal Power Rangers connection via her brother. "It seemed like we had the entire toy line in our house," she recalls. "And we'd play with them constantly, acting out with karate chops and kicks and the whole thing. So my brother was pretty excited when I got this job."

In playing Rita, Banks drew on the existing mythology but also wanted to create an imposing new feminine, and funny, take for the annals of cold-blooded screen villains. "I wanted to convey the feeling of someone larger than life – a big, broad and brassy woman who takes no prisoners and just is utterly determined to win. To me, that was always Rita throughout the series and that's the attitude I wanted to bring. I think compared to other screen villains, she's right up there in terms of evil, but she has more of a sense of humor than many. She's really in it all for herself and thinks of measly, powerless humans the way we might think of insects. There's great freedom in playing someone like that."

For producer Marty Bowen, Banks nailed the perfect line. "Rita had to be scary, but she also had to be funny and let's be honest, she also had to be sexy," he comments. "It's hard enough to find all three attributes in a single actress, let alone an actress willing to sit through 4 ½ hours of make-up, but Elizabeth was all that. The moment Elizabeth walked onto the set in her full Repulsa glory as this swamp-like creature surrounded by gold stunned us all. That was when I realized the film's delicate tone of cool and fun was going to work."

Dacre Montgomery was thrilled to work with Banks, even if Rita Repulsa is the Power Rangers' greatest threat. "Elizabeth was so incredibly creepy and powerful that she pushed us all to come up to her high bar. She brought an incredible energy to the set, both as Rita and as a person," he says.

Adds Bryan Cranston: "Elizabeth is demonic and as fierce as Rita, and it looks like she had a blast playing a character who is so empowered."

The full creation of Rita Repulsa involved not only Banks' deft skills but a bevy of prosthetic pieces – a design supervised by Toby Lindala (*X-Men 2*, *Once Upon a Time*) of Lindala Schminken fx Inc. Lindala worked in synch with costume designer Kelli Jones, who added her own creative touches. "We created this partially-morphed, gnarled look for Rita, which is very sinister," says Lindala.

Adds Jones: "We did illustration after illustration of Elizabeth's costume to come up with Rita's final look, searching for just the right balance of sexy and scary. The hardest thing was that we wanted it to look like the costume is growing out of her skin."

Banks' costume began simply enough: with a stretchy body suit, but Lindala sculpted, molded and melted silicone pieces into a stunning work of dark art. Each day, Banks was further fitted with extensive face prosthetics, a claw-like headpiece, gold teeth, silicone hands and gold talons. In the end, 99% percent of Rita Repulsa's look was done in-camera with only the final touches crafted digitally.

"We only added enhancements to her morphing staff, her gold and dirtied her teeth up until her final transformation. We used CG to show her final morph both in gold details appearing through her skin and in the spikes of her suit forming," says Visual Effects Supervisor Sean Faden.

For Banks, sitting in the makeup chair each day, was a bit of an endurance event, especially for Rita's elaborate "urchin" look. "That version of her outfit involved full body prosthetics, so I was head to toe in silicone and plastic and it was intense. There were long hours of sitting still, not really being able to breathe, while six people are working on you all at once," she describes. "It's a challenge, but when I would look in the mirror, I had disappeared and there in my place was Rita Repulsa."

Not only was Banks devoted to Rita's look, she was equally intent on creating the right sound for Rita Repulsa, working with a linguist to develop Rita's own invented alien language. "We talked a lot about how Rita might talk in her world's own language. And we used an invented language that has its own logic to it so the words have a reality to them," she explains.

Much as Banks enjoyed plunging into pure evil, she was also drawn to the fact that the movie is about the spirit it takes to defeat evil. She sums up: "One thing I love about the new version is the idea the inclusion is a way to find your power. I know lots of kids feel like outsiders, but in this film, you see kids who think they are outsiders but discover they are totally connected to each other. It's a great message that you're not alone. No matter who you are or what you're going through, there's a Power Ranger in this story that you'll probably relate to."

Going Transparent: The New Suits

One of the biggest questions that *Saban's Power Rangers* faced right off the bat was: What about the suits? Nearly everyone associates the original series with its primary-color-coded Spandex costumes, but there was little doubt they needed a totally modern makeover. For one thing, in the storytelling, the suits are not supposed to be man-made; they're very much alien-made – so there was no reason to limit the imagination. The suits *did* need to be demonstrably protective, but rather than create something clunkier with thick shielding, the idea was to take a 180 in a whole new direction.

That's how the team settled on hyper-sleek suits with new-fangled, see-through, impenetrable armor that is triggered by the morphing grid when the Rangers finally pass the test. Fortunately, the filmmakers had the world-class team at New Zealand's Weta Workshop on their side to make it work.

"We wanted to highlight the alien source of the Rangers' powers, so that you see their suits glowing and flowing in action," explains Brian Casentini. "At the same time, the suits had to have a lot of flexibility for the incredible martial arts moves that make the Power Rangers such fun. Weta did an outstanding job. Everyone at Saban and Lionsgate was taken aback when we saw the suits on our actors, and we think the audience will be too."

Though Weta never shrinks from a challenge, the task was daunting even for them. "I will be honest. I totally freaked out when the transparent suit idea was first broached," confesses Weta project supervisor Luke Hawker. "I had no idea how we were going to do it. Having worked with clear urethanes before I knew how difficult it would be to get perfect casts every time and we were working with over

2,000 components. The fact that we actually achieved it is a testament to the crew we have at Weta. We looked in the face of danger, and we succeeded. That is an incredible feeling."

The designs for the suits started with 2-D drawings by Legacy Effects that were turned into digital 3D models. Hawker notes there was no precedent for what they wanted, even among superheroes. "These are very different superheroes because unlike a Spider-Man or Batman, which is a human body with a fabric costume on top, the Power Rangers have to feel like they have outer-space origins, and that the suits morphed onto the Rangers to become a protective crystal," explains Hawker. "One of the hardest things was finding the right skin for our base because we needed something with a lot of texture but it had to be a robust enough material to support the sleek and slender design."

Weta came up with a Lycra unitard onto which very specific armor pieces were glued, strapped or bolted for each Ranger. "Each of the suits is representative of the individual characters," Hawker explains. "The Red Ranger is smooth and powerful, so he feels like the leader. The Blue Ranger is quite wide, with shoulder plates that accentuate his triangular shape. He's like a tank or aircraft carrier. The Black Ranger is the most angular, but with a low center of gravity, so his sharp lines look very formidable. His armor is sharp and boxy. Then we have the Pink Ranger – her suit has lovely, feminine lines to it but she is also very scary. The Yellow Ranger is more cat-like and has an agility to it."

"When all five of them line up they look breathtaking," says Hawker with pride. "Our team loves to bring joy to people, and we know the audience is going to love seeing these Power Rangers doing crazy things in these suits."

Weta fabricated three suits for each ranger: one everyday suit and two stunt suits that could be rigged for special movements. Although the suits are real, CG elements enhance them. Visual Effects Supervisor Sean Faden explains: "The first thing we did was to shoot the suits along with reference photograph and digital scans. We used this material to rebuild them in the computer so we would have CG suits to match the real-life ones. The morphing grid was added to a diamond shape in the chest of the practical suit with built in lights for proper light interaction on the actors. We also had distinct brightly colored lines sewn into the suits that could be isolated to add energy effects in post that would emanate from the morphing grid and radiate throughout the suits."

The teens' early, frustrating attempts at morphing into Power Rangers were also intriguing for Faden's team. "They are trying to harness their powers, but they're not there yet, so we had to create a sense of an unstable suit morph that the kids could not sustain," he explains.

The suits mesmerized the cast. Remembers Naomi Scott: "When I looked at myself in the mirror wearing the suit for the first time, I thought, I've completely transformed. I mean, you don't really think it's you. You're like, who is this pink thing? It was just so cool and I think it really helped us take on the strength of the Power Rangers."

Adds RJ Cyler: "Being in the suit almost made you want to go out and see if you could flip a car, but then you remember, OK, this is just a movie. You always feel like posing in the suit because you know no matter what pose you do, you're going to look cool."

Becky G tells it straight up: "If we're being completely honest, these suits are not the most comfortable. They look cool but it's layers on top of layers and armor over armor. The incredible team at Weta kept saying 'sorry' when we were doing the fitting. But it was worth it, because it looked so killer, so badass. I took one look at myself and lost it. I thought, I'm a Power Ranger, this is amazing."

Power Rangers In Training: Preparing for Battle

Once the Power Ranger ensemble was assembled, another gigantic task awaited them: learning to fight like teenagers suddenly gifted with the mega-strength of galactic aliens. Says producer Marty Bowen: "It was crucial that the martial arts in the movie honor the original series but have its own style. We wanted the audience to be rooting for the Rangers to kick butt and take names."

While the original *Mighty Morphin Power Rangers* borrowed Japanese footage of flashy, funky karate moves, Dean Israelite wanted the stunts and martial arts in *Saban's Power Rangers* to be immediate, realistic... and performed by the cast themselves as much as was safely possible.

"One of the reasons I wanted to get our cast in fantastic shape and train them to do many of the moves and stunts is that I didn't want the camera to be cutting to stunt doubles very often. I wanted everything in the movie to feel grounded and real – so that when you're watching an action scene, you're thinking, 'wow, if I had a power coin, I could do that, too.'"

The intensive training of Dacre Montgomery, Naomi Scott, RJ Cyler, Becky G and Ludi Lin was overseen by stunt coordinator Larry Lam, who notes: "Each character has his or her own special fighting style. Zack, the Black Ranger, relies on fighting strength he already has whereas Trini, the Yellow Ranger, is scrappy and inventive. Kimberly, The Pink Ranger, is fluid and graceful, while Jason, the Red Ranger, uses all around athleticism befitting his background. Billy, the Blue Ranger, brings a comic touch – and RJ put his personality into all the moves."

The training had the five young stars working harder than they ever knew was possible. Recalls Becky G: "I was running stairs, doing jumping jacks, anything to prepare me for the crazy things we had to do. I loved the fight training, because learning kicks and punches for the camera is very different from real life. I come from the 'hood and there, if you want to hit someone you just hit them! But in this film, the fighting is more like choreographed dancing. It is so detailed and intricate and it looks amazing."

"The training was an incredible ride for me," says Dacre Montgomery. "I wasn't a jock in school – and I definitely wasn't Jason Scott. So I was training at least 3 hours every day for months, starting with mixed martial arts and kickboxing in the morning, then sprint training, followed by yoga and then at the end of the day, I would do weight training in the gym. I loved that feeling when you think you've hit the wall, and you can't go any further, but then you smash it down and find what's on the other side."

As a Muay Thai (Thai kickboxing) teacher who has fought professionally, Ludi Lin was the most athletically experienced cast member, which was put to good use. But he also learned a lot. "I'm really into Jiu Jitsu, so we incorporated some of that into Zack's style," Lin notes. "But I can't pay the stunt guys on the film enough compliments. I learned so many things every day. They kept coming up with new ideas to create something even better."

In addition to the martial arts training the cast also underwent deep-water training for the scene where they swim up through the ceiling of the mine pool to emerge in Zordon's spaceship. After learning special breathing techniques, they did all their own water work in a custom-built tank.

One death-defying stunt took everyone to the next level: the Rangers' leap across a yawning chasm. "For that sequence, we used cranes, lots of rigging and a machine that is called a ratchet, which is so strong we use it flip cars," Lam explains. "Instead, we used it to propel the stuntmen about 130 feet. I think it's one of the largest ratchets that we've ever done in North America. First, we tested it with bags and only when we knew it was safe did we test it with stuntmen."

Recalls Lin: "It literally felt like flying. I actually wanted to screw up my takes so I could keep doing it over and over. It was that fun. Yeah, it was a little scary, but it was like nothing else I've done."

Rita's Goons: Putties and Goldar

Rita Repulsa is not only evil, she's also creative – generating a never-ending slew of henchmen and goons to battle anyone who might try to foil her plans to conquer Earth. For the filmmakers, one of the most wildly creative aspects of the film was creating Rita's army of Putties, as well as the resplendently massive gold monster she sets forth known as Goldar.

In the original Power Rangers series, the Putty army was made from clay, but the filmmakers took that idea and ran with it in witty new ways. "We saw it as Rita being able to manipulate the energy around her to infuse life into her army -- but they are still mindless automatons who have to follow her orders," explains Visual Effects Supervisor Sean Faden. "So whether they are generated from asphalt, dirt, concrete or gold, they take on the qualities of that material as well as other bits of things that surround them. For example, a trash can, traffic light or a mailbox might get sucked up into them. So what you will see are comical, seven-foot tall creatures with recognizable objects sticking out of them."

The Putties also break the usual one face per being rule. "They have multiple heads popping out of their backs," Faden explains. "One of my favorites is the Putty with the 'Don't Walk Sign' on him."

For Goldar, the concept was to go really, really, *really* big. Production Designer Andrew Menzies came up with the design. "I was trying to define a new look for Goldar," says Menzies. "Since the monster is fully controlled by Rita, Dean and I decided we wanted it to be faceless. When I was doing research, I came across a sculpture that looked like a chocolate fountain. That gave rise to the idea that Goldar would be continually flowing like molten gold. Dean and I were intrigued by the idea of a creature who is always flowing through different expressions that are very frightening."

Then, Faden's handiwork began. "Goldar was a complicated CG build," he notes. "It was a very interesting challenge to have gold flowing and to still sell Goldar's mass. By incorporating areas that were more solid than the flowing gold would travel across, we were able to achieve something that told the story of a creature made from flowing molten gold while maintaining his sense of scale and mass. We chose to leave his face a dark well within the gold, making him a soul-less force of destruction who seems unstoppable."

Driving The Zords

As production progressed, everyone breathlessly awaited another classic Power Rangers element: the Zords, the massive mechanical beasts-turned-assault-vehicles that have long been a fan favorite. The Zords were always cool but the pressure was on for the filmmakers to up their game with a renovated design. Ultimately, the team built and customized each Ranger's Zord from the ground-up while staying true to the lovable machines' initial inspiration: prehistoric animals. Zack pilots an icy black, six-legged Mastodon, Billy commandeers a massive blue Triceratops, Jason rides a towering red T-Rex, Kimberly handles a flying pink Pterodactyl and Trini navigates a fierce yellow Saber Tooth Tiger.

Israelite wanted a radical enough re-design that the Zords would look – and more importantly, act – like nothing mechanical that has been seen on screen. "We wanted them to feel really organic and biomechanical, and to be their own thing aesthetically because this is all coming from an alien technology that humans don't have. What's also really fun about them is their amazing scale, so we had a lot of fun with that," he says.

Adds Visual Effects Supervisor Sean Faden: "Dean always saw the Zords as a chance at wish fulfillment for the kids; every child would love to have the feeling of joyriding through their hometown in something massive like that – and we wanted to give them that sensation."

For the cast, the Zord driving was one of the biggest thrills, and felt like a reward coming as it did towards the end of the shoot. "It was one of those things where throughout the movie you kept thinking, we're getting closer and then finally, it felt like we earned the Zords just as our characters do. Driving the Zords was just some crazy fun," says Dacre Montgomery.

