

# NETFLIX

Presents

# THE OTHER SIDE OF THE WIND

Directed by  
**ORSON WELLES**

Produced by  
**FRANK MARSHALL AND FILIP JAN RYMSZA**

Running Time: 2:02

**Publicity Contacts:**

Chris Regan

[cregan@netflix.com](mailto:cregan@netflix.com) | 323-459-0183

Christine Richardson

[crichardson@netflix.com](mailto:crichardson@netflix.com) | 917-968-5878

Katia Jacoby

[kjacoby@netflix.com](mailto:kjacoby@netflix.com) | +31 629 725 871

## **SHORT SYNOPSIS**

Surrounded by fans and skeptics, grizzled director J.J. "Jake" Hannaford (a revelatory John Huston) returns from years abroad in Europe to a changed Hollywood, where he attempts to make his comeback: a career summation that can only be the work of cinema's most adventurous filmmaker, Orson Welles.

## **FULL SYNOPSIS**

In 1970, legendary director Orson Welles (CITIZEN KANE) began filming what would ultimately be his final cinematic opus with a cast of Hollywood luminaries including John Huston, Peter Bogdanovich, Susan Strasberg and Welles's partner during his later years, Oja Kodar. Beset by financial issues, the production ultimately stretched years and gained notoriety, never to be completed or released. More than a thousand reels of film negatives languished in a Paris vault until March of 2017, when producers Frank Marshall (who served as Welles's production manager during his initial shooting) and Filip Jan Rymysz spearheaded efforts to have the film completed after over 40 years.

Featuring a new score by Oscar-winning composer Michel Legrand and reassembled by a technical team including Oscar-winning editor Bob Murawski, THE OTHER SIDE OF THE WIND is Orson Welles's vision fulfilled. It tells the story of grizzled director J.J. "Jake" Hannaford (Huston), who returns to Los Angeles after years in self-exile in Europe with plans to complete work on his own innovative comeback movie. Both a satire of the classic studio system and the New Hollywood that was shaking things up, Welles's last artistic testament is a fascinating time capsule of a now-distant era in moviemaking as well as the long-awaited "new" work from an indisputable master.

THE OTHER SIDE OF THE WIND: A BRIEF HISTORY OF THE  
MOST FAMOUS FILM NEVER MADE—UNTIL NOW

To most people who know Orson Welles, he will always be the “boy wonder,” a label that haunted him for decades after the one-two punch of 1938’s day-before-Halloween radio sensation *THE WAR OF THE WORLDS* (an early example of “fake news”) and the majestic *CITIZEN KANE* (1941), still considered by many to be the best movie ever made, and for which he won a screenwriting Oscar.

In truth, Welles was a multitude of riches: a purveyor of rich Shakespearean fantasias (1965’s *CHIMES AT MIDNIGHT*), visually arresting film noirs (1947’s *THE LADY FROM SHANGHAI*, 1958’s *TOUCH OF EVIL*) and dozens of short documentary creations for television and elsewhere.

Money always outfoxed him. It was both essential to his art-making process and the bane of his existence. To watch the first scene of Welles’s ingenious 1974 documentary *F FOR FAKE*—in which the director, clad in black, performs the old (but still charming) magic trick of swapping a coin for a key—is to see an oblique comment on the indebted nature of filmmakers to financiers, who carry the key in their wallets.

So after years of alienating Hollywood with his perfectionism, Welles decamped to Europe. By the 1960s, he was as independent as it gets, shooting movies piecemeal over years and raising foreign funds from consortiums of investors. He dreamed of returning to America and reclaiming the mantle of his greatness. And in 1970, he tried to do just that.

**THE OTHER SIDE OF THE WIND** would be Welles’s big comeback movie. A mélange of documentary-like surveillance footage and lushly lensed European-art-film parody (starring the director’s companion, Oja Kodar, a hypnotic presence), *WIND* had a radical concept at its core. It would be about another ex-Hollywood director very much like Welles—though he would deny the autobiographical resonances—who hoped to regain his stature. Hemingway-esque and aggressively macho, Jake Hannaford (John Huston) is turning seventy. Swarming around him at a birthday party are associates and fans, as well as a

younger director coming into wealth and prominence, Brooks Otterlake (Peter Bogdanovich). A chatty, caustic Pauline Kael-like critic, Julie Rich (Susan Strasberg), snipes at Hannaford from the sidelines, just as the *New Yorker* writer did to Welles in real life.

Increasingly cornered by money issues and suddenly lacking a leading man, Hannaford is in a foul mood. Over the course of the party, we watch him antagonize Otterlake, his most devoted apostle, while preying mercilessly on the sensitivities of his guests. He gets drunk. Meanwhile, the party invitees are treated to color footage of Hannaford's latest opus, an arty Antonioni-esque cat-and-mouse game played by two silent young lovers (Kodar and Bob Random) trapped in a harsh urban landscape. It was Welles mocking the likes of ZABRISKIE POINT and Jacques Demy's MODEL SHOP.

THE OTHER SIDE OF THE WIND skewed as close to Welles's reality as he would ever muster: a buried story of homoerotic guilt, betrayal, self-excoriation and rage, directed at a town that once welcomed him. Hannaford, a creature of his fading moment, was Welles himself, struggling for relevance and swinging for the fences. His script was over the top, heightened by satirical bite and acid humor. And by keeping the overall conception in his head, he would retain artistic control and final cut.

But the production—besieged by money problems, bad luck and interruptions—stretched on for years. Its financial angels included the brother-in-law of the Shah of Iran and multiple French and Spanish interests. Welles hoped to attract Hollywood funding: Even as he accepted honorary awards from an industry that saw him as a genius, no studio would step forward with completion money for the risky project.

Finally, Welles died in 1985, his hundreds of cans of film negative stored in a French vault. His final testament would become a legendary rumor, a movie that might have been—until now.

Netflix and producers Frank Marshall and Filip Jan Rymysza are proud to present THE OTHER SIDE OF THE WIND, finally reconstructed 33 years after Welles's death.

## INTRODUCTION: RECONSTRUCTING WIND—GETTING THE DREAM TEAM TOGETHER

“My diary doesn’t lie,” **Peter Bogdanovich** says, looking back on an era of Hollywood history that still had firsthand knowledge of its golden years. “It was April 20, 1971. Orson and I were at lunch. He turned to me out of the blue and said, ‘If anything happens to me, I want you to promise that you’ll finish the picture.’”

“I said, ‘Oh, Orson. Nothing’s going to happen to you. Why do you say that?’ ”

Telling the story, Bogdanovich’s tone is that of a son comforting a worrying father. He continues.

“Orson said, ‘But you’re the only person I can trust.’ I was obviously flattered by that. And I thought nothing was going to happen to him. Nothing did—for a while, another 14 years. But he died in 1985. Since then, I’ve been trying to put the thing together. Before Netflix stepped in, we went through three separate regimes at Showtime. People kept popping up and saying, ‘We own this, we own that.’ It was a mess. We couldn’t clear the rights.”

“His name was like gold,” remembers producer **Frank Marshall**, the veteran Hollywood producer who, in the early ’70s, was just a twentysomething kid looking to gain experience. He became essential to Welles’s chaotic multiyear shoot.

“Orson liked to fire me, because he usually had to have somebody to blame when something didn’t go right,” Marshall recalls. “Somebody would call me within the next day and say, ‘Come on back.’ I was learning how to be a producer because I was solving problems, I was getting the film made and I was servicing the vision of the director. Orson was the master. And why wouldn’t you want to be a part of that? If you were a fan of movies, you were a fan of Orson’s movies.”

But Marshall also remembers a frustrated Welles—an artist getting bogged down in details and headaches.

“I really hoped he would finish it, but when I heard it was mired in all the legal stuff, I had no idea whether that would happen,” Marshall remembers. “But when I started talking to [cinematographer] Gary [Graver] and found out that most of WIND was shot, it became a labor of love for me to try and at least get it all put together—maybe not finished but together so it would be there for film history.”

“How could something like this exist?” wonders producer **Filip Jan Rymza**, still mystified at the thought of an unfinished Orson Welles film tantalizingly within reach. “We had just over a hundred hours of footage. That's way more than anybody thought, but was there a movie in it?-You don't know until you jump. So I jumped.”

These three visionaries—Bogdanovich, Marshall and Rymza—would come together and reconstruct THE OTHER SIDE OF THE WIND, succeeding where other attempts (even those by Welles himself) had failed. Stepping into the shoes of a movie giant brought with it some trepidation, but the potential rewards were too great to pass up.

“It was something I thought about a lot,” Marshall agrees, “the creative burden of making choices when Orson wasn't there. But Peter and I talked about it a lot. It really came down to us going with our instincts as filmmakers—instincts that have gotten both of us to where we are today—and knowing Orson, knowing his intentions, having been there with him.”

“Frank was there for big chunks of the production, and that's very important,” Rymza says, remembering how his years of European negotiations for legal rights were eased after connecting with the super-producer of RAIDERS OF THE LOST ARK and JURASSIC WORLD. “He's the perfect person to align with. From the moment we came together, Frank legitimized me. That was huge. I'm sure it took a while for me to earn his trust, but it turned out to be an incredible partnership.”

“We decided to pool our resources, and that's when everything started to happen,” says Marshall.

“There were a number of choices we had to make,” adds Bogdanovich, “but largely we were guided by Frank’s memories of working with Orson, my memories of working with Orson, and the footage and script notes he left behind.”

“That’s always been my position and objective: to honor Orson’s wishes,” says Marshall. “We shared a common goal: Bringing everybody together, getting it done, all of the input and collaboration over the years—this whole thing has been the best experience of my creative life.”

