



BABY DRIVER

PRODUCTION NOTES

"He's a good kid, and a devil behind the wheel."

That's Baby (Ansel Elgort), an innocent-looking getaway driver who gets hardened criminals from point A to point B, with daredevil flair and a personal soundtrack running through his head. That's because he's got his escape route plotted to the beat of specific tunes that go from his well-curated iPod straight to his ears, and which translate into expertly timed hairpin turns, gear shifts and evasive maneuvers that leave his passengers on the ride of their lives.

Which makes *BABY DRIVER*, with its mixture of mph and music, the newest explosion of genre-crossing excitement from writer-director Edgar Wright, an action thriller unlike any other.

Baby works for Doc (Kevin Spacey), a kingpin on a lucky streak of brash daytime bank heists, thanks in part to his faith in Baby's auto acumen. Doc's go-to professionals include former Wall Street type turned outlaw Buddy (Jon Hamm), Buddy's young, lawless and scandalous partner in crime Darling (Eiza Gonzalez), and the impulsive, gun-slinging Bats (Jamie Foxx), whose suspicions about Baby – from his attitude to his aptitude – begin to create a dangerous rift in an until-then smooth-running operation.

Baby's outward appearance – the sunglasses, the aloofness, the ever-present earbuds -- may suggest a kid in over his head, but his catch-me-if-you-can skills are second to none. And yet the encroaching demand for his talents, and what he's doing with them, begin to weigh on his sense of right and wrong, especially when he falls for a sweet, kind-eyed diner waitress named Debora (Lily James), and a doomed job threatens his chance at love and happiness away from his perilous profession.

Full of reversals, rewinds, fast forwards and heart-stopping skips, and inspired by the types of crime-and-chase movies that have thrilled moviegoers since Steve McQueen in a revved-up Mustang changed car pursuits forever, *BABY DRIVER* is a game-changing, lane-changing, hard-charging blast only Wright could have dreamed up.

Written and directed by Edgar Wright, *BABY DRIVER* is produced by Nira Park through her Big Talk Pictures, and Working Title principals Eric Fellner and Tim Bevan. Executive producers are Edgar Wright, Adam Merims, James Biddle, Rachael Prior, Liza Chasin, and Michelle Wright.

BABY DRIVER stars Ansel Elgort (*The Fault in Our Stars*), Kevin Spacey (“House of Cards”), Lily James (*Cinderella*), Jon Bernthal (“The Walking Dead”), Eiza Gonzalez (“From Dusk til Dawn”), with Jon Hamm (“Mad Men”) and Jamie Foxx (*Sleepless*).

For the creative production team, Wright assembled a high-octane team of collaborators both longtime and new. Emmy®-nominated director of cinematography Bill Pope (*Scott Pilgrim vs. the World*, *The World’s End*) joins fellow Wright regulars production designer Marcus Rowland (*Shaun of the Dead*, *Scott Pilgrim vs. the World*, *Hot Fuzz*, *The World’s End*) and editor Paul Machliss (*Shaun of the Dead*, *Scott Pilgrim vs. the World*, *Hot Fuzz*, *The World’s End*) and Jonathan Amos (*Attack the Block*, *Scott Pilgrim vs. the World*), and first-time Wright collaborators including costume designer Courtney Hoffman (*The Hateful Eight*, *Captain Fantastic*), visual effects supervisor Stuart Lashley (*The Danish Girl*, *Mirror Mirror*), and second unit director and stunt coordinator Darrin Prescott (*Captain America: Civil War*, *John Wick*).

A TriStar Pictures and MRC presentation, the film shot was shot in and around the city of Atlanta, Georgia.

BABY DRIVER has a running time of 1 hour and 53 minutes.

WHO IS BABY DRIVER?

Cool but a little naive. Young but with an old soul. goofy at times, but all business when it counts. Thrillingly good at his given task, but not always aware of the consequences of what he does. That's Baby, played by Ansel Elgort, a character Edgar Wright created as a way for moviegoers to live vicariously through a criminal, but also experience the very real fallout of that world.

"The movie is structured so it opens with the dream of being a getaway driver, and very quickly turns into the nightmare of being a criminal," says Wright. "The opening chase is sort of positioned as a clockwork act of precision. Everything goes right. Then very quickly, with subsequent situations, things start to go wrong, and very visceral consequences start to bear down. The storm clouds have been gathering during the movie. At some point, Baby's luck is gonna run out."

The Baby we meet at the beginning of the movie – hidden behind sunglasses, dialed in to his iPod playlist, then a hellion at the wheel – is like the greatest gang apprentice ever. "This kid's a hotshot, but he's also on the fringes of the gang," says Wright. "He literally sits as far away from them as he can, because he really doesn't want to be part of the group. He thinks, wrongly, that he can be a getaway driver but not be a criminal. Like, 'I'm just the courier. I don't have anything to do with the bad stuff.' The action scenes are kind of like Baby's day job, and I think a lot of people that work in a job sometimes shield themselves in a different persona. Then when they're home, they're a different person."

When Wright was dreaming up the role, he envisioned a riff on the strong silent type personified by Clint Eastwood and Steve McQueen, but with the tension that it might all be a front. "You meet him, and he's a badass in his profession, and then immediately afterwards you start to meet the real kid. It's an interesting dichotomy, that he's really good at a job that he should not be doing."

The music that drives the Baby Driver is, to Wright, indicative of his twofold persona. Blasting his favorite tunes while he does his job looks cool, but it masks a defect tied to a tragedy. "He has this hearing defect, tinnitus, a whine in his ear caused by being in a car crash when he was young," says Wright. "It has the effect of him not wanting to talk too much, because people with hearing defects can feel more self-conscious talking. But the other aspect of that is to listen to music, to drown out the whine. It becomes a security blanket, and then a full-blown obsession. He literally has to soundtrack his entire life because he can't really do things without the right music playing."

Baby is encouraged by his elderly deaf foster father (CJ Jones) to get out of his life of crime. Meeting the friendly, beautiful waitress Debora (Lily James) further articulates for him how misdirected his life is, and how much better it could be. But Baby has to make that leap, and cut ties with his profession. What will it cost?

"I just like the idea of a character having to choose between what he does very well, and what he ultimately wants to be," says Wright.

STRAP IN, TURN ON, HIT PLAY

Edgar Wright was himself a Baby Driver-ish 21 years old when he was listening to "Bellbottoms" by the Jon Spencer Blues Explosion and thinking, "This would make a great car chase."

Years later, Wright made his chase, and the movie around it, what he now calls "a labor of love and a dream project. Two of my great passions brought together in one movie. I always wanted to do an action movie that was powered by music." With producers Nira Park, Eric Fellner and Tim Bevan on board, everyone was excited to take the cleverly crafted themes behind Wright's action thriller and fuse them into one uniquely choreographed cinematic experience.

"There might be music, and there might be choreography, but this is not your everyday musical," laughs Wright about his upended, re-imagined heist movie. "At the same time, we had to maintain the right sense of tone that is both intense and suspenseful, but most importantly fun and exciting."

Says director of photography Bill Pope, Wright's longtime collaborator, "It's a postmodern musical. So there's not singing and dancing in the street, but the world acts to music."

Known for his innovative films, Wright revels in challenges that lead to one-of-a-kind visions on screen. Continues Pope, "Edgar's movies are always challenging. His movies are complex, especially this one in particular, where you don't just have a bank robbery scene with gunfire and squibs and cops showing up on time and cars crashing. You have rain. You have lightning. And the kicker, it's all set to music, so the windshield wipers act to tempo. People die to tempo. The gunfire is on the beat, and it's all usually in one shot. And it's daring to have all of that choreographed."

Choreographer Ryan Heffington describes the first day of shooting, which involved one of the largest pieces. "It was a street scene, where Baby would travel three blocks within the city in one take. We had to choreograph pedestrians. We had to choreograph café workers, children, dogs walking. It's like this great play on reality, where it looks like a realistic scene, but everything happens to be in time and in rhythm."

Says producer Nira Park, “The film is not just set to music because Edgar loves music. It’s a way of inviting audiences inside the mind of the main character, and to see the world through his eyes or ears. In coping with his traumatic past, Baby drowns out the world around him by always listening to music through stolen iPods.”

Continues Park, “It’s an action thriller executed in a way that’s never been done before – there are car chases, intense action sequences, shootouts, all to the beat of over 30 songs that Edgar put together before finalizing the script.”

Four years prior to the start of principal photography, Wright sat down with editor Paul Machliss and accumulated a playlist of over 30 songs that would inspire the script. “It’s something that’s very much a part of my previous films, and I thought of this idea of how to take that a stage further by having a character who listens to music the entire time.”

Ansel Elgort, who plays Baby, recalls how singular the project was from very early on. “Initially the script was given out on an iPad that had little ‘Baby Driver’ emojis that you could click, and the music would play as you read the script. The music drove the script, which is very much how this movie works. When you read it, you could feel the rhythm of the scenes already.”

Says Jon Hamm, who co-stars as heist man Buddy, “The musical element to it, which is very interesting, allows Edgar to really play with his incredibly developed skill set.”

The film’s second unit director and stunt coordinator Darrin Prescott says, “Edgar is such a visionary and his style is so unique, this project is a true testament to his creativity. I’ve said since the beginning that it would be a great film school exercise to take a mainstream song and choreograph anything to it, like a fight scene or a car chase. It’s not easy what we’re doing here. There’s a lot of nuance in this. I think you can watch this film a dozen times, and each time you’ll pick out something new, or some intricacy that’s innate in an Edgar Wright film.”

Wright even cared enough about the heists to meet with a technical consultant named Joe Loya, who in the early 90s was convicted for bank robbery and served a seven-year term. Loya wrote a book called *The Man Who Outgrew His Prison Cell: Confessions of a Bank Robber*, which inspired Wright to meet Loya. “Loya helped solidify the authenticity of each heist,” says Park. “With all the added elements, Edgar wanted to make sure the heists felt very real and believable.”

ASSEMBLING THE PERFECT HEIST CREW

Edgar Wright had been thinking about how to cast BABY DRIVER for years before it went into production. Though he initially imagined Baby as short – “because I’m short,” he

adds, laughing – he says meeting Ansel Elgort made him realize nobody else could play the title role.

“The thing that really charmed me about him was the fact that he’s very musical, and he can play lots of instruments,” says Wright. “One of my favorite scenes with Ansel, he has his headphones in and he’s listening to Dave Brubeck, and starts playing piano on the table. There was something so beguiling and hypnotic about watching a 21-year-old actor play along to some jazz from the ‘50s. Ansel is fascinating in that regard.”

Elgort explains that it was his and Edgar’s mutual love for music that connected them upon their first meeting in LA. “Edgar and I met in Los Angeles and we had lunch, and all we talked about was music,” says the actor. “At the time I didn’t even know what this film was about, but we both shared a love for music.”

Says Wright, “Ansel is actually obsessed with music, which the lead character in the movie is. His life is completely governed by music and living to the rhythm of the music he’s listening to, and Ansel has a dance background. And also he’s a great actor and a nice guy.”

Elgort was excited to take on the role of Baby, explaining, “I loved how eclectic the role was. He’s the getaway driver so I had to learn to drive, he has a deaf foster dad who he signs with, so I had to learn to sign, and his life moves through music so there’s the dance and choreography challenges too.”

Explains his co-star Jon Hamm, who plays fellow criminal Buddy, “Baby is constantly having to prove himself to the different criminals that Doc recruits. You have these various lethal and dangerous people coming together to complete this one job and they are shocked when they see this young kid.”

Hamm continues, “Buddy’s take on Baby is that he sees very early on that he’s incredibly capable. And these crews that rob banks for a living rely on the guy who has to get them to the job and away from the job as fast and effectively as possible - and Baby has to prove that he is very good at that and very quickly.”

“Ansel has a very tricky challenge I think throughout this entire film,” explains Hamm. “Baby is a character that is very much in his own head and he wears his sunglasses and has his earphones in and he doesn’t talk much, it’s an interesting challenge trying to portray a character through his music selections in various situations. The first bank heist you see him rocking out in the car while we have guns in the air and people are screaming. There’s almost this weird humor to his character but also a dark ability to carry on with these criminals,” continues Hamm.

For Lily James, who plays Baby’s love interest Debora, Elgort makes it easy to sympathize with Baby. “You root for Baby because he’s got such a good heart and you

see him at home with Joe, his foster dad, and there's this beautiful relationship. He's doing this to get a better life for Joe and himself, and so you want him to succeed, and you don't want him to get totally corrupted in this horrible world. I think he's got such a big heart and that shines through in Ansel's performance, which I think is so beautiful and kind of vulnerable but cool."

When it came to casting the rest of the movie, Edgar Wright says he always intended *BABY DRIVER* to be an ensemble movie, if only because as much as Baby might like to escape his work colleagues, he can't. "The idea is, take this loner, and put him in a gang that he really doesn't want to be in," says Wright.

At the head of the heist crew, the mastermind assembling the troops is kingpin Doc. He needs guys who aren't doing this for the thrill – they're doing it because it's their job, and they take their job seriously. Who better to fill out that deadly serious crime boss role than Academy Award® winner Kevin Spacey, who of late has been delighting audiences as the scheming President Frank Underwood on the hit Netflix series "House of Cards."