Production Designer Menzies says that Israelite left no stone unturned in his quest to make the Zords incredible. "When he was working on the design of the Zords, Dean first looked at YouTube clips of guys tearing it up through downtown L.A. in old Mustangs as a reference," explains Menzies. "We even played around with magnetic levitation to make them more exciting. We also made the Zords out of multiple layers so their mesh exoskeletons can transform and they can adjust their shapes. To shoot them up-close, Dean looked at all kinds of different cameras, camera mounts and helicopter shots."

"We are all very proud of the Zord designs," Menzies continues. "I see them through my kid's eyes, knowing how much he will love all the things they can do that isn't like anything else out there."

The Zords ultimately result in that most vaunted of Power Ranger legends: the Megazord, the colossal result that is created when all five Power Rangers fuse into one force. For the design of the Megazord, Israelite and Menzies decided to break the Zords apart, then re-assemble them as one unit – but very organically, as if creating a living creature not a machine.

"We wanted to stay away from Transformers territory by using much more of an organic, living shape," says Faden. "Much like the Power Ranger suits, the Megazord has an inner layer and an exoskeleton – so you can see parts of the T-Rex, the Pterodactyl, the Mastodon, the Triceratops and the Sabre Tooth Tiger all merged into it – mostly in the exoskeleton details. It was really exciting to see them all locked together. The interstitial material of the Megazord we based on the underlying layers of the Zords themselves, imagining those materials expanding to fill out the scale of the Megazord and define his shape."

A Morphin Design

To oversee all the vital details that make up the universe of *Saban's Power Rangers*, Dean Israelite brought together a tight-knit team including cinematographer Matthew Lloyd, production designer Andrew Menzies and costume designer Kelli Jones. Each was dedicated to "morphin" the signature components of the original Power Rangers into the contemporary movie world.

Menzies' far-ranging imagination was especially integral to the look of the film. "Andrew made sure every major piece, from Zordon's spaceship to the suits to the Zords, felt of its own world," says Israelite. "We talked a lot about how the design should be inspired by the word morphing, that the look should be more flowing, rather than the angular look we're used to seeing in a lot of films. That really became our guiding principle and Andrew took everything to the limit. For example, the paint he used on the spaceship is a new textural paint that has never been used before."

Perhaps the most straightforward part of the production design was creating the working class fishing town of Angel Grove. But once he had crafted a realistic town, Menzies turned to magical caverns that become a portal to Zordon's spaceship, all built on the complex of soundstages at CMPP Stages in Vancouver.

For Zordon's spaceship, Menzies was brimming with ideas. "A lot of the spaceship design revolved around the needs of all the action that takes place there," he explains. "We needed to give the Rangers the legroom to run and hide from Alpha, for example. The overall design is very organic and inviting. Even though it's an alien spaceship, we didn't want it to be alienating! I wanted the kids to walk in and feel 'hey this is pretty cool.' We also put in a captain's seat because we have a King Arthur moment where the Red Ranger's sword is buried to the hilt, and he cannot pull it out until he is ready."

The design of the legendary Power Ranger coins was a special thrill for Menzies and his team to tackle. "The design of the coins was in fact one of the trickiest challenges on the project," he admits, "because Dean didn't want any kind of typical coin. It's the first real element you see of the Power Rangers world, and it's such an important part of the lore that he wanted something completely original. But he

also wanted the discovery of the coins to be visceral and grounded, so you can believe in it. We came up with something that is part gem, part technical control panel and part gold, which honors the original gold design. You immediately see that the coins are not something Earthly, but they have a reality as a different kind of technology.”

Creating a believable world that turns fantastical was also the task of costume designer Kelli Jones, who in addition to contributing to the gruesomely glamorous Rita Repulsa, designed the everyday looks for the five main characters, whose outfits show flashes of their Power Ranger colors to come.

“I started with a strong idea of how each character might present themselves in high school,” Jones explains. “Jason’s look is based on a kid whose dad is a fisherman on the docks so he wears a lot of cargo pants and t-shirts. Kimberly knows she’s pretty but she’s also rebel so she dresses a little against the grain in black, grey, and leather. Billy is quirky and we see him in funky cardigans, sweaters with animal prints, matching retro sweatsuits, and graphic tees, while Zack is tough and doesn’t have money so what he wears has more of a thrift store, army navy, distressed vibe. Trini has the slightly punky look of a teenage outsider, which Becky G just completely rocked.”

Menzies takes great pride in the film’s forward-looking take on the Power Rangers. “With every element we updated, we tried to honor both the past and the future of the Power Rangers,” he states. “Of course, you realize that you can never entirely please everyone when you take on something with such a passionate following, but we really searched for our own distinct look, one that doesn’t tread on the toes of other designs, yet feels very much part of an evolving Power Rangers universe.”

Israelite feels similarly. From the performances of the five young stars to the comic skills of Cranston, Hader and Banks to the fun-chasing designs, stunts and VFX, the guiding principle was to give audiences a chance to connect with the Power Rangers and their spirit of empowerment in these times.

He summarizes: “We’ve taken the Power Rangers mythology and stayed true to it in many places and revisited it in other places, yet in ways that I think make sense if you know all the history. We’ve tried to provide lots of cool nuggets for the die-hard fans. But most of all, we set out to make a movie about very relatable young characters who take you on an epic, heartfelt and genuinely hopeful adventure that will leave you feeling really good.”

ABOUT THE CAST

DACRE MONTGOMERY (Jason/Red Ranger) makes his Hollywood acting debut in the film, having won the role while in his final month of a three-year student curriculum at the Western Australia Academy of Performing Arts (which boasts Hugh Jackman as an alumnus).

Montgomery hails from Perth, Australia, and is a second generation professional, the son of an assistant-director mother (a Canadian native) and his Kiwi-born “soundie” (sound mixer) dad. He set his sights on an acting career as a 9-year-old while a student at Bayswater Primary School. After graduating from the specialist arts course at Mt. Lawley Senior High School, Montgomery spent much of his next year in Canada, before continuing his training at WAAPA's celebrated Acting Academy.

Prior to shooting *Saban's Power Rangers*, Dacre co-starred opposite Patrick Warburton, Virginia Madsen and Ed Oxenbould in the upcoming Australian thriller, *Safe Neighborhood*. He will next be seen in the role of Billy in the second season of the critically acclaimed Netflix series, “Stranger Things”.

NAOMI SCOTT (Kimberly/Pink Ranger) is a vibrant and charming actress on the rise, Naomi Scott is steadily building on her body of work with dynamic roles alongside notable actors and filmmakers.

In film, Scott has appeared in Patricia Riggen's *The 33* alongside Juliette Binoche, Gabriel Byrne and Antonio Banderas. The film is based on the 2010 rescue of 33 Chilean miners who were trapped for 69 days in a gold and copper mine. She played “Escarlette,” who is the daughter of Banderas, the lead miner. Additional film credits include a lead role in the Disney Channel movie *Lemonade Mouth* and a lead role in Lee Toland Krieger's short film *Modern/Love*, produced by Roman Coppola.

Television credits include a series regular role in Steven Spielberg's television series “Terra Nova” in which she starred as “Molly Shannon.” The series centered on the Shannons, an ordinary family from 2149 when the planet is dying, who are transported back 85 million years to prehistoric Earth where they join Terra Nova, a colony of humans with a second chance to build a civilization.

In addition to acting, Scott is an accomplished singer and songwriter. Her EP “Promises” was released August 2016.

RJ CYLER (Billy/Blue Ranger) made his motion picture-starring debut playing high school filmmaker Earl in the bittersweet teen dramedy *Me and Earl and the Dying Girl* opposite Thomas Mann, Olivia Cooke, Nick Offerman and Connie Britton. For his work in the acclaimed film-festival favorite, Cyler collected nominations for the Black Reel, San Diego Film Critics and Broadcast Film Critics Association Awards.

The film itself picked up 17 honors, notably the Heartland Film's Truly Moving Picture Award, an Independent Spirit Award® for screenwriter Jesse Andrews (based on his Young Adult novel) and two prizes (a rare double coup) at the 2015 Sundance Film Festival — Grand Jury and Audience Awards for director Alfonso Gomez-Rejon.

Cyler, who was recently named as one of *Forbes* "30 Under 30" and as one of Hollywood's Rising Stars by *The Hollywood Reporter*, grew up in Jacksonville, Florida, the youngest of three sons (he was named after his truck driver dad, Ronald; his mom is a Cordon Bleu grad). After attending his first open audition in his hometown, he was invited to attend an acting camp in Los Angeles in 2012. His folks cashed in everything they had to relocate to Los Angeles to allow Cyler to pursue his love of performing. After finishing high school in California in 2013, he landed a bit part that same year in the indie feature *Second Chances* (playing, coincidentally, a character named 'R.J.').

Following his triumph in *Me and Earl and the Dying Girl*, Cyler completed a co-starring role in the big screen Middle East war satire, *War Machine*, which stars Brad Pitt, Will Poulter, Emory Cohen and Topher Grace. Cyler is currently shooting *Sierra Burgess is a Loser* and is also a part of the cast of the second season of HBO's dark comedy series "Vice Principals," created by star Danny McBride. Cyler also co-stars in the Showtime comedy, "I'm Dying Up Here," executive produced by Jim Carrey, which just got picked up for its first full season.

BECKY G (Trini/Yellow Ranger) was born for the spotlight. The 20-year-old star, whose achievements already include landing a No. 1 hit on the Billboard Latin Charts ("Can't Get Enough") with Pitbull) and scoring a breakout role on the top-rated Fox drama series "Empire." Next up on the teenage sensation's feverish agenda? Her long-awaited debut album, which the proud Mexican-American artist is recording fully in Spanish.

"I'm trying something new," Becky says in regards to the project. "I'm so proud of my roots and I've always loved Spanish music. Because I'm such a big fan and I knew I could make it, I felt like, why not? It was the perfect time to start a new chapter."

Becky describes the album as "urban with mainstream pop appeal," a fun, story-driven set to serve as inspiration for her devoted "Beasters" fan base—including 14 million supporters following her every move on social media.

"Each of the album's songs, for me as the artist, is very inspiring," she says. "It's easy to visualize the music videos, the stage choreography at tours and award shows. There's a dynamic to each song, a lot of texture and a lot of layers. Even if you don't speak the language, music is universal (as we know) and it's something everybody speaks."

The album's buzz single "Sola" debuted at No. 1 on the iTunes Latin Pop chart. The song's video, which G co-directed, and has amassed almost 50 million views on YouTube. "It was time for me to dabble into the crossover world," she says of her present musical direction.

Armed with an unrivaled work ethic (as a 9-year-old, she convinced her parents to allow her to start going to auditions for commercials to contribute to the family's income after they lost their home and moved into her grandparents' converted garage), Becky's singing, writing and production talents as a

young teen first came to the attention of Kemosabe Records' founder Dr. Luke through YouTube covers, in particular her version of Jay Z and Kanye West's "Otis."

"I would have signed her off that video alone," Dr. Luke says. "I was 100 percent in. She has so much personality and her voice just pops out of the speakers. Then I met her and discovered she could also sing and play the guitar and I thought, 'This is even better.' Then I found out she could write and it was like, 'What else are you going to tell me, that you're also Van Gogh?' Her potential is limitless."

A CoverGirl® spokeswoman at the age of 15, Becky G was recently honored by her home city of Inglewood, California, for contributions to the Hispanic community — including recording 2015's "We Are Mexico," a song Becky released in response to Donald Trump's remarks against illegal Mexican immigrants — and has been one to watch since her official debut single "Becky From The Block" received instant acclaim in 2013 (the video racked up 55 million views on YouTube, with a cameo from Jennifer Lopez). Recognized as one of *Rolling Stone's* "18 Teens Shaking Up Pop Culture," Becky will next be heard as lead voice talent in animated comedy *Gnome Alone*, slated for a spring 2017 release.

LUDI LIN (林路迪) (Zack/Black Ranger) is one of Asia's fastest rising stars.

For Lin, the appeal to become an actor began at an early age when he watched his mother perform from behind the curtain of a Chinese theatrical stage. Although she urged him not to follow her footsteps, he continued to pursue the art and eventually graduated with a double major in dietetics and theater from the University of British Columbia.

His television credits include roles in Netflix's "Marco Polo," "Level Up!" and "Holiday Spin"; his Chinese film credits include the upcoming feature *Come Across Love (不期而遇)*, *Crazy in Love (疯富的爱, 2012)*, *I'm Sorry, I Love You (对不起我爱你, 2013)*, *A Servant of Two Masters (一仆二主, 2014)*, and *Monster Hunt (捉妖记)*, which is currently the second highest-grossing Chinese film released to date.

Lin is fluent in English, Mandarin and Cantonese and proficient in Muay Thai and JiuJitsu. He currently maintains residences in Beijing and Vancouver.

BILL HADER (Alpha 5) is an actor/writer/director/producer who has become one of the most sought after comedy minds in Hollywood. He'll be spending much of this year creating "Barry" with Alec Berg, which will be Hader's directorial debut. A show about a hit man from the Midwest who moves to Los Angeles and gets caught up in the local theatre arts scene, Hader will be playing the title role as well as directing and executive producing. The series will premiere in 2018 on HBO.

Originally from Tulsa, Oklahoma, Hader made an early splash in 2005 as a regular cast member on NBC's venerable comedy institution "Saturday Night Live" with his uncanny impressions. Heralded by *New York Magazine* as, "SNL's new secret weapon, Hader boasted impersonations and sarcasm delivered

with eviscerating deftness.” In 2012, Hader received an Emmy® nomination for Outstanding Supporting Actor in a Comedy Series for his work on the show. In 2013 he was again nominated for an Emmy® in the same category.

After finishing his eighth and final season on “SNL” that same year, Hader went on to work with his former SNL cast mates, Fred Armisen and Seth Meyers IFC’s, “Documentary Now!” Its debut season was named one of the best TV shows of 2015 by The New York Times in its year-end roundup, and was nominated for an Emmy® in the Outstanding Variety Sketch Series category. The cast of “Documentary Now!” aims to parody real, celebrated documentaries by focusing on fictitious subjects.

Hader took on a full slate of film work in the summer of 2007 that began with a role in Judd Apatow’s *Knocked Up*. Hader followed this up with a performance in another Apatow release *Superbad*. More success came with his roles in *Forgetting Sarah Marshall*, *Pineapple Express*, and *Tropic Thunder*. He also took on a dramatic role in 2014’s critically-acclaimed feature film *The Skeleton Twins*.

Hader has also voiced several animated characters, most notably in the 2015 Pixar hit *Inside Out*. He’s also lent his voice to films such as *Cloudy with a Chance of Meatballs*, *Finding Dory*, and *Sausage Party*.

A Second City Los Angeles alum, Hader currently lives in Los Angeles with his wife, filmmaker Maggie Carey, and their three daughters.

BRYAN CRANSTON (Zordon) is an Academy Award® nominee (Best Actor, *Trumbo*, 2015), a four time Emmy® Award winner, and a Golden Globe®, SAG Award®, and Tony Award® winner.

Cranston is currently in production on Neil Burger’s *Untouchable* with Kevin Hart, and recently wrapped production on Richard Linklater’s *Last Flag Flying* with Steve Carell and Laurence Fishburne. Cranston will star as the title role in Robin Swicord’s independent feature, *Wakefield* set to release in May 2017.