### RECONSTRUCTING WIND—EDITING, MUSIC AND SOUND WORK

With thousands of feet of footage finally released after decades of legal limbo, editing THE OTHER SIDE OF THE WIND wouldn’t be easy even in the best of circumstances. The art of editing, the most intrinsic part of filmmaking, requires panache—and Welles cut with the best of them.

“It was an impossibly complicated endeavor trying to edit this thing,” Rymsza remembers. “Orson worked in a very messy manner. Things were mixed up in boxes. It was chaotic. I don’t know how he would have done this. We wish that he had the digital technology that we did.”

A significant clue came from studying Welles’s partially edited workprint: nearly 40 minutes of footage cut in the fluid, near-abstract style of F FOR FAKE, the director’s winking 1974 faux-documentary about art forgery, Howard Hughes and sleight of hand, groundbreaking for its time.

“We did have these sequences that Orson had cut himself,” Marshall explains, “and we tried to continue that technique, that grammar that he was creating. It’s amazing to look at F FOR FAKE now and think: Wow, he was thinking that way 50 years ago. I remember Orson being frustrated by technology. He would sometimes see a shot in his head and would wrestle the camera off the tripod to run over and get it. He was like that. He just wanted things to happen faster. He would have loved the Avid.”

“I was trying to maintain that sense of kineticism,” says editor Bob Murawski, Oscar-winning editor of Kathryn Bigelow’s critically acclaimed *THE HURT LOCKER* and a longtime neighbor of *WIND*’s late cinematographer, Gary Graver. “But we were always aware that, whatever we did, it had to feel cohesive.”

Murawski’s painstaking process required months of research before a single edit was made, reading everything he could about Welles’s intent, and getting the material in shape for him to enter it.

“I was incredibly intimidated,” he admits. “To take on something that you know is going to be so important to so many film-lovers and under such scrutiny, you really want to do justice to the filmmaker.”

Ultimately, it was just a matter of digging in, Murawski explains.

“To be able to hear Orson’s voice directing the actors, and to watch take after take, was a once-in-a-lifetime experience,” he says. “Since Orson wasn’t around for me to interact with, hearing his voice on the sound recordings was invaluable—I was able to get insight into what he was trying to do.”

“I think this film lives together with *F FOR FAKE*—you can see the same brain at work,” Rymsza agrees. “They’re companion films. This period of Welles’s DIY filmmaking is pure play-with-form.”

Visually, Murawski toggled between 16 millimeter, 35 millimeter, black-and-white and color. But to sweeten the experience for today’s viewers and make it as seamless as possible, *WIND*’s music and sound design would play an equally important role.

“Orson always talked about having a jazzy score with different groups playing at Hannaford’s birthday party,” Marshall remembers. The choice of composer was obvious: France’s legendary 86-year-old Michel Legrand, scorer of Welles’s *F FOR FAKE* along with the immortal 1964 musical *THE UMBRELLAS OF CHERBOURG*.

“He was extremely enthusiastic and said ‘yes’ right away,” Marshall recalls. “It was one of the great filmmaking moments of my life for me to sit at the spotting session with Michel Legrand and watch him riveted to Orson’s footage and having ideas. He was sharp as a tack.”

Murawski agrees, remembering how his early edits called out for the emotional support of a dramatic score, especially one by Legrand.

“It’s a really unusual score for a super unusual movie,” the editor says, “very traditional but also very cutting-edge, mixing a lot of elements: orchestra, jazz, big band, a lot of stand-up bass, outrageous percussion, dissonant sounds, to create a really cool tapestry. It was kind of a miracle that all these years later—decades later—Michel was still available and still working, The guy’s almost 90 years old and has more energy than any of us did.”

“Everybody that came on to the project in the post-production phase had the same respect for Orson’s work,” says Marshall. “The sound and picture work and the special effects—they were all honoring Orson. They were trying to make the movie as good as they could make it, which was what we had always done from the start.”

Reconstructing the dialogue for *THE OTHER SIDE OF THE WIND* presented the technical team with one of its biggest challenges: Much of the sound tapes were never found.

“Most of the production sound tapes had been lost,” says Murawski. “We were never able to track down the bulk of them. So at best, we had whatever was in Orson’s workprint or various video transfers—third and fourth generation material, old and in bad condition.”

That would never work for today’s audiences. Murawski remains awed by the wizardry of **Daniel Saxlid**, *WIND*’s supervising sound editor.

“We do have a process to salvage challenging dialogue tracks, but all of that was out the window on this one,” Saxlid says. “This is a dialogue-driven movie, so we had to dig very deep with all our experience and the latest technology to make the tracks worthy of Orson’s vision.”

Saxlid describes a process not too dissimilar to forensic work, involving analyzing over 120 hours of audiotape and film digitalizations. Cleaning up the original recordings from the early 1970s was imperative since most of the cast was no longer available to do re-recording.

“It sounded like everything was recorded next to a roaring jet engine,” Saxlid remembers. “The noise was so severe in the old workprint, you couldn’t even determine what location the actors were in. That constant noise meant that there would be no space for music or sound effects to help tell the story. So the dialogue had to be cleaned up, whatever it took. There was no backup plan.”

Then came the massive task of matching the restored audio back to the picture without the help of any timecode or sync references.

“It’s like putting a 100,000-piece puzzle together blindfolded—it’s doable but it takes a certain kind of commitment,” Saxlid jokes.

“It was a really big deal to get that sound in shape,” Murawski says. “Finally we were just building it from outtakes in bits and pieces. Luckily we got what we needed—a syllable here, a word there, relying on the original performances. Maybe ten years ago, it would not have been salvageable to the degree they were able to do it now.”

“It’s quite magical, just connecting with his voice,” says actor Danny Huston (BIRTH, WONDER WOMAN), the son of John Huston, who came into the studio for some critical dialogue replacement. “I remember a doctor asking my father how many cigars he smoked a day. And his answer was, ‘As many as I can.’ ”

Rymsza believes that THE OTHER SIDE OF THE WIND shows Welles at his most technically demanding. “I think it’s his most mature work,” he adds. “Seeing his exactitude, it’s a level of skill that people usually associate with somebody like Fincher. Or Hitchcock. This obsessiveness over the smallest things. And Orson had that. It’s aspirational to any filmmaker, his control over the medium.”

“We had all the best people working on it,” says Murawski. “It’s what Orson would have wanted.”

### RECONSTRUCTING WIND—ACTING THE PART

“I loved him, and I think he loved me,” Bogdanovich remembers of Welles, a confidante, friend and mentor. “Being around him was fun and challenging and rewarding and difficult—and *not* difficult. He was a contradictory guy. But I never met anybody like him.”

That’s the Welles that Bogdanovich remembers. But ask him about portraying Brooks Otterlake, the rising acolyte to WIND’s central character, cash-strapped Jake Hannaford (John Huston), and the memories get darker, as does the movie itself.

“Betrayal is a running theme in Orson’s pictures—betrayal of friendship, betrayal of trust,” Bogdanovich says.

If THE OTHER SIDE OF THE WIND has a central core, it’s this idea of betrayal. With the movie now completed, the Hannaford–Otterlake relationship can finally be seen in all its richness, as a self-comment on the Bogdanovich–Welles one, also fraught with jealousy, envy, petty squabbles and serious rifts. Stepping into a role vacated by Rich Little, who fled Welles’s Arizona shoot in order to honor prior commitments, Bogdanovich found himself playing a thinly veiled version of himself. (He was, by then, the celebrated Oscar-nominated director of THE LAST PICTURE SHOW and a boy wonder himself.)

“The only direction Orson gave me was ‘It’s us,’ ” says Bogdanovich, recalling shooting WIND’s climactic scene at a drive-in movie theater, where a rejected Otterlake asks Hannaford, “What’d I do wrong, Daddy?”

“As a matter of fact, in that scene, John Huston wasn’t even there that day,” recalls Bogdanovich, a cringe in his voice. “Orson was playing it with me.”

Bogdanovich and Welles's up-and-down relationship soured in the 1980s, long after WIND's principal photography was over. But with time and distance, the younger director is now able to look charitably on the production and his performance.

"I think it's the best acting I ever did," says Bogdanovich, elsewhere an onscreen veteran of THE SOPRANOS and a former student of stage legend Stella Adler. "Acting was the only thing in show business I ever studied. John Huston gives a demonic performance—terrifying. It's one of Orson's best films."

### RECONSTRUCTING WIND— MORE MODERN THAN MOST

It's hard to know how Welles's THE OTHER SIDE OF THE WIND would have been received in its day—or even in the 1980s, years before Robert Altman's THE PLAYER savaged Hollywood with its own cameo-laden psychodrama. What's clear from today's reconstruction, though, is that Welles was once again ahead of his time.

"He was largely ignored and misunderstood in his own country," Bogdanovich recalls. "It took the French to point out how good he was. WIND is not dated. It's fresh, youthful, dynamic. It's daring, you know?"

"There is no decade in which this film would have been a popular film," Rymsza says. "It's still confounding in many ways. It's ridiculous to think this would have been a comeback picture in the sense that TOUCH OF EVIL was supposed to be a comeback picture. I assume it would have been rejected and then it would have taken people decades to appreciate what he was doing."

"Those who love movies understand how important Orson Welles is," says Murawski. "People were willing to work for him without pay just because he was Orson Welles. We're no different. Frank says they had a term, 'V.I.S.T.O.W.,' which was Volunteers in the Service to Orson Welles. It was a revolving door of people who heard Welles was making a movie and just wanted to be there."

Marshall, no stranger to working with today's leading directors, compares Welles's genius with one of his more prominent longtime partners, Steven Spielberg.

"Certainly for me, Steven [Spielberg] is in that category," he offers. "His creative process is not unlike Orson's—he sees the movie in his head. That's how I always thought of Orson. He was seeing the movie before all of us."