"I had in my head a practical list, and then Kevin was on the pie in the sky list," says Wright, a fan of Spacey's since he burst onto the movie scene with "Glengarry Glen Ross," "Seven," and "The Usual Suspects." "And I was lucky enough to get one of my pie in the sky choices. I flew to Baltimore and met him while he was shooting 'House of Cards,' he said yes, and I was like, well this is amazing! I got very excited about him ripping through all this dialogue I'd written. It's just fun to watch Kevin being bad. You love him no matter how mean he is."

"Doc is a no-nonsense guy, the team leader. I suppose if he weren't robbing banks, he'd be an incredible coach, because he manages to bring together these rather over the top, crazy, sociopaths, psychopaths, nut jobs, and Baby."

"Kevin Spacey's character Doc is sort of the puppet master and Kevin plays it so well with so many different layers," explains Jamie Foxx, who costars as fellow heist man, Bats. "He's such a gifted artist who can bring so much life into a character like this."

Though Doc has a stranglehold on Baby's services, he isn't entirely unsympathetic to the kid. "He's like one of those awful father figures who can be great in rare moments," says Wright, "but then most of the time he's a corrosive influence."

With the kingpin and driver in tow, next came the rest of the heist crew, a team that had to be threatening, but also move to the rhythm. "Casting an ensemble is very difficult," says producer Nira Park. "Here, we had to cast seven heist men and women including Baby as the getaway driver. We wanted certain contrasts with menacing to level headed and gun slinging, but we also needed a cast that could move to the beat of the music."

Only one part was written with an actor in mind, and that was Buddy, whom Wright envisioned for Jon Hamm. The Emmy® winning “Mad Men” star had been at the first table read for *BABY DRIVER*, back in 2012, and was the only actor to see it through to production.

“I’ve known Edgar and have been a fan of his for quite some time,” explains Hamm. “I was asked by Edgar to do the original table read for the early version of the script and was on board immediately and that was about five or six years prior to filming. I really liked the script right away and knew it was an interesting idea that could become something really cool.”

Hamm was thrilled to join Wright’s team and play on the flipside of the law after co-starring as FBI Secret Agent Adam Frawley in *The Town*. “It’s kind of fun to play an unrepentant bad guy,” explains Hamm.

Best known for his iconic role as mid-20th-century adman Don Draper on “Mad Men,” Hamm says his role search since has been toward different types of parts. “I look for things in my post ‘Mad Men’ career [that are] the opposite or at least something different from Don, who was very clean cut, well buttoned up, even though he certainly had a dark side. But this opportunity was definitely an example of the change I was looking for.”

For Hamm, Buddy is also a case of someone eager to change things up. “Buddy’s back story is that he was a very successful stock broker who then made a series of bad decisions which landed him on the other side of the law. He now uses his intelligence and charm to find success on the flipside of legal money making.”

Hamm continues, “Buddy meets his girlfriend, Darling and they are living that thrilling kind of romantic, although inevitably doomed, life of crime with all of the excitement that goes along with it as well as the danger.”

Darling, the brown-haired bombshell, was handed to Eiza Gonzalez, who came recommended by Wright’s friend, director Robert Rodriguez. “He was like, ‘This girl’s going to be huge, you should meet her.’ And he was right. The thing about Eiza is she’s a total knockout, and very sweet, very funny, but when she turns her edge on, she’s terrifying. It’s a similar thing that you get with Jon and Eiza in the movie. They seem like the nice ones, but when they themselves are threatened, their lashing out is really scary to watch.”

Says Gonzalez, “I loved how Darling was such a unique character who is crazy and a little disconnected with reality, which I think every criminal has to be able to accomplish dangerous activities like bank heists or killing people. You definitely have to be a little bit disconnected. But I loved how she was still very feminine.”

To prepare for the role Gonzalez explains, “I really wanted to represent a woman who understands this world, so I got into researching Candice Martinez, dubbed ‘The Cell Phone Bandit’ for always talking on her phone during her robberies. It was important for me to try to understand someone’s motivations behind choosing this lifestyle, so I read a lot about her and listened to her story and her background and where she was coming from.”

Representing another temperament entirely on Doc’s rotating team of robbers is Bats, a watchful hardcase whom Wright calls “probably my most fun character to write. He is probably the baddest guy in a roster of very bad guys.” Taking on the mantle of the darkest end of the movie’s spectrum was Academy Award® winner Jamie Foxx.

“I was so excited,” says Wright of Foxx’s casting. “He plays him as extremely charming, but this charm is an attempt to reel you in. He’s one of those guys who brings you in closer so he can stab you. Jamie’s very magnetic, and Bats is a smiling, laughing sociopath, somebody who cannot be trusted. Baby can see that Bats’ arrival is bad news, and sort of does everything he can to stay away. I just like the idea of Jamie as this agent of chaos, who just enjoys wreaking havoc.”

The multi-talented Foxx says, “I had never seen something like this before and was impressed at Edgar’s willingness to take a chance with something really fresh and unique. When it comes to Bats’ character, he is really simple. He wants to get money and he doesn’t want to have to get to know anybody or make any friends. If there are any loose ends or weak links he deals with it in his own special way.”

Before Bats enters the picture, though, the muscle on the first heist team is Griff, played by Jon Bernthal. Embodying the other side of the law from Marvel’s crime-fighting vigilante The Punisher, which he plays for Netflix, Bernthal embraced the unique challenge of Griff.

“Griff is a pain in the ass,” says Bernthal. “He’s a tough guy to deal with, and I think the only thing better than not dealing with him at all would be to have him on your side. You’d rather have him on your side than against you. These guys are part of this criminal underworld where you’re known by your reputation. These guys are by no means petty criminals.”

Rounding out the group of heist men are Lanny Joon, and bassist for The Red Hot Chili Peppers, Flea, who had known Wright and was excited to join the director’s team. Flea explains, “I read the script and was blown away. It’s such a wild, unique and cool vision that Edgar had for this thing and the combination of music and action and poignant feelings is rare.”

In addressing the musical elements to the film, Flea says, “Music is the most important thing in my life and Edgar has made music such a crucial part of this film. It’s such an

interesting and exciting concept and it's been a fun process to watch Edgar bring this thing to life."

After such a formidable cadre of criminals, finding the sweet spots in the cast carried its own challenges. Who could bring to life Debora, the kind-eyed, friendly waitress who gives Baby hope that his life could mean something more? Wright found her in British actress Lily James, the Cinderella of Disney's recent hit movie.

"I was incredibly charmed by her," says Wright. "She basically did in the audition what she does in the movie. She inhabits this character, this new ray of light in Baby's reasonably introverted life. I sent the video of her audition to Bill Pope, my cinematographer, whose opinion I really trust, especially on actors and actresses. I didn't tell him why I was sending it or what I thought of it. Maybe half an hour later he replied with a two-word email saying, 'Hire her.'"

Says James about her character, "Debora works a dead-end job and it becomes clear that she has no ties to where she is at this point in her life. She has no family and is a bit of a wanderer who wants to escape. She's a dreamer and she loves music, which is why she and Baby really connect."

With so much music and rhythm and percussive excitement, there's one beat in the movie that's only ever heart-like, and that comes from CJ Jones as Joe. Baby's foster father and fervid conscience, Joe is there to share his joys, but remind him that crime doesn't pay. The filmmakers knew that Jones, a world-renowned Deaf entertainer, was perfect for this crucial role.

Says producer Park, "CJ has so much amazing positive energy and he really has great chemistry with Ansel, who has been challenged with learning to sign because CJ's character in the film is actually deaf. This detail adds a very special element to the Baby and Joe relationship since Baby develops tinnitus after a traumatic accident and he's pained by constant background noise. So, it's nice that he has this very intimate relationship with someone that has a profound but quiet and comforting presence in his life."

Wright says working with Jones was an emotional, heartwarming experience, but also "very funny. CJ's a deaf standup comedian, and is very, very funny." An unexpected result of directing Jones, says Wright, was an improvement in his own communications skills. "If you're working with somebody who is reading your lips, you very quickly start to realize that 50 percent of what you say is nonsense. I had to be much more succinct, and get to the point. I adored working with him."

Wright also assembled a team of rock star cameos including Jon Spencer – whose "Bellbottoms" is prominently featured -- Big Boi, Killer Mike, Sky Ferreira (briefly seen in a flashback as Baby's mother) and Paul Williams to name a few. "I thought it would be a

fun thing to have musicians in the movie,” says Wright, “because it’s such a music-driven movie.”

“Edgar, is a fan of Outkast and my work and he reached out to me directly and me being a huge fan of Edgar, I of course was excited to hop on board,” says Big Boi.

Killer Mike echoes Big Boi’s excitement to join Wright’s project, especially because of the musical element. “I love movies that are set to music, it’s always cooler, and it moves the action along. And I’m a musician, so, of course, I love it. It’s a real treat to be a part of something like this.”

TURN IT UP

For a movie whose pump is primed by music, and specifically music chosen by its lead character, it’s not surprising that Wright had songs picked out before he’d ever written a word of BABY DRIVER. Tunes like “Bellbottoms” from The Jon Spencer Blues Explosion, “Neat Neat Neat” by The Damned, “Brighton Rock” by Queen and “Hocus Pocus” by Focus gave Wright the inspiration to dream up highly choreographed sequences. “The form of those songs starts to shape the scene,” says Wright. ““Bellbottoms’ has a long two-minute build before the rock really kicks in, so that’s perfect for a getaway driver waiting outside a bank. Then at the two-minute mark, the chase starts.”

But it’s not just car action that’s choreographed to music: Baby gets his own flat-footed, coffee-errand “number” on the streets of Atlanta, to the sounds of “Harlem Shuffle,” and even gun battles find themselves in synch with certain tracks. “The very first germ of the idea was how could I do an action movie that’s completely driven by music?” says Wright. “The music is the motivating factor.”

To that end, finding the right choreographer was as crucial as any other job on the film, and that meant hiring Ryan Heffington. Best known as the choreographer behind the music videos for Sia’s “Chandelier” and Arcade Fire’s “We Exist”, Heffington gladly embraced the challenge to join Wright’s team for the first time to choreograph talent and crew in his feature film debut. Heffington’s partner in the process was assistant choreographer, Ryan Spencer, who has been involved in the arts since the age of 3, becoming an independent at 15 years old performing and choreographing talent nationally and internationally.

“Edgar is very specific about what he wants and he knows every single detail about the film but he puts his trust in the team he’s assembled and he really let me go to work which makes him a great collaborator and an amazing director,” says Heffington.

“I think the story mostly determined what we were doing. And Edgar had a lot of say in what he wanted in terms of movement and timing and the mood of it all. I did get to

come up with a lot of original, ideas and movements. I think that along with Edgar's direction it's something that's going to be really rich for the film."

Elgort, like his six fellow heist co-stars, had some experience with music and choreography, something producers contemplated when casting the seasoned actors. "In casting these heist men we knew it would be necessary to have talent with experience in rhythm and who could pick up the choreography that was so vital to making this movie work," explains Park.

"The actors all worked very hard to choreograph their scenes, but hopefully it'll come off looking easy. I think that's my job to help make it look natural and pedestrian," adds Heffington.

Wright calls Heffington "an amazing genius," who helped the actors think in counts, like dancers do. "Say for example people are shooting guns in time with the music, he would get them to memorize this part of the rhythm. Ryan would go up to Jon Hamm and say, 'This next bit is you going da, da, da, da, da, da.' Then you get that in your head. Then it cuts together with the song. It really works."

Explains Heffington, "We started with rehearsals with Ansel back in LA about six months prior to filming to get an idea of what Ansel's movement style was and his natural character without adding too much of Baby in it so we could determine where we could take this character."

At the age of nine, Elgort's mother took him to try out for The School of American Ballet, where he began his official dance training. He later attended the Professional Performing Arts School, Fiorello H. LaGuardia High School and Stagedoor Manor summer camp, further establishing himself as a dancer and stage performer. When he is not filming, Elgort lends his talents to producing electronic dance music under the name "Ansolo."

Elgort says, "I started with regular dialogue auditions before Edgar asked me to start dancing since Baby is always moving to the beat, whether it be in his own mind or dancing in front of a mirror like no one's watching."

The other cast members were challenged with on-the-fly choreography lessons as production went day by day. "There's just so much going on that we really had to move fast with this, but they are all professionals and they can really nail it in front of the camera," adds Heffington.

Echoes Park, "We moved fast which is another reason it was imperative that our cast had some experience with music and rhythm so they could catch on quickly and nail it."

Eiza Gonzalez, who plays Darling, reveals that it was a challenge to look comfortable shooting guns. "In my case, in heels," she adds, "and at the same time doing it to the beat of the music."

For Elgort, the film's music becomes a character extension of someone who operates in his own world. "Baby doesn't have a computer. He's totally off the grid. So the music he gets is from a bunch of different people's iPods. And because of that he sort of has a soundtrack that's really unique and different," says Elgort.

Elgort explained that a lot of the music he'd never heard of, but that the encyclopedic knowledge of music Wright brings to the film gives it extra entertainment value. "Musically the film goes all over the place and that's really fun. It'll keep audiences on their toes," says Elgort.

