

THE BFG



ROALD
DAHL



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Stunt Footman #3	BRENT CONNOLLY	Visual Effects Associate Producer	VIET LUU
Stunt Footman #4	CODY LAUDAN	Visual Effects Production Supervisor	HOLLY GOSNELL
Stunt Military #1	DAVE HOSPES	Visual Effects Coordinators	KIMBERLY ALLER DANIEL WALKER
Stunt Military #2	ELI ZAGOUDAKIS	Stereo Coordinator	CHRIS GAEDE
Stunt Military #3	ERNEST JACKSON	Visual Effects Assistants	GREG WEILER JOSHUA V. GILBERT
Stunt Military #4	LEIF HAVDALE		
Stunt Military #5	SCOTT NICHOLSON		
Stunts	CLINT CARLETON CHRIS WEBB TREVOR ADDIE BRENT CONNOLLY MATT PHILLIPS	Motion Picture Video Coordinator	LANCE WHITE
		Script Supervisor	LUCA KOUIMELIS
SAE Driver	RYAN HANDLEY	Gaffer	STUART HAGGERTY
Stunt Riggers	PERRY BECKHAM ANDRE JETTE GRANT SMITH	Best Boy	NIALL FRASER
		Genny Op.	MIKE STROMAN
			Lighting Technicians
		DANA POWERS	SMAIL BESTYBAY
		ANDREW TOWSEN	MARK ALEXANDER
Associate Producer	SAMANTHA BECKER	ROD HAMILTON	MAYA BATTEN-YOUNG
Supervising Art Directors	GRANT VAN DER SLAGT TODD CHERNIAWSKY	Rigging Gaffer	SEAN OXENBURY
Set Decorator	ELIZABETH WILCOX	Rigging Lighting Best Boys	KURT ZELMER PHIL KLAPWYK ARMAND SANTOS
Assistant Set Decorator	SANDY WALKER		
			Rigging Lighting Technicians
A Camera Operator	MITCH DUBIN, S.O.C.	DAVID BOWIE	GREG MILTON
B Camera Operator/Steadicam Operator	JUNICHI HOSOI	SPENCER VILLAGE	SANDRA HARDY
First Assistant A Camera	MARK SPATH	GEOFF KENNEDY	CHRISTIAN KOZAK
First Assistant B Camera	CHRIS GIBBINS	NELSON CASELEY	JAKE DRODENSKI
Second Assistant A Camera	STEVE KRASZNAI	Lighting Console Operator	ROGER WELLS
Loader	ADRIENE WYSE	Set Wireman	KEVIN DOYLE
Camera Trainees	GABRIEL BOYKO JORDAN DROHO		
Digital Imaging Technician	SIMON JORI	Key Grip	JIM KWIATKOWSKI
Digital Utility	MARK ALLAN	Second Grip	LEON SERGINSON
Stills Photographer	DOANE GREGORY	A Dolly Grip	DARIN WONG
		B Dolly Grip	LEE GIBEAU
		Grips	TROY SOBOTKA DOUG NOLIN THOMAS GARDINER JAMES KOHNE DEAN RECA
Production Sound Mixer	RONALD JUDKINS	Key Rigging Grip	DAVID MCINTOSH
Boom Operators	SCOTT JACOBS JON LAVENDER	Rigging Second Grips	ROBIN SAY PETER PACULA
Sound Assistant	SIMON BRIGHT	Leadman Grips	SERGIO PETRE STEVE ARNOT
		Rigging Grips	NATASHA DENIS TONY HYLAND TODD MUNN
Supervising Sound Designer	GARY RYDSTROM		
Supervising Sound Editor	RICHARD HYMNS	Property Master	JIMMY CHOW
Re-Recording Mixers	ANDY NELSON GARY RYDSTROM	Assistant Property Master	CATHERINE LEIGHTON
		Props Buyer	MICHELLE HENDRIKSEN
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Special Effects Fabricator Lead	ANDY SMITH	Motion Capture Production Supervisor	CLINT SPILLERS
Special Effects Fabricators		Motion Capture Pipeline Coordinator	MARIE WITT
CORIE TORNACK	RON SEIDA	Motion Capture Body Techs	PAUL ALVAREZ DEL CASTILLO JED GLASSFORD
DENIS BREIST	KELLY COE	Motion Capture Operator Assistant	JACKIE HOFFART
TYLER BILODEAU	GRAHAM HOLLINS	Motion Capture Set-Up	GIO ACCHIONE MARK HUGHES
Special Effects Assistants	KURT JACKSON DONOVAN MATTHEWS JAMES KOZIER	Motion Capture Assistant	STEVEN FLEGEL
Motion Base Tech	ANDY VERHOEVEN	Virtual Camera Editor	TYLER RUOCCO
Costume Supervisor	DAVID DAVENPORT	Motion Builder Operator	KELLY WETZEL TALESNICK
Assistant Costume Designer - UK	JANE GOODAY	Motion Capture TD	DAN KUNZ
Junior Assistant Costume Designer	CRESSIDA CONNOLLY	Motion Capture Processor	ANDREW GEORGE MICHAEL PETZOLD
Costume Coordinator - Vancouver	JENNIFER GROSSMAN	Simulcam Media Coordinator	GRAHAM KEW
Costume Coordinator - UK	SEKINA BAKER	Witness/Reference Capture	
Men's Cutter	MICHAEL SLOAN	JESSE STURDY	KYLE SANDILANDS
Key Textile Artist	SCOTT COPPOCK	ANDY RITCHIE	ALVIN BRIGEMOHUN
Background Coordinator	PAULA PLACHY	DANIEL CURTIS	IAN AZARIAH
Set Supervisors	MARNIE ANDER JEFF FAYLE	Movement Coaches	TERRY NOTARY ALLAN HENRY
Set Costumers	KATHY MCPHIE RENA CAMPBELL	Executive in Charge of Physical Production	JANE EVANS
Specialty Cutter	ELIZABETH RAPP	Production Executive	SHELLY STRONG
Women's Cutters	VAN HUA KIEU NGUYEN	Production Supervisor	LAUREN SCOTT
Seamstresses	PATRICIE YAPP LYNETTE SCHLICHTING PETRA WRIGHT KAREN MCVEY	Production Coordinator	NICOLE SHIZUKA OGUCHI
Breakdown Artists	TESSA ARMSTRONG CHRISTINA DIETTERLE	Assistant Production Coordinators	MORGAN BRADY HANA DE BEER JERAMI PERGEL
Costume Fabricator	JANET BURNS	Key Office Production Assistant	JANICE YIP
Military Costumer	ANDREW FLETCHER	Office Production Assistant	PAUL CRAIG
Assistant - UK	LILY ASHLEY	Second Assistant Director	GORDIE PIPER
Researcher - UK	GINA DE FERRER	Third Assistant Director	BETH WELCH
Illustrators - UK	ANDREI RIABOVITCHEV RICHARD MERRITT	Trainee Assistant Director	ERICA FABIAN
Costume PA	ALISON WALL	PAs	TATIANA RAGSDALE NICK CSOMANY
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Key Makeup	CHARLES PORLIER	Location Manager	HANS DAYAL
First Assistant Makeup	JILL BAILEY CHRISTOPHER PINHEY KENNY MYERS	Key PAs	ADRIAN GLASS CATHERINE DUNNE TIFFANY AINSWORTH
Hair Department Head	KAY GEORGIU	PAs	MEAGHAN JOHNSON STUART CHISHOLM JON LEADLEY VICTOR MATANAWI
Key Hair	SHERRY GYGLI	Production Controller	MARIA DEVANE
First Assistant Hair Stylists	JESSICA RAIN KAREN MYERS	Financial Controller	CARLO PRATTO
Plate Unit Supervisor	RYAN COOK	First Assistant Accountants	WENDY GOLDFISHER DOREEN BEAULAC
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Visual Effects Data Wrangler	STEVEN TETHER		