Adds Bogdanovich, "Orson was so far ahead of his time that, 50 years after the picture was shot, he's *still* ahead of his time."

###

### A TIMELINE

1937	Orson Welles and Ernest Hemingway have an argument/brawl in a radio studio on the day Welles is supposed to read Hemingway's narration for Joris Ivens's Spanish Civil War documentary, <i>THE SPANISH EARTH</i> . Though they wind up laughing it off, this moment is the inspiration for a script Welles begins thinking about.
Mid 1950s	Welles begins writing or talking about <i>The Sacred Beasts</i> , the story of an aging, uber-manly novelist who's lost his creative powers and travels around Spain, following a young bullfighter (with whom he's infatuated) from ring to ring, trailed all the while by a group of sycophantic journalists, critics, students, etc.. who record his every thought.
Late 1950s	Welles mentions <i>The Sacred Beasts</i> to writer Peter Viertel.
1961	Welles mentions the story again to journalist Leonard Lyons.
1966	Welles pitches the movie to a group of people in Madrid, as can be seen in Albert and David Maysles' short film, <i>ORSON WELLES IN SPAIN</i> : <a href="http://www.youtube.com/watch?v=Z3gcp9-_bfl">http://www.youtube.com/watch?v=Z3gcp9-_bfl</a>
1968	Welles meets Peter Bogdanovich
1968–1969	Welles appears in <i>THE KREMLIN LETTER</i> , directed by John Huston, and asks Huston if he wants to play the lead in his new film—now about a legendary Hollywood director who is trying to make an innovative comeback movie in the style of Antonioni.

1970	Welles returns to Hollywood after a decade in Europe. He has returned to adapt and possibly direct the novel <i>Midnight Plus One</i> and to appear on some episodes of Dean Martin's variety show, which is a good paycheck.
Summer 1970	Gary Graver sees in <i>Variety</i> that Welles is working on a new movie. On a hunch, Graver calls the Beverly Hills hotel from a payphone and asks for Orson. The line rings. It's Orson, and Graver says he'd like to work with him. Welles eventually hires him to be his new cinematographer.
August 23, 1970	First day of shooting on the film. Cast members include Bogdanovich and Joe McBride (both writing books about Welles). Jake Hannaford will be played by Huston, but Welles doesn't formally offer him the part until 1973. Shooting takes place at a home Welles is renting on Lawlen Way in Beverly Hills.
Fall 1970	Welles shoots at the house on Lawlen, as well as at Century City and on the old MGM backlot, which is about to be sold.
November 1970	Welles shoots Dennis Hopper, Henry Jaglom, Curtis Harrington and Paul Mazursky, playing loose versions of themselves. The plot now takes place during a single day, July 2nd, Hannaford's 70th birthday and also the day he dies (in a fiery car wreck). The date is also significant because it's the day Hemingway killed himself in 1961.
Winter 1971	<i>The New Yorker</i> prints Pauline Kael's "Raising Kane" which claims Welles wasn't the genius behind <i>CITIZEN KANE</i> . Welles eventually adds a critic character (played by Susan Strasberg) to the plot.
Spring 1971	Orson shoots in the Valley and at various locations around LA. Now the cast includes old cronies like Paul Stewart, Mercedes McCambridge and Edmond O'Brien.
April 1971	Welles is awarded an honorary Oscar for "superlative artistry and versatility in the creation of motion pictures." He does not attend the ceremony.
Fall 1971	Bogdanovich writes an <i>Esquire</i> counterargument to Kael's piece.
1972-1973	Welles begins editing the footage in France. He also begins searching for money to complete the film (he allegedly started with \$750,000 of his own money) and winds up partners with three entities: Spanish producer-distributor Andrés Vicente Gómez; Klaus and Juergen Hellwig, German brothers who have their own production company; and Astrophore, a Paris-based production company run by the brother-in-law of the Shah of Iran.

- January–May 1974 Welles shoots at a rented house in Carefree Arizona (down the street from the house Antonioni blew up in ZABRISKIE POINT). The cast now includes Huston, Susan Strasberg and comedian-impressionist Rich Little, who is playing Brooks Otterlake, a movie critic who is now an immensely successful young director. The role mirrors Bogdanovich's career at the time. Otterlake sees Hannaford as a mentor and the pair have a close, but tense relationship.
- March 1974 Rich Little leaves the production. He is either fired or walks out to satisfy a prior commitment. Welles has to start over with a new actor in the role, eventually deciding to reshoot the scenes with Bogdanovich in the part. Welles discovers that the funding he thought he was going to receive from the Iranians via Paris has allegedly been stolen by Gómez.
- Spring 1974 Welles shoots some scenes in L.A. at Producer's Studio.
- Summer/Fall 1974 Welles works on editing the film in Paris and winds up going to battle with his head editor, Yves Deschamps.
- Winter 1974 Welles steals a print of the film from the editing facility and takes it to Rome, where he works on refining clips that will be shown at an AFI Lifetime Achievement Award ceremony in his honor in early February 1975. His goal is to use the event to raise end money for the film.
- February 1975 Welles returns to Hollywood and the AFI event goes off well, but they are unable to make a sale or generate genuine interest in funding the project.
- Summer 1975 Welles is back in L.A. (until mid-summer) editing and shooting the film, much of this at Bogdanovich's home, where Orson is living. He begins avoiding his financiers, then disappears completely, re-emerging in the fall, claiming to have been deathly ill that summer.
- Fall 1975 Welles has the first of several fallings out with Bogdanovich.
- Summer 1976 Things continue to get worse in Iran, and Astrophore falls apart, though they still own 50 percent or more of the film.
- 1977 Welles is wildly frustrated with the situation and writes a letter lamenting the fact that he has spent so much time working on the film with nothing to show for it.
- 1978 Jim George (a Canadian diplomat) and Suzanne Cloutier (the actress who played Desdemona in Welles's OTHELLO) put together a deal to complete the film. They acquire the rights, but the closer they get, the more Orson backs away.

1979	With the Shah now overthrown, Welles now has serious problems as all assets (including the film) now belong to the Khomeini regime and the people of Iran.
1979–1983	Welles continues working on the project on and off, while also fighting in a French court to gain ownership of the negative. He is said to own it by <i>droit auteur</i> but shares the ownership with Astrophore. They remain tied to each other and neither can unilaterally remove it. Welles works on the film as late as 1983.
1985	Welles dies, leaving his unfinished films to Oja Kodar, his girlfriend and the female star of THE OTHER SIDE OF THE WIND.
1985–2009	Multiple attempts to reconstruct the film fail.
2009	Filip Jan Rymza first hears about THE OTHER SIDE OF THE WIND and is introduced to Oja Kodar.
2010	Rymza screens the workprint in Los Angeles.
2011	Rymza meets Frank Marshall in Telluride, Colorado. They discuss a possible collaboration. Meanwhile, LTC Paris, where the negatives are stored, declares bankruptcy and is shut down.
2012	Astrophore assigns its rights.
2013	Rymza meets with Francoise Widhoff of Astrophore in Paris.
2014	Rymza meets with Serge Toubiana of the Cinematheque Française, who offers to help locate the missing negatives. Rymza and Frank Marshall fly to Sedona, Arizona, to meet with Beatrice Welles. The negatives are found and collected at LTC Patrimoine in Bagnolet, outside of Paris.
2015	Rymza promotes a WIND crowdfunding campaign at the Cannes Film Festival. Morgan Neville contacts Rymza about a companion documentary.
July 2015	Netflix expresses interest in acquiring THE OTHER SIDE OF THE WIND.
September 2015	At the Toronto International Film Festival, Netflix makes an offer to acquire WIND, along with Neville’s companion documentary and a making-of featurette.
March 2017	<i>New York Times</i> announces Netflix deal. Negatives arrives at Technicolor. “Finishing of” team begins work.

## FILMMAKER BIOS

### **FRANK MARSHALL (producer)**

Frank Marshall is one of the premier film producers in the entertainment industry. His body of work has come to define a generation for moviegoers, producing such timeless hits as *BACK TO THE FUTURE*, *WHO FRAMED ROGER RABBIT?* and the Indiana Jones franchise. In addition to a prolific producing career, Marshall has garnered wide acclaim as a film director, having brought to the screen such memorable movies as *ARACHNOPHOBIA* and *ALIVE*. Marshall was a producer of the 2015 blockbuster *JURASSIC WORLD*, which has grossed more than \$1.5 billion worldwide, making it the third biggest box-office hit of all time after *AVATAR* and *TITANIC*.

Born in Los Angeles, Marshall is the son of American composer and conductor Jack Marshall. Growing up, Marshall was an avid musician and sports enthusiast. Before graduating from UCLA in 1968, Marshall ran track and cross-country for the school. In addition, he spearheaded the university's inaugural soccer team, becoming a three-year varsity letterman in the process. Marshall began his motion picture career as an assistant to director Peter Bogdanovich. The filmmaker quickly promoted Marshall to serve as his location manager on the timeless movie *THE LAST PICTURE SHOW*. Marshall then took on the responsibilities of associate producer for Bogdanovich as the pair continued their alliance creating such notable films as *PAPER MOON* and *NICKELODEON*.

Following his time with Bogdanovich, Marshall worked as a line producer on Martin Scorsese's *THE LAST WALTZ*. In keeping with his love of music, Marshall helped Scorsese document the final touring concert of The Band, immortalizing the group's performance for future generations. In 1978, Marshall was hired by filmmakers George Lucas and Steven Spielberg to produce the iconic *RAIDERS OF THE LOST ARK*. Released in 1981, the film was a huge international success and was nominated for nine Academy Awards. That same year, along with future wife and fellow producer Kathleen Kennedy, Marshall teamed with Spielberg to form Amblin Entertainment. Over the next decade, the trio established one of the most successful collaborations in motion picture history, bringing to the screen some of the most beloved movies of the modern era, including *E.T. THE EXTRA-TERRESTRIAL*, *POLTERGEIST* and *THE GOONIES*.