Tapping into his experience as a DJ, Elgort says, "A really good DJ is one who can make people move without just playing hit records, and this soundtrack is not just a bunch of hit records put together. It's a lot of really eclectic records that are really cool."

Wright says Elgort contributed his own song, which grew out of his audition, "I said, 'What song do you know by heart, all the lyrics to?' He said 'Easy,' by the Commodores. I said, 'Really? That's amazing, cause I have that on my iTunes.' I played it there, and we just improvised the bits of the song. It actually became part of the film."

It wasn't just the leads who had to get their movements to music just right. Choreographer Heffington also held auditions for the background actors in each scene, as well as assisted the camera team in learning how to move around the action.

Wright also kept his longtime editor Paul Machliss nearby on set to cut in real time, so that the gunshots, lighting effects, actors and camera movements, and car hits, all happened to the beat of the prescribed music. "With the exception of one song, we were working with popular music that we could not alter or speed up or slow down," says Machliss. "We were challenged to make sure each sequence fit in the time frame of the song, as well as went to the cadence of each beat."

Heffington says, "It's going to be a film like no other. It's not a musical. It's a new genre that is a love story with action, car chases, violence and dance. It's for everyone in a way, and to top it off the actors are brilliant."

BEHIND THE WHEEL

With high-gear, precision driving essential to the heart-pounding fun of BABY DRIVER, the right action choreography, the right cars and the right stunt team had to be in place. Wright and three different storyboard artists began the process by drawing the car chase sequences, then turning them into animatics that provided a rough animation of

how they would play out. “Those animatics are pretty close to the finished movie,” says Wright. “The next stage is working with a cinematographer, a stunt team, and a physical effects team. Which parts need a stunt driver? Which parts can be the actors? What rigs do we use?”

What Wright didn’t want to do is “hose the scene down,” meaning shoot with multiple cameras, grab millions of feet of film, then figure it out in the editing room. “The animatics became a great roadmap, because you knew how many shots you needed for a sequence,” says Wright. “It’s getting the maximum bang for your buck.”

Another important aesthetic for Wright was an emphasis on daylight chases, which create an extra air of collision tension. Besides, bank robberies are typically sunlight affairs. “It’s probably easier to do a freeway chase at night, because it’s easier to get those street closures. Doing it in broad daylight is a lot tougher, but I just felt it would be more impressive.”

When it came to deciding what cars to use, Wright didn’t want expensive, or tricked out -- he wanted practical for a bank robber’s purposes. Sean Ryan, the film’s picture car coordinator, says of any given chase onscreen: “It had to feel big, but most importantly it had to feel real. Wright researched the most stolen cars in America and determined our heist cars with that concept in mind. There are over 150 cars on this project and every single car has a specific function and the whole car selection process took on a character development of its own through Edgar’s vision.”

Says Wright, “Real bank robbers would steal a car that’s not going to be missed. Then they’re going to ditch it, and drive off in another nondescript car. The idea is, and this came from interviewing real getaway drivers, get a car that will blend into traffic. White and gray and red, the normal colors on the street.”

To determine the stunt capabilities of each vehicle, the stunt driving team assembled by second unit director and main unit stunt coordinator Darrin Prescott and stunt coordinator Jeremy Fry had to test the vehicles and communicate with Ryan to tweak the cars so as to accomplish everything mapped out by Wright, keeping safety at the forefront.

Says Prescott, “This was such an exciting project to take on, it’s so different in regards to the driving for a couple of reasons. Edgar is incredibly collaborative and has allowed and welcomed our stunt team to develop and choreograph these stunts and driving sequences with a lot of freedom. We’ve also tried to keep all the driving real. There have been no visual effects in our driving.”

For the first heist, a red Subaru WRX was decided upon. Says Ryan, “Edgar was dead set on using this car because it is notorious for its maneuverability – it’s quick and agile. This

is the kind of car you want to get you away from the scene the fastest.” Adds Wright, citing his research, “For gearheads, it’s a secret rally car.”

Ryan continues, “Once we decided on the heist vehicles, we had to determine what stunts the cars would be doing to then determine how many of the vehicles we’d need with different mechanical functions. For instance, we had four Subarus. One of them had to be all-wheel drive to complete a 270 stunt where the rear had to be locking, but it had to have the ability to unlock the front so when the driver comes out of reverse he can then pull away.” Ryan laughs. “It’s all very technical.”

Says Fry, “These cars come stock all-wheel drive, which means when you give it gas, the power goes to basically all four wheels. So if you have enough power and you get on the gas hard enough, you’ll spin all four wheels. On a rear-wheel drive car, which is not how these cars come from the factory, when you get on the gas it just spins the rear wheels. That makes drifting. Drifting’s different in a rear-wheel drive versus all-wheel drive. So we have some moves that are definitely all-wheel drive moves that we want to do, and then other moves that are a lot easier and a lot more dynamic in a rear-wheel drive.”

For the other heists, Wright was just as particular, choosing a Chevy Avalanche for the second heist, which required driving up a brick wall, and a Mitsubishi Galant for the final heist, which also employed spectacular stunts. Says Ryan, “We had a lot of technical rigging to do with these cars so they could perform the way Edgar wanted them to.”

For Kevin Spacey’s character’s car, the Mercedes-Benz S550 was chosen, a prestige model befitting a crime boss, although it winds up in Baby’s hands. To make the car do what they wanted, though, the computer systems had to be modified, because the car is engineered to correct itself when it gets out of control. Says Ryan, “We do some serious drifting in a parking structure in downtown Atlanta. There’s a lot of action done in this car, some incredible stuff.”

Whenever possible, the actors would be behind the wheel. Prior to the start of production in early 2016, Ansel Elgort, whose character Baby is the primary driver of the movie’s heist vehicles, and Jon Hamm began driving training under the supervision of Prescott and Fry, to prep for the scenes where audiences can see the actors’ faces. Says Ryan, “[They] worked together on and off for about a month trying to condition Ansel and show him what the cars will do and how they drive.” After his time behind the wheel, Elgort joked that while he drives a Tahoe in real life, he’s ready for a Subaru – now that he knows what he can do with one!

More than just expert driving, though, the movie’s special nuance was choreographing car chases to music. Says Prescott, “It started with the pre-viz, which entails us actually measuring the space at our actual locations and then laying them out in the parking lot at the Atlanta Motor Speedway, and then carrying out the actual driving bits in the

actual cars that Edgar wanted to use because we had to know the exact choreography of the cars including how they move and their timing.”

“The car hits, and maneuvers had to hit the beats of the songs used in the scene and that song was not going to get any longer or shorter, so we had to get it just right,” continues Prescott.

As for the “gags” the stunt drivers had to pull off, done on location in Atlanta, some had never been seen before on film, including a risky, daring move known as a “180 in and 180 out.” “Most filmmakers would do this kind of move in a giant parking lot and create fake buildings in a CG world, but of course Edgar wanted to do this stunt practically,” explains Prescott.

The man behind the wheel for that stunt was Fry, who has driven in some of the top chase scenes to blaze across the big screen, including those in *John Wick*, *Hit and Run*, and *Drive*. “We completed this maneuver in a narrow alley in downtown Atlanta that had no room for things to go sideways. The stunt required the car to speed down the narrow alley and pull a fast 180 in between two buildings and then quickly 180 right back out of it, and he nailed it,” brags Prescott.

Actor Jon Bernthal, whose heist crew character finds himself in a handful of these hair-raising situations, puts it succinctly: “It's better than a roller coaster ride,” he laughs.

COSTUME DESIGN

Courtney Hoffman may have been a newcomer to Edgar Wright’s creative team, but she’s no beginner when it comes to bringing sartorial heft to a movie, having earned accolades for her work in Quentin Tarantino’s *The Hateful Eight* and Matt Ross’s *Captain Fantastic*. From her first experience meeting Wright, the sense of a fruitful collaboration was in the air. “It’s so rare that you get a script that is this vibrant on the page,” says Hoffman. “After my first interview with Edgar he said sit down read the script and listen to this playlist - I was drawn to the uniqueness of the whole experience once I pressed play.”

Producer Nira Park applauded the decision to bring on Hoffman: “We knew the costumes were going to be an essential part in helping define our characters, and Courtney brought a level of boldness, enthusiasm and expertise to our team. She really helped bring these characters to life.”

It was a collaborative experience from the start. Says Hoffman, “Edgar is one of the few directors that wants to be at every fitting to give input and suggestions on costumes with the actor while they’re trying on their clothes for the first time.”

It led to a level of detail that enhanced each character. “Moments into the script, the action begins and one of the things Edgar wanted audiences to see right away in the opening was our robbers in a pair of sneakers walking by,” says Hoffman. “They’re ready to do a robbery with sneakers on and black trench coats because this group of people are here to do business. But one of the things I was really excited about was being able to explore the details in those moments that define the uniqueness of each of these characters.”

“So even though they're all wearing black trench coats and they're all wearing white sneakers if you take a moment and you pay attention, we added elements of each person’s character into their costume. You’ll see Eiza’s sneakers are platformed for instance, so I wanted there to be traces of their characters even when they are trying to hide who they are,” continues Hoffman.

Building on the idea that Atlanta got to be Atlanta onscreen for once, Hoffman says that the city was a readily embraceable source of inspiration for the apparel in Wright’s colorful story. “Edgar really wanted this to be a story that represented Atlanta,” explains Hoffman. “I think that that was a really exciting choice.”

“I was excited that we were using the people and the streets as our inspiration for our palette, and one thing that you’ll notice when you're in any part of the city is men wearing very vibrant pops of color. That really got us thinking about Bats, played by Jamie Foxx, and what are the colors that represent these characters. So we assigned each character a color and more or less tried to explore things within that color,” says Hoffman.

That meant bold choices, something Wright and Hoffman agreed was necessary if they were going to create dramatic contrasts between, says Hoffman, “who the characters actually are and who they're pretending to be in those environments. And that was really exciting as a designer for a director to give you the permission to go there, put a character head to toe in red in a scene -- put him in a ridiculous sweatshirt and take those chances.”

Equally important to Hoffman’s work aesthetic was honoring Wright’s approach to pop culture.

Hoffman continues, “If you think about *Scott Pilgrim* and if you think about these other movies of Edgar’s, *Shaun of the Dead*, there's a simplicity to their costumes and from that simplicity there's an iconic nature to them.”

When it came to clothing the title character, says Hoffman, “We wanted Baby to feel flat and like he had nothing rich about the way he looked. He’s a young boy, but he’s not hip nor is he subscribing to any trends. We wanted Baby to be contemporary, but without being fashionably contemporary.”

After Elgort tried on over eighty jackets, Hoffman and her team Frankensteined multiple jackets together to create Baby's iconic look. A more subtle but profound addition to Baby's attire was his undershirt. "We wanted to illustrate Baby's gradual transition from being a victim and starting out light with a white t-shirt, but as his hands get dirty (literally and figuratively), he starts to come more toward the dark side," she explains.

In the subtle way that maybe only eagle-eyed costume designers would recognize, Hoffman notes, "We dyed his tee shirts from white to gray over the course of five different shades."

Asking Hoffman to pick her favorite character to dress is like asking a mother to choose her favorite child; in this instance, however, Hoffman couldn't help but gush over the costumes for Darling, played by Eiza Gonzalez. "Eiza is literally wearing a lilac fur coat in a shootout -- who else can say they've done that!" laughs Hoffman. "Darling's costume was something that I really wanted to play around with."

The tackiness that comes with new money also informed what Darling and her beau Buddy wore. "Not to mention, no matter what Eiza and I decided the higher the heel the better," adds Hoffman.

The gang's threads had to ultimately reflect the fact that these heist men and women wore what they'd wear in their everyday lives. "It's your job to be a criminal, you're not dressing to be a criminal, and you're dressing for whoever you are," says Hoffman. "So for characters like Buddy and Darling, they're going to Atlantic City or Vegas between heists."

She details the thinking behind Buddy's clothes. "Buddy is Darling's boyfriend and he's a fair bit older than her and you can tell he's trying a little too hard to hold on to his youth. He wears jewelry and he's dating this younger girl who is probably picking out what he wears and encouraging him by saying 'you look so hot in that'," says Hoffman.

"There's a level of superficiality going on with him and he's left this world where he's been really corporate and wearing only neckties and dress shirts, but now he's living this rock lifestyle of a criminal," adds Hoffman.

Hoffman's sense of Jamie Foxx's character Bats is that he represents the Atlanta figure whose taste pops, so they made his color red. "I really wanted to make sure that I was approaching it the same way I would a period film, which is, know the history, know what's real, know where it comes from, know who actually wears it," says Hoffman.

For research, Hoffman hit the malls, stopping locals to discover their preferred brands. Then she went shopping. "One of the first pieces I found that perfectly represented Bats was this playing cards sweatshirt that says King on it," recalls Hoffman. "Bats thinks he's the king and has this arrogance about him, so the first time we see him in the film I

wanted audiences to see that he always had an element of flair whether he was performing a crime or not.”

When it came to Debora, played by Lily James, the director’s affinity for the ‘50s came into play. Says Hoffman, “We gave Debora an aesthetic of living in this 1950’s ideal. So we see her mostly in her diner waitress uniform, but she’s also a free thinker and should have her own opinions. So I convinced Edgar that we should put her in beat-up boots. These boots show that she’s not committed to this life of being a waitress and she could take off anytime.”