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ADRIAN HINCHCLIFFE
CHUCK GREIG
RON HOMMA
Construction Driver.....BRAD CAMERON
Rigging Grips Driver.....CAM THOMSON
Rigging LX.....ANDRE KROUTOV
Set Dec Driver.....TOM GROULX
SPFX Driver.....DAN IRWIN

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Visual Effects Supervisor.....SIMON CLUTTERBUCK
Visual Effects Supervisor.....KEN MCGAUGH
Visual Effects Supervisor.....KEVIN ANDREW SMITH
Visual Effects Producer.....KEVIN L. SHERWOOD

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DANIEL FALCONER	WILLIAM BENNETT	Sr. Depth Artists	
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	PRASANNA KODAPADI	GOKUL NIVRUTTI MAHAJAN	TARUN JOSHI
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Art Director REBECCA MILTON
Assistant Art Director LAUREN BRIGGS-MILLER

B Camera Operator OLIVER LONCRAINE
First Assistant B Camera SEBASTIAN BARRACLOUGH
Second Assistant A Camera CHRIS MCALEESE

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Props Driver	BUTCH SCOTT	Standby Rigger	LIAM DAY
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SONGS

"Piper's Maggot Jig" from BARRY LYNDON
Arranged by Leonard Rosenman
Courtesy of Warner Bros. Entertainment Inc.

"Rule Britannia"
Performed by The Central Band of The Royal British Legion
Courtesy of Clovelly Recordings Ltd

"Il Barbiere Di Siviglia: Film Adaptation Of The Cavatina"
from BARRY LYNDON
Arranged by Leonard Rosenman
Performed by the National Philharmonic Orchestra
Courtesy of Warner Bros. Entertainment Inc.

Rondeau from "Phaeton"
Written by Jean-Baptiste Lully
Performed by Capriccio Basel Baroque Orchestra
conducted by Dominik Kiefer
Courtesy of Tudor Recording AG
By arrangement with Source/Q and Naxos

Air from "Atys"
Written by Jean-Baptiste Lully
Performed by Capriccio Basel Baroque Orchestra
conducted by Dominik Kiefer
Courtesy of Tudor Recording AG
By arrangement with Source/Q and Naxos

Scotland The Brave (from THE PIPES OF SCOTLAND)
Performed by Robbie McLean
Courtesy of Clovelly Recordings Ltd

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Read the book by

**ROALD
DAHL**



THE BFG

The talents of two of the world's greatest storytellers – Roald Dahl and Steven Spielberg – unite for the first time to bring Dahl's beloved classic "The BFG" to life on screen. Directed by Spielberg, "The BFG" tells the imaginative story of a young girl and the giant who introduces her to the wonders and perils of Giant Country.

THE STORY

In the middle of the night, when every child and every grown-up is in a deep, deep sleep, all the dark things come out of hiding and have the world to themselves. That's what Sophie, a precocious 10-year-old, has been told, and that's what she believes as she lies sleepless in her own bed at her London orphanage. While all the other girls in the dormitory dream their dreams, Sophie risks breaking one of Mrs. Clonkers' many rules to climb out of her bed, slip on her glasses, lean out the window and see what the world looks like in the moonlit silence of the witching hour. Outside, in the ghostly, silvery light, her familiar street looks more like a fairy tale



village than the one she knows, and out of the darkness comes something long and tall...very, very tall. That something is a giant who takes Sophie and whisks her away to his home in a land far, far away. Fortunately for Sophie, he is the Big Friendly Giant (BFG) and nothing like the other inhabitants of Giant Country. Standing 24-feet tall with enormous ears and a keen sense of smell, the BFG is endearingly dim-witted and keeps to himself for the most part. His brothers are twice as big and at least twice as scary, and have been known to eat humans, but the BFG is a vegetarian and makes do with a disgusting vegetable called Snozzcumber.