In 1991, Kennedy and Marshall ventured out on their own to form The Kennedy/Marshall Company, where the duo continued to produce critically acclaimed films such as *THE CURIOUS CASE OF BENJAMIN BUTTON* and the international hit franchise based on Robert Ludlum's *THE BOURNE IDENTITY*. In addition to a production shingle, the company serves as a harbor for Marshall to explore personal artistic interests, such as directing the hit movies *CONGO* and *EIGHT BELOW* and the ESPN Films documentary *RIGHT TO PLAY*. Marshall's most recent releases are *JASON BOURNE*, *SULLY* and *FINDING OSCAR*. His upcoming projects include the *Jurassic World* sequel and completing Orson Welles's final film, *THE OTHER SIDE OF THE WIND*.

His accomplishments in the film industry have resulted in five Academy Awards nominations for producing titles as diverse as M. Night Shyamalan's *THE SIXTH SENSE* to Gary Ross's *SEABISCUIT*. In addition to his Oscar nominations, Marshall has been acknowledged for his

work with UCLA's Alumni Professional Achievement Award, the California Mentor Initiative's Leadership Award, and the acclaimed American Academy of Achievement Award. Along with Kennedy, Marshall was the 2008 recipient of the Producers Guild of America's David O. Selznick Award for Career Achievement. A year later, the duo was lauded with the Visual Effects Society's Lifetime Achievement Award.

An industry veteran, Marshall has parlayed his success into a second career as a philanthropist. Marshall's love of sports led him to serve as a member of the United States Olympic Committee for more than a decade. Marshall was bestowed with the Olympic Shield in 2005 in honor of his service to the committee and the Olympic movement; and, three years later, Marshall was inducted into the United States Olympic Hall of Fame. Marshall serves on the boards of several organizations, including Athletes for Hope, the U.S. Center of SafeSport, the USA Track & Field Association and The Archer School for Girls. In 2012, Marshall took over as the sole principal of The Kennedy/Marshall Company when Kennedy became chairman of Lucasfilm Ltd.

### **FILIP JAN RYMSZA (producer)**

Filip Jan Rymsza is the founder and managing partner of Royal Road Entertainment. The Los Angeles, Luxembourg and Warsaw-based production company develops, finances and produces sophisticated content for the global marketplace. Filip recently completed post production on legendary director Orson Welles' final film, the Hollywood satire THE OTHER SIDE OF THE WIND. In addition, Filip produced Academy Award (c) winner Morgan Neville's (50 Feet from Stardom, Won't You Be My Neighbor) documentary on the making of The Other Side of the Wind titled THEY'LL LOVE ME WHEN I'M DEAD. Both films will have their World Premieres as Out of Competition Special Events at the 75th Venice International Film Festival and be released by Netflix on November 2nd, 2018. Additionally, Filip just finished post-production on acclaimed filmmaker Lech Majewski's VALLEY OF THE GODS starring Josh Hartnett, John Malkovich, Bérénice Marlohe, Keir Dullea and John Rhys-Davies and he recently wrapped production on Katherine O'Brien's LOST TRANSMISSIONS starring Simon Pegg, Juno Temple, Alexandra Daddario, Tao Okamoto, Rosanna Arquette, and Bria Vinaite. Filip's previous producing fare includes Lirio Ferreira's BLUE BLOOD, which won Best Picture, Best Director and Best Supporting Actor at the Rio de Janeiro International Film Festival and opened the Panorama section at the 2015 Berlin International Film Festival, and OH GALLOW LAY, which premiered at the 2015 Venice Film Festival. Filip studied economics, philosophy and film at University of Chicago.

### **PETER BOGDANOVICH (cast)**

American director, writer, actor, producer, film historian and former film journalist; b. 30 July, Kingston, NY; s. of Borislav and Herma (Robinson) Bogdanovich; m. Polly Platt 1962 (div. 1970), two d.: Antonia, Alexandra; m. Louise Stratten 1988 (div. 2005). Member: DGA, WGA, AMPAS.

Bogdanovich was part of the wave of "New Hollywood" directors, which included William Friedkin, Brian De Palma, George Lucas, Martin Scorsese, Michael Cimino and Francis Ford Coppola. His most critically acclaimed film is *THE LAST PICTURE SHOW* (1971). He can be found currently discussing past films and their filmmakers online at [blogdanovich.com](http://blogdanovich.com).

After spending most of his teens studying acting with the legendary Stella Adler, and working as an actor in live TV and various theaters around the country, including the New York and the American Shakespeare Festivals, Peter Bogdanovich at age 20 began directing plays Off-Broadway and in N.Y. summer theater. He also wrote for the Museum of Modern Art a series of three monographs on Orson Welles, Howard Hawks, and Alfred Hitchcock, the first such retrospective studies of these directors in America. He also began writing a classic series of feature articles and profiles for *Esquire*, doing the ground-breaking Humphrey Bogart tribute, as well as definitive pieces on James Stewart, Jerry Lewis, and John Ford, among others.

In 1966 he began working in movies first as Roger Corman's assistant on the hit, *THE WILD ANGELS*; Bogdanovich without credit re-wrote most of the script and directed the second unit. Within a year, Corman financed Bogdanovich's first film as director-writer-producer-actor with the cult classic, *TARGETS*, starring Boris Karloff in his last great film role, virtually playing himself. In 1971, Bogdanovich commanded the approving attention of both critics and public with *THE LAST PICTURE SHOW*, starring then-unknowns Jeff Bridges and Cybill Shepherd, Ellen Burstyn, Cloris Leachman, and other newcomers, a brilliant look at small-town Texan-American life in the early 1950s. The film won the New York Film Critics' Circle Award for Best Screenplay (which Bogdanovich co-wrote with novelist Larry McMurry), the British Academy Award for Best Screenplay, and received a total of eight Academy Award nominations, including three for Bogdanovich; Ben Johnson and Cloris Leachman won for Best Supporting Actor and Actress. A couple of years ago, the Library of Congress designated the film as a National Treasure.

An unapologetic popularizer of the classic Hollywood era of great movie makers, Bogdanovich had a second huge success in 1972 with *WHAT'S UP, DOC?*, a madcap romantic farce starring Barbra Streisand and Ryan O'Neal, made in the style of '30s screwball comedy; it won The Writers' Guild of America Award for Best Screenplay, on which Bogdanovich had worked with Buck Henry, David Newman and Bob Benton. One year later, he recreated a memorable vision of rural '30s America with *PAPER MOON*, a Depression Era tale about a pair of unlikely con artists, which got four Academy Award nominations and nabbed a Supporting Actress Oscar for nine-year-old Tatum O'Neal in her screen debut, the youngest performer ever to win an Academy Award. The film was also awarded the Silver Shell at the San Sebastian Film Festival.

Bogdanovich followed this up with his critically acclaimed (*N.Y. Times*, *Newsweek*, etc.) version of Henry James' classic *DAISY MILLER*, for which he was named Best Director at the Brussels Film Festival. Another highly praised drama followed with Bogdanovich's version of the Paul Theroux novel, *SAINT JACK*, starring Ben Gazzara and Denholm Elliot, which told the story of an amiable and ambitious American pimp living in Singapore. Shot entirely on location, the picture received the coveted Critics' Prize at the Venice Film Festival. After directing Audrey Hepburn in her last starring picture, the bittersweet romantic comedy, *THEY*

ALL LAUGHED, co-starring Gazzara, John Ritter, and Dorothy Stratten, and filmed in New York, Bogdanovich scored another major triumph with 1985's MASK, starring Cher and Eric Stoltz in the true story of a boy whose face has been terribly disfigured by a rare disease and the mother who has instilled in her son a sense of confidence and love. The film won an Academy Award and Cher won the Best Actress Prize at the Cannes Film Festival.

After guiding Michael Frayn's classic theater comedy NOISES OFF to the screen for Steven Spielberg's company with an all-star cast, including Michael Caine, Christopher Reeve, and Carol Burnett, as well as the well-received sequel to THE LAST PICTURE SHOW, based on Larry McMurtry's best-seller, TEXASVILLE. In 2002, Bogdanovich again received critical praise and commercial success with THE CAT'S MEOW. This suspenseful and entertaining satirical drama tells the true story of a mysterious 1924 death on board the yacht of William Randolph Hearst; starring Kirsten Dunst (as Hearst's mistress Marion Davies), Eddie Izzard (as Charlie Chaplin), Edward Herrmann (as Hearst) and Jennifer Tilly (as Louella Parsons), all of whom garnered glowing notices.

Having published over twelve books on various aspects of film and filmmaking, Bogdanovich currently has four of his works in print: the bestselling WHO THE DEVIL MADE IT (1997), which includes interviews with sixteen legendary directors, including Alfred Hitchcock, Fritz Lang, George Cukor, and Howard Hawks (5 printings in hardcover; currently 4th paperback printing); PETER BOGDANOVICH'S MOVIE OF THE WEEK (1999), a collection of pieces on fifty-two film recommendations for a year of classics (in its 3rd printing); THIS IS ORSON WELLES (revised and expanded edition 1998), comprised of his conversations over a period of five years with by now nearly mythological co-author Orson Welles (in its 5th printing), already translated into five foreign languages; and his classic interview book, JOHN FORD, which has been continuously in print since its first edition in 1967. WHO THE DEVIL MADE IT also received a Special Citation from the Los Angeles Film Critics Association, as well as the coveted Barbari Award from the Italian Film Critics' Association.