Though Hoffman says the movie’s prominent soundtrack didn’t directly influence her costume choices, she says something about Wright’s use of music did. “The music did not dictate my choices other than inspiring me to not box myself into anything. Edgar’s musical choices are so across the board, from classic rock to hip-hop to old songs. The range was so wide, I knew if Edgar is pulling from all these different places for his musical inspiration, I’m not going to limit myself in any aesthetic.”

THE BEAT OF ATLANTA

Production designer Marcus Rowland (*Shaun of the Dead*, *Scott Pilgrim vs. the World*, *Hot Fuzz*, *The World’s End*) says the prospect of collaborating with Edgar Wright for the fifth time on a feature was something he could not pass up. It started at the drawing board. Says Rowland, “Over the last couple of years Edgar’s been finessing the animatics and storyboards which we all referenced to then start researching the key locations.”

Rowland continues, “It’s a heist movie with three major heists, and we wanted all of the locations to feel different. So stylistically we tried to juxtapose them against each other. And tonally they needed to feel like very different style banks, and in one instance a post office.”

An additional factor that played into deciding locations for the film is the performance aspect. “The music and the performance sometimes leads a location, so when deciding on a location, Edgar would spend a lot of time trying to think through how that performance would be played out in that space, which can sometimes take more time in some instances than finding the look of the place.”

In the title scene, Elgort struts out of the historic 1913 Healey building located in downtown Atlanta. This building served as the façade of Doc’s loft apartment. It was a beautiful building but in deciding on the structures to use in the project, Rowland explains, “The buildings are important but what is really important is what surrounds it. Most of the film is set in cars, so it’s really about the road and the vista you get from the building and the junctions that we drive through, in terms of how the performance goes and where the car drives from that moment on.”

“We would close roads and shoot one part of the chase sequence and plan for the getaway route to be one direction, and then Edgar would say let’s shoot in that direction, so we’d all scramble to change road signs and trash cans ... It’s not always the most glamorous job but it’s not every day you get to work with a mastermind like Edgar. It’s a fun process and he always keeps us on our toes,” laughs Rowland.

“One of the most labor intensive sets we put together was the diner that Lily’s character Debora works in. We converted an old abandoned Denny’s located near the Atlanta airport into a beautiful classic old school American diner,” explains Rowland.

With an affinity for 50s style, Wright incorporated fantastical references to that decade when possible. “Debora’s character daydreams of being in the 1950’s and you see her in a classic 50’s waitress uniform so we wanted this to be a really stylized, nostalgic-feeling diner, idealistic and classic old school American, but also very genuine,” says Rowland.

“We shot Atlanta for Atlanta, so a lot of locals and those familiar with the city will really get a good taste for the landscape of Atlanta. We were really all over the city, and we reference their streets and parts of town as well as their restaurants. A few restaurants identified in the film are Goodfella’s Pizza, Bacchanalia, JCT Kitchen and the locals’ favorite coffee shop Octane,” adds Rowland.

Production also made use of the iconic record store Criminal Records, which serves as one of music-minded Baby’s frequent stops.

Says Baby’s portrayal, Ansel Elgort, “Atlanta is really great for this story because it’s a very eclectic place. In some neighborhoods, there are gorgeous houses with greenery, then there are these broken-down warehouses. It’s both urban and country at the same time. And it’s sort of a melting pot of people, which really works for the heist crews coming together. You have people like Bats and then you have people like Buddy and then kids like Baby.”

Says location manager Douglas Dresser, “After reading the script for the first time my initial thought was this is going to be amazing a really exciting project. Then after meeting with Edgar and going back over the script I thought oh my god... how are we going to pull this off? It was exciting and terrifying all at the same time.”

Dresser immediately picked up the phone and started what would be a long and collaborative relationship with The Georgia Department of Transportation. “We closed over 40 streets throughout the production. The most monumental closure was when we shut down the northbound portion of the popular interstate 85. Despite our hefty requests, the Atlanta city officials were extremely collaborative and supportive throughout the entire process,” says Dresser.

Artists like Jamie Foxx found it comical that even some of the closed-down streets had ties to the music world. For the chase sequence after the second heist, production sealed off State Route 9, now known as Gladys Knight Highway. The road formerly known as West Peachtree Street NW now pays homage to the “Empress of Soul” who was born in Atlanta. “We’re here in Atlanta, shutting down roads, tearing things up and who knew we’d be shooting on Gladys Knight’s road,” laughs Foxx.

Says Dresser, “The important thing we had to consider while planning this project was the road closures and the possible inconvenience this could have on the already traffic-ridden city. Knowing we were encroaching on a downtown environment because of businesses and because of the sheer amount of people that come into the city during the week, we determined it would be impossible for us to do our work during the work week so we structured our shoot around a Wednesday to Sunday schedule with most of our road closures happening on the weekends.”

Adds Rowland, “Atlanta itself is a really inspiring city, and Edgar wanted to reference the urban landscape including the local graffiti artists whose work is displayed all over the city as commissioned murals on the side of businesses and highways.”

To that end, Wright hired local graffiti artists to help transform his sets into the vibrant city that is Atlanta. Says the film’s art director, Nigel Churcher, “We hired local artists to paint the mural with a trumpet player in the title scene that Ansel struts by on his way to the coffee shop. So you’re really going to get a good overall taste and feel for Atlanta and its roots in this film.”

With all these ingredients, and under the helm of a visionary filmmaker, **BABY DRIVER** is sure to leave a lasting impression on anyone who takes a seat on this wild ride.

BABY DRIVER SOUNDTRACK TRACKLISTING:

1. Bellbottoms - Jon Spencer Blues Explosion
2. Harlem Shuffle - Bob & Earl
3. Egyptian Reggae - Jonathan Richman & The Modern Lovers
4. Smokey Joe's La La - Googie Rene
5. Let's Go Away For Awhile - The Beach Boys
6. B-A-B-Y - Carla Thomas
7. Kashmere - Kashmere Stage Band
8. Unsquare Dance - Dave Brubeck
9. Neat Neat Neat - The Damned
10. Easy (Single Version) - The Commodores
11. Debora - T. Rex
12. Debra - Beck
13. Bongolia - Incredible Bongo Band
14. Baby Let Me Take You (in My Arms) - The Detroit Emeralds
15. Early In The Morning - Alexis Korner
16. The Edge - David McCallum
17. Nowhere To Run - Martha Reeves & The Vandellas
18. Tequila - The Button Down Brass
19. When Something Is Wrong With My Baby - Sam & Dave
20. Every Little Bit Hurts - Brenda Holloway
21. Intermission - Blur
22. Hocus Pocus (Original Single Version) - Focus
23. Radar Love (1973 Single Edit) - Golden Earring
24. Never, Never Gone Give Ya Up - Barry White
25. Know How - Young MC
26. Brighton Rock - Queen
27. Easy - Sky Ferreira
28. Baby Driver - Simon & Garfunkel
29. Was He Slow (Credit Roll Version) - Kid Koala

ABOUT THE CAST

ANSEL ELGORT (Baby) Ansel Elgort has quickly amassed an impressive body of work in a very short amount of time as both an accomplished actor and musician.

On the horizon, Elgort will appear in *Billionaire Boys Club*, alongside Taron Egerton, Emma Roberts and Kevin Spacey, and *November Criminals* for Sony, alongside Chloë Grace Moretz and Catherine Keener.

In addition to acting, Elgort sings and produces and is signed as a recording artist to Island Records. He is releasing new music in 2017, with an album in the works. Earlier this year he debut “Thief” and in 2016 he released his first single “Home Alone,” which peaked at #2 on the Spotify viral charts in 2016.

Elgort was most recently seen in *Allegiant*, the third installment in the *Divergent* series, which is based on the popular book series by Veronica Roth. This fall he wrapped production on the independent feature *Jonathan* in which he played the lead opposite Patricia Clarkson and Suki Waterhouse.

Elgort’s additional film credits include a cameo in Twentieth Century Fox’s *Paper Towns*, Paramount Pictures’ *Men, Women & Children*, Screen Gems’ *Carrie* and most notably Fox 2000’s *The Fault in Our Stars*. The film earned Elgort a slew of awards including a Teen Choice Award for Choice Breakout Star and Choice Movie Actor: Drama, a Young Hollywood Award for Fan Favorite Male Actor, and a MTV Movie Award for Movie of the Year.

A graduate of LaGuardia High School of the Performing Arts, Elgort starred opposite Alexis Bledel in Matt Charman’s play “Regrets,” directed by Carolyn Cantor for Manhattan Theater Club, while finishing up his senior year of high school. His performance received rave reviews, including Bloomberg’s “Elgort is a magnetic presence destined perhaps for the multiplex” and the AP’s “Elgort radiates the brooding magnetism of James Dean, uplifted by a kind of glinting purity.” After the closing of the

play, Ansel was cast as the role of 'Tommy Ross' in Kimberly Peirce's *Carrie* opposite Julianne Moore.

Ansel found his love for performing through dance early on. He was featured tap-dancing at the CFDA Awards in 2011, and as a child he performed both in *The Nutcracker* and *Swan Lake* at Lincoln Center with the New York City Ballet. As a singer, Ansel has worked with many composers including Jason Robert Brown, Glen Roven and Louis Andriessen.

Elgort also DJ's under his Ansolo logo.

Elgort is currently the face of L'Homme Prada, the brand's latest men's fragrance.

He currently resides in New York.

KEVIN SPACEY (Doc) Award-winning producer and actor Kevin Spacey serves as executive producer and stars as Francis Underwood in the Netflix original series "House of Cards".

Spacey has won Academy Awards® for his performances in *The Usual Suspects* and for *American Beauty*. He was most recently seen opposite Michael Shannon in *Elvis & Nixon*.

Through his former production company Trigger Street, he produced *Captain Phillips* starring Tom Hanks, *The Social Network*, and *21*. For television, he produced "Recount" and "Bernard & Doris" for HBO, both of which garnered double-digit Emmy Award® nominations. For over a decade, Spacey served as the Artistic Director of The Old Vic Theatre Company in London. During his time, he appeared on stage at the Old Vic in productions of "National Anthems," "The Philadelphia Story," "Speed the Plow" with Jeff Goldblum, "Inherit the Wind," and "A Moon for the Misbegotten." He is now set to stage his acclaimed production of "Darrow" at Arthur Ashe Stadium in New York for a limited engagement June 15 and 16. The play is a one

man show about legendary Chicago lawyer Clarence Darrow and was originally presented at the Old Vic in London.

Spacey won the Evening Standard and Olivier Awards for Best Actor for his role in “The Iceman Cometh,” as well as a Tony Award® for Best Supporting Actor in Neil Simon’s “Lost in Yonkers.” It was just announced that Spacey will host the 71st Annual Tony Awards live from Radio City Music Hall on June 11th.

He has also starred in the Broadway and West End productions of “Long Day’s Journey into Night,” opposite his mentor Jack Lemmon; as well as the title role in the Sam Mendes production of “Richard III,” which toured to 12 cities around the world as part of the three year Old Vic/BAM/Bridge Project. He was made a CBE (Commander of the British Empire) by Her Majesty the Queen for his services to theatre.

Inspired by Jack Lemmon, Spacey has often launched initiatives to help young people get their start in the competitive worlds of film and theatre, including: The Kevin Spacey Foundation, which offers support to young actors, writers, directors and producers (including workshops during the tour of “Richard III”); And the short film competition “Jameson First Shot,” awarded writer/directors from South Africa, Russia and the US, Canada and other countries with the opportunity to direct a short film starring a major actor.

Spacey was recently awarded an Honorary Knighthood from Her Majesty the Queen for his work at the Old Vic, education and philanthropy.

LILY JAMES (Debora) Last year, Lily James starred in “War and Peace” for BBC and The Weinstein Company alongside Paul Dano and Jim Broadbent, as well as the Burr Steers feature *Pride and Prejudice and Zombies* in which she featured alongside Sam Riley, Charles Dance, Matt Smith and Douglas Booth. Lily also played ‘Juliet’ in Kenneth Branagh’s “Romeo and Juliet” at the Garrick Theatre, with Derek Jacobi, Richard Madden and Meera Syal. She stars in the upcoming film by David Leveaux called “The

Kaiser's Last Kiss". In 2015, Lily played the title role in Disney's feature *Cinderella*, directed by Kenneth Branagh, to wide acclaim.

Having graduated from the Guildhall School of Music and Drama in 2010, Lily made her first appearance as Lady Rose in the hit television series *Downton Abbey* at the end of 2012 – a role she reprised for Series 5. Her other film credits include Regan Hall's "Fast Girls" and "Clash of the Titans 2", in which she starred alongside Sam Worthington, Liam Neeson and Rosamund Pike. Other television credits include *The Secret Diary of a Call Girl* and *Just William*.

In 2011 Lily James starred as 'Desdemona' in the Sheffield Crucible's production of *Othello* alongside Dominic West as 'Iago' and Clarke Peters as 'Othello'. Her performance garnered rave reviews across the British press. She also appeared in *Vernon God Little* at the Young Vic, Martin Crimp's *Definitely the Bahamas* and *Play House* at the Orange Tree Theatre, Richmond and Chekov's *The Seagull* at the Southwark Playhouse.