Upon her arrival in Giant Country, Sophie is initially frightened of the mysterious giant, but soon comes to realize that the BFG is actually quite gentle and charming, and since she has never met a giant before, she is full of questions. BFG brings Sophie to Dream Country where he collects dreams and sends them to children, teaching her all about the magic and mystery of dreams. With each having been on their own in the world up until now, an unexpected friendship blossoms. But Sophie's presence in Giant Country has attracted the unwanted attention of the other giants, who have become increasingly more bothersome. Sophie and the BFG soon depart for London to see The Queen and warn her of the precarious giant situation, but they must first convince her that giants do indeed exist. Together, they come up with a plan to get rid of the giants once and for all.

Amblin Entertainment, in association with Walden Media, presents the fantasy adventure film “The BFG,” the first-ever motion picture adaptation of Roald Dahl’s resonant tale of childhood, the magic of dreams and the extraordinary friendship between a young girl and a big friendly giant. Directed by three-time Academy Award® winner Steven Spielberg, the film reunites the director with his Oscar®-nominated collaborator on “E.T. the Extra-Terrestrial,” Melissa Mathison, who adapted the children’s author’s timeless adventure for the big screen. “The BFG” is produced by Spielberg, p.g.a., Frank Marshall, p.g.a., and Sam Mercer, p.g.a., with Kathleen Kennedy, John Madden, Kristie Macosko Krieger and Michael Siegel serving as executive producers.

The film stars three-time Tony Award®, two-time Olivier Award and Oscar® winner Mark Rylance as the Big Friendly Giant; newcomer Ruby Barnhill as Sophie, the orphan who befriends him and is swept into a world of rampaging giants; Penelope Wilton as The Queen; Jemaine Clement as Fleshlumpeater, the most fearsome giant from Giant Country; Rebecca Hall as Mary, The Queen’s handmaid; Rafe Spall as Mr. Tibbs, The Queen’s butler; and Bill Hader as Bloodbottler, another unruly giant from Giant Country.

The creative team is comprised of some of Spielberg’s longtime collaborators, including: two-time Oscar®-winning director of photography Janusz Kaminski; two-time Oscar-winning production designer Rick Carter; three time Oscar-winning editor Michael Kahn, A.C.E.; and Oscar-nominated costume designer Joanna Johnston, with legendary five-time Oscar winner John Williams composing his 24th score for a Spielberg-directed film.

Joining them is two-time Oscar® winner Robert Stromberg as production designer and four-time Oscar winner Joe Letteri from Weta Digital, the visual effects company founded by Peter Jackson, as senior visual effects supervisor.

THE JOURNEY BEGINS



For more than 40 years, Steven Spielberg has been sharing his stories with audiences across the world, introducing an array of extraordinary characters into the culture and sweeping generations into worlds that are at once wondrous, frightening, charming and palpably real. Roald Dahl’s seminal tale of the friendship between a young girl and a mysterious giant seemed perfectly aligned with the filmmaker’s own body of work, and while it may have seemed destined that Sophie and the BFG would one day find their way into

Spielberg’s care, it would be decades following the book’s publication before the journey would actually begin.

Dahl’s “The BFG” was first published in 1982, the same year Spielberg’s own story about an unusual and transformative friendship, “E.T. the Extra-Terrestrial,” captured the hearts and imaginations of children and adults alike. The British author is one of the world’s most creative, mischievous and successful storytellers, someone who understands the inner lives of children and has a knack for creating characters that kids could relate to and storylines that kept them involved.

His ability to combine the fantastical with the frightening and place children as the heroes of his innovative

stories, and adults as the villains, is unrivaled in the literary world. While Dahl's stories recognize that life can be difficult and sometimes scary, that there is good with the bad, he never patronizes his readers.

Producer Frank Marshall ("Jurassic World," the "Bourne" films) says, "Dahl's stories are not just happy-go-lucky fantasies. There's a lot of humor to them, but there's also a little bit of a dark side. He walks on the edge. They're a little scary, and I think that's what appeals to people."

Spielberg agrees, saying, "It was very brave of him to introduce that combination of darkness and light which was so much Walt Disney's original signature in a lot of his earlier works, like 'Dumbo,' 'Fantasia,' 'Snow White' and 'Cinderella.' Being able to be scary and redemptive at the same time, and teach a lesson, an enduring lesson, to everyone—it was a wonderful thing for Dahl to have done, and it was one of the things that attracted me to want to direct this Dahl book."

"The BFG" is the story of the two lonely souls who, in finding one another, create their own home in the world, which is a consistent thread in Spielberg's rich body of work. "Steven has always gravitated towards stories about families, which is one of the reasons his films have resonated with so many people," says executive producer Kathleen Kennedy ("Star Wars: The Force Awakens," the "Indiana Jones" films).

Kennedy and Marshall were familiar with many of Dahl's other books like "Charlie and the Chocolate Factory," "James and the Giant Peach" and "Matilda"—which have sold over 200 million copies worldwide—but neither had read "The BFG." It wasn't until a chance encounter on the set of "Milk Money" in 1993 that Kennedy read it for herself and realized that Spielberg, their longtime friend, colleague and collaborator, was just the person to appreciate the scope, playfulness and sheer invention of Dahl's book.



Spielberg has been a fan of Dahl's for years, and in fact had read the book to his own children when they were younger. "It's a story about friendship, it's a story about loyalty and protecting your friends and it's a story that shows that even a little girl can help a big giant solve his biggest problems," he says.