In 2004 came the premiere of Bogdanovich's 3-hour ABC special, THE MYSTERY OF NATALIE WOOD, as well as his hard-hitting docudrama about the infamous ballplayer Pete Rose, called HUSTLE. At the end of the year, Knopf published his latest book, WHO THE HELL'S IN IT, which features chapters on 25 stars he knew or worked with including Cary Grant, James Stewart, Marlene Dietrich, James Cagney, Frank Sinatra and Marlon Brando. Also shown was the episode he directed, "Sentimental Education," for the 5th season of the award-winning HBO series, THE SOPRANOS, in which for four seasons he has had the recurring role of the shrink's (Lorraine Bracco's) shrink.

In 2007 he directed the 4-hour documentary, TOM PETTY AND THE HEARTBREAKERS, RUNNIN' DOWN A DREAM, about Tom Petty and The Heartbreakers which chronicled the history of the band, from its inception as Mudcrutch, right up to the 30th anniversary concert in Petty's hometown of Gainesville, Florida. The movie features interviews with George Harrison, Eddie Vedder, Stevie Nicks, Dave Grohl, Jeff Lynne, Rick Rubin, Johnny Depp, Jackson Browne and more. Petty's solo career is also touched on, as is his time with The Traveling Wilburys. The film was awarded the 2009 Grammy for Best Long Form Music Video.

The year 2015 saw the wide release of Bogdanovich's latest film, a screwball comedy called SHE'S FUNNY THAT WAY. It starred Owen Wilson, Jennifer Aniston, and a terrific ensemble cast. Shot in New York, it had its premiere at the Venice Film Festival, where it was warmly received with a ten minute standing ovation. It was subsequently shown at festivals in Tokyo, Monte Carlo, and Palm Springs: reactions always the same—huge laughs, sustained applause.

Bogdanovich is currently working on a long term cherished project, preparing a final cut of Orson Welles' last film THE OTHER SIDE OF THE WIND, which completed shooting in the late 70s, but has yet to be edited in its entirety. Bogdanovich co-stars in the picture with John Huston, and has been trying to complete the film since Welles' death in 1985. He is also preparing his next picture, an elaborate comedy-drama/fantasy (involving six ghosts) called WAIT FOR ME, which will be shot entirely in Europe, and is being produced by Brett Ratner and Axel Kuschevatzky (2009 Academy Award Winner for Best Foreign Film THE SECRET IN THEIR EYES).

In 2016, Ratpac and Warner Home Video released the Bill Teck-directed documentary, ONE DAY SINCE YESTERDAY, covering much of Bogdanovich's career, but focusing on the making of THEY ALL LAUGHED, and the tragedy that followed with the murder of his fiancée, the actress Dorothy Stratten.

Bogdanovich is also in the process of finishing his next book for Knopf, an intimate memoir titled BUT WHAT I REALLY WANT TO DO IS DIRECT: MY FIRST PICTURE SHOWS 1965-1971, based on the candid diaries he kept during those years.

### **BOB MURAWSKI (film editor)**

Bob Murawski is an Academy Award-winning film editor, known for his longtime collaboration with Sam Raimi on ARMY OF DARKNESS, THE GIFT, SPIDER-MAN 1, 2 and 3, DRAG ME TO HELL and OZ THE GREAT AND POWERFUL.

In addition to his work with Raimi, Murawski won acclaim for his editing on Kathryn Bigelow's 2009 Best Picture Academy Award winner THE HURT LOCKER, for which he took home the coveted Oscar (shared with frequent co-editor and wife, Chris Innis) as well as the American Cinema Editors (ACE) award, England's BAFTA prize, and a slew of national film critics awards and nominations. Other credits include GODZILLA: KING OF THE MONSTERS, KONG: SKULL ISLAND, John Woo's HARD TARGET, Hammer Films' THE RESIDENT, and music videos for THE RAMONES and MOTORHEAD.

Outside of the editing room, Murawski operates Grindhouse Releasing, a Hollywood-based distribution company dedicated to the restoration and preservation of classic cult films. Founded in 1996, Grindhouse has produced critically acclaimed deluxe edition DVDs and Blu-rays of such films as the notorious CANNIBAL HOLOCAUST, Lucio Fulci's Italian horror masterpiece THE BEYOND, the 1971 drive-in theater epic I DRINK YOUR BLOOD, and the late-sixties Burt Lancaster classic THE SWIMMER, which was awarded the Best Blu-ray of 2014 by the International Press Academy. Grindhouse Releasing is also committed to

theatrical distribution. The company recently presented the premiere theatrical release of Duke Mitchell's previously unfinished 1976 crime saga GONE WITH THE POPE, and the restoration and re-release of the original EVIL DEAD, presented in glorious 35mm in theaters throughout the world.

### **JOHN KNOLL (chief creative officer / senior visual effects supervisor)**

In 1986, John Knoll joined Industrial Light & Magic as a Technical Assistant and was soon promoted to Motion Control Camera Operator for Captain EO. After three years of operating, John was called upon to work on the ground-breaking digital effects for THE ABYSS, a film that saw the first use of Photoshop, which he had co-developed with his brother Thomas. Since that time, John has been promoted to Visual Effects Supervisor helming the visual effects on more than twenty feature films and commercials and most recently Chief Creative Officer of the studio. His film background coupled with an advanced understanding of digital technologies has made John a much sought-after supervisor having been honored with an Oscar and a BAFTA Award for PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST and six additional visual effects Academy Award nominations as well as five additional BAFTA nominations.

John's supervisory credits also include the STAR WARS Prequels, Episodes I, II, and III, MISSION TO MARS, DEEP BLUE SEA, STAR TREK: FIRST CONTACT, MISSION: IMPOSSIBLE, GHOST PROTOCOL and the Academy Award™-winning RANGO among others. Prior to his promotion to Chief Creative Officer in May of 2013 he served as the Visual Effects Supervisor on Guillermo del Toro's science fiction epic, PACIFIC RIM for which he received a BAFTA Award nomination for Best Achievement in Special Visual Effects. Most recently, John was nominated for an Academy Award, a BAFTA, and a Visual Effects Society Award for Visual Effects for ROGUE ONE: A STAR WARS STORY, the first film in the Star Wars stand-alone series and one for which John served as both an Executive Producer and Visual Effects Supervisor. The film is based on a concept John created.

John's interest in filmmaking began at an early age. Having a keen interest in visual effects, he was mesmerized by the original Star Wars film. During a visit to ILM in 1978 he was able to observe first-hand the world of visual effects. Inspired to learn more, John attended the USC School of Cinema and earned a Bachelor of Arts in Cinema Production, while freelancing as a Modelmaker at a variety of Los Angeles-based production facilities.

During his last year at USC, John took an advanced animation class where he built a motion control system from an Oxberry animation stand, an Apple II computer, a CNC milling machine controller, and a bunch of industrial surplus stepper motors. Impressed by the student film that was generated from this class project, ILM hired John as a Technical Assistant for motion control photography.

Greatly impressed by visits to ILM's newly founded computer graphics department, John took up computer graphics as a hobby. Teaming up with his brother, who was working on his Doctoral Thesis in computer vision at the University of Michigan, the Knoll brothers created Photoshop in 1987.

John is a member of the Academy of Motion Pictures Arts and Sciences and currently serves on the Board of Governors representing the Visual Effects Branch.

### **MO HENRY (negative cutter)**

Mo Henry is a film negative cutter considered the greatest in her field. Her work includes franchise film series SPIDERMAN, BATMAN, THE MATRIX, HARRY POTTER, and cult classics such as David Lynch's MULHOLLAND DRIVE, Joel and Ethan Cohen's THE BIG LEBOWSKI, Robert Rodriguez's EL MARIACHI (uncredited), and Francis Ford Coppola's APOCALYPSE NOW REDUX. Mo worked exclusively for many years with Clint Eastwood and on all of Francis Ford Coppola's film restoration projects. More recently, she cut several of Christopher Nolan's films including THE DARK KNIGHT, THE DARK KNIGHT RISES, and INCEPTION. Her resume includes well over 300 films.

Ms. Henry is a fourth generation negative cutter, starting at Universal at the age of 19. Her first cut feature film (uncredited) was Steven Spielberg's JAWS, a film she was told by her father didn't have much potential, so she was allowed to "train on it" as a novice. She is left-handed, which initially made it difficult for her to learn to cut negative. However, she says her obsessive-compulsive disorder worked to her advantage as it allowed her to remember exact keycodes from negative cut days before.

She is a Los Angeles native and a first generation American. Her father, Mike Henry, immigrated to America from Sligo, Ireland.

### **RUTH HASTY (post-production supervisor)**

Post Production Supervisor Ruth Hasty has worked on TWILIGHT SAGA: BREAKING DAWN 2, OLIVE KITTERIDGE, HEMINGWAY AND GELLHORN, THE THING, CHARLOTTE'S WEB, THE INTERPRETER, THE CONSPIRATOR, PETER PAN, MAID IN MANHATTAN and many others. Hasty previously worked in Picture and Sound Editing on JURASSIC PARK, GODFATHER III with Editor Walter Murch, MY BEST FRIEND'S WEDDING, MISSION IMPOSSIBLE, THE TALENTED MR. RIPLEY and AMADEUS. She has been lucky enough to work with directors Francis Ford Coppola, George Lucas, Anthony Minghella, Brian De Palma, Sydney Pollack, Robert Redford, Phil Kaufmann, Bill Condon, Lisa Cholodenko and Wayne Wang. Orson Welles's THE OTHER SIDE OF THE WIND is Post Production Supervisor Ruth Hasty's fourth collaboration with producer Frank Marshall.

### **ELLEN SEGAL (music editor)**

Ellen Segal practiced violin since age 6 and studied in Great Britain for a year when she was 10, and attended the USC School of Music from ages 6 to 12. Ellen co-founded several bands where she wrote original music and played violin, guitar and mandolin including being the house band for the south-rim of the Grand Canyon.