On stage, Cranston made his Broadway debut as President Lyndon B. Johnson in *All The Way* by Pulitzer Prize-winning playwright Robert Schenkkan. Cranston won the 2014 Tony Award® for his performance, as well as a Drama Desk Award, Outer Critics Circle Award, and Theater World Award for “Outstanding Actor in a Play.” Cranston went on to produce the film adaptation of the play through his production company, Moonshot Entertainment, along with Steven Spielberg’s Amblin Television and Tale Told Productions. It premiered on HBO in May 2016 and was nominated for eight Emmy® Awards including “Outstanding Television Movie” and an individual nomination for Cranston for “Outstanding Lead Actor in a Limited Series or Movie.” *All The Way* was nominated for four Critics’ Choice Awards, including “Best Television Movie” and an individual nomination for Cranston for “Best Actor in a Television Movie.” Additionally, Cranston was nominated for a Golden Globe® Award for “Best Actor in a Television Limited Series or Motion Picture Made for Television” and recently won the SAG Award® for “Outstanding Performance by a Male Actor in a Television Movie or Limited Series.”

Moonshot Entertainment has also developed the drama series Sneaky Pete for Amazon and the animated series SuperMansion for Crackle which received two Emmy® Award nominations.

In 2015, Cranston starred as the title character in Jay Roach's Trumbo. His performance garnered him nominations for an Academy Award®, a Golden Globe® Award, a SAG Award®, a BAFTA Award, and a Critics' Choice Award in 2016 for "Best Actor."

Cranston's other feature film credits include: John Hamburg's *Why Him?*, Brad Furman's *The Infiltrator*, Gareth Edwards' *Godzilla*, Ben Affleck's *Argo*, Len Wiseman's remake of *Total Recall*, Nicholas Winding Refn's *Drive*, Steven Soderbergh's *Contagion*, Brad Furman's *The Lincoln Lawyer*, Jonathan Dayton & Valerie Faris' *Little Miss Sunshine*, Steven Spielberg's *Saving Private Ryan*, and Tom Hanks' *Larry Crown* and *That Thing You Do!*, among others. Cranston has also lent his voice to DreamWorks Animation films *Kung Fu Panda 3* and *Madagascar 3: Europe's Most Wanted*.

On television, Cranston's portrayal of Walter White on AMC's "Breaking Bad" garnered him four Emmy® Awards, four SAG Awards® and a Golden Globe® Award. Cranston holds the honor of being the first actor in a cable series and the second lead actor in the history of the Emmy® Awards to receive three consecutive wins.

As a producer on "Breaking Bad," Cranston won two Emmy® Awards and a Producers Guild of America (PGA) Award for "Outstanding Drama Series."

Behind the camera, Cranston was nominated for the Directors Guild of America (DGA) Award for "Breaking Bad" (in 2014) and "Modern Family" (in 2013 and 2014). Cranston also wrote, directed, and acted in the original romantic drama Last Chance as a birthday gift for his wife and star of the film, Robin Dearden.

Cranston's career began with a role on the television movie *Love Without End*, which led to him being signed as an original cast member of ABC's "Loving." He went on to appear as Hal on FOX's "Malcolm in the Middle," which ran for seven seasons and for which Cranston was nominated for a Golden Globe® Award and three Emmy® Awards.

Cranston is also a spokesperson and longtime supporter of the National Center for Missing & Exploited Children (NCMEC). NCMEC is the leading nonprofit organization in the U.S. working with law enforcement, families and professionals on issues related to missing and sexually exploited children.

ELIZABETH BANKS' (Rita Repulsa) career as an actress, producer and director continues to flourish with another prolific year ahead. She is known for roles in both comedy and drama as well as film and television. With standout performances in projects including *The Hunger Games* franchise, *Love & Mercy*, and *The LEGO Movie*, she is also a three time Emmy® nominee for her recurring roles in "30 Rock" and "Modern Family." Banks is currently in production on *Pitch Perfect 3* in which she returns to play 'Gail'. She also produces the *Pitch Perfect* franchise through her production company Brownstone Productions along with her husband Max Handleman.

In 2015, Banks returned to her popular role as 'Effie Trinket' in *The Hunger Games: Mockingjay – Part 2*. She also appeared in a cameo role in *Magic Mike XXL* and in the Netflix reprisal of "Wet Hot American Summer." Also in 2015 she hosted NBC's "Saturday Night Live."

In 2014, Banks lent her voice as 'Wyldstyle' in box-office hit *The LEGO Movie* opposite Chris Pratt and will reprise her role in the upcoming sequel. The same year she received critical acclaim in *Love & Mercy* for her role as Melinda Wilson opposite Paul Dano and John Cusack who both portrayed Brian Wilson. The film premiered at the Toronto Film Festival and was directed by Bill Pohlad. She also starred opposite Chris Pine in the drama *People Like Us* and in the independent dramas *Every Secret Thing* written by Nicole Holofcener and *Little Accidents*. She also starred in the comedy *Walk of Shame*.

Her feature credits include *W* in which Banks garnered critical-acclaim for her role as 'First Lady Laura Bush;' her breakthrough role in the Academy Award winning film *Seabiscuit*, in which she starred as 'Marcela Howard' opposite Tobey Maguire and Jeff Bridges; Steven Spielberg's *Catch Me If You Can*, *Magic Mike XXL*, *Our Idiot Brother*, *The Details*, *Zack and Miri Make a Porno*, *What to Expect When You're Expecting*, *Man on a Ledge*, *The Next Three Days*, *Role Models*, *Meet Dave*, *Invincible*, *The 40-Year-Old Virgin*, *Fred Claus*, *Sisters*, *Slither*, *Walk of Shame*, *Heights*, *The Baxter*, *The Trade*, *Ordinary Sinner*, *The Uninvited*, *Daltry Calhoun*, *Sexual Life*, John Singleton's *Shaft*, Columbia Pictures' three blockbuster hit franchise *Spider-Man* as journalist 'Betty Brant,' and the cult hit *Wet, Hot, American Summer*. On the small screen, Banks earned three Emmy Award nominations for 'Outstanding Guest Actress in a Comedy Series' for her performances as 'Avery Jessup' on "30 Rock" and her guest appearances as 'Sal' on ABC's "Modern Family." She also appeared in a recurring role as 'Dr. Kim Porter' on NBC's "Scrubs." Banks reprised her role as 'Lindsay' in Netflix's "Wet Hot American Summer: First Day of Camp" and has wrapped production on "Wet Hot American Summer: 10 Years Later." Her theater credits include many roles in American Conservatory Theatre productions, as well as the Guthrie Theater's production of "Summer & Smoke" directed by David Esbjornson. In 2006 Banks played 'Cherie,' the female lead in William Inge's comedy "Bus Stop," as part of the Williamstown Theater Festival.

On the production side, Banks made her directorial debut in 2015 with *Pitch Perfect 2* which was the highest opening weekend for a musical in history, the biggest opener for a first-time feature film director, and the second-largest opening for a female director. It also garnered her the 'Breakthrough Filmmaker of the year' award at the 2015 CinemaCon Awards. Most recently she made her commercial debut, directing a 2017 Superbowl television ad for detergent brand Persil. She is attached to direct the *Charlie's Angels* reboot at Sony as well as the young adult adaptation *Red Queen*. With an overall film deal at Universal and television deal at Warner Brothers, her Brownstone Productions' slate includes multiple film, television and digital collaborations with HBO, CW, Netflix, HULU, Paramount Digital, and the recently announced ABC pilot, "The Trustee." Their Netflix film *The Most Hated Woman in America* starring Melissa Leo is set to premiere this March at SXSW. Additional projects on the Brownstone slate includes two projects in development at Lionsgate, *White Girl Problems* and *Heist Society*, and *Dirty Rush*

at Tristar. In the digital space the company produced "Resident Advisors" a digital comedy series with Paramount Digital which premiered on HULU in 2015. In 2009, Brownstone produced the sci-fi thriller *The Surrogates*, which starred Bruce Willis.

Originally from Massachusetts, Banks received her Bachelor's Degree from the University of Pennsylvania and her Graduate Degree at the American Conservatory Theater. She is an avid supporter of Hilary Clinton and has supported her throughout her campaign as well as produced the popular "Fight Song" campaign video to Rachel Platten's hit song. She is involved with many charities which include LA's Best, Temple Israel of Hollywood, Planned Parenthood, The First Lady's Reach Higher Initiative, Heifer International, Intrepid Fallen Heroes Fund, and Turnaround Arts. She currently resides in Los Angeles.

ABOUT THE CREW

DEAN ISRAELITE (Director)

Born and raised in Johannesburg, South Africa, Israelite attended University of Witwatersrand studying Dramatic Art before moving to Australia to attend Curtin University, where he received his undergraduate degree in Film and Television. From there, he went on to receive his MFA from the American Film Institute (AFI) in Los Angeles as one of only twenty-eight directors accepted into the program. Israelite wrote and directed the award winning short film *ACHOLILAND* which screened at numerous film festivals, winning among other accolades, three Student Emmy® Awards as well as a BAFTA/LA Award.

JOHN GATINS (Screenwriter) received an Academy Award® nomination for Best Original Screenplay for Robert Zemeckis' 2012 drama, *Flight*, which starred Best Actor Oscar® nominee Denzel Washington. His script was also honored with nominations by the Writers Guild of America, the Broadcast Film Critics Association and the NAACP Image Award, while taking second place for the 2012 Humanitas Prize.

Gatins' first produced screenplay was for the Freddie Prinze Jr. baseball movie, *Summer Catch* (2001), produced by none other than Brian Robbins. He continued in the hardball arena for his next script, "Hard Ball" with Robbins this time directing star Keanu Reeves, before switching from the baseball diamond to the basketball court for Thomas Carter's inspirational true story, *Coach Carter*, which starred Samuel L. Jackson.

With his writing career now at full gallop, Gatins continued in the sports genre, making his directorial debut on *Dreamer: Inspired By A True Story* with Kurt Russell. The film, from his own original screenplay, premiered at the 2005 Toronto International Film Festival and earned nominations for the Broadcast Film Critics Award (Best Family Drama) and the ESPY Award (Best Sports Film).

Following this triumph, Gatins jumped from the race track into the boxing ring with Shawn Levy's sci-fi twist on the fight film *Real Steel*, executive produced by Steven Spielberg and Robert Zemeckis and starring Hugh Jackman. Gatins based his script on a 1956 story by famed science fiction writer Richard Matheson (a sequel has been announced, with Gatins penning the script). Still moonlighting in front of the camera, Gatins also landed the role of Kingpin in the film.

In recent works, Gatins has stepped out of the sports arena with such screenplays as the crime thriller, *Need For Speed* (story credit for the final script written by his brother, George), the supernatural sci-fier *Spectral* and Legendary Pictures' reimagination of the King Kong epic, *Kong: Skull Island*.

In front of the camera, Gatins has logged roles in *Gods and Monsters*, *Norbit*, *Meet Dave*, *Need For Speed*, Gary Fleder's *Impostor*, Robbins' *A Thousand Words* and *A Shaggy Dog*, Levy's *Big Fat Liar* and the sci-fi mystery *The Nines*, in which he played himself.

MATT SAZAMA & BURK SHARPLESS (Screenwriters) made their feature-film screenwriting debut with the 2014 horror fantasy *Dracula Untold* (2014), a reinvention of Bram Stoker's classic character based on Vlad the Impaler. The spec script was first recognized on Hollywood's "Black List" as one of the best un-produced screenplays of 2006.

While the film took eight years to reach the big screen, the writing partners found continued success with two back-to-back releases — Breck Eisner's fantasy thriller, *The Last Witch Hunter* (2015) with Vin Diesel, and Alex Proyas' ancient mythological epic, *Gods of Egypt*, starring Gerard Butler, which hit screens in 2016.

The writing partners have several other high-profile projects in the works, notably a new television adaptation for Netflix of the 1960s series "Lost in Space" which will premiere in 2018.

Sazama and Sharpless both hail from Green Bay Packers territory.

MICHELE MULRONEY & KIERAN MULRONEY (aka THE MULRONEYS) (Screenwriters) are a husband-and-wife writing team. They made their feature-film debut with their Sundance Lab project, *Paper Man*, starring Jeff Daniels, Emma Stone, Ryan Reynolds and Lisa Kudrow, which they co-wrote and directed. It was the opening-night film of the 2009 LA Film Festival.

The Mulroneys have written several projects for Warner Bros., including director George Miller's *Justice League: Mortal* and *Sherlock Holmes: A Game of Shadows*, starring Robert Downey Jr. and Jude Law. They have served as script doctors on films including *Mr. & Mrs. Smith*, *Poseidon*, *This Means War* and *Geostorm*, among others.

They are currently working on features for Warner Bros. and Paramount and developing their first TV pilot. They recently completed two stage plays. Michele is workshopping an original stage musical and Kieran is releasing his debut album with his LA based band, Cranky George.

The Mulroneys live in Los Angeles with their daughter, Stella, and too many dogs.

HAIM SABAN (producer/creator) is the creator and producer of the Power Rangers™ phenomenon, which debuted on American television in 1993. Two decades later, the brand continues to be a global phenomenon, not only as one of the top selling boys action toy products in the United States, but in its 24th season both domestically (where it airs on Nickelodeon every day) and globally, it is one of the longest running and most-watched kids actions series in television history.

A native of Alexandria, Egypt, Saban emigrated to Israel at the age of 12, attending agricultural school and serving in the Israeli Defense Force. While in Israel, he built the country's premier tour promotion business. In 1975, the Yom Kippur War brought about his relocation to France. There, he established an independent record company that soon catapulted to the top of the European labels industry, selling more than 18 million records over a period of eight years.

Looking to build on his European music industry success, Saban next moved to Los Angeles in 1983, where he launched a chain of recording studios that rapidly became the top supplier of music for television. He would venture into television production in 1988, when he formed Saban Entertainment, an international television, production, distribution and merchandising company. The company produced several major hits, including *The X-Men™* and numerous other shows and products developed around Marvel Comics characters.

Most notably, under Saban's guidance, the organization introduced to the U.S. the "Mighty Morphin Power Rangers,"™ that quickly became a global phenomenon.

In 1997, the Saban-Fox partnership acquired the Fox Family Channel, a fully distributed cable network, reaching 81 million homes. This partnership was restructured under the Fox Family Worldwide banner, which included the Fox Family Channel, the Fox Kids Network, Saban Entertainment, and Fox Kids International Network, a publicly traded, European based company with cable and satellite networks reaching 53 countries in Europe and the Middle East. Together, they offered an unparalleled breadth and diversity of programming (6,500 negatives) and an extraordinary global distribution platform reaching more than 250 million homes worldwide.

Saban and Murdoch sold Fox Family Worldwide to The Walt Disney Company on October 24, 2001. The deal, spearheaded by Saban, was notable as the largest cash transaction conducted by a single individual in the history of Hollywood. Shortly thereafter, he formed Saban Capital Group (SCG).