Dahl created stories to tell his children and grandchildren, but was always hesitant to write any of them down, something with which the director could relate. "When I told my kids stories that they were especially fond of, they would beg me to make a movie about it," Spielberg says. "Fortunately Dahl did eventually agree to share his stories with the world, and we're all the better because of it."

"The BFG" is enormously popular around the world, and to date has been published in 41 languages. It was also Dahl's own favorite of all his stories. While the author passed away in 1990 at the age of 74, the producers forged a relationship with his widow and had many conversations about how important the book was to Dahl and whether or not a movie was even realistic. "We talked a lot about whether it would be better as animation or live action, because at the time, none of the technology that we were talking about using even existed," explains Kennedy.

But first, the producers needed a screenwriter to spin Dahl's delightfully simple book into a full-length screenplay—someone with a special skill and instinct for children's stories—and for that they turned to friend and colleague Melissa Mathison ("The Black Stallion," "The Indian in the Cupboard"). "Melissa was the first and only writer we thought of," says Kennedy. "Her gifts as a writer and her particular sensibility were essential to bringing Dahl's visionary tale to life."

When reading Dahl's book, the screenwriter was drawn to the bond between Sophie and the BFG. "It is a very sweet relationship," she said, "But they actually start off a little combative and are suspicious of one another and even have their own little power struggles. But from the moment they have a plan and move forward as partners, there's just so much love between them. It's a wonderful little love story."



Mathison visited Gipsy House, Dahl's home in Buckinghamshire, England, on numerous occasions, where she was given access to the author's library and study. There, she explored the life and works of this extraordinary writer so as to chart her own path into the wild, funny and rich landscape of his imagination, which provided her with a foundation for capturing the spirit of Dahl's adventure, further honing its sense of place and capturing the relationship at its heart in ways that would both build

upon and honor "The BFG."

Of utmost importance to the filmmakers was remaining faithful to Dahl's voice, keeping consistent with the author's rhythm, language and interaction between his characters, all of which were uniquely his. "I tried to use Dahl's dialogue verbatim as much as possible," Mathison said. "We didn't want to tamper with the tone."

The script did present numerous challenges for the writer, however. "In a strange way, not much happens in the book because it really is about their relationship," said Mathison. "There's no dramatic drive to it. Their decision to try and get rid of the giants happens pretty easily and quickly, and there was an episodic quality to the chapters. It wasn't as story-driven, so we needed to create a narrative."

Just as the filmmakers anticipated, Mathison took a personal approach to the material, maintaining the relationship between the scrappy orphan and the word-jumbly giant as they took on their big adventure. "My imagination was invested in the two of them," she said. "Everything needed to be centered on their relationship."

"Melissa took Dahl's book and did the most extraordinary but faithful translation, with a magic only Melissa possesses," says Spielberg.

Once the script was completed, Mathison would remain involved with the film throughout principal photography. Spielberg occasionally needs to make changes to the script while filming and wants the writer's voice there to bring the characters alive. "Melissa was there on the 'E.T.' set every day and every day on 'The BFG,'" says Spielberg. "So I've been very fortunate to bookend our relationship with two stories that came from her heart."

He continues, "I have not had a chance to mourn Melissa, because she's been so vibrant and real to me, in the cutting room, on the scoring stage, in the dubbing room—she's just always been there with me, so because of

that, it's going to be hard when I have to let 'The BFG' go, because then I have to let Melissa go, too."

A DISNEY CONNECTION

"The BFG" marked somewhat of a departure for Steven Spielberg. He explains, "I've been very blessed to have had all kinds of beautiful experiences telling stories. I'm hesitant to emphasize one story over the other because they have all had tremendous value to me. But I think the number of historical movies that I've been making—films like 'Lincoln,' 'Bridge of Spies' and then going further back to films like 'Amistad' and 'Schindler's List'—have kept me fettered to the accuracy of telling a historical story."

"So being able to escape into the world of dreams and imaginations has been a dream in itself," he continues. "That makes 'The BFG' special, because it was my escape into what I think I kind of do best, which is just let my imagination run away with itself."

According to Spielberg, he was raised on Grimm fairytales and they were very dark and very frightening with no redeeming social value whatsoever. "They were almost object lessons for kids, but Dahl and Disney both subscribed to the precepts of children's folklore and embraced the darkness, because what is a fairytale without a dark center?" he says. "Without that dark center, where is the redemption, and how do you bring all of us out from the bowels of a nightmare into the most beautiful, enchanting dream we'd ever seen?"

The fact that Dahl chose a young girl as his protagonist in "The BFG" was something the director appreciated as well. Sophie is a strong girl who does not take no for an answer and is not intimidated by someone who is six times bigger than she, and the character is similar to strong females who are at the center of many Walt Disney films.

"Snow White and the Seven Dwarfs" has always been Spielberg's favorite Disney film. "I saw it in a movie theater during its ninth revival when I was only seven or eight years old and it really stuck with me. I can still remember being so frightened and terrified, but at the same time, so satisfied with that amazing ending."

Roald Dahl and Walt Disney actually met in April of 1943 to discuss a number of projects, one of which was "The Gremlins," one of Dahl's first stories. The film was eventually shelved, but was later released as a book by Disney and Random House with all proceeds going to the Royal Air Force Benevolent Fund. The book did go on however, to serve as inspiration for the 1984 film "Gremlins," which, coincidentally, was produced by Spielberg.

The filmmakers were all in agreement that "The BFG" felt like a hybrid between a classic Disney film and a movie from Amblin Entertainment (the production company Spielberg, Kennedy and Marshall founded in 1981), so they were thrilled when the studio greenlit the film in the spring of 2015, making "The BFG" the first Walt Disney film to be directed by Steven Spielberg.