Ellen became a studio musician, playing on a number of major motion picture scores. Once she began learning about the technical side of music production she loved the working relationships with directors and composers. Ellen brought all of her musical training into music editing.

Ellen Segal has worked as music editor on 88 feature films including: THE OTHER SIDE OF THE WIND-Michel Legrand, composer, (Temp, tracking, final score & dub); END OF THE TOUR-Danny Elfman, composer; THE TWILIGHT SAGA-ECLIPSE, Howard Shore, composer; FOUR CHRISTMASSES, Alex Wurman, composer; TALLADEGA NIGHTS, Alex Wurman, composer; ANCHORMAN: THE LEGEND OF RON BURGUNDY, Alex Wurman, composer; BIG FISH, Danny Elfman, composer; CHICAGO, Danny Elfman, composer (along with music by Fred Ebb & John Kander); SPIDER MAN I, Danny Elfman, composer; PLANET OF THE APES, Danny Elfman, composer; SLEEPY HOLLOW, Danny Elfman, composer; MARS ATTACKS, Danny Elfman, composer; ED WOOD, Howard Shore, composer; MRS. DOUBTFIRE, Howard Shore, composer; PRETTY WOMAN, James Newton Howard, composer

A voting member of AMPAS, Ellen serves on the executive music branch committee. Ellen is a voting member of ATAS. Ellen has been nominated for 10 Golden Reel Awards, winning for CHICAGO. Nominated for a Prime Time Emmy for TEMPLE GRANDIN.

### **SCOTT MILLAN (sound re-recording mixer)**

Scott Millan is a four-time Oscar® winning sound re-recording mixer. Scott's career in feature film began at Todd AO Studios where he mixed Steven Spielberg's SCHINDLER'S LIST, Mel Gibson's BRAVEHEART, and Ron Howard's APOLLO 13 – taking home his first Oscar® for the latter. Scott's body of work includes such critically acclaimed films as GLADIATOR and AMERICAN BEAUTY – beginning a long- time collaboration with Sam Mendes on his Best Picture, and winning a second Oscar® for Ridley Scott's Best Picture GLADIATOR. Millan joined Sony Pictures Studios where he mixed several highly celebrated features including ROAD TO PERDITION, THE BOURNE IDENTITY, THE BOURNE SUPREMACY, VERTICAL LIMIT, and RAY – winning his third Oscar® for Taylor Hackford's Ray Charles biopic. Millan returned to Todd AO Studios in 2004 as Senior Vice President, collaborating once again with brilliant filmmakers on WORLD TRADE CENTER, WALL STREET: MONEY NEVER SLEEPS, JARHEAD, and REVOLUTIONARY ROAD and winning his fourth Oscar® mixing Paul Greengrass's THE BOURNE ULTIMATUM. In 2010 Scott Joined Technicolor at Paramount to establish a new feature film Sound business, as its Sound Director.

Among his myriad of honors, his peers and industry colleagues acknowledged Scott with the Cinema Audio Society's highest accolade in 2013, the CAS Career Achievement Award. Millan is also the recipient of three BAFTA Awards, six Emmy Awards, three CAS Awards, one Satellite Award, and a total of nine Academy Award Nominations.

In addition to his many professional achievements, Millan was elected to the Academy of Motion Picture Arts and Sciences Board of Governors, on which he has served since 2012.

### **DANIEL SAXLID (supervising sound editor)**

Daniel Saxlid is a Swedish Supervising Sound Editor born in Stockholm, Sweden. Raised in a family of music, at a very early age Saxlid developed a keen interest in creating sounds with whatever he could find around the house including reel to reel tape recorders and cheap samplers / synthesizers.

Saxlid's career starting out as a keyboard player and sound designer. With successful collaboration with artists (including Ace of Base) resulting in several Billboard® Number 1 hits. After a brief spell in radio, he started producing film sound tracks full time.

In 1994 in Goteborg, Sweden, Saxlid founded Ljudlabbet ("The Sound Laboratory") where he was Senior Vice President and the leading Supervising Sound Editor for 14 years with numerous successful feature films to his name including the highly acclaimed Johan Falk series. "The Sound Laboratory" was leading creative movie sound company in northern Europe during Saxlid's leadership. After getting on a plane with a one way ticket from Sweden to California in 2008, he met four-time Oscar winner Scott Millian with whom he formed a long time creative relationship with both personally and artistically. The partnership spanned across projects like Sam Mendes (James Bond) SPECTRE, Denzel Washington's FENCES and Orson Welles THE OTHER SIDE OF THE WIND.

### **TODD MITCHELL (image lead)**

Todd Mitchell is the Imaging Lead at Technicolor. He learned filmmaking at the University of Colorado, and studied different computer languages on his own, which he ultimately applied toward motion picture digital imaging. After spending nearly a decade in Northern California, scanning and film recording visual effects at Industrial Light and Magic, Todd joined Technicolor and the new world of digital intermediates. This approach in which entire movies are digitized gave Todd the opportunity to use his visual effects background to improve Technicolor's scanning and film recording operations. As Technicolor has grown, Todd has provided imaging support to offices in New York, London, and Beijing among others. His knowledge of digital and photochemical processes, and reverence for the medium of film, has made him indispensable in the restoration of historic movies.

### **MICHEL LEGRAND (composer)**

Michel Legrand is one of the most important names in contemporary music. Since 1965, when he received three Academy Award nominations for his score, adaptation and the song "I Will Wait For You" from THE UMBRELLAS OF CHERBOURG, he has been nominated thirteen times and won three Oscars. He received his first Oscar in 1968 for Best Song, "The Windmills of Your Mind," from THE THOMAS CROWN AFFAIR; his second Oscar for Best Original Dramatic Score for SUMMER OF '42; and his third came in 1984 for Best Original Song Score for Barbra Streisand's movie YENTL, called by *Time Magazine* "the most romantic, coherent and sophisticated original movie score since GIGI a quarter-century ago."

He made his Broadway debut as the composer of the original stage musical, the Tony Award nominated *Amour*, which opened at The Music Box Theater in October 2002. *Time Magazine*

named *Amour* one of the ten best theatrical productions of 2002. He made his West End debut in May 2008 with his new musical *Marguerite*.

Michel Legrand first came to the attention of Americans when, at the age of 22, he arranged and conducted the Columbia recording, *I Love Paris*, which became one of the best-selling instrumental records ever released. Subsequently he has won five Grammy Awards and an Emmy nomination for his score to the television movie, *BRIAN'S SONG*. Since 1953 Legrand has scored more than 200 films including *ICE STATION ZEBRA*, *THE GO-BETWEEN*, *F FOR FAKE*, *WUTHERING HEIGHTS*, *LE MANS*, *LADY SINGS THE BLUES*, *THE THREE MUSKETEERS*, *THE OTHER SIDE OF MIDNIGHT*, *ATLANTIC CITY*, *NEVER SAY NEVER AGAIN*, *MICKI & MAUDE* and *READY TO WEAR*, among others.

Songs written by Michel Legrand have become standards worldwide, including "I Will Wait for You" and "Watch What Happens," and, with Alan and Marilyn Bergman, "What Are You Doing the Rest of Your Life?," "The Windmills of Your Mind," "The Summer Knows," "How Do You Keep the Music Playing?" and "On My Way to You."

As a virtuoso conductor, pianist, composer and arranger, Legrand has recorded over 200 albums and has collaborated with such stars as Maurice Chevalier, Miles Davis, Kiri Te Kanawa, Johnny Mathis, Neil Diamond, Sarah Vaughan, Maurice Andre, Stan Getz, Aretha Franklin, Jack Jones, James Galway, Ray Charles, Lena Horne, Catherine Michel and Barbra Streisand. He is also a classical recording artist of note, having recorded the Faure and Durufle Requiems and the piano music of Eric Satie.

His compositions have been recorded by the best, from Frank Sinatra to Jessye Norman, Cleo Laine, Oscar Peterson, Blossom Dearie, Ella Fitzgerald, Bill Evans, Dusty Springfield, Nina Simone, Henry Mancini, Tony Bennett, Rosemary Clooney, George Benson and Sting. He has conducted and appeared with orchestras such as the London Symphony Orchestra, the Pittsburgh Symphony, the Philharmonia Orchestra, the National Symphony Orchestra, Minnesota Orchestra, the Buffalo Philharmonic and symphony orchestras of Vancouver, Montreal, Atlanta, Denver and New Orleans.

Michel Legrand is married to French actress Macha Meril and lives in Switzerland.

"The Other Side of the Wind" END CREDITS

THE OTHER SIDE OF THE WIND

Produced in association with  
LES FILMS DE L'ASTROPHORE  
S.A.C.I.