In 2003, SCG led a group of investors that acquired a controlling stake in ProSiebenSat.1 Media, Germany's largest broadcasting group. Mr. Saban served as ProSiebenSat.1's Chairman of the Supervisory Board. SCG sold the group's controlling stake in the company in 2007 to private equity firms KKR and Permira.

In 2005, SCG teamed with Apax Partners and Arkin Communications to acquire a controlling stake in Bezeq The Israel Telecommunication Corp., Ltd., as part of the government's privatization of the company. Two years later, SCG teamed with a group of investors to acquire Univision Communications Inc., the premier Spanish-language media company in the U.S., with the number one ranked Spanish-language television network.

Saban's passionate devotion to the philanthropic and political arenas reflects both his wide breadth of interests and his commitment to a strong relationship between the United States and Israel. Saban and his wife Cheryl started the Saban Family Foundation in 1999, which supports medical, children's and education programs, including the Children's Hospital of Los Angeles, Soroka Children's Hospital in Israel, the John Wayne Cancer Institute, the Motion Picture and Television Fund, the Friends of the Israel Defense Forces, American Israel Education Foundation, William Jefferson Clinton Foundation, and the United Friends of the Children. In 2002, Mr. Saban founded the Saban Center for Middle East Policy at the Brookings Institution and he currently chairs its International Advisory Council.

The Saban Family is on BusinessWeek's list of the 50 most generous philanthropists in the US. His fortune also ranks among the world's top 200 in *Forbes* Magazine.

BRIAN CASENTINI, p.g.a. (Producer) serves as Executive Producer of the "Power Rangers" TV series for Saban Brands, currently airing on Nickelodeon in the U.S. and other top networks worldwide. He oversees all multi-platform content development and production for the "Power Rangers" franchise.

Since joining Saban Brands in 2010, Casentini has also served as Senior Vice President of Development and Production, responsible for overseeing all multi-platform content for Saban Brands.

During his tenure, Casentini has served as Executive Producer on "Power Rangers Dino Charge" in 2015. Prior to that, he co-produced 46 episodes of "Power Rangers Samurai" (2011-12) and 44 episodes of "Power Rangers Megaforce" (2013.) Other projects produced in his time at Saban Brands include the series "Popples," "Julius Jr.," "Glitter Force," "Digimon Fusion" and "Cirque de Soleil Jr's Luna Petunia."

Casentini began his industry career as a development associate with Walt Disney Television Animation, where he developed original series for syndication along with ABC's "One Saturday Morning" block, generating ratings growth that propelled the network from No. 3 to No. 1 in less than a year.

He then moved to Fox Family Channel as Director of Programming and Development, overseeing production of the network's live-action and animated daytime series. Casentini's next role was at Fox Family Worldwide as Vice President, Current Programming, a post that entailed responsibility for the network's daytime schedule as well as for Fox Kids Network's Saturday morning schedule. Staying in the family-television programming arena, he next took his expertise to ABC Family Channel as Vice President, Development and Current Programming, responsible for the development and production of original primetime alternative series and specials.

Then, as an Executive Producer/Media Consultant, Casentini formed Golden Ticket Media where he developed an animated series for Playhouse Disney, had a production deal with Saban Virtual Studios, and served as executive in charge of production for Nickelodeon's "The Mighty B!" starring Amy Poehler, and the Emmy®-winning "Fanboy & Chum Chum."

The San Jose native earned his B.S. in business administration from UC Berkeley before graduating with both an MBA and J.D. from Santa Clara University.

MARTY BOWEN, p.g.a. (Producer) continues as Partner (with Wyck Godfrey) in Temple Hill Entertainment, a Los Angeles-based film and television production company established in February 2006. Over their first decade in business, the company has triumphed with a number of successful film franchises, notably the *Twilight* quinary (based on Stephenie Meyer's popular novels) and *The Maze Runner* trilogy, with the third installment, *Maze Runner: The Death Cure*, having just completed filming.

Before beginning his second career as a film producer, the Fort Worth native (and Harvard grad who studied American History) struck out for the west coast, where he found a job in the mailroom at UTA and

began working his way up the agency ladder. He would subsequently rep such clients as Larry McMurtry and Diana Ossana (*Brokeback Mountain*) and Charlie Kaufman (*Eternal Sunshine of the Spotless Mind*), among others.

Restless in the agency world, the hardworking Bowen decided to strike out on his own and take a more active role in the movie-making experience. Along with partner Godfrey, under their new Temple Hill banner, the pair first produced *The Nativity Story* (2006), starring Oscar Isaac under Catherine Hardwicke's direction.

When Summit Entertainment's Erik Feig called Bowen and Godfrey about launching a film franchise based on Meyer's blockbuster novels, they helped guide the production as executive producers of *Twilight* (working again with Hardwicke in the director's chair on that first film). The partners continued in the same role on the franchise's four sequels (*New Moon*, *Eclipse*, *Breaking Dawn - Part 1*, *Breaking Dawn - Part 2*), with the series having now surpassed \$3 billion in worldwide theatrical ticket sales.

The *Twilight* triumphs established Bowen and Godfrey in the key young-adult movie-going demographic, where they continued as producers of hit romantic dramas adapted from the novels of Nicholas Sparks and John Green — Lasse Hallström's *Dear John* and *Safe Haven* and George Tillman Jr.'s *The Longest Ride* from Sparks' work, and *The Fault In Our Stars* and *Paper Towns* from Green's books.

Bowen and Godfrey hit pay dirt again when they launched yet another popular film franchise in the big-screen adaptation of James Dashner's Utopian sci-fi thriller, *The Maze Runner*, which earned almost a quarter billions dollars worldwide. Directed by Wes Ball, the original film's success spawned two sequels — *Maze Runner: The Scorch Trials* and the upcoming *Maze Runner: The Death Cure*.

Other past projects under the Temple Hill banner include *Management* with Jennifer Aniston and Steve Zahn (which debuted at the 2008 Toronto Film Festival); the Raymond Carver story *Everything Must Go*, starring Will Ferrell and Rebecca Hall, which premiered at the 2010 Toronto Film Festival (as well as Texas' Lone Star International Film Festival the same year); and Jamie Linden's *10 Years*, which marked a reunion with star Channing Tatum and filmmaker Linden (who adapted *Dear John*). Bowen has also optioned the Stephen King novel *Mr. Mercedes*, with David Kelley penning the screenplay.

Apart from the their successful film franchises, Temple Hill has also ventured into television, with Bowen and Godfrey executive producing the recent Fox-TV crime drama, "Rosewood," and the long-running ABC drama, "Revenge."

WYCK GODFREY, p.g.a. (Producer) is a Partner with Marty Bowen in Temple Hill Entertainment, a Los Angeles-based film and television production company established in February 2006. Over their first decade in business, the company has triumphed with a number of successful film franchises, notably the *Twilight Saga* quinary (based on Stephenie Meyer's popular novels) and *The Maze Runner* trilogy, with the third installment, *Maze Runner: The Death Cure*, currently in production.

Godfrey began his career as a creative executive at New Line Cinema after graduating from Princeton University in 1990 with a B.A. in English Literature. While at NLC, he worked on such hit films as *The Mask*, *Dumb and Dumber* and assorted films in the popular *House Party* and *Nightmare on Elm Street* franchises. In 1995 he joined Horizon Pictures, fronted by producers Paul Schiff and Michael London, as SVP/Production, overseeing their slate of projects at 20th Century Fox.

He next joined Davis Entertainment as EVP, developing John Moore's action hit, *Behind Enemy Lines*. After his promotion to president of the company, Godfrey developed and produced the comedy *Daddy Day Care* with Eddie Murphy. He reunited with director Moore on the 2004 remake of *Flight of the Phoenix* while also producing Alex Proyas' futuristic thriller, *I, Robot*, with Will Smith.

Other projects at the time included producing (or executive producing) eight features between 2002 and 2006. Those titles included the Screen Gems remake of the acclaimed 1979 horror hit, *When A Stranger Calls*. He developed and executive produced Fox's franchise hit, *AVP: Alien vs. Predator*, directed by Paul W.S. Anderson, then produced Fox's 2006 Christmas tentpole, *Eragon*, based on Christopher Paolini's bestselling novel.

In 2006 he partnered with friend and former UTA agent Bowen to form their own production company, Temple Hill Entertainment. Their first project was Catherine Hardwicke's *The Nativity Story*, a modestly budgeted, Christmas-themed movie that would lead to the company's big break two years later, when Hardwicke would direct the first feature in the *Twilight Saga* franchise. *Twilight* claimed an opening weekend box-office record of \$69.6 million on its way to a \$400 million global take. The pair continued in the same role on the franchise's four sequels (*New Moon*, *Eclipse*, *Breaking Dawn - Part 1*, *Breaking Dawn - Part 2*), with the series having now surpassed \$3 billion in worldwide theatrical ticket sales. The *Twilight* triumphs established Bowen and Godfrey in the key young-adult movie-going demographic, where they continued as producers of hit romantic dramas adapted from the novels of John Green and Nicholas Sparks — *The Fault In Our Stars* and *Paper Towns* from Green's books, and Lasse Hallström's *Dear John* and *Safe Haven* and George Tillman Jr.'s *The Longest Ride* from Sparks' work.

Following the hit *The Fault In Our Stars*, which grossed over \$300 million worldwide, Bowen and Godfrey hit pay dirt again when they launched yet another popular film franchise in the big screen adaptation of James Dashner's Utopian sci-fi thriller, *The Maze Runner*, which earned \$350 million dollars worldwide. Directed by Wes Ball, the original film's success spawned two sequels -- *Maze Runner: The Scorch Trials* and the upcoming *Maze Runner: The Death Cure*.

Currently, Bowen and Godfrey are in production on *Simon vs. The Homo Sapiens Agenda*, based on the award winning book by Becky Albertalli, with Greg Berlanti directing and Nick Robinson cast in the lead role as Simon. They are also filming *Life Itself*, an original screenplay written and being directed by Dan Fogelman (This is Us), with a cast that includes Oscar Isaac, Olivia Wilde, and Samuel L. Jackson. In post-production, Bowen and Godfrey are finishing up an adaptation of Lois Duncan's novel *Down A Dark Hall*, a supernatural thriller directed by Rodrigo Cortés, starring Uma Thurman and AnnaSophia Robb.

And this fall they are looking forward to production on the Neil Armstrong biopic *First Man*, based on Jim Hansen's biography about the historic 1969 mission on Apollo 11, with director Damien Chazelle and star Ryan Gosling.

Apart from the pair's successful film franchises, Temple Hill has also ventured into television, with Bowen and Godfrey executive-producing the recent Fox-TV crime drama, "Rosewood," and the long-running ABC drama, "Revenge." Currently they are in production on David E. Kelly's adaptation of "Mr. Mercedes," the first novel in Stephen King's trilogy, with Brendan Gleeson playing the lead role of Detective Bill Hodges.

CREDITS

Directed by Dean Israelite

Screenplay by John Gatins

Story by Matt Sazama & Burk Sharpless and Michele Mulroney & Kieran Mulroney

Based upon 'Power Rangers' created by Haim Saban

Based upon 'Super Sentai' created by Toei Company Ltd.

Produced by Haim Saban, p.g.a.

Produced by Brian Casentini, p.g.a.

Produced by
Marty Bowen, p.g.a.
Wyck Godfrey, p.g.a.

Executive Producer Allison Shearmur

Executive Producers
Brent O'Connor
John Gatins

Executive Producer Joel Andryc

Executive Producer Takeyuki Suzuki

Director of Photography Matthew J. Lloyd, CSC

Production Designer Andrew Menzies

Editors
Martin Bernfeld
Dody Dorn, ACE

Costume Designer Kelli Jones

Music by Brian Tyler

Music Supervisor Season Kent

Visual Effects Supervisor Sean Faden

Co-Producers
Aldric La'auli Porter
Stephen Meinen

Casting by John Papsidera, CSA

Dacre Montgomery
Naomi Scott
RJ Cyler

Becky G
Ludi Lin
David Denman
Featuring Bill Hader
With Bryan Cranston
And Elizabeth Banks

Lionsgate
Presents

A
Lionsgate / Temple Hill
Production

SABAN'S POWER RANGERS

Unit Production Manager	Brent O'Connor
Production Manager	Cecil O'Connor
First Assistant Director	Aldric La'auli Porter
Key Second Assistant Director Second Unit Director / Stunt Coordinator	Katie Carroll Paul Jennings
Executive in Charge of Production	Donna Sloan

CAST

Jason (Red Ranger)	Dacre Montgomery
Kimberly (Pink Ranger)	Naomi Scott
Billy (Blue Ranger)	RJ Cyler
Zack (Black Ranger)	Ludi Lin
Trini (Yellow Ranger)	Becky G
Rita Repulsa	Elizabeth Banks
Zordon	Bryan Cranston
Alpha 5	Bill Hader
Damo	Matt Shively
Hawkeye	Cody Kearsley
Sam Scott	David Denman
Ted Hart	Robert Moloney

Maddy Hart	Anjali Jay
Amanda	Sarah Grey
Harper	Morgan Taylor Campbell
Beverly Scott	Caroline Cave
Pearl Scott	Kayden Magnuson
Candace Cranston	Lisa Berry
Bully	Wesley MacInnes
Detention Teacher	John Stewart
Zack's Mom	Fiona Fu
Young Cop	Clayton Chitty
Random Kid	Austin Obiajunwa
Freak	Kenneth Tynan
Geek	Amitai Marmorstein
Captain Bowen	Garry Chalk
Homeless Man	Donald Adams
Trini's Dad	Patrick Sabongui
Trini's Mom	Erica Cerra
Twin #1	Enrique Lopez
Twin #2	Jackson Mitchell Croom
Twin #2	Keenan Cicero Reynolds
Young Lover #1	Emily Maddison
Young Lover #2	Drew Tanner
Green Ranger (Prologue)	Sharon Simms
Fenix Saleswoman / Yellow Ranger (Prologue)	Fiona Vroom
Television Anchor	Sophie Lui
Heavy Equipment Operator	Phillip Reed
Cameo Role #1	Jason David Frank

Cameo Role #2	Amy Jo Johnson
Detention Student #1	Quinton Vick
Detention Student #2	Lea Matina
Detention Student #3	Kayanna Jacobsen
Detention Student #4	Art Peter
Detention Student #5	Mykel Jay Barcera
Group Singer Nun #1	Deb Swain
Group Singer Nun #2	Janice Caravan
Group Singer Nun #3	Maureen Smart
Group Singer Nun #4	Sue Elder
Kid on Street	Cole Holmes
Ty	Tristan Rehwald
Cop	Jason Tremblay
Goldar / Putties	Fred Tatasciore
Harper Photo Double	Cara Reynolds
Stunt Coordinator	Larry Lam
Assistant Stunt Coordinator	Paul Wu
Jason (Red Ranger) Stunt Double	Francis Limoges
Kimberly (Pink Ranger) Stunt Double	Kimberly Chiang
Billy (Blue Ranger) Stunt Double	Aaron Toney
Zack (Black Ranger) Stunt Double	Brian Ho
Trini (Yellow Ranger) Stunt Double	Rorelee Tio
Rita Repulsa Stunt Double	Krista Bell
Sam Scott Stunt Double	Glenn Ennis
Bully Stunt Double	Matt Mylrea
Homeless Man Stunt Double	Colin Decker
Nun Stunt Double	Kathy Hubble