"There's a level of expectation that fans and audiences of Walt Disney movies expect," says Kennedy, "And we're proud to have the film attached to such a studio."



CASTING THE BIG FRIENDLY GIANT

It was on the first day of filming “Bridge of Spies,” Steven Spielberg’s dramatic Cold War thriller, that the director realized he had found his BFG. Renowned stage actor Mark Rylance, whose credits include TV’s “Wolf Hall” and the acclaimed stage productions “Twelfth Night” and “Jerusalem,” among others, was playing convicted Soviet spy Rudolf Abel, a character far removed from that of the sweet but simple giant depicted in “The BFG.” While the director was aware of Rylance’s profound range as an actor, and in fact had been following his career for some time, something else clicked that day.

“Mark would go into complete character transformation when the camera was rolling,” says Spielberg, “And while he is one of the greatest stage actors ever, it was the Mark in between takes that really touched my heart. It was then that I knew he could do anything.”

Spielberg continues, “I could have made ‘The BFG’ with actors on oversized sets using a digital blend, but I wanted the giants to look beyond human. The only way I could capture magic with the giants was to animate them based on the performances of the actors I was casting and have the animation be super-photorealistic.”

At 24-feet tall, the BFG is the smallest of the giants in Giant Country (his brothers range in size from 39-feet to 52-feet), but he is also the kindest. He speaks Gobblefunk, reads “Nicholas Nickleby” by *Dahl’s Chickens* and catches dreams which he shares with children as they sleep. “The BFG is a vegetable-eating, peaceful giant,” says screenwriter Melissa Mathison. “Even though he detests Snozzcumber, he eats it, almost as if contrition for the fact that his fellow giants eat children.”

Rylance was immediately inspired by Mathison’s script, and says, “Melissa added some twists and turns and made Dahl’s original story much more dramatic, in a way that gives you more of a chance to see the friendship develop.”

“He is just misunderstood,” Rylance continues. “The BFG and Sophie are both isolated beings, and they find a friend who understands them, maybe better than they do, and those are the best kind of friends. That’s part of the great love and friendship they have for each other.”

FINDING SOPHIE

The central heartbeat of the story is the relationship between the BFG and Sophie. Newcomer Ruby Barnhill plays Sophie, the curious and compassionate young orphan who is whisked out of her bed and taken to Giant Country, but finding a young actress to play such a significant role was a daunting prospect.



The character of Sophie, who was named after Dahl’s first granddaughter, can’t be pushed around. “She is one of the strongest female characters I think I have ever had in one of my films,” says Steven Spielberg. “She gives so much hope and encouragement to BFG.”

For six months the filmmakers looked at

thousands of girls varying in age and experience, but when the director saw 9-year-old Barnhill, a schoolgirl from Knutsford in Cheshire, England, her audition stopped him dead in his tracks. “There was just something about her,” Spielberg says. “She is fascinating and incredibly talented, and just perfect for this role.”

The filmmakers set up a meeting between Barnhill and Mark Rylance where they spent an hour and a half improvising, and they knew they had found their Sophie. “They immediately hit it off and have amazing chemistry together,” executive producer Kathleen Kennedy says. “They would play table tennis and basketball between shots, and were basically inseparable.”

According to Barnhill, “I did about five auditions in London and Berlin where I pretended to be Sophie, so it was just so incredible when I heard I got the part. I could hardly breathe.”

The young actress was drawn to the relationship between her character and the big friendly giant. She explains, “The BFG has had his heart broken, and he’s actually quite sad most of the time. And obviously his brothers are horrible to him and they bully him around all the time and call him a runt. Sophie is lonely and alone in the world just like the BFG...they are actually both orphans in a sense.”

Producer Frank Marshall agrees, saying, “The BFG doesn’t really have anybody and doesn’t think he needs anybody, and Sophie feels very much the same way. And it’s not until the two come together that they both realize that they actually really do need other people.”

“Ruby is a very imaginative young woman and just a complete natural actress,” says Rylance. “I learned from her really, as you do from all the young people. Her ability to take very complicated technical notes from Steven and make them natural is just miraculous, just remarkable.”

And the feeling was mutual. “Working with Mark was really lovely. He’s always got a smile on his face and he’s kind to me all of the time,” Barnhill says. “And, I think we have quite a good relationship, almost like Sophie and the BFG.”

“Ruby is fantastic,” adds Kennedy, “But that’s always been one of Steven’s gifts: his ability to cast children and to recognize those qualities that audiences will find captivating.”

The director creates an atmosphere of safety, comfort and security for the child. He explains, “I don’t talk to them like I’m the principal of their school, or a strict parent, we just basically engage in conversation. We just talk, not about the work at hand, but about how they are feeling or what they are doing at that time. It makes them feel like they are someplace very familiar. And that is the best way to get truth and authenticity from a child actor.”



THE HUMAN BEANS

The first and only person Steven Spielberg pictured as The Queen in “The BFG” was British actress Penelope Wilton (“The Best Exotic Marigold Hotel,” “Pride & Prejudice”). He was taken with her performance as Isobel Crawley in the hit PBS television series “Downton Abbey,” and knew she would be perfect.

Wilton was honored to even be considered for the role. “I was a bit amazed, because I didn’t even know Steven Spielberg knew who I was,” laughs Wilton, “But I would love to work with him any time. Steven leaves you alone to do your work...he doesn’t tell you what to do, he sort of tempers what you do. He nudges you when he sees you doing something he likes and if you’re doing something too much, he’ll nudge you back.”

It is The Queen who is the crucial component to Sophie’s plan, which is to enlist the majester’s support and permanently get rid of the disruptive giants so that the BFG can lead a peaceful life. Wilton was especially impressed with Mathison’s screenplay, saying, “The emotional content between the characters is so real. And it’s terribly witty.”