JKK PRODUCTIONS  
AMERICAS FILM CONSERVANCY

CO-PRODUCERS  
DEAN DeBLOIS  
DAX PHELAN

CO-EXECUTIVE PRODUCER  
ELIZABETH FEDEROWIC

ASSOCIATE PRODUCERS  
RUTH HASTY  
LEN KLOOSMAN  
JAMES SU  
ALYSSA SWANZEY

CONSULTING PRODUCER  
ERNST "ETCHIE" STROH

UNIT PRODUCTION MANAGERS  
FRANK MARSHALL  
LARRY JACKSON

CAST

JAKE HANNAFORD	JOHN HUSTON
THE ACTRESS	OJA KODAR
BROOKS OTTERLAKE	PETER BOGDANOVICH
JULIE RICH	SUSAN STRASBERG
BILLY BOYLE	NORMAN FOSTER
JOHN DALE	BOB RANDOM
ZARAH VALESKA	LILLI PALMER
PAT MULLINS	EDMOND O'BRIEN
MAGGIE NOONAN	MERCEDES McCAMBRIDGE
ZIMMER	CAMERON MITCHELL
MATT COSTELLO	PAUL STEWART
JACK SIMON	GREGORY SIERRA
THE BARON	TONIO SELWART
DR. BURROUGHS	DAN TOBIN
LOU MARTIN	JOHN CARROLL

AL DENNY                      STAFFORD REPP  
MAX DAVID                     GEOFFREY LAND  
HENRY JAGLOM                      HIMSELF  
PAUL MAZURSKY                     HIMSELF  
DENNIS HOPPER                     HIMSELF  
CURTIS HARRINGTON                HIMSELF  
CLAUDE CHABROL                    HIMSELF  
STEPHÁNE AUDRAN                 HERSELF  
GEORGE JESSEL                     HIMSELF  
GROVER                              PETER JASON  
PISTER                                JOSEPH McBRIDE  
MARVIN P. FASSBENDER                PAT McMAHON  
MAVIS HENSCHER                     CATHY LUCAS  
ANGELO                                ANGELO ROSSITTO  
HIGGAM                                HOWARD GROSSMAN  
CAR DRIVER                         ROBERT AIKEN  
PROJECTIONIST                        GENE CLARK  
ROGER                                 LARRY JACKSON  
DICK                                    RICHARD WILSON

DOCUMENTARY FILMMAKERS

GARY GRAVER  
FRANK MARSHALL  
MIKE FERRIS  
ERIC SHERMAN  
FELIPE HERBA  
PAUL HUNT  
BILL WEAVER  
MARK TURNBULL

ABE VOGEL                              BENNY RUBIN  
MARTINE                                CASSIE YATES  
JULIE RICH'S ASSISTANT                LILLAH MICHAELTORENA  
ICE CUBE GIRL                         TERESA NERSESYAN  
MAN IN BATHROOM STALL                WILLIAM KATT  
CINEASTES                                RICHARD WALTZER  
    LOUIS RACE  
    RON CHARLES  
    KEVIN CLOUD BRECHNER  
BEARD MAN                                GLENN JACOBSON

PARTY GUESTS  
RICH LITTLE  
CAMERON CROWE  
TODD McCARTHY  
MARKENE KRUSE SMITH  
JUNE A. FLORA  
ANNA THEA BOGDANOVICH  
FRANK F. FIORE  
SALLY BERNSTEIN  
LES MOONVES

JACK BOYCE  
AVRIL THORNE  
ALLEN G. NORMAN  
SHAUN MOELLER  
MANFRED MOELLER  
WILLIAM ESSARY  
KATHY HARRIS  
WAYNE VOSS  
JEAN J. PRUETT  
DAVID F. PRUETT  
CLIVE MILLER  
TED CULVER  
LAWRENCE LASKER

ART DIRECTOR POLLY PLATT

CAMERA OPERATORS BAYLIS GLASCOCK  
BILL WEAVER  
MIKE FERRIS  
TOM CALLAWAY

CAMERA ASSISTANTS BILL SMOCK  
LES OTIS  
JACK EPPS JR.

SCRIPT SUPERVISORS MARY ANN NEWFIELD  
SALLY STRINGER

SOUND RECORDISTS HOWARD CHESLEY  
PAUL DEASON  
PETER PILAFIAN

GAFFERS PAUL HUNT  
R. MICHAEL STRINGER  
RICK EISMAN

PROPERTY MASTER GLENN JACOBSON

PRODUCTION OFFICE COORDINATOR MARGARET HODGSON

PRODUCTION SECRETARIES JOAN ALLEN  
SHIRLEY CALKINS

PRODUCTION ACCOUNTANT FRANK MARSHALL  
GARY GRAVER

POST PRODUCTION ACCOUNTANTS HOWARD BARAL, R.C. BARAL & CO.  
JOEL BARAL, R.C. BARAL & CO.  
ADRIANA HERSHEY, R.C. BARAL & CO.

ASSISTANTS TO MR. WELLES ANN ROGERS  
CYNTHIA STEINWAY

PRODUCTION ASSOCIATES NEIL CANTON



SOUND EFFECTS EDITOR                      ANDERS KWARNMARK

RE-RECORDING MIXER                      DREW WEBSTER  
CHIEF ENGINEER                      MICHAEL NOVITCH

ADR VOICE CASTING                      RANJANI BROW, ASHLEY LAMBERT & WENDY HOFFMANN

ADR MIXERS                      DOC KANE, DISNEY  
TOMMY O'CONNELL, WARNER BROS.  
MICHAEL MILLER, FORMOSA GROUP

MUSIC SUPERVISOR                      CARTER SMITH

MUSIC EDITOR                      ELLEN SEGAL

ORCHESTRAL SCORE BY                      ENSEMBLE ORCHESTRAL MOSAN

CONDUCTOR                      JEAN-PIERRE HAECK

ORCHESTRAL SCORE RECORDED AT                      DAFT STUDIOS, MALMEDY, BELGIUM  
RECORDING SUPERVISOR                      PATRICK LEMMENS  
RECORDING ENGINEER                      STIJN VERDONCKT  
PROTOOLS OPERATOR                      LUKAS RAPORT  
ASSISTANT RECORDING ENGINEER                      LUKAS SCHELVIS

BIG BAND AND JAZZ TRIO RECORDED AT  
STUDIO GUILLAUME TELL

ASSISTANT TO M. LEGRAND                      CLAUDE ROMANO  
COORDINATOR FOR M. LEGRAND                      CATHERINE THIBAUT

RECORDING ENGINEER                      ROLAND GUILLOTTEL  
PIANO OVERDUBS RECORDED BY                      DENIS CARIBAUX  
ASSISTANT RECORDING ENGINEER                      ADRIEN BOLKO

SCORE MIXED AT                      STUDIO GUILLAUME TELL  
SCORE MIXER                      ROLAND GUILLOTTEL

VISUAL EFFECTS AND ANIMATION BY  
INDUSTRIAL LIGHT AND MAGIC  
A LUCASFILM LTD. COMPANY

VISUAL EFFECTS SUPERVISOR                      JOHN KNOLL  
VISUAL EFFECTS PRODUCER                      JEFF ATHERTON  
ASSOCIATE PRODUCTION MANAGER                      RACHEL GALBRAITH  
VISUAL EFFECTS COORDINATOR                      GRAHAM CHURCHILL  
DIRECTOR OF PHOTOGRAPHY VFX                      JOHN LEVIN

1ST ASST. CAMERA OPERATOR VFX            CHRIS HAWKINSON  
TECHNICAL SUPPORT                        CRISTIANE TELES MAIA  
ILM EXECUTIVE STAFF                        LYNWEN BRENNAN  
  GRETCHEN LIBBY  
  JESSICA TEACH

ADDITIONAL VISUAL EFFECTS BY WHISKYTREE

EXECUTIVE PRODUCER                        JONATHAN HARB  
VFX SUPERVISORS                            JOE CEBALLOS  
  BRIAN MEANLEY  
LEAD DIGITAL ARTISTS                        TUAN HO  
  MICHAEL KENNEN  
  J.P. MONROY

DIGITAL ARTISTS

DAPHNE APELLANES-ACKERSON            MANUEL LLAMAS  
PIERRE NAHOUM                            GROVER RICHARDSON  
PATRICK BRENNAN                            KEITH MacGOWAN  
JAVIER NIETO MONCÓ                        KENNETH VOSS

TOOLS DEVELOPER                            PAUL HUDSON  
STUDIO MANAGER                            LISA WAGNER  
PRODUCTION COORDINATOR                    EMILY MANHEIM  
PRODUCTION ASSISTANT                        ALANNA PICKERRELL

ADDITIONAL VISUAL EFFECTS BY 32TEN

STUDIO EXECUTIVE                            TIM PARTRIDGE  
VFX PRODUCER                                GREG MALONEY  
DIRECTOR OF PHOTOGRAPHY VFX            PAT SWEENEY  
SPECIAL EFFECTS COORDINATOR            GEOFF HERON  
PROP MAKER                                 SEAN HOUSE  
EXTRAS                                        ANGIE GIUFFRE  
  LEE UNIACKE  
  SHARI WEISER

NEGATIVE CUTTING SERVICES BY            MO HENRY

FILM DIGITAL DAILIES BY                    TECHNICOLOR  
DAILIES COLORIST                            ANTHONY SILVA  
DAILIES COLOR ASSIST                        ALFONSO GARCIA  
DAILIES OPERATIONS                        CHRIS VAN DUYN  
DAILIES ENGINEERING                        DAVID REGISTER  
  BRENT GREER

DIGITAL INTERMEDIATE BY                    TECHNICOLOR  
DI COLORIST                                 MIKE SOWA  
DI EDITOR                                     VALANCE EISLEBEN

DI EXECUTIVE PRODUCER                      MARK SMIRNOFF  
DI ACCOUNT EXECUTIVE                        AMBER TAYLOR  
DI SENIOR PRODUCER                         ELIZABETH HITT  
DI ASSOCIATE PRODUCER                        ELIZAH EASTUND



POST PRODUCTION FACILITIES                      TRIBECA WEST  
MANAGER    MAGGI KELLEY  
ASSISTANT MANAGER                              STEPHANIE WALDHART  
PROPERTY MANAGER                              RAFAEL RECINOS

PAYROLL SERVICES BY                      CAST & CREW ENTERTAINMENT, LLC

"LES DÉLINQUANTS"                      "BLUES IN THE CLOSET"  
WRITTEN BY MICHEL LEGRAND                      WRITTEN BY OSCAR PETTIFORD  
PERFORMED BY MICHEL LEGRAND                      PERFORMED JAKI BYARD  
PUBLISHED BY WB MUSIC CORP. O/B/O PRODUCTIONS,                      PUBLISHED BY ORPHEUM  
MUSIC  
MICHEL LEGRAND + EDITIONS ROYALTY                      COURTESY OF CONCORD MUSIC GROUP,  
INC.  
COURTESY OF DECCA RECORDS FRANCE  
UNDER LICENSE FROM UNIVERSAL MUSIC ENTERPRISES