JON BERNTHAL (Griff) Classically trained actor Jon Bernthal can currently be seen in his debut as the lead in Marvel's *Daredevil* season 2 on Netflix. *Daredevil* is about a blind lawyer, who fights crime as a costumed superhero, the series released in March 2016.

In 2016 Jon co-starred in *The Accountant* opposite of Ben Affleck, J.K. Simmons and Anna Kendrick. The film directed by Gavin O'Connor follows a mild manner accountant who moonlights as as a lethal assassin. In 2017, he will also appear in *Pilgrimage* opposite Richard Armitage and *Shot Caller* opposite Lake Bell.

Bernthal played as one of the main characters in David Ayer's *Fury* opposite Brad Pitt. The WWII movie follows the commander of a Sherman tank and its five-man crew on a mission behind enemy lines in April 1945 as Nazi Germany collapses. Bernthal joined Pitt, Shia LaBeouf, Logan Lerman and Michael Pena in the film, which Sony released on October 17, 2014.

Bernthal played on Denis Villeneuve's three-time Academy Award® nominated *Sicario* as 'Ted,' co-starring opposite Emily Blunt and Benicio Del Toro, which was released October 2015. *Sicario* premiered at the Cannes Film Festival. In addition, Bernthal starred in Max Joseph's *We Are Your Friends* starring opposite Zac Efron and Emily Ratajkowski, released in August 2015.

Bernthal played opposite Winona Ryder, Alfred Molina, Oscar Isaac, and Catherine Keener in HBO's six-hour miniseries *Show Me A Hero* from *The Wire* co-creator, David Simon. Based on the nonfiction book by Lisa Belkin, it tells the story of the youngest big-city mayor in the nation who finds himself thrust into the center of a racial controversy when a federal court orders him to build a small number of low-income housing units in the white neighborhoods of his town, Yonkers, NY. Bernthal will play Michael H. Sussman, a hard-driving Harvard-trained lawyer who represented the NAACP when it joined the government's anti-segregation cast against Yonkers.

With a busy production line up, Bernthal played opposite Alfonso Gomez-Rejon's film adaptation of "Me, Earl & the Dying Girl", in the role of 'Mr. McCarthy.' The film premiered at Sundance Film Festival in 2015 and won the Grand Jury Prize and audience award for best dramatic film. Additionally, Bernthal played 'Monroe' alongside Dakota Fanning and Evan Rachel Wood in an untitled project, written and to be directed by Gerardo Naranjo.

Bernthal was seen in Martin Scorsese's "The Wolf Of Wall Street". He played a drug dealer and money launderer, in the film opposite Leonardo DiCaprio and Jonah Hill. Terence Winter wrote the script about the rise and fall of Wall Streeter Jordan Belfort (DiCaprio). The film was released by Paramount Pictures on December 25, 2013.

In television, Bernthal starred as 'Shane Walsh' in AMC's breakout hit television series, *The Walking Dead*, based on Robert Kirkman's comic book of the same name. Bernthal's extraordinary portrayal as a survivor of the zombie apocalypse marks another remarkable turn in a career defined by acclaimed and varied performances both on stage and on screen. *The Walking Dead* earned a Golden Globe nomination for Best Drama Series, a Writers Guild of America nomination for Best New Series, and

recognition as one of AFI's Ten Best Television Programs of the Year. The series also set new records as the most watched drama series in basic cable history, and is aired internationally in over 120 countries and 33 languages. Bernthal also starred as the lead in Frank Darabont's *Mob City* for TNT, which premiered on December 4th, 2013. The show was set in Los Angeles during the 1940's and 50's. It's a world of glamorous movie stars, powerful studio heads, returning war heroes, a powerful and corrupt police force and an even more dangerous criminal network determined to make L.A. its West Coast base.

EIZA GONZALEZ (Darling) is an actress, spokesperson and recording artist best known for her role as Santánico Pandemonium in El Rey Network's hit drama "From Dusk Till Dawn: The Series."

It was recently announced that González will star in Fox's *Alita: Battle Angel* alongside Rosa Salazar, Jackie Earle Haley, Mahershala Ali and Christoph Waltz. James Cameron will co-write and produce the action film, which is based off the popular manga graphic novels of the same name, and Robert Rodriguez will direct.

González can currently be seen on the third season of "From Dusk Till Dawn: The Series" from creator Robert Rodriguez, based on the film of the same name which was directed by Rodriguez and written by Quentin Tarantino. The supernatural crime series is the first original scripted series on El Rey Network.

Most recently, González appeared in Jon M. Chu's *Jem and The Holograms* and Alejandro Sugich's *Casi Treinta* ("Almost Thirty"). Her voiceover credits include DreamWorks' *The Croods* and Twentieth Century Fox's *Alvin and the Chipmunks* and *Horton Hears a Who!*

González first got her start on television as a teenager, with lead roles in numerous series including the hit Mexican dramas "Lola Erase Una Vez" ("Lola Once Upon a Time") and "Amores Verdaderos" ("True Loves"). She also starred in

Nickelodeon's popular kid's show "Suená Conmigo" ("Dream with Me"), and appeared in "Mujeres Asesinas" ("Killer Women") and "God's Equation."

In addition to her work as an actress, González is an accomplished singer and songwriter. In 2007, she appeared on the soundtrack album "Lola Erase Una Vez," which received gold and platinum certifications in Mexico. In 2009, she released her first solo album, "Contracorriente" and in 2012, she released her second solo album "Te Acordaras de Mi," both of which charted on the Mexican Charts.

González has served as the face of many campaigns and endorsements for brands such as Avon and Mexican skincare line Asepixia. In February 2015, she was named a brand ambassador for Neutrogena. Her commercials, which she filmed in both English and Spanish, air worldwide.

Born in Caborca, Mexico, González studied acting at the Centro de Educacion Artistica School in Mexico City. She currently resides in Los Angeles, California.

JON HAMM (Buddy) Jon Hamm's nuanced portrayal of the high-powered, advertising executive Don Draper on AMC's award-winning drama series "Mad Men" has firmly established him as one of Hollywood's most talented and versatile actors. He has earned numerous accolades, including an Emmy® Award in 2015 for Outstanding Actor in a Drama Series, Golden Globe Awards in 2016 and 2008, Television Critics Association Awards in 2011 and 2015, a Critics' Choice Television Award in 2011, as well as multiple Screen Actors Guild nominations. "Mad Men" concluded its seventh and final season on May 17, 2015.

He will next be seen starring as a former U.S. diplomat who returns to service to save a former colleague in Radar Pictures' *High Wire Act* alongside Rosamund Pike. Hamm also stars in the independent film *Marjorie Prime* which made its debut at the 2017 Sundance Film Festival and is scheduled to open in the fall.

Last year, Hamm starred in 20th Century Fox's *Keeping Up with the Joneses*, opposite Zach Galifianakis and Isla Fisher. In 2015, Hamm loaned his voice to the wildly

successful Universal Pictures animated feature, *The Minions*, alongside Sandra Bullock and Steve Coogan. Hamm's previous film credits include Disney's *Million Dollar Arm*, based on a script by Thomas McCarthy and directed by Craig Gillespie, *Friends with Kids*, written and directed by Jennifer Westfeldt; *Bridesmaids* with Kristen Wiig; Ben Affleck's *The Town*, Zack Snyder's fantasy thriller *Sucker Punch*, *Howl* with James Franco, *Shrek Forever Ever After*, in which he voiced the character 'Brogan,' *The Day the Earth Stood Still* with Keanu Reeves, Jennifer Westfeldt's *Ira & Abby* and *Kissing Jessica Stein*, and *We Were Soldiers*.

Hamm's appearances on the Emmy-winning comedy, "30 Rock," from 2009-2012 earned him three Emmy® nominations for Outstanding Guest Actor in a Comedy Series. He has also hosted "Saturday Night Live" three times, once in 2008 and twice in 2010 to critical acclaim. In addition to "Mad Men", Hamm also appears the second season of Netflix's "Unbreakable Kimmy Schmidt" created by Tina Fey and Robert Carlock. Hamm played Reverend Richard Wayne Gary Wayne, the senior prophet who fools four women into being held captive for fifteen years while they believe to have survived the apocalypse. The role earned him an Outstanding Guest Actor in a Comedy Series. His additional television credits include, "A Young Doctor's Notebook," a BBC miniseries in which he stars opposite Daniel Radcliffe and also executive produced, the Larry David film CLEAR HISTORY for HBO. Hamm first came to audience's attention in the NBC series "Providence." Signed for a cameo role, he impressed the producers so much that he ended up with an 18-episode run on the series.

A native of St. Louis, Missouri, Hamm received his Bachelor of Arts in English at the University of Missouri-Columbia and currently resides in Los Angeles.

JAMIE FOXX (Bats) An Academy Award® winning actor, talented Grammy Award® winning musical artist and comedian, Jamie Foxx is one of Hollywood's rare elite multi-faceted performers.

Foxx just wrapped production on his directorial debut, *All-Star Weekend*. He wrote the screenplay and stars with Jeremy Piven as two tow-truck drivers who are rabid basketball fanatics that would take a bullet for their favorite players, LeBron James and Steph Curry.

He is currently filming *Robin Hood Origins* for Lionsgate. Foxx will play Little John opposite Taron Egerton (Robin Hood) and Jamie Dornan (Will Scarlett). Release is set for March 23, 2018. The film is expected to be a darkly toned title that follows the classic hero following his Crusades battles. Returning to the Sherwood Forest, Robin Hood finds it rife with corruption and evil. He forms a band of outlaws, and they take matters into their own hands, leading a revolt against the corrupt English crown.

Jamie most recently appeared in *Sleepless* for Open Road Films opposite Michelle Monaghan and Gabrielle Union which opened on January 13, 2017.

Other recent film credits include: *Annie*, *The Amazing Spider-Man 2*, *Horrible Bosses 2* for New Line Cinema, *Rio 2* for 20th Century Fox; Quentin Tarantino's critically acclaimed, *Django Unchained* opposite Leonardo DiCaprio, Christoph Waltz, and Samuel L. Jackson; Roland Emmerich's *White House Down* opposite Channing Tatum; the first *Horrible Bosses*; and the first *Rio* which grossed over \$450 million worldwide.

In 2009, Foxx showed his powerful affinity and respect for fictional portrayals with Joe Wright's inspirational film, *The Soloist*, in which he played Nathaniel Anthony Ayers- a real-life musical prodigy who developed schizophrenia and dropped out of Julliard, becoming a homeless musician who wanders the streets of Los Angeles.

Foxx was seen in the critically acclaimed screen adaptation of the Broadway musical, *Dreamgirls* in 2006, opposite Beyonce Knowles, Jennifer Hudson, and Eddie Murphy. The film won a Golden Globe for Best Motion Picture Musical Comedy, and received a SAG nomination for Best Ensemble Cast and a nomination for a NAACP Image Award for Outstanding Motion Picture. Foxx was also nominated in the Best Actor Category for his performance as Curtis Taylor Jr.

In January 2006, Foxx announced his partnership with SIRIUS Satellite Radio to start his own 24/7 radio station called Foxxhole. The station is a combination of comedy and music.

2005 was a huge year for Foxx. His portrayal of the legendary Ray Charles in the Taylor Hackford-directed biopic, *Ray* garnered him an Academy Award® for Best Actor and proved to be one of his career's defining performances. In addition to winning the Oscar®, Foxx shared in a SAG Award nomination received by the film's ensemble cast, and single-handedly swept the Golden Globes, Screen Actors Guild (SAG) Awards, BAFTA, and NAACP Image Awards, as well as numerous other critical awards for his performance, captivating audiences worldwide.

Foxx also earned Oscar®, Golden Globe, SAG Award, BAFTA Award, and Image Award nominations in the category of Best Supporting Actor for his work in Michael Mann's dramatic thriller *Collateral*, opposite Tom Cruise.

In addition to his outstanding work in film, Foxx has also achieved a thriving career in music.

His fifth studio album, "Hollywood: A Story of a Dozen Roses" dropped in May 2015. His fourth album, "Best Night of My Life," featured Drake, Justin Timberlake, Rick Ross, T.I., and other artists at the top of their game. In January 2010, Foxx and T-Pain's record breaking #1 song "Blame It" off of his album, "Intuition," won "Best R&B performance by a duo/group with vocals" at the 52nd Annual Grammy Awards®. Foxx's album "Unpredictable" held the number one spot for five weeks and sold over one million units in 20 days. Foxx was nominated for eight Billboard Music Awards, three Grammy Awards®, one Soul Train Music Award, and two American Music Awards, where he won Favorite Male Artist. The album was nominated for three Grammy Awards® in 2006—including Best R&B Album; the track "Love Changes," featuring Mary J. Blige, for Best R&B Performance By a Duo or Group; and the track "Unpredictable," featuring Ludacris, for Best Rap/Sung Collaboration.

Additional film credits include: *Due Date*, *Valentine's Day*, *Law Abiding Citizen*, *The Kingdom*, Michael Mann's *Ali*, opposite Will Smith, Michael Mann's *Miami Vice*

opposite Colin Farrell, Sam Mendes' Gulf War drama *Jarhead*, with Jake Gyllenhaal, *Stealth*, *Bait*, *Booty Call*, *The Truth About Cats and Dogs*, and *The Great White Hype*.