Key Stunt Rigger

Stunt Riggers

Reg Milne

Alistair King

Andre Jette

Brent Lister

Chris Geisler

Dar Hicks

Dave Cavaletto

Dave Edgar

Grant Smith

Greg Bray

Irma Leong

Jake Loube

Jason Reynolds

Jonathan Osland

Katherine Fraser

Natasha Denis

Russell Mitrovich

Shawn Stewart

Valerie Fraser

ND Stunt Drivers

Garvin Cross

Guy Bews

Janene Carleton

Lloyd Adams

ND Stunt Performers

Aaron Au

Alex Chiang

Alex Kyshkovych

Andrew Chin

Andrew Prest
Brad Kelly
Brett Chan
Brian Lydiatt
Cassandra Ebner
Chris Atkinson
Crystal Mudry
Curtis Braconnier
Dan Redford
Dan Shea
Darcy Hinds
Darryl Quon
David Jacox
David Macomber
Dean Choe
Don Lew
Duane Dickinson
Ernest Jackson
Fraser Aitcheson
Gaston Morrison
Gerald Paetz
Jacob Rupp
Jason Bell
Jeff Sanca
Jennifer Mylrea
John Stoneham Jr.
Jonel Earl

Julie LePage
Jung Jin Park
Kai Hirvonen
Keanu Lam
Ken Do
Kent Thomson
Kimani Ray Smith
Kye Walstrom
Lars Grant
Laura Lee Connery
Leif Havdale
Mark Chin
Marshall Virtue
Mia Sheldon
Michael Lewinson
Mike Carpenter
Mike Ching
Mike Crestejo
Mike Garthwaite
Owen Walstrom
Raymond Chan
Reese Alexander
Rick Pearce
Rob Boyce
Rob Lane
Robert Hayley
Ryan Ennis

Sarah Lindsay
Scott Ateah
Sean Kohnke
Shawn Robidoux
Tally Rodin
Taylor Tai
Todd Scott
Trevor Jones
Tyson Arner
Will Erichson
Yusuf A. Ahmed

CREW

Associate Co-Producers	Bo Shen Shixing Zhou
Visual Effects Producer	Tom Boland
Canadian Casting by	Corinne Clark, CSA Jennifer Page, CSA
Supervising Art Director	Sandy Cochrane
Art Directors	Andrew Li Margot Ready Gwendolyn Margetson
Set Decorator	Hamish Purdy
Additional Director of Photography	Stewart Whelan
"A" Camera / Steadicam Operator	Peter Wilke
First Assistant "A" Camera	Dany Racine

Second Assistant "A" Camera	Joshua Marcoux
"B" Camera Operator	Daryl Hartwell
First Assistant "B" Camera	Nicholas McKenzie
Second Assistant "B" Camera	Spencer Ennis
Film Loader	Sarah Mather
Camera Trainees	Jordan Hubbard
	Luz Issa Rubio
	Troy Woodbeck
Underwater Camera Operator	Braden Haggerty
Video Assist	Justin Johns
Video Assist First Assistant	Cherise Keown
DIT	Mitch Bax
DIT Assistant	Francisco Passuelo
Still Photographer	Kimberley French
Post Production Supervisor	Bryan H. Carroll
Additional Editor	Jon Poll
First Assistant Editor	Bob Allen
Assistant Editors	Monty Bass
	Asim Matin
	Kheireddine El-Helou
	Thom M. Kyle
	Shae Salmon
VFX Editors	Andrew Ryan Turner
	Steven Ramirez
Assistant VFX Editor	Ethan Henerey
Post Production Coordinator	L. Claire Truman

Post Production Assistants

Ankur Agrawal

Jack Healy

VFX Production Manager
Sr. VFX Coordinator
VFX Coordinator
VFX Marketing Coordinators

Pasquale Antonelli
Matthew Magnolia
Jamie Edwards
Gene Kozicki
Kat Elliott
Tim Brodsky
Derek Wentworth
Jean-Louis Darville
Chris Antonini
Derrek Horn
Kim Lyons
Kent O'Connor
Caleb Asress

VFX I/O Coordinator
VFX Supervisor - 2nd Unit
VFX Coordinator
VFX Data Wrangler - Main Unit
VFX Data Wrangler - 2nd Unit
VFX Production Assistants

Script Supervisor

Ana Sebal

Production Sound Mixer
Boom Operator
Sound Assistant

Eric Batut
Chris Higgins
Mesh Gutierrez

Key Grip
Best Boy Grip
"A" Dolly Grip
"B" Dolly Grip
Leadperson
Grips

Finn King
Jon Jovellanos
Ryan Monro
Christopher Jones
Troy Sobotka
Nicholas Dent
Shane Storozuk
Michael Hrycan
Kevin Fairbairn
James Mooney
Damien Giles
Jason Bothe
Jeff Bzowy
Stu Carl
Marco Correia
Ryan Hrycan
Chris Cove
Scott Bonner
Stephen Arnott
Scott Campbell
Keith Flanagan
Sergio Petre
Brad Baker
Tom Bond
Robert Little

Libra Remote Head Tech
Rigging Key Grip
Rigging Best Boy Grips

Rigging Grips

Gaffer	Steven R. Mathis
Best Boy Electric	Sean Davis
Genny Operator	Hugh Meikle
Board Operator	Kevin Matz
Lamp Operators	Mark G. Alexander
	Anna Waters
	Josh Alkoff
	Craig Jones
Rigging Gaffer	Jarrold Tiffin
Rigging Lighting Best Boy	Brent Gies
	Jason Weir
Rigging Lamp Operators	Saied Eshaghzadeh Son
	Dirk Foulger
	Matthew Laflamme
	Acer Lin
	John Ogis
	Jaryn Perkins
	Paul Siczek
	Calum Smith
	Ryan Wells
	Matt Young
Rigging Lighting Console Operators	Ian Gledhill
	Erin Nelligan
	Gaétan "Gates" Jalbert
	Steve Holland
	Keith Brookes
	Adam Clyne
	Graeme Klein
Assistant Art Directors	Nancy Anna Brown
	Liz Goldwyn
Illustrators	Brian Cunningham
	Stevo Bedford
	Ray Lai
Set Designers	Kris Bergthorson
	Siri Hermanski
	Roxanne Nesbitt
Storyboard Artists	Martin L. Mercer
	Simeon Wilkins
Lead Graphic Designer	Sally Hudson
Model Builder	Nicholas Taylor
Art Department Coordinators	Gregory Dewar
	Sharon Thompson
Art Department Assistants	Ainsley Barteluk
	Brigitte Seib
Visual Consultant	Alex J. Cunningham
Assistant Set Decorator	Scott Calderwood
Set Decoration Coordinator	Linda Ganderton

Set Decoration Buyers	Audra Neil
Lead Dresser	Mike Keel
On-Set Dresser	Dennis Simard
Set Dressers	David Manske
	Kevin Kasper
	Jim Campbell
	Andrea Dance
	Sarah Hughes
	James R. McGill
	Andrei Mahankov
	Denyse Nelson
	Rick Moore
	Mark Morgan
	Linda Giannini
	Johnny Lopez
	Guy Miller
	Trevor Purvis
	Scott Stewart
	Mecca Thornhill
	James Kilcher
Property Master	Nevin Swain
Assistant Property Master	Kevin Cockell
On-Set / Assistant Property Master	Damon Bebee
Property Buyer	Ina Brooks
Property Buyer / Truck Supervisor	Miho Yamamoto
Shop Foreperson / Model Maker	Don Matlo
Props Builder	Kalynn Kallweit
Props Assistant	Scott Riddell
Special Effects Coordinator	Stephen Hamilton
Special Effects Shop Supervisor	Andrew Verhoeven
Special Effects Office Coordinator	Cara E. Anderson
Special Effects 2nd Unit Lead / Pyro Supervisor	Tom Blacklock Sr.
Special Effects Rigging Supervisor	André Dominguez
Special Effects Set Supervisor	Mike Splatt
Costume Supervisor	Jana Rayne MacDonald
Costume Coordinators	Luisa Dal Magro
	Carole Griffin
Set Supervisor	Susan O'Hara
Prep Costumers	Courtney Daniel
	Tracey Boulton
Prep Costumer (LA)	Nikki Siegenberg
Set Costumers	Silke Guglielmo
	Pamela Cameron
	Heather Osborne
	Nicola Ryall
Truck Costumer	Debbie Humphreys

Key Ager / Dyer	Briana Scott
Costume Breakdown	Leana McGregor
Cutters	Gloria Chan
	Leslie Cairns
Stitcher	Jafar Alizada
Seamstresses	Helena C. Prentice
	Heather Westergard
Specialty Costumes by	Weta Workshop Limited
Project Supervisor	Luke Hawker
Workshop Supervisor	Rob Gillies
Design & Effects Supervisor	Richard Taylor
Weta Production Manager	Holly Beals
Weta Production Coordinator	Kathryn Jackson
Head of Design	Richard Athorne
Design Project Manager	Megan McMahon
Concept Artists	Lindsey Crummett
	Greg Tozer
Costume Department Supervisor	Alistair McDougall
Lead Soft Costumer	Cathy (Tree) Harris
Hard Armour Specialists	Bryce Curtis
	Darin Gordine
Costume Department	Sanit Klamchanuan
	Marly Ysa-Doyle
	Katherine Pepperell
	Eliza Thompson-Munn
	Tessa Paaymans
	Zoilo Abad
Animatronics	Alex Falkner
Props & Model Making Supervisor	Marco Wuest
Props & Model Making	Paul Van Ommen
	Andrew Revolta
Manufacture Components Tracker	Dordi Moen
Paint Supervisor	Matthew Hopkins
Painters	Corey Fox
	Allister Whyte
	Cody Gillies
	Yin (Tiger) Kang
	Florence Dosdane
	Mathieu Baptista
Mold Making Supervisor	Brad Cunningham
Mold Makers	Robert Skene
	Judith Dillon
	Victor Gully
	Aaron Unasa
	John Howard
Casting Supervisor	Emmett Davey
Casting	Pati AhSue
	Lea Golding
3D Modelling and Printing	James Doyle
	Ryan Serrano

Makeup Department Head
First Assistant Makeup
Special Makeup Effects Created by
Makeup Effects Designer / Supervisor
Makeup Effects Coordinator
Makeup Effects Artists

Additional Makeup Effects Artists

Hair Department Head
First Assistants Hair

Second Assistant Hair

US Casting Associate
US Casting Assistant
Canadian Casting Associate
Canadian Casting Assistants

Extras Casting by
Extras Casting Associate
Key Background Coordinator
Background Coordinator

Lans Hansen
Layna Salazar
Tim Arbuckle

Monica Huppert
Bev Wright
Lindala Schminken fx inc
Toby Lindala
Sandy Lindala
Amelia Smart
Ashley Forshaw
Brandon Allen
Caitlin Groves
Geoff Redknap
Holland Miller
Katie Goett
Michael Fields
Naomi Bakstad
Bronwyne Sloley
Chris Clark
Corinne de Berry
Emersen Ziffle
Erin Peters
Jackie Seo
Jamie Salmon
Kate Jadue
Lance Webb
Matty Lutz
Nerida Karlen
Stacy Wegner
Vincent Yoshida
S. Anne Carroll
Ailsa MacMillan
Kristina Filipenko
Sherry Gygli
Shelly Jensen
Cherie Moscone
Robert Pandini
Lilia Afsahi

Deanna Brigidi
Kim Winther
Jessica Cameron
Marley Poniedzielnik
Sheriz Tambanillo
Sandra-Ken Freeman
Alicia Scott
Cedric Breuel
Michael Bendner

Location Manager	Monty Bannister
Assistant Location Managers	Nigel Williams
	Reba Rowe
Location Scout	James Giddy
Key Location Production Assistants	Brendon Rodney
	Jodi Henwood
Location Production Assistants	Joshua Santos
	Dylan Kraemer
	Curtis A. Hansen
	Celeste Crowe
	Adam Edward Rumpel
	Montague Rudolph
	Weyen George
	Jon Watson
	Victoria Goodman
	Adrian Hedger
	Michelle Kabatoff
	Cole McDermid
	Adam Terryberry
	Brittany Allen
	Zach Sowinski
	Kate Farnan
	Graeme Van Oyen
	Gerry Baker
	Will Wentz
	Evan Melanson-Smith
	Brent Mackenzie
Production Accountant	Fiona Landreth
Assistant Accountants	Doreen Beaulac
	Jim Dunlap
	Sam Quinn
Payroll Accountant	Julius Borja
Accounting Clerks	Andrew Buziak
	Lorna Jacobsen
Payroll Clerk	Leslie Knoll
Post Production Accounting by	Suzel Malm Le Sueur
Post Production Accountant	Rice Gorton Pictures
Post Production Assistant Accountant	Liam Hearne
Post Production Payroll Accountant	Erica Kolsrud
Post Production Accounting Clerk	Bruce Wrigley
	Patrick Williams
Production Coordinator	Corine Buffel
First Assistant Production Coordinators	Dylan Jenkinson
	Jerry Pender
Second Assistant Production Coordinators	Simon Guerette-Langlais
	Talia Schieber
Office Production Assistants	Caity Hardy

	Dacen McAmmond Juraj Slivarich
Second Assistant Directors	Gordie Piper Ashley Bell Beth Welch Nick Csomany Brittany Segerius Grant McKay Patrick Hogan George Robertson Bailey Mills
Third Assistant Director Trainee Assistant Director Set Production Assistants	
Assistant to Mr. Israelite Assistants to Mr. Bowen	Rebecca Esquivel Kate Imel Jarad Hrusovsky Paul Strickland Ryan Busse Devin Gunenc Jim Trumbull
Assistant to Mr. Casentini Assistant to Ms. Shearmur Assistant to Mr. O'Connor Assistant to Mr. Meinen	
Animal Coordinators	Ian Doig Dove Cresswell Grace Macleod Dean Spady
Steer Trainers	
Dialogue Coach	Doug Abrahams
Construction Coordinator Forepersons	Glenn "Woody" Woodruff Ronald W. Clifford Lyll Heighton Chad Calder John Pesklewis Silviu Bejan Elena Bejan René Bourque David Iwankow Novica Majstorovic Marilyn May McKay Stuart Nicholls Michael Redquest John B. Sund Larry Walske Natalie Michalchyshyn Jane Groves Bryan Pederson Martin Sigmund Steven D. Martin Bradley Howard Cotterall Wayne Berarducci
Sculptor Foreperson Sculptors	
Construction Buyers	
Lead Carpenters	
Metal Fabricators	