Actress Rebecca Hall (“The Gift,” “Iron Man 3”), who was cast as Mary, The Queen’s handmaid, agrees, saying “I loved how Melissa managed to remain completely faithful to the spirit of ‘The BFG’ while also adding a lot of little personal touches.”

Hall has a very personal connection to Roald Dahl’s book. “As a child it was the first book I was able to read by myself. Around that same time I also did a TV program in London where I played a character named Sophie, and even though it had nothing to do with the book I have distinct memories of fantasizing that I was actually the Sophie from ‘The BFG.’”

In the role of Mr. Tibbs, The Queen’s butler, the filmmakers cast British actor Rafe Spall (“The Big Short”). Mr. Tibbs, who is married to The Queen’s handmaid Mary, makes the BFG feel at home in Buckingham Palace, fashioning a chair for him out of clocks, a piano and a ping pong table. Coincidentally, the actor had worked with both Wilton and Hall in the past on two separate projects, which made for a comfortable vibe on set. Plus, the Buckingham Palace scenes were shot towards the end of principal photography, so the three actors were working with a very established crew.

Spall explains, “It’s been really nice to come in towards the end of production. There’s a really lovely energy on set and it works extraordinarily efficiently, which is also due to the fact that the department heads on Steven’s crew work with him a lot.”

THE CANNYBULLY AND MURDERFUL GIANTS

From the BFG’s cave in Giant Country, Sophie catches her first glimpse of the nine fearsome giants. The *cannybully* and *murderful* motley group of mythical beasts who roam the earth gobbling up *human beans* provided all kinds of opportunities for invention, creativity and frightening fun for Steven Spielberg, his actors and his creative team.

Of all the evil giants who inhabit Giant Country, The BFG’s nine brothers are the worst. Substantially larger in size, they treat the BFG with cruelty and disdain, but in typical Roald Dahl fashion, they are also there to make us laugh. Dahl was somewhat of a giant in real life himself, standing 6-feet, 6-inches tall.



1. BFG 2. Gizzardgulper 3. Childchewer 4. Maidmasher 5. Bloodbottler 6. Manhugger 7. Fleshlumpeater 8. Meatdrripper 9. Butcher Boy 10. Bonecruncher

Fleshlumpeater, who is played by the multi-talented actor, comedian and musical artist Jemaine Clement (“The Flight of the Conchords”), is 52-feet tall with a big ego and a very small head. While he is the leader of the pack, the alpha male, in truth he is just a bully and a coward and not the brightest of the bunch. “My character is just a pile of muscles,” says Clement. “The BFG describes him as a cannibal, which is pretty accurate as he finds humans – especially children – delicious.”

Actor and comedian Bill Hader (“Trainwreck,” “Inside Out”) is Bloodbottler, the real brains of the pack. He is 44-feet tall with a big beard and can always be found at Fleshlumpeater’s side telling him what to do. “In reality, Bloodbottler wants nothing to do with any of the other giants...he just wants to be left alone,” says Hader. “He does not like the BFG and he has created his own set of rules that the BFG is somehow breaking by just being himself.”

British actor Adam Godley (“Charlie and the Chocolate Factory”) is Manhugger, the thin and slowest moving giant. He does the least of anyone and thinks only of himself. At 39-feet tall, Gizzardgulper is the shortest of the nine giants. As played by Chris Gibbs (TV’s “Reign”), he is also the peacekeeper of the group and idolizes Fleshlumpeater. Bonecruncher is played by Michael David Adamthwaite (“Final Destination 5”) and is the youngest of the group and a troublemaker who often puts the others in danger.

Meatdrripper, who is played by Canadian actor Paul Moniz de Sa (TV’s “The Flash”), is the jokester of the group and loves to go hunting for children. Jonathan Holmes (TV’s “Descendants”) plays Childchewer, Meatdrripper’s best friend. He is the best looking of the group, and, as a result, is always concerned with his appearance. Icelandic actor Ólafur Ólafsson (“The Last Witch Hunter”) is Maidmasher, who is the most stylish of the group. While masculine in his demeanor and appearance, he is also very in touch with his feminine side.

Butcher Boy, who is played by Daniel Bacon (“The Day the Earth Stood Still”), walks with a limp, the result of a fight with Meatdrripper that left him partially paralyzed. He would love to someday be top dog but knows it will never happen, and he has a chip on his shoulder as a result.

To help assimilate the nine actors into one unruly but cohesive tribe, the production brought on former Cirque du Soleil performer Terry Notary as the film’s movement choreographer. As enormous giants, they move differently,

and Notary used a combination of weights and bungee cords to build the strength and flexibility of the actors and help make them feel grounded and heavy, like they were moving through thick space, to help impart a sense of scale to their performances.

“The process I use gives the actors the freedom to put their own spin on their character and helps fine-tune their performances,” Notary explains. The actors’ performances were filmed via performance-capture technology so they could be created digitally later on in production.

As the actors worked out their characters’ physicalities, the giants’ personalities and group dynamics emerged organically. “We all talked about making sure each giant was funny, but at the same time they had to be scary and threatening too,” says Hader. “We worked hard to find that balance, developing our characters so they each became incredibly distinct, and after weeks of training, each actor had found his own gait, signature trait and way of moving.”



At the same time, costume designer Joanna Johnston (“Lincoln,” “War Horse”) was working with 7-foot maquettes modeled after the giants, dressing them to get a sense of how the costumes should be physically constructed and how they would behave. Even though the giants would all be created digitally, Johnston designed costumes for each one. These costumes would end up both inspiring and guiding the actors’ performances and would then provide the animators who would be bringing the giants to life with a detailed, real-

world template with which they could follow.