Foxx's big-screen break came in 1999 when Oliver Stone cast him as star quarterback Willie Beamen in *Any Given Sunday*, with Al Pacino.

Jamie Foxx first rose to fame as a comedian, from which he initiated a potent career trajectory of ambitious projects. After spending time in the comedy circuit, he joined Keenan Ivory Wayans, Jim Carrey, Damon Wayans and Tommy Davidson in the landmark Fox sketch comedy series, "In Living Color," creating some of the show's funniest and most memorable moments. In 1996, he launched his own series, "The Jamie Foxx Show," which was one of the top-rated shows on the WB Network during its five-year run. Foxx not only starred on the series, but was the co-creator and executive producer of the series, directing several episodes himself.

ABOUT THE CREW

EDGAR WRIGHT (Writer/Director/Executive Producer) Edgar Wright's passion for cinema is reflected in everything he works on. His latest film, *Baby Driver*, takes audiences on a dramatically charged ride fueled by car chases, young love, and a high octane soundtrack spanning era and genre. Set for a June 28 release from Working Title and Sony/Tri-Star, the film brings together a stellar cast including Ansel Elgort, Kevin Spacey, Jon Hamm, Jamie Foxx and Lily James.

Wright began his journey as a filmmaker in his hometown of Somerset, England where he made short films with a Super 8 camera as a young teenager. He soon after entered one of his animated short films, *I Want to Get into the Movies*, an allegory about wheelchair access, into a Comic Relief contest and won a Video 8 camera. With this prize, Wright continued to immerse himself in filmmaking. At age 20, he directed *A Fistful of Fingers*, a no-budget feature film starring school and college friends that was shot on 16mm. The unlikely British Western was put into limited theatrical release and paved the way for his foray into television with the Paramount Comedy Channel. While there, Wright directed the sketch show "Mash and Peas" with future Little Britain stars Matt Lucas and David Walliams and the sitcom *Asylum*, for which he joined forces with future collaborators Simon Pegg and Jessica Hynes. During this time he would direct several comedy shows for the BBC including "Merry-Go-Round," "Is It Bill Bailey?," "Murder Most Horrid," "Sir Bernard's Stately Homes," and "French and Saunders."

Wright's talent gained notice in the U.K. when he directed the entire two seasons of *Spaced* for Channel 4. The series, starring and written by Simon Pegg and Jessica Hynes, won two British Comedy Awards and was nominated for BAFTA Awards and an International Emmy® Award. Over the years, the show built up an international cult following and in 2008 the trio toured the U.S. in honor of the DVD release.

The series served as a launching pad for the 2004 movie *Shaun of the Dead*, which Wright directed and co-wrote with Simon Pegg, who starred with *Spaced* alumnus

Nick Frost. The “rom zom com” was a sleeper box office success, was nominated for two BAFTA Awards, including Outstanding British Film of the Year, and won the British Independent Film Award (BIFA) for Best Screenplay. Cited by Time Magazine as one of the Top 25 Horror Films of all time, the movie also earned an Empire Award for Best British Film and a Saturn Award for Best Horror Film. Original zombie master George Romero went so far as to proclaim it his “favorite zombie film.”

It was followed by the action comedy *Hot Fuzz*, which Wright again directed and co-wrote with Simon Pegg, who reteamed with Nick Frost to play the lead roles. The Working Title movie topped the U.K. box office charts for three weeks and grossed \$90 million worldwide. The film won a National Movie Award and an Empire Award, both for Best Comedy.

Wright's next undertaking was *Scott Pilgrim vs. The World*, based on the famous graphic novel. Wright co-wrote, produced and directed the film. The result was a visually groundbreaking film that became a favorite of both critics and fans, and went on to receive many nominations and honors including a Bradbury Award nomination for its screenplay from the Science Fiction and Fantasy Writers of America, the Empire Award for Best Director, a Comedy Central Comedy Award for Best Director, two Scream Awards, a GLAAD Media Award nomination for Outstanding Film – Wide Release, and two Satellite Awards including Best Picture – Comedy or Musical.

In 2013, Wright, Pegg, and Frost reunited once more for *The World's End*, which would go on to win the Empire Award for Best British Film, and officially brought the Cornetto Trilogy to a close. Together, all three films have grossed over \$150 million worldwide at the box office.

Wright's love of film has also led to his collaboration with other great filmmakers, including directing the faux trailer “Don’t” for Quentin Tarantino and Robert Rodriguez’s epic *Grindhouse* and co-writing *The Adventures of Tintin* for producer Peter Jackson and director Steven Spielberg. A big supporter of rising filmmakers, he’s served as executive producer on Joe Cornish’s feature directorial debut *Attack the Block* and Ben Wheatley’s acclaimed *Sightseers*, starring Alice Lowe and Steve Oram.

In addition to his credits in TV and Film, Wright has also directed a number of music videos over his career. In the early 00s, he directed videos for The Bluetones (“After Hours”), Mint Royale (“Blue Song”), The Eighties Matchbox B-Line Disaster (“Psychosis Safari”), and Charlotte Hatherley (“Summer” and “Bastardo”). His most recent video was for 2014’s “Gust of Wind” by Pharrell Williams featuring Daft Punk.

Wright was a member of the Dramatic Jury at the 2015 Sundance Film Festival and a judge for the 2011 & 2014 Independent Spirit Awards. In his spare time he has programmed film series at the New Beverly Cinema in LA, the Bloor Cinema in Toronto, BAMcinématek in New York City, and at the Prince Charles Cinema, Picturehouse Central, and British Film Institute in London.

NIRA PARK (Producer) founded award-winning UK film and television production company Big Talk Pictures in 1995. She is best known for her collaborations with Edgar Wright, Simon Pegg and Nick Frost, having produced both series of the award-winning TV comedy ‘Spaced’ and their celebrated *Three Flavours Cornetto Trilogy*.

Following the success of “Spaced,” Nira produced cult-comedy *Shaun of the Dead*, for which she received a Carl Foreman Award nomination at the BAFTAs. The film was the first instalment of Wright’s iconic *Three Flavours Cornetto Trilogy*, starring Simon Pegg and Nick Frost. *Shaun* was followed by 2007 hit *Hot Fuzz* and 2013’s *The World’s End*.

Nira produced Wright’s *Scott Pilgrim vs. The World* in 2010; in 2011 Joe Cornish’s SXSW audience-award winning debut feature *Attack the Block*, and that same year Greg Mottola’s *Paul*, written by Pegg and Frost. In 2012, she produced Ben Wheatley’s Cannes-premiered black-comedy *Sightseers*; in 2013 Jeremy Lovering’s critically-acclaimed psychological horror *In Fear*, which premiered at Sundance; and in 2014 *Cuban Fury*, starring Nick Frost, Chris O’Dowd and Rashida Jones.

In 2015 Nira produced the rom-com *Man Up*, starring Simon Pegg, Lake Bell and directed by Ben Palmer. The movie premiered at Tribeca Film Festival and won ‘Best

Comedy' at the 2016 National Film Awards. She also produced Sacha Baron Cohen's action-comedy *Grimmsby*, which was released February 2016.

For television, Nira has produced three series of the double BAFTA award-winning sitcom "Black Books," "Free Agents" and was an executive producer on "Friday Night Dinner" and the BAFTA award-winning "Him and Her."

Throughout 2017 and beyond Nira is developing a slate of projects with Joe Cornish and Edgar Wright attached to write and/or direct, as well as film and television projects with emerging and established UK talent.

TIM BEVAN (Producer) is Co-Chairman and Co-Founder of Working Title Films, one of the world's leading production companies, which he formed in 1984 and then partnered with the company's Co-Chairman Eric Fellner in 1992. Working Title has made over 100 films that have grossed over \$6 billion worldwide. Their films have won 11 Academy Awards® (for James Marsh's *The Theory of Everything*, Tom Hooper's *Les Misérables*, Joe Wright's *Anna Karenina*, Tim Robbins' *Dead Man Walking*, Joel and Ethan Coen's *Fargo*, Shekhar Kapur's *Elizabeth* and *Elizabeth: The Golden Age*, and Joe Wright's *Atonement*) and 37 BAFTA Awards and prestigious prizes at the Cannes and Berlin International Film Festivals.

Bevan and Fellner have been honored with the Producers Guild of America's David O. Selznick Achievement Award in Theatrical Motion Pictures, the PGA's highest honor for motion picture producers. They have been accorded two of the highest film awards given to British filmmakers: the Michael Balcon Award for Outstanding British Contribution to Cinema at the Orange British Academy Film [BAFTA] Awards and the Alexander Walker Film Award at the Evening Standard British Film Awards. They have also both been honoured with CBEs (Commanders of the British Empire).

The company's commercial and critical hits include *The Interpreter*, *About a Boy*, *Notting Hill*, *Elizabeth*, *Fargo*, *Dead Man Walking*, *Bean*, *High Fidelity*, *Johnny English*, *Billy Elliot*, *Four Weddings and a Funeral*, *Bridget Jones's Diary*, *Bridget Jones: The Edge*

of Reason, O Brother, Where Art Thou?, Love Actually, Shaun of the Dead, Pride & Prejudice, Nanny McPhee, United 93, Mr. Bean's Holiday, Hot Fuzz, Elizabeth: The Golden Age, Burn After Reading, Frost/Nixon, Atonement, Senna, Tinker Tailor Soldier Spy, Anna Karenina, Les Misérables, I Give It A Year, About Time, Rush, Two Faces of January, Trash, The Theory of Everything, Legend, Everest, The Programme and The Danish Girl.

Working Title's upcoming slate includes *The Snowman* directed by Tomas Alfredson starring Michael Fassbender, Rebecca Ferguson and Val Kilmer and *Baby Driver* directed by Edgar Wright starring Lily James, Ansel Elgort, Kevin Spacey and Jamie Foxx.

ERIC FELLNER (Producer) Eric Fellner is the Co-Chairman of Working Title Films with partner Tim Bevan. Together they have made more than 100 films that have grossed over \$6 billion worldwide. Their films have won 11 Academy Awards® (for Tom Hooper's "The Danish Girl", James Marsh's "The Theory of Everything", Tom Hooper's "Les Misérables", Joe Wright's "Anna Karenina", Tim Robbins' "Dead Man Walking"; Joel and Ethan Coen's "Fargo"; Shekhar Kapur's "Elizabeth" and "Elizabeth: The Golden Age"; and Joe Wright's "Atonement") and 37 BAFTA Awards and numerous prestigious prizes at the Cannes and Berlin International Film Festivals.

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“Johnny English”, “Billy Elliot”, “Four Weddings and a Funeral”, “Bridget Jones’s Diary”, “Bridget Jones: The Edge of Reason”, “O Brother, Where Art Thou?”, “Love Actually”, “Shaun of the Dead”, “Pride & Prejudice”, “Nanny McPhee”, “United 93”, “Mr. Bean’s Holiday”, “Hot Fuzz”, “Elizabeth: The Golden Age”, “Burn After Reading”, “Frost/Nixon”, “Atonement”, “Senna”, “Tinker Tailor Soldier Spy”, “Contraband” and most recently “Anna Karenina”, “Les Misérables”, “About Time”, “Rush”, “Two Faces of January”, “Trash”, “Everest”, “Legend”, “The Programme”, “The Danish Girl”, “The Brother’s Grimsby”, “Hail Caesar!” and “Bridget Jones’s Baby”.

Working Title’s upcoming slate includes “The Snowman” directed by Tomas Alfredson starring Michael Fassbender, Rebecca Ferguson and Val Kilmer and “Baby Driver”, directed by Edgar Wright starring Lily James, Ansel Elgort, Kevin Spacey and Jamie Foxx.

ADAM MERIMS (Executive Producer) In a career spanning over two decades, Adam Merims, has worked in various capacities, with some of Hollywood’s finest filmmakers. His work as a unit production manager includes collaborations with Richard Shepard (“The Matador”), Billy Ray (“Breach”), and Paul Anderson (“Death Race”).

Merims started working under the dual title of executive producer and unit production manager on films like Lee Daniel’s critically acclaimed historical drama “The Butler”. He worked in a similar capacity on the box office favorite “Straight Outta Compton” and Daniel Espinosa’s “Safe House”. He most recently reunited with Espinosa as executive producer and unit production manager on the crime thriller “Child 44”, starring Tom Hardy and Gary Oldman.

The New York native worked as the associate producer on Andrew Bergman’s quirky comedy, “Honeymoon in Vegas” which was nominated for Golden Globe® for best motion picture - musical or comedy and on Herbert Ross’s comedy “Undercover Blues”.

After co-producing Mic Rodgers' sci-fi "Universal Soldier: The Return" and Mathew Bright's edgy drama "Freeway", Merims produced films like Billy Ray's award winning historical drama "Shattered Glass" among others.

RACHAEL PRIOR (Executive Producer) began her professional career in 1995 at The Royal Court Theatre, assisting then Artistic Director Stephen Daldry. She went on to join Working Title Films as Development Assistant in 1997 where she got her first script editing experience on Shekhar Kapur's *Elizabeth*.