On-Set Carpenter	Nathan Kinnear
Scenic Carpenters	Joaquin Oswaldo
	David Reynolds
	Lloyd H. Skarsgard
	Mike Zietsoff
	Jason Overend
	Brian Charleton
	Matthew Clancy
	Mark Goobie
	Mike Grocott
	Kevin Hall
	James Hannah
	Drew Hardy
	Matthew Hudolin
	Alan G. Izsak
	Ken Laderoute
	John Lowden
	Raymond Moore
	John Noel
	Siobhan O'Toole
	Roberto Pironi
	Dale Roy Priebe
	Mike Shaughnessy
	Russell Shiels
	David R. Vogt
	Greg Winter
	Sean Wood
Plasterers	Mohamed Abouahmed
	Clem Chen
	Matthew Jenson
Labourers	Mark Pretty
	Nguyet Dang
	Leif Jones
	Ismene Arcos Mendoza
	Rick Shillitto
Scenic Helpers	Jeremy Woodward
	Shawn Bzowy
	Rodrigo Gonzalez
	Sandi Dannetta
	Daniel Frisk
	Elizabeth Hughes
	Shane Hughes
	Michael Stover
	Annika Sund
	Kevin Yanciw
Paint Coordinator	Jason Claridge
Paint Forepersons	Jack Guppy
	Stephen Coutu
On-Set Painter	Rena Van Steele

Scenic Artists	Jasmin Jakupovic Mark Tompkins Franklin Leibel
Scenic Painters	Scott Farquarson Reesa Rutherford
Sign Fabricators	Wallace Cross Jessica Wright
Plasterers	Graham Jenson J.P. Sorensen Bobby Orr
Paint Labourer	Angela Calder
Head Greens On-Set Greens Greenspersons	Glenn Foerster Rick Kramer David Baillie Kyle Korens Tyler Pederson Rick Schultz Jose Silva
Marine Coordinator Assistant Marine Coordinator Marine Safety Marine Safety & Tank	Jason Crosby Jarod Ridge Jeff Hotte Jon Stephenson
Transportation Coordinator Transportation Captain Transportation Co-Captain Picture Car Coordinator Picture Car Wrangler Picture Car Bodyperson Drivers	Bob Dennett Dave Kennedy Miroslaw Syta Fred Davies Glyn Jones Jim Summers Susanne Vincent Don Kennedy Shauna Wilk Tracey MacLeod Charlie Brown John Jackson Chris Farmer Grant LeBlanc Michael Elder Brian Larson Ray Link Elizabeth Story Tom Barnes Chris Morneau John Getz Michael Magner Bruno Bouby Fernando L. Villagran Ray Harder

	Ken Ray
	Paul De Bourcier
	Bob Bowe
	Bernie Bauch
	Lennard H. Chan
	Rusty Engelland
	Simon Karpowicz
	R. Jordan Kennedy
	Dwight Kuntz
	Preston Lenko
	Dale Strymecki
	Desmond Watmough
Caterer	Serrano Catering
Head Chef	Simon Vine
Assistant Chefs	David Lee
	Len Antonation
Key Craft Service	Michael Paik
Craft Service Assistant	Anna Perzel
First Aid Lead	Randy Mensing
Security Coordinator	Kim Howes
Security Consultants	Sheldon Munford
	Louis Dupart
Product Placement	Stone Management Inc.
Product Placement Coordinators	Cat Stone
	Adam Stone
	Megan Soliah
Rights & Clearances	Cleared by Ashley, Inc.
	Ashley Kravitz
Clearance Coordinator	Katelyn Mann
Unit Publicists	Amanda Brand
	Ernie Malik

SECOND UNIT

Unit Manager	Tracey Nomura
First Assistant Director	Shamess Shute
Second Assistant Director	Gurjit Chohan
Second Unit Director of Photography	Brian Pearson, ASC
"A" Camera Operator / Steadicam	Norbert Kaluza
First Assistant "A" Camera	Dean Morin
Second Assistant "A" Camera	Garth Longmore
"B" Camera Operator	Trevor Holbrook
First Assistant "B" Camera	Sandes Ashe

Second Assistant "B" Camera	Nazim Edeer
"C" Camera Operator	Greg Fox
First Assistant "C" Camera	Dan Walsh
Second Assistant "C" Camera	Cristian Cretu
Second Assistant "D" Camera	Bruno Souza
Drone Camera Operator	Derek Heidt
Ultimate Arm Camera Operator	Chris Wiseman
Film Loader	Thomas Walker
Video Assist	Andrew Pedley
Assistant Video Assist	André Dommissé
DIT / Phantom Tech	Luke Campbell
Drone Tech	Chris Fisher
Drone Pilot	Jason Toth
Script Supervisors	Carol Green-Lundy
	Elspeth Grafton
Key Grip	Jeff Plecas
Best Boy Grips	Nick Link
	Derek Lalonde
"A" Dolly Grip	Che Chomolok
"B" Dolly Grip	Quentin Bowman
Leadpersons	Bill Corbett
	Tony Derkach
	Dave Brown
	Steve Stoelzle
	Michael Riel
	William Wong
	Randy Morton
Libra Remote Head Tech	
Gaffer	Peter Shaffer Smith
Best Boy Electric	Nathan D. Allen
Lamp Operators	David Nguyen
	Dana Powers
	Laurence Smith
Generator Operator	Joseph Domijan
On-Set Dresser	Jason Hawkins
Set Dresser	James Reddy
On-Set Greens	James McQuarrie
Property Master	Grant Swain
Assistant Property Master	Don Anderson
Props Assist	Jason Landels
Special Effects First Assistant / Lead	
Technician	David Loveday
Special Effects Technicians	Josh Benjamin
	Darryl Reeves
Special Effects Assistant	Jeffrey Mitchell
Special Effects Riggers	Ryan Bilodeau

	Tyler Bilodeau
Costume Set Supervisor	Bren Moore
Truck Costumer	Jody Leanne Petford
Set Costumer	Anne Burke
BG Costume Coordinator	Michele Kitteringham
Key Makeup Artist	Marjorie Wood
First Assistant Makeup	Tana Lynn Moldovanos
Key Hairstylist	Cara Doell
First Assistant Hair	Andie Ho
Location Manager	Sean Meade
Assistant Location Managers	Josh Pickens
	T.J. Rumpel
Location Production Assistants	Nohémie Racine
	Taylor Milne
	Kyle Stock
	Peter Evans
	Corey Rajala
	Madison Lowe
	Jonathan Malloy
	Chris Miller
	Max Mittelsteadt
	Roya Mole
	Jennifer Will
	Jackie Bailey
	Dawn-Marie Duncan-Smith
	Shalen Michelle Curle
	Maddison Hartloff
	Lauren Witt
Assistant	
Accountant	Sylvia Jang
Assistant Payroll Accountant	Rich Brown
First Assistant Production Coordinator	Lei Leng Ong
Second Assistant Production	
Coordinators	Zach Crippen
	Sarah Long
Office Production Assistant	Danielle Pederson
Third Assistant Director	Nathan Kay
Trainee Assistant Directors	Scott Catolico
	Tatiana Ragsdale
On-Set Carpenter	Chad Hanssen
On-Set Painter	Fraser Stepanick
Transportation Captain	Ramon Defazio
Transportation Co-Captain	Jonathan Jakubec

Drivers	Dale Johnson Rick Riede (Tiku) Narinder Ahluwalia Cindy Gray Jack Uhryniuk Ronald England Graeme Price Bruce Elliott Paris Haase Erek Renenowski Martin Walker Derek Itkonen Scott Carpenter Sam Ellsworth Jordie Duperon
Picture Car Head Mechanic Tow Truck	
Caterer Chef Catering Assistant Chefs	Location Caterers Geoff Titcomb Alicia Wise Daryl Burchynsky
First Aid / Craft Service Leads	Lisa Ahlers Lisa Chalmers
First Aid / Craft Service Assistants	Reba Szabo Kourtney Kaminsky

ADDITIONAL PHOTOGRAPHY

Production Manager First Assistant Director Second Assistant Director	Donald Munro Douglas F. Dean III Scooby Vincent
"A" Camera Operators / Steadicam	Jonathan Beattie Dana Morris Patrick Stepien Zach Nuttall Tamara Cesarec Ronald Hersey Robert W. Devitt Mikael Bidard Darren Potts Kwesi Thompson
First Assistant "A" Camera	
Second Assistant "A" Camera	
"B" Camera Operator	
First Assistant "B" Camera	
Camera Trainees	
DIT	
Sound Mixer Boom Operator	Kevin Sands, CAS Charlie O'Shea
Key Grips	Edwin Fanyeck Ryan Fehr Stefan Burianyk Tim McLain
Best Boy Grips	

"A" Dolly Grip	Shane Nasmith
"B" Dolly Grip	Martin Kostian
Lead Grip	Taylor Glenn
Grips	Jared Thipthorpe
	Mike Brascia
	Brendan M. Baudat
Head Tech	Aris Georgiopoulos
Crane Techs	Lee Gibeau
	Brian Brook
Best Boy Electrics	James M. Jackson
	Brett Bird
Lamp Operators	Maya Batten-Young
	Saubrie Mohamed
	Rodrigue Hamilton
	Javier Carranza
	Peter Hagge
Generator Operator	Tim Ward
Rigging Gaffer	Kevin Arnone
Rigging Lamp Operators	Garry Loewen
	Kai Lydgate
	Angelique Chartre-Menard
	Assen Gadjalov
	Sean Karan
On-Set Dresser	Guy Roland
Property Master	Ronald McCall
Assistant Property Master	Whitney Friesen
Property Assistant	Heather McDonald
Special Effects Supervisor	Dan Sedlacek
Special Effects Foreperson	Brant McIlroy
Special Effects First Assistant	Danny "Echo" Newton
Makeup First Assistant	Carmen Tse
Contact Lens Technician	Marcine Peter
Key Makeup Artist	Andrea Manchur
Casting by	Ariel Semkow
Location Manager	Michael Farias
Assistant Location Managers	Clayton Carroll
	Lindsay Walker
	John Mio
Location Scout	Sarah Yu
TAL	Frederic Dagmey
Key Location Production Assistants	Ally Caldicott-Levitt
	Bobby Asgari Kachalami
	Danielle Kohn
	Alisha Bourassa

Production Accountant Assistant Accountants	Anne Jacobsen Monique Ledohowski James Fantin Brenda McClellan Amy Laidlaw Kristen Eisen
Payroll Accountant Payroll Clerks	
Production Coordinators	Cassidy Kennedy Andy Hoang Morgan Brady
First Assistant Production Coordinator Second Assistant Production Coordinators	Shannon Ostrom Sonja Scanlan Olafsdottir Dominic Dobrzensky Sarah Anderson Joe Tolosa Andrew Hopkins
Office Production Assistants	
Trainee Assistant Director	
Construction Coordinator Paint Foreperson Paint Leads	Jan Kobylka Ryan Ostiguy John B. Keys Niki Charalambopoulos Elodie Tetu
On-Set Painter	
Transportation Coordinator Transportation Captains	Doug Rama Paul J. Talbot Robert Hinds
Transport Co-Captain / Picture Car Wrangler Drivers	Jack Nemeth Steve Alexander Irene Richards Greg Farmer Ken (K.J.) Johnson Angus Bradley Tracy "Riley" Gallier André G Erik Strandgaard Dario De Iaco Eric Ahn Ashley Kipping Terry Hildebrand
First Aid / Craft Services	
Security Coordinator	

**POST
PRODUCTION**

Supervising Sound Editor	Joe Dzuban
Sound Re-Recording Mixers	Marc Fishman Tony Lamberti

Sound Editorial Services Provided by
Sound Designer
Supervising Dialogue Editor
Dialogue Editors

Supervising ADR Editor
ADR Editor
Sound Effects Editors

First Assistant Sound Editor
Assistant Sound Editor
Foley Sound Design Recorded at
Foley Recorded at
Foley Sound Designers

Foley Editors

Foley Mixers

Foley Artists

Foley Assistants

ADR Mixers

Re-Recorded at
Sound Stage Mix Technicians

Voice Casting by
ADR Cast

Formosa Group
Eliot Connors
Daniel S. Irwin
Michael Hertlein
Christopher W. Hogan, M.P.S.E.
Kira
Glynnna Grimala
Michael Mitchell
D. Chris Smith, M.P.S.E.
Luis Galdames
Ryan Meadows
Pernell L. Salinas
Sony Pictures Stage A
JRS Productions
Gary Hecker, M.P.S.E.
Randy Singer, CAS
Glenn T. Morgan, M.P.S.E.
Trent Richmond
John Loranger
Kristi McIntyre
Ron Mellegers
Randy Wilson
Kevin Schultz
John Sievert
Stefan Fraticelli
Tim O'Connell
Brandon Bak
Mike Norberg
Howard London
Aaron Hasson
Chris Navarro, CAS
Michael Miller
Thomas O'Connell
Chris Cleator
Bonnie Lambie
Jeff Roy
Mark Appleby
Kris Chevannes
Sony Pictures Studios, Culver City, CA
Jeremy B. Davis
Kyle Arzt

Barbara Harris
Libe Barer
Doug Burch
John Demita
Liza de Weerd
Catherine Cavadini
Lanai Chapman

Will Collyer
Abby Craden
Aaron Fors
Willow Geer
Aaron Hendry
Barbara Iley
Amad Jackson
Asim Abdul Matin
Jeremy Maxwell
Daniel Mora
Levi Nunez
Jason Pace
Sean-Ryan Petersen
Alex Puccinelli
David Randolph
Levi Simpson
Regina Taufen
Nancy Truman
Alexander Walsh
Andreana Weiner
Nora Wyman

Dolby Sound Consultant

Jim Wright

Color and Finish by
CO3 Executive Producer / Colorist
Finishing Producer
Finishing Editor
Head of Production
Technologist
Color Assistants

Company 3
Stefan Sonnenfeld
Hershel Cohen
Joe Ken
Larry McQuaide
Mike Chiado
Danny Keefe
Giovanni DiGiorgio
Tristan Rayos
Arthur Hoffman
Chris Clausing
Megan Shepherd
Ian Sullivan
Jackie Lee

Data I/O

Digital Restoration

CO3 Accountant
Account Executive

Digital Dailies by
Dailies Colorist
Color Consultant
Dailies Operators

Encore Vancouver
Jaan Spirka
Sean Coleman
Joseph Lee
Ren Manlolo
Michelle Craig

Project Manager

Avid Editorial Services Provided by
Preview Services Provided by

EPS-Cineworks
Newbox Solutions

Main & End Titles Designed and Produced by Title Designers	Filmograph Aaron Becker Simon Clowes Seth Kleinberg Lee Nelson Gabriel Diaz Takayuki Sato Eric Keller Bryan Repka Vlad Pineda Patrick Vidal Josh Kohlmeier Chad Ashley Zachary Carnes Alphonse Swinehart Scarlet Letters
Title Executive Producer CG Supervisor / Lead Composer Editor Animator Modeling	
Lighting & Texturing	
Additional Design & Animation	
End Titles by	
Visual Effects and Animation by Visual Effects Supervisor Visual Effects Producer Digital Effects Supervisor Visual Effects Executive Producer Supervisors	Digital Domain Dave Hodgins Steve Won Hanzhi Tang Heather Jennings Dean Broadland Howard Cabalfin Scott Foln Edelstein Shahar Levavi Michael Maloney Scott Meadows Michael Melchiorre Hannes Poser Asuka Tohda Kinney Hiroshi Tsubokawa Trevor Wide Kelly Shin Adam Tate Alvin Roxas Yentle Ansay Jillian Barayang Luke Botteron Andrea Kistler John Meyers Szofi Molnar Melissa Olsen Joshua Pang Bhakti Patwardhan Natalee Rawat Andrea Schimpl Julia Tompa Henry Wan
Visual Effects Digital Producer Associate Production Managers	
Production Staff	