“Joanna outdid herself with the costumes for the giants,” says Steven Spielberg. “They were so creative and were just beautiful.”

In addition to shaping the looks of the virtual characters, Johnston’s creativity and attention to detail helped provide the actors portraying live-action characters with a foundation upon which to further hone their performances. “Joanna’s costumes helped enormously,” explains Hall. “She’s truly one of the most detailed and brilliant costume designers I’ve ever worked with. She has such precision, everything down to the slip I was wearing.”

Spall agrees, saying, “The first time I put on Joanna’s costume, I immediately knew what I was going to do because it had been made perfectly for me...you could just feel the part.”

“What I found so interesting is that I started to walk like The Queen once I was in my costume,” adds Wilton.

When designing The Queen’s wardrobe, Johnston sought out small details which would help articulate the subtle line between a child’s fantasy and the royal palace. Says Wilton, “Because these characters exist in another world, my character wears necklaces, earrings and diadems that are just slightly larger than those that would be worn in real life.”

The costume designer fitted Wilton with a wig that was an exact replica of the one worn by the current Queen

of England and gloves that were made by The Queen’s glove maker and a bag by The Queen’s bag maker. “The details were just extraordinary,” Wilton raves.

“All these things were very important for us,” says producer Frank Marshall, “As they helped to provide a sense of the reality to contrast with the fantasy world.”

With the cast in place, the filmmakers began to focus on translating the scope of the book onto the big screen, which was a technological challenge that sparked the director’s imagination. On its surface, the logistical puzzle presented by the story is barely evident. But “The BFG” required something much more than new worlds synthesized in the computer. This special story about the friendship between two very different characters, one small, the other very big, one real, one fantastical, would inspire the creation of an entirely new way of fusing the elements of fantasy and reality.

PRE-VISUALIZING “THE BFG”

Steven Spielberg has long occupied a singular place at the intersection of storytelling and technology. He has been both a conservationist of traditional filmmaking practices as well as one of the chief drivers of new film technologies, shaping and mastering the tools that have brought the storytelling imagination alive for generations of cinema audiences.

To help determine the best way to film both live-action and performance-capture elements simultaneously throughout the film and have them seamlessly integrate, the filmmakers created a pre-visualized version of the entire film before shooting even began.



Spielberg gathered several members of his creative team and a handful of production assistants in the garage of his summer home back east and choreographed, blocked and filmed each scene within the digital world. Using a small handheld virtual camera device, PAs in performance-capture suits, and crude animation, the low-res footage was then rendered in 3D so it could be broken down and analyzed once completed.

“It became my prototype for the film and helped me to realize the story and determine the best way to tell the story,” Spielberg says. “It was one of the most valuable rehearsal exercises I have ever put myself through, and it helped me to understand the deepest, deepest DNA of the story.”

THE GROUND-BREAKING TECHNOLOGY

Principal photography on “The BFG” commenced in the Spring of 2015 on the outskirts of Vancouver in an old warehouse where the huge, dark spaces became stages on which to construct the sets.

With “The BFG,” the filmmakers envisioned an entirely new approach to expand the horizons of storytelling by bridging the gap between the fullness and life of live action and the limitless possibilities of contemporary

digital technologies. It was a process that would be engineered solely through the lens of exactly what Spielberg needed to tell the story.

Rather than capturing the bones of the performances separately and then merging the human and digital performances in post-production, they chose to enlist the support of Weta Digital’s Joe Letteri and his talented team of artists to devise an entirely new process that would be as close to live-action shooting as possible.

As a result, production on “The BFG” was a hybrid style of filmmaking using a blend of live-action and performance-capture techniques to bring the story’s fantastical characters to life, all on real sets that were built specifically for the film.

Letteri (“Batman vs. Superman: Dawn of Justice,” “Avatar”), whose relationship with Spielberg dates back to 1993 when he worked as a computer graphics artist on “Jurassic Park,” wanted to allow Spielberg to be able to work as Spielberg, to utilize all the elements he brings to the process—his creative team, live action sets, lighting and costumes—while simultaneously creating a virtual world.



“For much of the film, Sophie is a little girl in this land of fantasy which is inhabited by giants, but we gave Steven the ability to shoot the movie as if the whole thing was live-action so as to bridge the gap between the virtual worlds and the digital worlds,” Letteri says. Previous films featuring performance-capture technology like “Avatar” or “The Adventures of Tintin” were shot on a very sparse set where the actors had to imagine their surroundings.

The director also relied on Simulcam, an idea originally created by director James Cameron on “Avatar.” Simulcam is the process of combining real-world actors and sets with actors and sets that are computer-generated. Letteri explains, “With Simulcam, we can pre-record a performance and then play it back through the camera monitor so that the camera operators could actually see the virtual performance unfolding in real time as they’re photographing the live-action scene. By combining the two, they’re able to make decisions and frame and actually even cue actions based on what’s happening in the virtual world.”

This new process afforded the director the opportunity to film actors in performance-capture suits acting on the same set with the film’s human characters, and it was especially important to Spielberg that Ruby Barnhill and Mark Rylance have interaction with one another.

ESTABLISHING HUMAN CONTACT BETWEEN THE REAL AND VIRTUAL CHARACTERS

Throughout his career, Steven Spielberg has shown a deft touch in creating conditions for performances to flourish, even amidst the most challenging of circumstances. Setting the stage for the friendship between a 24-foot giant and a 4-foot 6-inch girl required a shared vision and years’ worth of imagination and innovation. “Actors need each other to act together,” the director says. “It all comes down to the actors being able to look

each other in the eye.”

Adds Mark Rylance, “It’s why we look in other people’s eyes when we’re speaking with them. If you’re speaking with someone you can’t see, it’s much more difficult to know how to phrase it or how to express it.”