In 1999 she became Story Editor and helped set up Working Title's new talent division, WT2, which went swiftly into production on their first feature film *Billy Elliot* (Stephen Daldry). In 2001 she was promoted to Development Executive, overseeing development of Sacha Baron Cohen's *Ali G Indahouse*, and began her career spanning relationship with Nira Park, Edgar Wright, Simon Pegg & Nick Frost, working closely with the team on developing *Shaun of the Dead*, *Hot Fuzz*, and Greg Mottola's *Paul*.

After 12 years at Working Title, Rachael joined Big Talk Pictures in 2009 as Head of Film where she built a slate of projects under their newly inked first look deal with StudioCanal and Film4. This deal saw the development and production of (among others) Joe Cornish's *Attack the Block*, Ben Wheatley's *Sightseers* and Jeremy Lovering's *In Fear*.

In 2013, Big Talk's phenomenal success as an independent TV and film production company led to its sale to ITV Studios. Rachael got busy finishing what she started in 2004 by overseeing development of Edgar Wright's final film in his 'Blood & Ice-Cream Trilogy', *The World's End*. She was also Executive Producer on dance comedy *Cuban Fury* starring Nick Frost and Producer on romantic comedy *Man Up*, starring Simon Pegg & Lake Bell.

Slated for production in 2017/2018 is Joe Cornish's *The Kid Who Could Be King*, supernatural horror *Off Season* by Bafta nominated writer & director Jonathan Van

Tulleken, family action adventure comedy *Kidnapped By the Kids* and indie comedy/drama *ROVANIEMI* by Blacklist nominated writer Simon Stephenson.

LIZA CHASIN (Executive Producer)

MICHELLE WRIGHT (Executive Producer) joined Working Title Films in 1999 as Head of Production. It was at the multi-award winning British production company that she oversaw the production of over 50 feature films and worked alongside directors including: Richard Curtis, Stephen Frears, Paul Greengrass, The Coen Brothers, Sydney Pollock and Edgar Wright.

In 2016 she began Producing for Tim Bevan and Eric Fellner, initially Executive Producing *Baby Driver* with MRC, Big Talk Productions and Sony Pictures Entertainment.

Most recently she has Produced *ENTEBBE* (dir. José Padilha) for Amblin Entertainment, Participant Media and Working Title Films.

She is currently in production on *Night in Hatton Garden* (dir. James Marsh) for StudioCanal.

JONATHAN AMOS (Editor) has worked on a number of feature films including Edgar Wright's *Scott Pilgrim vs. the World* and *Hot Fuzz* for Universal Pictures, *Grimmsby* directed by Louis Letterier, Pathe's *A United Kingdom* directed by Amma Asante, *In Fear* directed by Jeremy Lovering, Big Talk's *Attack the Block* directed by Joe Cornish, and Nick Cave's feature documentary *20,000 Days on Earth*. He is currently cutting *Paddington 2*, directed by Paul King. Television credits include the BBC's "Pram Face," "Free Agents" for Big Talk, Mitchell and Webb's "Peep Show," "Spooks," and "Ashes to Ashes" for Kudos.

Jonathan's awards include the 2010 San Diego Film Critics Society Award for Best

Editing for *Scott Pilgrim vs. the World*, for which he was also nominated for Best Editing of a Feature at the Annual ACE Eddie Awards in 2011; and the Editing Award for World Cinema Documentary at the 2014 Sundance Film Festival, for *20,000 Days on Earth*.

PAUL MACHLISS (Editor) Paul Machliss' editing credits include *The World's End* and earlier collaborations with Edgar Wright on both seasons of the TV show *Spaced* and the film *Scott Pilgrim vs The World*, for which he and co-editor Jonathan Amos won the San Diego Film Critics Society award for Best Editing, as well as award nominations from the American Cinemas Editors (ACE) and Online Film Critics Society.

A native of Australia, Paul Machliss has lived and worked in the UK for many years. He has edited many of the country's most popular sitcoms, including the BAFTA Award winners *Black Books*, *Peep Show* and *The IT Crowd* and episodes of such acclaimed dramas as *The Hour*. Paul has enjoyed frequent collaborations with notable UK comedy directors, writers and performers including Dylan Moran, Peter Serafinowicz, Paul King, Ricky Tomlinson, Paul Kaye and Simon Pegg. His extensive documentary credits include coverage of music festivals and live concert performances from such artists as Led Zeppelin, Diana Krall and the Pet Shop Boys.

BILL POPE, ASC (Director of Photography) reunites with *Baby Driver's* director Edgar Wright for the third time following their collaboration on *Scott Pilgrim vs. the World* and *The World's End*.

Pope gaining critical acclaim as the cinematographer for Lana and Lilly Wachowskis' *Bound* and *The Matrix*, with his work on the films earning Independent Spirit and BAFTA Award nominations, respectively.

He reteamed with the latter directors to shoot their two Matrix sequels back-to-back. He is also well known for his collaborations with Sam Raimi, as the cinematographer on the director's *Darkman*, *Army of Darkness*, *Spider-Man 2*,

and *Spider-Man 3*; and with Barry Sonnenfeld, on the director's *Men in Black 3*, among other projects dating back to their years together at New York University.

One of Pope's most recent credits includes global box office hit *Jungle Book* directed by Jon Favreau. Pope's other features as cinematographer include Amy Heckerling's *Clueless*, and Trey Parker and Matt Stone's *Team America: World Police*.

In addition to having been the cinematographer on music videos for such artists as Sting and Peter Gabriel, Pope has directed music videos for artists including Chris Isaak and Metallica.

MARCUS ROWLAND (Production Designer) *Baby Driver* marks Marcus' sixth collaboration with Director Edgar Wright having previously worked on *The World's End*, *Scott Pilgrim vs. the World*, *Hot Fuzz* and *Shaun of the Dead*. He also worked with Edgar on the cult comedy series *Spaced*.

Marcus' other feature credits include Joe Cornish's *Attack The Block* and John Moore's *I.T.*

Marcus has forged a hugely successful commercials career collaborating with several renowned production companies and directors, most recently collaborating with Riff Raff Films and Director Wes Anderson for H&M, for which he received a British Arrows Award.

COURTNEY HOFFMAN (Costume Designer) After studying Costume Design at NYU's Tisch School of the Arts, Courtney has been fortunate to work with some of the industry's most legendary Directors and Costume Designers. She worked as an assistant Costume Designer and Costumer on films directed by Terrence Malick, Tim Burton, Stephen Soderbergh and Quentin Tarantino, with Designers including Colleen Atwood, Jacqueline West and Sharen Davis.

She then made the leap to Costume Designer on the indie Western *Dead Man's Burden* and hasn't stopped since. She most recently wrapped Quentin Tarantino's *The Hateful Eight* set in the snowy mountains after the Civil War. Her other Costume Design credits include: *Captain Fantastic*, *The Boy Next Door*, *Alex of Venice* and *Palo Alto*.

She was named *Glamour Magazine's* "35 Women in Hollywood Under 35", featured in *Variety's* Below the Line Impact Report and named Hollywood Reporter's "Behind the Scenes Costume Queen" after having 3 films she Designed at the 2014 Tribeca Film Festival.

STEVEN PRICE (Composer) is an Academy Award®-winning composer. In 2014 his groundbreaking score for Alfonso Cuarón's *Gravity* won him not only the Academy Award but also the BAFTA, Critics' Choice Award, the Satellite Award, and ASCAP's first-ever Film Composer of The Year Award. Subsequent projects have included *Fury*, the WWII epic written and directed by David Ayer, starring Brad Pitt; *Believe*, a drama series produced by Alfonso Cuarón and JJ Abrams for NBC; the BBC's *The Hunt*, a landmark natural history documentary series for which Price won his second BAFTA, and Warner Brothers's 2016 hit *Suicide Squad*.

Baby Driver marks the latest in a series of collaborations with Edgar Wright, starting in 2010 with his work on Scott Pilgrim vs The World. Price's debut feature score was for Joe Cornish's 2011 feature *Attack the Block*, produced by Wright. The score earned Price the award for Best Original Soundtrack from both the Austin Film Critics Association and the Sitges Film Festival. Their collaboration then continued in 2013, with Price composing the original score for Wright's Universal comedy *The World's End*.

Price's forthcoming projects include *American Assassin* for CBS / Lionsgate, and the Paramount Animation *Amusement Park*.

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TriStar Pictures and MRC Present

A Working Title / Big Talk Pictures Production

A Film by Edgar Wright

BABY DRIVER

Ansel Elgort

Kevin Spacey

Lily James

Jon Bernthal

With Jon Hamm

And Jamie Foxx

Eiza Gonzalez
Flea

Sky Ferreira
Lanny Joon

Casting by
Francine Maisler, CSA

Choreography by
Ryan Heffington

Costume Designer
Courtney Hoffman

Music by
Steven Price

Editors
Paul Machliss, ACE
Jonathan Amos, ACE

Production Designer
Marcus Rowland

Director of Photography
Bill Pope, ASC

Executive Producer
Edgar Wright
Rachael Prior
James Biddle

Executive Producer
Adam Merims
Liza Chasin
Michelle Wright

Produced by
Nira Park
Tim Bevan
Eric Fellner

Written and Directed by
Edgar Wright

Unit Production Managers HALEY SWEET
 ADAM MERIMS

First Assistant Director WALTER GASPAROVIC

Key Second Assistant Director DAVID E. WATERS

Second Unit Director DARRIN PRESCOTT

CAST IN ORDER OF APPEARANCE

Baby	ANSEL ELGORT
Griff	JON BERNTHAL
Buddy	JON HAMM
Darling	EIZA GONZÁLEZ
Barista	MICAH HOWARD
Debora	LILY JAMES
Street Preacher	MORGAN BROWN
Doc	KEVIN SPACEY
As Himself	MORSE DIGGS
Joseph	CJ JONES
Baby's Mom	SKY FERREIRA
Baby's Dad	LANCE PALMER
Young Baby	HUDSON MEEK
Diner Waitress	VIVIANA CHAVEZ
Cook	HAL WHITESIDE
Eddie	FLEA
JD	LANNY JOON
Bats	JAMIE FOXX
Marine	CLAY DONAHUE FONTENOT
Young Mother	BRIGITTE KALI
Frat Boy #1	PATRICK WALKER
Frat Boy #2	BENJAMIN VANDERMEY
Waiter	DAVID ROBERT LEWIS

Restaurant Patron #1	BIG BOI
Restaurant Patron #2	KILLER MIKE
Samm	BROGAN HALL
Nice Lady Teller	ALLISON KING
Armie	RICHARD MARCOS TAYLOR
The Butcher	PAUL WILLIAMS
Security Guard	JOE LOYA
Freeze Cop	ANDREW MCDERMOTT
Bullhorn Cop	CHRIS BEANLAND
Carjack Lady	ANDREA FRYE
Anchors	THOMAS E. HAYNES
	RUSSELL B. SPENCER
	CYNNE SIMPSON
Diner Cop	KEITH HUDSON
Hellcat Thug #1	SIDNEY SEWELL
Hellcat Thug #2	THURMAN SEWELL
Parking Garage Security Guard	ELIJAH EVERETT
Prison Guard	JON SPENCER
Courtroom Interpreter	WALTER HILL
Judge	WILBUR FITZGERALD
Stunt Coordinator	DARRIN PRESCOTT
Stunt Coordinators	ROBERT NAGLE
	JEREMY FRY
Stunts	KEITH ADAMS
	BRIAN AVERY
	BEN AYCRIGG
	JENNIFER BADGER
	DONNY BAILEY
	CHAD BOWMAN
	RICHARD BURDEN
	JEFF CHASE
	PAUL JUSTIN DARNELL
	GARY DIONNE
	DANNY DOWNEY
	JOE DRYDEN
	ROB FOSTER
	CRYSTAL HOOKS
	CAL JOHNSON
	MICHAEL MCGUIRE
	JEFF MILBURN
	MARK NORBY
	CHRIS O'HARA
	CHRISTOPHER PALERMO
	CORRINA ROSHEA
	MARVIN ROSS
	RICH RUTHERFORD
	TODD SCHNEIDER
	JEFFREY JAMES SMITH
	THOM WILLIAMS
Supervising Sound Editor/Sound Designer	JULIAN SLATER
Associate Producer	LEO THOMPSON
Art Director	NIGEL CHURCHER
Location Manager	DOUGLAS DRESSER
Script Supervisor	DUG ROTSTEIN