Lead Artists

Cydney Wong
Elizabeth Bernard
Ryan Duhaime
Brett Ellis
Rob Fitzsimmons
Jack Geckler
Heather Hoyland
Ashley Byron Nagy
Chris Nichols
Catalin Niculescu
Sam Nixon
Craig Pereira
Brian Rust
Jessica Tue
Arda Uysal
Katie Williams
Brian Zheng

Digital Artists

Damien Abdool
Juan Valenzuela Alcaraz
Juan Pablo Allgeier
Alfonso Alpuerto
Josue Arias
Adam Bacon
Matthew Bauer
Thomas Becker
Jason Bidwell
Kevin Bouchez
Lauren Bourgeois
Jason Bradbury
John Brennick
Christine Breuninger
Dan Broverman
Buck Buckley
Nathan Budarick
Chad Buehler
Meagan Byrt
Marco Cantaluppi
Deborah Carlson
Alejandro Jose Castro
Manjoe Chan
Blandine Chanteur-Coulon
Vincent K.S. Cheng
Ricky Cheung
Ili Chiang
Wally Chin
EunJung Eunice Cho
Matthew Waimun Choy
Zach Christian
Marvin Chua
Nicolae-Gheorghe Cojocaru

Tristan Connors
Lydia Cosgrave
Clara Coulter
Kevin Culhane
Aaron J. Deerfield
Geoff Diamond
Matthew J. Dougan
Cécile Dubois-Herry
Stephen Eisenmann
Janet Freedland
Alex Gabriel
Maham Berry Ghavifekr
Richard Gillies
Jorge Carlos Gonzales
Kelsey Gow
Harry Green
Seraphin Guery
Breno Guinart
Scott Hale
Heidrun Tinna Haraldsdottir
Joseph Hayden
Kimberly Headstrom
Nicole Herr
Jeffrey Charles Higgins
Allen Holbrook
Karen Hulse
Ryan Hurd
Lina Toyline Hum
Latasha Imhof
Scott Inkster
Hanjoo Jeong
Jonathan Jobin
Ken Mitchel Jones
Yohan Joo
Hyungwoo Kim
Darren D. Kiner
Franz Kol
Lenz Kol
Michelle Korczak
Aaron Kramer
Tina Krumpholz
Marissa Krupen
Yorie Kumalasari
Nicha Kumkeaw
Evan Kwan
J.T. Lawrence
Danny Lee
Nick Levenduski
James S. Little
Nick Lloyd

Giorgio Lorenzetti
Adrian Rivera Lozano
Thea Luchak
Muhammad Marri
Shoichi Matsubara
Laurent Maynard
Aaron James McComas
Yves McCrae
John McInnis
Kevin Mitchell
Tamara Mitchell
Oliver Moore
Derek Moorhouse
Daniel Goncalves Moy
Masakazu Murakami
Makarand Nazirkar
Jason Phong Nguyen
Danielle Norgate
Winfield Scott O'Brien
Ken Ogbo
Yvonne Oh
Hiroyuki Okubo
Tobias Ott
Tanner Owen
Joseph Oyem
Geoffroi Ridel
Michelle Ross
Steve J. Ross
Alex Ruiz
Kalman Ruskai
Erika Salatiello
Jose Samson
Roy Sato
Ingo Schachner
Paul Schmitke
David Sellares
Sorya Sean Serei
Joseph Silva
Wannita Sirikul
Brad Share
Edmond Smith III
Laurel A. Smith
R. Matt Smith
Reina Sparks
Robyn Spencer
Angelo Stanco
Ken Steel
Daniel Stern
Veara Suon
Nico Sugleris

Production Technology Support

Visual Effects by
Visual Effects Supervisor
Visual Effects Producer
CG Supervisor
Animation Supervisor
Compositing Supervisor
Digital Production Manager
Lead Artists

Dave Takayama
Zi Chao Tan
Emre Tekinalp
Adrian Caballeros Teng
Cynthia Aragón Trevino
Tom Truscott
Donald Tse
Simon Twine
Adrien Vallecilla
Christopher Erin Walsh
Jessica Wan
Logan B. Watkins
Barringer Fox Wingard III
Samson Wong
Chun Chun Yang
Xin Zhou
Bushra Al-Mazloum
Amir Yousefi Azar
Jonathan Benayoun
Nico Dufort
Marcelo Guerra
Don Ho Han
Wesley Hauwiller
Stephen V. Hwan
George Ishii
Anisim A. Kalugin Jr.
Nicolas Koubi
Sheryn Lu
Ricardo Mendoza
Christopher Orellana
Anthony Serenil
Blake G. Sloan
Stephen Sloan
Blair Tennessy
Robert Charles Thomas
Kenneth Van Aken

Scanline VFX
Bryan Grill
Marcus Goodwin
Julius Lechner
Clement Yip
Adrian Sutherland
Isaac Lipstadt
Arthur Na
Dan Knight
Franz Schiller
Kevin Mains
Marcel Kern
Mathew Praveen

	Nicole Smith
	Roland Langschwert
	Sunghwan Hong
	Tong Zhou
	William Dwelly
	Zachariah Zaubi
Department Supervisors	Christian Deiss
	Evan Fraser
	Evan Salusbury
	Frank Belina
	Frederick Fowles
	Joe Scarr
	Magnus Skagerlund
	Nick Crew
	Stephan Davis
	Tim Donlevy
	Yvonne Muinde
Production Management	Antoine Marbach
	Ivan Mićković
	Jack Rickmond
	Josephine Dwyer
	Juliette Lemaire
	Kristen Drewski
	Leiki Veskimets
	Michael Armstrong
	Oliver Eikhoff
	Sangeeth Mohan
	Sara Bold
	Van Le Do
	Vishishth Kumar
	Yeri Casanova
Asset Development	Crystal Greenall
	Daniel Perez Bastidas
	Dylan Dunford
	Jami Gigot-Worth
	Moriba Duncan
	Paul H. Paulino
Layout	Ashley Blyth
	Carlos Patrick De Leon
	Carolina Jimenez Garcia
	Shelley Welch
	Toby Watson
Animation	Andrew J. Farrell
	David Humphreys
	Evelyn Yoa
	Jubey Jose
	Kevin Kohri
	Kevin Ridgway
	Mark Wong
	Martin Moch

	Mattias Brunosson
	Robert Diaz
Rigging	Asim Zaidi
	Azadeh Iranban
	Noah Schnapp
	Sean Kobus
FX	Carlos F. Guzman Roman
	Eloi Andaluz Fullà
	Hannes Krieger
	Michal Turkowski
	Paul Fuller
Flowline	Stephanie Alvarado
	David Stopford
	Davide Sibilia
	Ioan Boieriu
	Gaetan Thiffault
	Justin Mitchell
	Lukas Lepicovsky
	Martin Hallé
	Michele Stocco
	Niall Horn
	Nicholas Pfeiffer
	Niko Conte
	Saysana Rintharamy
	Shareef Shanawany
Matte Painting	Eunyoung Kim
	Jaeil Seo
Lighting	Alonso Bocanegra
	Björn Lubitz
	Conrad Murrey
	Eric Adrian Fernandes
	Greg Tsadilas
	Gunsik Kim
	Hugh Behroozy
	Joe Mangione
	Johannes Vogl
	John Lindstein
	Julia Mrugala
	Mathew Novak
	Omer Erlich
	Pablovsky Ramos-Nieves
	Ryan Grobins
	Seong Jin Park
	Steven Wang
	Sebastian Kùchmeister
	Sylvia Unglaub
	Walid Mouawad
	Zohaib Ahsan
Compositing	Al Bailey
	Brandy Zumkley

	Brennan Prevatt
	Brian Begun
	Brian Peluso
	Chris Lee
	Christine Lo
	Chung-Yin Hsieh
	Claas Henke
	Curtis Carlson
	David Harter
	David Zeng
	Ed Walters
	Ed Wilkie
	Elicia Koo
	Enrique Sandoval
	Greg Derochie
	James Elster
	Jan Glöckner
	Johannes Peter
	John Brubaker
	Joshua LaCross
	Kai Woytke
	Kevin Pierce
	Kodeeswaran Shenbagaram
	Neil Ghaznavi
	Sandro Kath
	Santhoshi Balasubramanian
	Satbir Singh Kukreja
	Scott Vosbury
	Seok Ryan Jang
	Shermaine Toh
	Stefano Trivelli
	Tony D'Agostino
	Tony Yiu Keung Man
Paint and Rotoscope	Adeline Chan
	Amanda Roop
	Jeff Kim
	Joshil Patel
	Ken Ogbo
	Melissa Huerta
	Yadu Krishnan
	Young Jin Kim
Matchmove	Brody McIlveen
	Chris McIlveen
	Jessica Clifton
	Jungyeon Jane Min
	Kenneth Chua
	Vikram Mohan
Editorial & IO	Ankita Agrawal
	Errol Stussi
	Iikka Uitto

	Pipeline	Liana Jackson Wendy J. Hulbert Alex Branton Bartek Opatowiecki Huicheol Hwang Ian Smith Joshua Robertson Tzung-Da Tsai László Sebő Michael Hubbard Adam Kabbeke Alex Perlstrom Baby Braulio Justin Sarber Kelsey Primar Kelvin Ko Mario Gutierrez Maxx Lee Robert Crowther Shoolin Saini Cindy Khoo Danielle Plantec Jasmin Hasel Joel Mendias Lisa Spence Michael Mielke Scott Miller Stephan Trojansky Thomas Zauner Amp Miller Andrew Selvin Edward S. Bauman Linda Dimaculangan Nera Dionysus Uljar Roberto Fuscuardi
	IT & Render Support	
Scanline VFX Senior Management		
	Production Support	
Visual Effects by Visual Effects Supervisor Visual Effects Producer Visual Effects Executive Producer Visual Effects Production Manager CG Supervisor CG Asset Supervisor Compositing Supervisor Visual Effects Coordinators		Image Engine Dave Morley Tara Conley Shawn Walsh Ana Ramos Dominguez Edmond Engelbrecht Barry Poon Keegen Douglas Alyssa Howald Crystal Wan Amanda Knight Marine Chene Teresa Berus Melissa Gray

I/O Coordinators	Jason Gross
	Queenie Law
	Lexi Koome
Visual Effects Editors	Don Briggs
	Jeremy Szostak
Rigging Supervisor	Ramiro C. Gomez
Digital Environment Supervisor	Damien Thaller
Digital Artists	Devin Stoutley
	Donmill Yip
	Tomoka Matsumura
	Yosuke Inomata
	Tamer Eldib
	Erik Lehmann
	Zachary Lowe
	Emily Luk
	Suchitra Keshri
	Cheri Lynn Fojtik
	Andrea Arghinenti
	Florian Friedmann
	Chris Elmer
	Alex Fuller
	Geoff Pedder
	Vincent Yan
	Sarah Fuller
Concept Artist	Rob Jensen
Digital Matte Painters	Conrad Allan
	Dhamindra Jeevan
	Bruno Leveque
Matchmove Supervisor	Marc Jones
Layout Supervisor	Lee Alexander
Matchmove Artists	Matthew Kee
	Cedric Ling
	Sebastian Ness
	Dean Mangion
	Roberto C. Flores
	Drew Fulcher
	Koji Hamaguchi
	Cameron Widen
Layout Artist	Jason Snyman
Animation Supervisors	Chad Shattuck
	Andrew William Park
	Andrew Parnell
	Russell Chou
	Nathan Thomas
	Paul Zeke
	Zac Overcash
	Lluis Danti Cespedes
	Julia Flanagan
	Arian Schouten
FX Supervisor	Lukasz Sobisz

FX Artists	Apoorva Shah Yash Jyotsna Polke Heribert Raab Daniel Sarnowska Piotr Barejko Denys Shchukin Jesse Holmes Roberto Clochiatti Ben Alepko Krisztian Szeibold Greg Massie Ella Adams Ross Wallis Tommy Jaw Takateru Izaki David Lopez Sandro de Barros Henriques Anthony Barcelo Rajavel Loganathan Russell Moore Janeen Elliott Joel Bautista Luis Almazan Shane Davidson Jesus Lavin Paula Rubio Ferrer Joao Sita Juan Antonio Rodriguez Jean-Philippe Traore Marion Voignier Francisco Martinez Raez Alexis Peraste Daniel Duwe Alexander Toms Jeff Baldemoro Iryna Sumanova Hiroko Ueno Amirah Busairi Kevin Mecham Jerrod Tan Jayzica Kong Lorenzo Pierfederici Carsten Kolve Lucien Fostier Stefan Feess Murray Stevenson Andrew Kaufman Daniel Dresser Ivan Imanishi Matti Grüner
Lighting Supervisor Lighting Lead Lighters	
Compositing Lead Compositors	
BG Prep Supervisor BG Prep Artists	
Pipeline Engineers	
R&D Artists	

Technical Support

Chia-Ping Wang
Chris Banal
Duy Pham
Howard Chen
Ian Wilson
Justin Carlson
Matthew Graves
Mark Pinder
Nicholas Hurm

Visual Effects and Animation by
VFX Supervisor
VFX Producer
Production Manager
VFX Coordinators

Method Studios
Bruce Woloshyn
Darcie Muangman
Emily Higgins
Jamie Erickson
Rebecca Matkaluk
Bob White
Kodie MacKenzie
Marc Horsfield
Ian Sorensen
Mark Bortolotto
Norbert Ruf

CG Supervisor
Composite Supervisor
Leads

Alex P. AuCoin
Jan Pawel Blumczynski
Andrew Chang
Diane Charlery
Johnson Chuang
Alastair Ferris-Leak
Christina Georgieva
Diana Yewon Kim
Christian Kragh
Sanghun Kwon
Daniel Labossiere
Diana Li
Taisa Monteiro
Dan Rankin
Kristine Romasanta
Sean Rowe
Martin Seu

CG Artists

Compositors

Mike Yip
Paco Castillo
Min hyun Cha
Malavika Chandrakanth
Manley Gage
Donghoon Han
Jean-Francois Houde
Udit Mohan
Jesse Russell
Vasho Pekar
Werner ten Hoeve

Digital Matte Painters

VFX Editor
Tracking and Matchmove Supervisor
Tracking and Matchmove Artists

Rotoscope and Paint Artists

Production Support

Visual Effects by
Visual Effects Executive Producer
Visual Effects Supervisor
Visual Effects Producer
Visual Effects Production Manager
Visual Effects Coordinators

Divison Visual Effects Supervisor
Divison Visual Effects Producer
Divison Visual Effects Coordinator
Divison Visual Effects Executive Producer
Divison Visual Effects Supervisor
Divison Visual Effects Producer