"PUERTA TIERRA"                      "FREE AS YOU WANNA BE"  
WRITTEN BY PACO PEÑA                      WRITTEN BY WILLIAM GEORGE THOMAS AND ED ROSE  
PERFORMED BY PACO PEÑA, A. VARGAS AND PERETE                      PERFORMED BY LIGHTMEN  
PLUS ONE  
PUBLISHED BY CHAPPELL & CO. O/B/O BURLINGTON MUSIC CO., LTD                      PUBLISHED  
BY AFRIKA KURUVILLA KURIAN  
COURTESY OF DECCA MUSIC GROUP LIMITED                      COURTESY OF NOW-AGAIN  
RECORDS  
UNDER LICENSE FROM UNIVERSAL MUSIC ENTERPRISES

"OUT FRONT"                      "TEATIME"  
WRITTEN BY JAKI BYARD                      WRITTEN BY AL LERNER  
PERFORMED JAKI BYARD                      PERFORMED AL LERNER  
PUBLISHED BY PRESTIGE MUSIC                      PUBLISHED BY MARBLE MUSIC CO. AND LERNER  
MUSIC  
COURTESY OF CONCORD MUSIC GROUP, INC.                      COURTESY OF GRAVELPIT MUSIC /  
CAPP RECORDS INC.

"HAPPY BIRTHDAY"                      "FRUIT AND ICEBERGS"  
WRITTEN BY MILDRED J. HILL AND PATTY S. HILL                      WRITTEN BY RANDY HOLDEN  
PERFORMED BY MICHEL LEGRAND                      PERFORMED BY BLUE CHEER  
PUBLISHED BY GUITAR GOD MUSIC  
COURTESY OF ISLAND RECORDS  
UNDER LICENSE FROM UNIVERSAL MUSIC ENTERPRISES

"MUSIC TO WATCH GIRLS BY"                      "CONCERT FOR DAD"  
WRITTEN BY SID RAMIN AND TONY VELONA                      IN MEMORIAM JACK MARSHALL  
PERFORMED BY TONY HATCH                      DONTE'S 1973  
PUBLISHED BY SONY/ATV TUNES LLC  
COURTESY OF SANCTUARY RECORDS GROUP LTD., A BMG COMPANY  
BY ARRANGEMENT WITH BMG RIGHTS MANAGEMENT (US) LLC

"LE COOL CLUB"                      "CAFÉ DULCE"  
WRITTEN BY ADAM JAMES GOLDSMITH AND JEFFREY GRAHAM LEACH                      WRITTEN BY  
VAHAGN TURGUTYAN

PERFORMED BY ADAM JAMES GOLDSMITH, JEFFREY GRAHAM LEACH  
BY VAHAGNI  
AND WARREN ZIELINSKI  
PUBLISHED BY KPM APM  
COURTESY OF APM MUSIC

PERFORMED  
PUBLISHED BY INDART MUSIC  
COURTESY OF LMS RECORDS

“A GARLAND FOR GARNER”  
WRITTEN BY STEPHEN J RICE  
PERFORMED BY STEVE RICE TRIO  
PUBLISHED BY SUNSET HILL MUSIC  
COURTESY OF CAPP RECORDS INC.

“THE DAYS OF WINE AND ROSES”  
WRITTEN BY HENRY MANCINI AND JOHNNY  
MERCER  
PERFORMED BY HOWARD ROBERTS  
PUBLISHED BY WB MUSIC CORP. O/B/O THE  
JOHNNY MERCER FOUNDATION  
COURTESY OF V.S.O.P. RECORDS

“SOFT SHOE SHUFFLE”  
WRITTEN BY STEPHEN J RICE  
PERFORMED BY STEVE RICE TRIO  
PUBLISHED BY SUNSET HILL MUSIC  
COURTESY OF CAPP RECORDS INC.

“BOP CLASS”  
WRITTEN BY STEPHEN J RICE  
PERFORMED BY STEVE RICE TRIO  
PUBLISHED BY SUNSET HILL MUSIC  
COURTESY OF CAPP RECORDS INC.

“SCAMBA”  
WRITTEN BY SCOTT HARDY  
PERFORMED BY LESLIE PINTCHIK  
PUBLISHED BY PINTCH HARD! PUBLISHING  
COURTESY OF LESLIE PINTCHIK  
BY ARRANGEMENT WITH FINE GOLD MUSIC

“IN THE WRONG PLACE AT THE RIGHT TIME”  
WRITTEN BY LESLIE PINTCHIK  
PERFORMED BY LESLIE PINTCHIK  
PUBLISHED BY PINTCH HARD! PUBLISHING  
COURTESY OF LESLIE PINTCHIK  
BY ARRANGEMENT WITH FINE GOLD MUSIC

“THE GLOW WORM”  
WRITTEN BY PAUL LINKE AND JOHNNY MERCER  
PUBLISHED BY WB MUSIC CORP.

“NUTTVILLE”  
WRITTEN BY HORACE SILVER  
PERFORMED BY BUDDY RICH  
PUBLISHED BY ENACOH MUSIC, INC.  
COURTESY OF LRC, LTD., INC.

“THREE DAY SUCKERS”  
WRITTEN BY BRUCE LOFGREN  
PERFORMED BY BUDDY RICH  
PUBLISHED BY DEFUNKED MUSIC  
COURTESY OF LRC LTD., INC.

“LAS FUENTES DE GRANADA / A TU PASO POR LA  
ALHAMBRA”  
WRITTEN BY JUANITO VALDERRAMA BLANCA AND  
IGNACIO ROMAN JIMENEZ  
PERFORMED BY JUANITO VALDERRAMA  
COURTESY OF DIVUCSA MUSIC, SAU

VERY SPECIAL THANKS:

FRANÇOISE WIDHOFF  
ALEXANDER “SASHA” WELLES  
SEAN GRAVER  
FRANK LOMENTO  
IAN BRICKE  
DANNY HUSTON  
RAY KELLY  
MARK SMIRNOFF  
JOSH KARP  
STEVE ROGERS  
LOUISE WARD

RENA RONSON  
MOSHE BARKAT  
KARYN EDWARDS  
LIZ POLK  
DAVID FARLEY  
TIM KING  
RYAN SUFFERN  
MATTHEW DUDA  
RAPHAËL BENOLIEL  
PAUL BRETT  
JAMES LEJSEK  
LAILA PENCE  
E. DRYDEN PENCE III  
ALINA RYMSZA  
WŁADYSŁAW RYMSZA  
MONIKA RYMSZA

SPECIAL THANKS FOR SUPPORTING OUR CROWDFUNDING CAMPAIGN:

ELVIS MITCHELL  
MARCEL LUNDBERG  
EDGAR WRIGHT  
WES ANDERSON  
NOAH BAUMBACH  
BRETT RATNER  
J.J. ABRAMS  
SOFIA COPPOLA  
DANA ARCHER  
ANDREW STERNBERG  
LINDSEY BACA  
ROBYN LEFF  
NICK LOUD

SPECIAL THANKS:

MELANIE BACON  
ROBERT CALLUM  
JULIA CASTLEN  
KYLE CURRY  
MICHAEL DEGANI  
RICHARD H.W. DILLARD  
DOMINIC DOBRZENSKY  
SHANE DOSS  
CRAIG ENGER  
RICHARD D. ERLICH  
OTIS H. EVERSOLE III  
PAUL FISZMAN  
LARRY FOSTER  
HUGUES FOURNIER  
JASON D. FRIESEN  
JOHN MATTHEW GILLEN  
PAUL A. GIULIANI  
MARGARET L. GOODMAN  
NED GORMAN

TERENCE E. GROVES  
BRUCE HAINES  
LACHLAN HAZELTON  
ANTONIO HIDALGO  
DAVID M. HOOKER  
JULIAN ILIEV  
DIRK JONSKE  
VLADIMIR KOLESNIKOV  
JIA LEI  
MARC LEIF  
TOM LOFTIS  
ROY E. McCLURG, JR.  
JASON MULHERIN  
MICHAEL BRUCE NEFF  
BEN O'ROURKE  
CHRISTOPHER PELLEGRINI  
JAMES PEPPER  
MARC-ALEXANDRE PIERRARD  
DUSTIN RANDALL  
JOHN W. RHOADES  
JAIME A. ROSALES  
BILL ROSSBACH  
MICHAEL C. RUGER  
STEVEN DEREK SANDER  
ARI SARKAR  
DAVID SCALES  
BANGBAY SIBOLIBAN  
SHAUN P. SMITH  
JEFFREY R. SPECTOR  
LOGAN SPRANGERS  
BENJAMIN TOURDES  
PETE J. VALLAS  
JOEL A. VANDERAA  
ADAM WAGNER  
JOHN WILLIAM WALTER  
BRANDON WATERS  
SHARON WATT  
MARCO WIERSCH  
JACK WIGHTMAN  
ASHLEY WOOD  
JASON A. YOUNKMAN  
ALEKSANDAR ZAHARIJEVIC

(IATSE LOGO)  
(SAG-AFTRA LOGO)  
(Technicolor LOGO)  
(Deluxe LOGO)  
(Video Gorillas LOGO)

This motion picture is protected under the laws of the United States and other countries. Unauthorized duplication, distribution or exhibition may result in civil liability and criminal prosecution.

The characters and events depicted in this program are fictitious. No depiction of actual persons or events is intended.

™ & © 2018 Sacred Beasts, Inc. All rights reserved.