"A" Camera Operator/Steadicam Operator	ROBERTO DE ANGELIS
Visual Effects Supervisor	STUART LASHLEY
First Assistant Editor	JERRY RAMSBOTTOM
Music Supervisor	KIRSTEN LANE, RIGHT MUSIC LIMITED
Post Production Supervisor	MIRANDA JONES
First Assistant "A" Camera	EJ MISISCO JR.
First Assistant "B" Camer	SEAN MOE
Second Assistant "A" Camera	BILLY MCCONNEL
Second Assistant "B" Camera	DWIGHT O. CAMPBELL
"C" Camera Operator	BROWN COOPER
Loader	LAUREN GENTRY
Digital Imaging Technician	CHAD OLIVER
Chief Lighting Technician	STEPHEN CROWLEY
Assistant Chief Lighting Technician	MIKE DAVIS
Dimmer Board Operator	ROB RUSSELL
Rigging Gaffer	STEVEN ZIGLER
Best Boy Rigging Electric	JOHN LALLY
Key Grip	MIKE DUARTE
Best Boy Grip	STEVEN SERNA
"A" Camera Dolly	DAN PERSHING
"B" Camera Dolly	DAN ECKLER
Key Rigging Grip	JEFFREY KLUTTZ
Best Boy Rigging Grip	JOEY EVORA
Production Mixer	MARY H. ELLIS
Boom Operator	JAMES PETERSON
Sound Utility	THOMAS J. DOOLITTLE
Audio Playback Operator	ALEX LOWE
Video Assist Operator	JEFF A. SYNDER
Location Manager	KYLE HINSHAW
Key Assistant Location Manager	SNAPPY OLIVER
Assistant Location Managers	AUBREY DEVANEY
	MARY LOUISE FREEMAN
	JON HANNA
	ADAM HARDY
Location Coordinator	VALERIE MARTIN
Production Coordinator	JORDAN GILBERT
Set Designer	E. AARON LINKER
Graphic Designer	LISA YEISER
Art Department Coordinator	MICHELLE CARUSO
Media Asset Manager	ASHLEY TRAVIS
Storyboard Artists	DANELLE DAVENPORT
	DAVID KRENTZ
	STEVE MARKOWSKI
	JIM BYRKI
Animatics	EVAN SCHIFF
Concept Sampling	OSYMYSO
Visual Effects Coordinator	CHRISTOPHER FINLEY
Set Decorator	LANCE TOTTEN
Leadman	SHUN JESTER
On Set Dresser	JOSHUA JUSTIS
Set Decorator Coordinator	LAUREN ADAMS
Property Master	MIKE SEXTON
Assistant Property Master	GREG GONZALEZ
Assistant Props	ELIOT LEVIN
Special Effects Supervisor	MARK BYERS
Special Effects Foreme	LEE McCONNELL

Special Effects Shop Foreman	KEITH SUZUK
Special Effects Gangboss'	STEVE AUSTIN
	STEVE SOSNER
	KEN RUDELL
Picture Car Coordinator	SEAN RYAN
Picture Car Captain	DARRELL SCOTT
Picture Car Mechanics	BJ FISHER
	KEVIN MAY
	BRIAN TODD
Assistant Costume Designer	ANASTASIA MAGOUTAS
Costume Supervisor	CHERYL BEASLEY BLACKWELL
Costume Coordinator	BRITTNEY-NICOLE AYCOX
Key Costumer	CHERI REED
Costumers	LIBBY CULLIGAN
	JESS JOHNSON
	LES MORGAN
	JOHNNA THOMAS
Make-up Department Head	FIONAGH CUSH
Key Make-up Artist	PHYLLIS TEMPLE
Prosthetic Make-up Artist	GREG FUNK
Make-up for Mr. Spacey	TRICIA SAWYER
Make-up for Mr. Foxx	MARK GARBARINO
Hair Department Head	KELVIN TRAHAN
Key Hair	LESLIE D. BENNETT
Hair for Mr. Spacey	SEAN FLANIGAN
Hair for Mr. Foxx	DEIDRA DIXON
Post Production Coordinator/Assistant to Ms. Park	LAURA RICHARDSON
Assistant Production Coordinator	KELLY MOKRIS
Travel Coordinator	MARCIA MCINTYRE
Production Secretary	TANNESHIA SANDERS
Production Accountant	EDWARD ALLEN
First Assistant Accountant	LJ SANTILLAN
Second Assistant Accountants	MICHAEL SCHATZEL
	LARRY SUTTON
Payroll Accountant	RICK ROESCH
A/P Clerk	NOELLE JEAN-BAPTISTE
Payroll Clerk	BRANDON CALHOUN
Development Executive	PETE SPENCER
Assistants to Mr. Wright	RICHIE STARZEC
	MARCUS TAMKIN
Assistant to Mr. Bevan	VICTORIA ENDACOTT
Assistants to Mr. Fellner	GEORGIA POWNALL
	INDIA FLINT
Assistant to Mr. Merims	KELSEY MUIR BEATTY
2nd Second Assistant Director	ALINA GATTI
Additional Second Assistant Director	KATE PULLEY
Production Assistants	RAY ANTHONY
	ANDREW BOHENKO
	JAMON BROWN
	A.J BRUNO
	LIZA-ANNE CABRLAL
	PATRICK DOWLING
	CAM EVERSON
	IVAN GATTI
	RYAN GENTILUCCI
	GABRIELLE LEVESQUE

	EMERICK MARTIN
	DANNY MAZE
	WILLIAM MURPHY
	HALEY PORCH
	LANCE RESCH-ANGER
	ANDY SIRAVANTA
	ALEXANDER TALLEY
	NATHAN WILD
Assistant Choreographer	RYAN SPENCER
Choreography Coordinator	MELANIE FERGUSON
Stunt Assistant	MARIELLE WOODS
Unit Publicist	RACHAEL ROTH
Stills Photographer	WILSON WEBB
Casting Associate – LA	KATHY DRISCOLL-MOHLER
Casting Assistant – LA	JORDANA SAPIURKA
Casting – Atlanta	MEAGAN LEWIS, CSA & BRENT CABALLERO,
CSA	
Casting Associate – Atlanta	THERESA HERNANDEZ
Extras Casting	ROSE LOCKE
ASL Interpreter	PAUL KELLY
Dialect Coaches	JILL McCULLOUGH
	ELISA CARLSON
Technical Consultant	JOE LOYA
Researchers	LUCY PARDEE
	COLETTE SANDSTEDT
Construction Coordinator	DAVID H. NASH
General Foreman	ROBERT WILLIAMS
Construction Gangboss	ALAN F. COLLINS
Key Scenic	ANN STACY
Scenic Foreman	JOEY MARTIN
On Set Scenic	TODD SEAY
On Set Painter	TAMMY TATE
Key Greens	JERRY WEST
Greens Foreman	KYLER WEST
Location Foreman	CRAIG DAVENPORT
Transportation Coordinator	ROB FOSTER JR.
Transportation Captain	HECTOR TAPIA
Transportation Co-Captain	DENNIS HALLMAN
Catering	TONY KERUM
Medic	ANTONIO BELL

SECOND UNIT

Production Supervisor	JEFF VALERI
First Assistant Directors	MARVIN WILLIAMS
	JOHN SAUNDERS
Key Second Assistant Directors	KRISTINA PETERSON
	JEREMY MARKS
	BEN WHITE
Second Assistant Director	MICHAEL SAUNDERS
Director of Photography	DUANE MANWILLER
Director of Photography Additional Unit	KEN SENG
Camera Operators	J. CHRISTOPHER CAMPBELL
	BROWN COOPER
First Assistant Camera	JIM APTED
	JON LINDSAY

Second Assistant Camera	TONJA GREENFIELD
	JOHNNY QUINTANA
Camera Loader	AUSTIN BLYTHE
Aerial Coordinator/Pilot	CLIFF FLEMING
Key Costumer	KRISTIN MOLINA
Set Costumer	TONY KOCHINAS
Make-up Department Head	COREY CASTELLANO
Key Make-up Artist	SARAH GRAHAM
Department Head Hair	RICHARD WILSON
Key Hair	GERMICKA BARCLAY
Script Supervisors	DEA CANTU
	AMBER HARLEY
Gaffer	JAIM O'NEIL
Best Boy Electric	RUSSELL BEARD
Key Grip	GUY MICHELETTI
Best Boy Grip	BEN GRIFFITH
Dolly Grip	ROBERT GILMAN
Sound Mixer	MICHAEL CLARK
Sound Utility	DENNIS SANBORN
Music Playback Technician	JOHN MASKEW
Video Assist Operator	STEPHEN STUMBERG
Production Coordinator	STEVE CAINAS
Assistant Location Manager	JOSEPH RAINES
Second Assistant Accountant	DAVID REIMER
Payroll Accountant	JEREMY CAVES
On Set Dresser	HEATHER BOWERS
Propmaster	STITCH CRISP
Assistant Prop Master/Armorer	CHRISTOPHER WDOWNIN
Visual Effects Supervisor	AHARON BORLAND
Visual Effects Wrangler	BRYCE COLQUITT
Precision Driver Coordinators	BILL YOUNG
	COLEEN TRACY
	SEAN TRACY
Transportation Captain	BILLY EVANS

POST PRODUCTION

Re-Recording Mixers	JULIAN SLATER
	TIM CAVAGIN
Visual Effects Editor	JAMES PANTING
Second Assistant Editor	MADELAINE JERECZEK
Editorial Assistants	JESSICA MEDLYCOTT
	JENNY LINDAMOOD
Concept Design	OSCAR WRIGHT
Graphics, Main & End Title Design	MATT CURTIS
Post Production Accountant	LARA SARGENT
Post Production Assistant Accounts	KIRSTIE WHITE
	JAMES WHITE
Supervising Dialogue/ADR Editor	DAN MORGAN
Assistant Dialogue Editor	BUSTER FLAWS
Sound Effects Editors	JEREMY PRICE
	MARTIN CANTWELL
	ARTHUR GRALEY
	ROWAN WATSON
Music Editor	BRADLEY FARMER
Foley Mixer	GLEN GATHARD
Foley Editor	PETER HANSON

	Foley Artists	PETE BURGIS ZOE FREED
	Loop Group	BLEND AUDIO
LONDON	Sound Re-Recorded at	GOLDCREST POST PRODUCTION,
	Mix Technicians	ROB WEATHERALL AL GREEN KASPER PEDERSEN ROBBIE SCOTT
	Studio Engineer	CAMPBELL PRATT
	Sound Re-Recorded at	TWICKENHAM STUDIOS
	Post Production Manager	VIVIEN JORDAN
	Sound Mix Technicians	MAX WALSH WILLIAM MILLER
	Music Performed by	THE PHILHARMONIA ORCHESTRA
	Score Mixed by	GARETH COUSINS
	Orchestrations	DAVID BUTTERWORTH
	Conductor	GEOFF ALEXANDER
	Orchestra Contractor	PAUL TALKINGTON
	Music Recorded at	ABBEY ROAD STUDIOS, LONDON
	Engineer	ANDREW DUDMAN
	Protools Operator	MATT MYSKO
	Digital Intermediate	MOLINARE
	Senior Digital Intermediate Producer	MARIE FERNANDES
	Senior Colorist	ASA SHOUL
	Additional Colorist	JATEEN PATEL
	Digital Intermediate Manager	MATT JAMES
	Supervising Conform Editor	STEVE KNIGHT
	Conform Editors	JONNY DICKINSON LEIGH MYERS OTTO RODD
	Online Editor	GARETH PARRY
	Deliverables Producer	DAVID GRIFFIN
	Visual Effects	DOUBLE NEGATIVE
	Visual Effects Producers	MORIAH ETHERINGTON-SPARKS KEN DAILEY
	Visual Effects Production Manager	MICHAEL D'SA
	Visual Effects Line Producers	DAVID CORDEN JATIN BHAVSAR NELSON DSOUZA
	Visual Effects Coordinators	AKANKSHA PILLAI DEVENDRA KENI VINAY KARUNAKAR LIZ MANN
	Visual Effects Editor	SIMON WILLIAMS
	CG Supervisors	SHAILENDRA SWARNKAR KEDAR KHOT
	CG Artists	HABEEB AHMED SANJAY CHANDRA ANAND JADHAV DAMUDAR KHUMAN ASHUTOSH KUSHE JAYESH MAKWANA VAMSI MUDRABOINA DEBASIS NAYAK

	SUMIT VERMA
	SHRIDHAR YADAV
2D Supervisor	ADAM HAMMOND
Lead Compositor	MOHSIN KAZI
Compositors	SNEHA AMIN
	PANNEER ARUNACHALAM
	KIRAN BANU
	MANDAR BHANGARE
	SAPTARSHI CHAKRABORTY
	DEVRISHI CHATTERJEE
	DANISH DAVIS
	ONIEL FERNANDES
	MAHENDRA GOLAY
	KAUSHIK GUPTA
	SHAUNIK KALIA
	VISHAL KAUSHAL
	HEMANT KHAIRNAR
	ZAIN KHAN
	RAGHUNATH M
	FEROZ MALLICK
	ASHWIN MALVIYA
	HARSH MAVI
	SRIJITH MOHANAKRISHNAN
	SHAMIK MUKHERJEE
	SAURABH NANDEDKAR
	PRABHAKAR PUTTA
	VARUN SAMANT
	ABHISHEK SINGH
	PAVAN THORAT
	PRAKASH TELI
Visual Effects	TECHNICOLOR VFX, LONDON
Visual Effects Supervisor	GARY BROWN
Visual Effects Line Producer	KATE WARBURTON
Flame Artists	MARK EPSTEIN
	VENANCIO DAVID
Nuke Artists	BRETT BONE
	SIMON RICHARDSON
Visual Effects	MOLINARE
Visual Effects Supervisor	DOLORES MCGINLEY
Visual Effects Producer	MARK WELLBAND
Visual Effects Production Coordinator	CHIARA FINELLO
Visual Effects Artists/ Compositors	DANIEL MARK MILLER
	CONNOR GUYLER
	TAMMY SMITH
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