Edison Yu
Alejandro "Sensei" Hernandez
Liane Xuelian Li
Rachel Litz
Peter Hart
Drew Shields
Daniel Moore
Miguel Chan
Lanie Dearing
Daniel Mason
Reika Nixon
Dave Ladner
Mauricio Amezcua
Charmaine Childs
Ian Heathcock
So Myoung Kim
Giles Longman
Raymond Ooi
Bryan Pulgar
Marcel Vanderwekken
Hiroko Watanabe
Shawn Annets
Neil Van Dijk
Erik Elizalde
Manuel Agost Garcia
Zane Harker
Yanick Leongson
Dylan Lundquist
Susan Ma
Aaron Morris
James Park
Mario Rokicki
Angelika Schweitzer
Harold S. Smith
Monica Steeden
Cole Yakimchuck

Pixomondo VFX
Joni Jacobson
Mahmoud Rahnama
Viktorija Ogureckaja
Celine Zoleta
Duygu Cuhadaroglu
Valeria Rocha Moreno
Boris Schmidt
Patrick Neighly
Sabrina J. Harrison
Christoph Malessa
Julian Lojek
Jonas Ulrich

Lead Asset Artist	SungJune Kim
Asset Artists	AJ Lee
	Xiangyu Chad Yin
	Daniel Fox
	Fausto Tejada
	Kelvin Tam
	Khaled Pamir
	Michael Masuda
	Sonny Ong
	Sunkwan Lee
	Tyson Van Wagoner
	Vanja Jozinovic
CG Artist	Tim Simon
Rigging Artists	Chun Wai Adam Fok
	Jiwon Lee
Animators	Bruce Souza
	Dave David
	Mariel Sanchez
	Navdeep Singh
	Steve Hong
Matchmove Supervisor	Tricia Kim
Matchmove Artists	Christopher Chinae
	John Murnaghan
	Matthew Almeida
	Philip Trieu
	Prabhakaran Ramalingam
	Samantha Skinner
	Sujung Kwon
FX Supervisor	Jinsung Kim
FX Artists	Andrew Maynard
	Cristopher Barajas
	Daniel Vaz
	Jeffy Mathew Philip
	Vladimir Ilic
Lead Lighting Artist	Matthew Froggatt
Lighting Artist	Mujia Liao
Matte Painting Supervisor	Alex Chiu
Matte Painters	Kristina Zakhzhai
	Allan Li
	Dieter Magallan
	Manuel Grad
Compositing Supervisor	Rex Alerta
Lead Compositors	Meherzad Minbattiwala
	John Dinh
	Toshiko Miura
	Rick Smith
Compositors	Aline Onoe
	Chetan Thaker
	Christopher Bloomer
	Daniel Youngho Lee

Pipeline TD
Maya TD
Head of IT
Division Head of IT
Systems Administrators

Head of HR
Human Resources Manager
Division Human Resources Manager
Division Editorial - I/O

Visual Effects by
Visual Effects Supervisor
Visual Effects Producer
Visual Effects Coordinator
Compositing Supervisor
Digital Compositors

Deep Patel
Derek Daeyeol Lee
Diego Bittencourt
Duff Chung-Pu Hsiao
Gal Anafi
Galen Caulfield
Greg Lamar
Hitesh Thadani
Indrajeet Sisodiya
Jason Min Chang Tsai
Jim Mathur
Jonald Delos Santos
Jordy Velazquez
Jose Alejandro Enriquez
Karthik Adepu
Keiko Hiramitsu
Kian Zand
Melvin Pereira
Parisa Behvar
Prashant Goel
Praveen Subbaraman
Praveen Goud
Rei Motora
Salar Salahi
Simran Takhar
Stephen Dagenais
Tanzir Uzzaman
Victor Utku Gocer
Xi Luo
Fabian Holtz
Henrik Gieselmann
Julius Rosen
Nicolas Rolke
Sebastian Kral
Daniel Kuntz
David Fix
Florian Jackl
Bradley Cormack
Robin Chow
Sara Mustafa
Sobiha Santhrasekerem
Jennifer Wells
Rene Mertens

Crafty Apes
Robin Graham
Jason Sanford
Adam Pere
Mark LeDoux
Tanner Bartlett

	Chad Fetzer Charles Roberts Josh Stevens
Visualization by Previs Supervisors	The Third Floor, inc. Todd Constantine Javier Lopez-Duprey Motoki Nishii Arem Kim Agata Szczepanska Allan Phan Palmar Palmarsson Erik Shveima Geoff Lou Jamil Gali Kate O'Donnell Jim Nagy Greg Breitzman Francisco Gonzalez Yong Chul Park Jacqueline Jirka Will Seaborn Trevin Matcek Nicholas Markel Kerry Shea Spencer Filichia Rachel Allen Christopher Edwards Allie Koppel Jeremy Oddo Addison Bath
Asset Lead Previs Artists	
Editor Previs Creative Supervisor Previs Producer Previs Production Manager Previs Production Coordinator Chief Executive Officer Head of Finance Head of IT Head of Pipeline	
Lidar and Cyber Scanning by	Industrial Pixel
In-House Compositors	Joy Tiernen Nina Harlan John Stewart Felicia Faden
In-House Matte Painter	
Color and Prints by	Fotokem
Stock Images Provided by	iStock Getty Images TerraServer Thinkstock
Video / Images Supplied by	

FOR LIONSGATE

Co-Chairman, Motion Picture Group

Rob Friedman

Co-Chairman, Motion Picture Group
Co-President, Motion Picture Group
President of Production, Motion Picture Group
Executive Vice President, Production & Development
Senior Vice President, Production & Development

Assistants to Mr. Friedman

Assistants to Mr. Wachsberger

Assistant to Mr. Feig
Assistant to Mr. Paseornek
Assistant to Mr. Miller
Assistant to Mr. Janzen

Senior Vice President, Physical Production
Senior Vice President, Physical Production
Senior Vice President, Production Accounting
Senior Vice President, Production Finance
Supervisors of Production

Production Finance & Accounting

President, Business & Legal Affairs
Co-President, Business & Legal Affairs
Executive Vice President, Business & Legal Affairs
Executive Vice President, Business & Legal Affairs
Senior Vice President, Business & Legal Affairs
Senior Vice President, Business & Legal Affairs
Vice President, Business & Legal Affairs
Attorney, Business & Legal Affairs
Attorney, Business & Legal Affairs
Credits Manager
Credits Coordinator
Assistant to Ms. Laucella
Assistant to Mr. Melnik
Assistant to Ms. Chiaramonte & Mr. Strina

Chief Marketing Officer
EVP, Worldwide Theatrical Publicity

Patrick Wachsberger
Erik Feig

Michael Paseornek

Jim Miller

Matthew Janzen

Noelle Armstrong
Yasmin Schandorff Loff
Deborah Ortega
Delaney Cole Borders
Julia Enescu
Dana Gills
Chase Clements
Nandita Seshadri

Trevor Waterson

Curtis A. Miller

Jeff Dash

Mark Pedante
Bree Bailey
Ami Cohen
Cara Smiczek

Patricia Laucella
Robert Melnik

John Biondo

Deborah Chiaramonte

Philip J. Strina

Charlyn Adkins
Amy Tillman
Marc Shapiro
Michele Plescia-Schultz
Chris Mello
Karina Garcia
Liz Roberts
Jennifer Kristin Cox

Kaitlyn Agnes Walek

Tim Palen
Julie Fontaine

EVP, Digital Marketing
SVP, Theatrical Marketing
SVP, Theatrical Marketing
SVP, Worldwide Promotions &
Consumer Products
SVP, Research and Strategy
SVP, Worldwide Publicity
EVP, Global Franchise Management &
Partnerships

Head of Feature Post Production
Senior Vice President, Feature Post
Production
Senior Vice President, Visual Effects
Post Production Executive
Visual Effects Coordinator
Senior Post Production Coordinator
Post Production Coordinator
Post Production Assistants

Executive in Charge of Film Music
General Manager & EVP, Music
Business Affairs
Music Business Affairs
Music Finance Executive
Executive, Film Music
Manager, Film Music
Music Coordinator
Coordinator, Music Business Affairs
Music Clearance and Licensing

Executive Vice President, Finance

Screening Operations Executive

Cameras Provided by
Camera Cranes Provided by
Lighting & Grip Equipment Provided by

Insurance Provided by

Production Financing Provided by

Completion Guaranty Provided by

Danielle DePalma
John Fu
Doug Lloyd

Paula Kupfer
Jean McDowell
Jennifer Peterson

Kerry Phelan

Carl Pedregal

Mark W. McCoy
Kathy Chasen-Hay
Ariana Young
Brianna Domont
Justin Powell
Kimi Rosenthal
Eric Van Dyn Hoven
Josh Compton

Amy Dunning

Lenny Wohl
Raha Johartchi
Chris Brown
Nikki Triplett
Ryan Svendsen
Lilly Reid
Jessica Villar
Matt Lilley / MCL Music Services, Inc.

Wescott A. Guarino

Timothy Ralston

Clairmont Camera
Motion Mechanica Picture
Air Walls
Finnrail Enterprises
Intergalactic Illuminations
PS Production Services
Studio City Rentals

Arthur J. Gallagher (Canada) Group
Susan Wallis
Comerica Bank
Adam J. Korn
Derek P. Riedel
Film Finances Inc.
Dave Bennett

Score Conducted by	Allan Wilson
Score Produced by	Brian Tyler
	Joe Lisanti
Score Performed by	The Philharmonica Orchestra, London
Concertmaster	Zsolt-Tihamer Visontay
Orchestra Contractor	Paul Talkington
Supervising Music Editor	Ronald J. Webb
Supervising Score Music Editor	Joe Lisanti
Music Editors	Brent Brooks
	Matthew Llewellyn
	Jim Schultz
Assistant Music Editors	Kyle Clausen
	Seth Glennie-Smith
Orchestrations by	Dana Niu
	Robert Elhai
	Brad Warnaar
Arranging	John Carey
	Chris Forsgren
	Evan Duffy
	Pakk Hui
	Kenny Wood
	Gregory Reveret
	M.R. Miller
Music Preparation by	Janis Stonerook
Music Copyists	Jill Streater
	Dave Gill
	Richard Miller
Score Recorded at	Abbey Road Studios
Score Mixed by	Greg Hayes
	Brian Tyler
Recording Engineer	Simon Rhodes
Score Recordist	Gordon Davidson
Score Mixed at	Sound GMH Studios
	Madsonik Studios
Scoring Coordinators	Merissa Fernandez
	M.R. Miller
	Emily Rice
	Breton Vivian

"WE DON'T BELIEVE WHAT'S ON TV"

Written by Tyler Joseph

Performed by Twenty One Pilots

Courtesy of Atlantic Recording Corp.

By arrangement with Warner Music Group Film & TV Licensing

"ROCK WITH ME"

Written by Stefon China Taylor and Lauren Alford

Performed by BiONIK featuring Sophia Eris

Courtesy of Gravelpit Music

"CALLING ALL"

Written by Joshua Carter, Sarah Barthel, Christopher Stewart, Terius Nash, Eric Frederic,
Daniel Wilson and Simeon Cox

Performed by Phantogram

Courtesy of Republic Records Under license from Universal Music Enterprises

"SALUTE YOUR SOLUTION"

Written by Brendan Benson and John Anthony White

Performed by The Raconteurs

Courtesy of Warner Bros. Records Inc.

By arrangement with Warner Music Group Film & TV Licensing

Courtesy of Third Man Records, LLC Exclusively licensed to XL Recordings, Ltd.

"ALL MY EX'S LIVE IN TEXAS"

Written by Lyndia Shafer and Sanger Shafer

Performed by George Strait

Courtesy of MCA Nashville Under license from Universal Music Enterprises

"COMMUNION"

Written by David Davidson

Performed by Revocation

Courtesy of Metal Blade Records, Inc.

"VIBES"

Written by Joseph Janiak, Jakob Jerlstroem, Karl Soederberg, and Tove Lo

Performed by Tove Lo

Courtesy of Universal Music AB / Island Records Under license from Universal Music Enterprises

"WATCH ME WALK"

Written by Ricky Luna and James Ghaleb

Performed by Jay Watts

Courtesy of Lava Music / Republic Records Under license from Universal Music Enterprises

"THE ECSTATIC"

Written by Christopher Hrasky, Michael James, Munaf Rayani and Mark Smith

Performed by Explosions In The Sky

Courtesy of Temporary Residence Ltd.

"RING OF FIRE"

Written by June Carter and Merle Kilgore

Performed by Social Distortion

Courtesy of The Bicycle Music Company

"HANDCLAP"

Written by Noelle Scaggs, James King, Jeremy Ruzumna, John Wicks, Joseph Karnes,
Michael Fitzpatrick, Eric Frederic and Samuel Hollander

Performed by Fitz And The Tantrums

Courtesy of Atlantic Recording Corp.

By arrangement with Warner Music Group Film & TV Licensing

"BIRMINGHAM VALLEY BLUES"

Written by Margaret Ann Lewis and Laura Martin
Performed by Margaret Lewis and Grace Tennessee
Courtesy of RAM Records by arrangement with Fervor Records

"EVERY DAY OF MY LIFE"

Written and Performed by Bill Victor
Courtesy of Black Toast Music

"STAND BY ME"

Written by Ben King, Jerry Leiber and Mike Stoller
Performed by Bootstraps
Courtesy of Ford Music Services

"GO GO POWER RANGERS THEME"

Written by Haim Saban and Shuki Levy
Courtesy of Twentieth Century Fox Film Corp.

"POWER"

Written by Robert Fripp, Peter John Sinfield, Greg Lake, Michael Rex Giles, Ian McDonald,
Nathan Perez, Malik Yusef El Shabbaz Jones, Jean-Pierre Lang, Kanye West,
Francois Pierre Camille Bernheim, Boris Bergman, Larry Darnell Griffin, Jeff Bhasker and Mike Dean
Performed by Kanye West
Courtesy of Roc-A-Fella Records, LLC Under license from Universal Music Enterprises
Contains a sample of "21st Century Schizoid Man" Performed by King Crimson
Contains a sample of "It's Your Thing"
Performed by Cold Grits
Courtesy of Atlantic Recording Corp.
By arrangement with Warner Music Group Film & TV Licensing
Additional vocals by Dwele
Dwele performs courtesy of Entertainment One U.S. LP

"SURVIVOR"

Written by Beyonce Knowles, Mathew Knowles, and Anthony Dent
Performed by Destiny's Child
Courtesy of Columbia Records
By arrangement with Sony Music Licensing

"UNSTOPPABLE"

Written by Edan Chai Dover, Eddie Anthony Ramirez, Jr., David Hodges and Steven Solomon
Performed by The Score
Courtesy of Republic Records Under license from Universal Music Enterprises

"GIVE IT ALL"

Written by Benito Benites, John Garrett III, Antionette Colandreo, David Taylor,
Santi White and Vincent Staples
Performed by With You. featuring Santigold and Vince Staples
With You. appears courtesy of For You. Records

Santigold appears courtesy of Little Jerk, Inc.
Vince Staples appears courtesy of Def Jam Records
Contains elements of "The Power"
Written by Benito Benites, John Garrett III and Antionette Colandreo

SPECIAL THANKS

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Grant

FCA US LLC
Krispy Kreme
Samsung
Legacy Effects
Marilyn Chaney
John Rosengrant
Michelle DeVille

American Humane Association monitored the animal action.
No animals were harmed®.
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FORMOSA GROUP	Company 3	EPS-Cineworks

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SABAN'S POWER RANGERS

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