At the center of the production’s challenge to enable the characters to act within the same environment was veteran production designer Rick Carter (“Avatar,” “Forrest Gump”).

“The goal was to create as intimate a space where Steven could work with the actors and the actors could relate to one another, so that technology would not be an obstruction to Steven’s direction or take any authenticity away from the performances,” he says.

As a result, Carter and his co-production designer Rob Stromberg (“Alice in Wonderland,” “The Golden Compass”) went to great lengths to accommodate three different worlds for three different-sized beings, in some cases duplicating sets three times over. There was a set for the 50-foot tall giants, for the 24-foot tall BFG and a huge, overscale set with big overscale props for Sophie to make her look small.

Fortunately, Rylance has a tremendous amount of faith in the story, and Ruby Barnhill a tremendous amount of faith in her imagination. “Between Mark’s belief in story and how to perform the story, and Ruby’s belief that everything is possible, both of those actors made this world of evolved technology disappear so that they could give each other the most authentic performances.”

For scenes on the overscale set featuring both Sophie and the BFG in the same shot, the filmmakers built a two-story scaffolding structure on which Rylance would stand with a performance-capture camera floating in front of his face to allow eye contact and true rapport.

Even the performance-capture sets were constructed to accommodate the difference in size between the BFG and his bullying brothers, so that Jemaine Clement, Bill Hader and their gang of goliaths crouched and squeezed themselves into the grey-scale model of the BFG’s cave, acting to a rag doll-sized BFG while Rylance performed off camera (or, if space allowed, made himself small enough to crouch and provide his fellow actors with eye contact).

As a result, Spielberg was constantly moving from set to set, deftly balancing a variety of filmmaking techniques on different stages in a space that encompassed more than 3,000 square feet. In between set-ups, he could slip into one of two small tents on the stages where a dozen display screens fanned out. Here, the filmmaker could design, construct and reframe his shots using the small handheld virtual camera. Originally set up as a means for the director to view coverage of his performance-capture footage, the director’s skill and enthusiasm soon rendered the tents a hub of discovery that further bridged the gaps between traditional filmmaking and the 21st century digital processes.



THE SETS

The environments created on the vast stages of the warehouse needed to do much more than solely accommodate the vastly different scales of the characters. Production designer Rick Carter and his team worked especially hard to ensure that the environments in which the performances unfolded were as beautiful, frightening and rich as possible. Joe Letteri explains, “When Mark Rylance is on set and performing, he’s performing in a facsimile of his real world, in his cave with his fireplace and table, his chair and the boat in which he sleeps.”

According to executive producer Kristie Macosko Krieger (“Bridge of Spies,” “Lincoln”), “The thing that was most important to Steven was that the actors believed where they were and that they could exclude from their peripheral vision everything going on around them.”



One of the roles of production design is to create environments and places that evoke, not only the storyline and the characters but the themes of the film as well. As such, the production crafted worlds within worlds where Spielberg could create his vision for Dahl’s story. “Steven started off with a very intimate process, just a computer and a few people in a room,” explains

Carter, “And then we came to a big space and expanded it while still trying to keep it as intimate as possible.”

Included in the expansive traditional sets were the high ceilings and royal reds and golds of Buckingham Palace; the quaint Scandinavian home where the BFG delivers a good dream to a young boy and his family; the dark and forgotten orphanage on a cobblestone London street lined with small shops and gas street lamps; and the lonely interior of the dormitory where Sophie’s adventure with the BFG begins. And these sets were all within footsteps of one another. “It was like having access to your own little Disneyland,” says Macosko Krieger.

For executive producer Kathleen Kennedy, the sets conveyed a sense of timelessness, which was very much in synch with Roald Dahl’s original story. “Dahl was telling a universal story, and, one of the key reasons that we built these sets is to give the film that slightly otherworldly quality,” she says. “You might recognize a street corner or a building, or notice an architectural style that feels familiar but you can’t quite pinpoint it, and that’s what allows you to escape into this kind of fairytale world.”

“Rick Carter did an amazing job,” says Spielberg. “He designed everything from the most amazing Dickensian cobblestone streets to a grand ballroom in Buckingham Palace, which we built practically.”

Adds Penelope Wilton, “It is an absolute replica of the actual ballroom with the same carpet and paintings that are in the palace itself. But they also designed The Queen’s bedroom, which had this incredible woodwork and gold filling in the plasterwork and looks absolutely marvelous.”

Rylance, too, appreciated the great care and detail that went into these sets, some of which were created exclusively to give the actors and the filmmakers a tactile feel for the worlds they were exploring. “A lot of what was created will never be seen by the audience,” Rylance muses. “It was just there to encourage a sense of

playfulness for us, and for Steven as well.”

Equally as impressive were all the magical and inventive props adorning each set, some of which existed in two and sometimes three different scales. Included on some of these sets were items that the BFG and the other giants had repurposed for their own use. Things like a bench made from the wings of a fighter plane; a sword for use as a needle; a pitchfork and shovel as a fork and a spoon; a bathtub for a bowl; a fire hose as a belt; a ship’s porthole as a magnifying glass; a broom handle as a fountain pen; and many others.

“There was so much love put into every prop,” says Spielberg, “So much thought put into something as simple as the BFG’s bag, which Rick created to resemble a big doctor’s bag. Of course the bag carries his dreams, but the dreams are kind of like medicine for the kids who are in need of them, and the bag was stitched together in a Frankenstein-ian way to almost resemble a patchwork quilt.”

Alongside the traditional sets—sets the audience would see exactly as they were shot and lit — were the partially-real sets. These were the spaces Sophie would inhabit with the BFG, which would then be enhanced and completed later on in the post-production process. These included the mist-covered magical land known as Dream Country where Sophie and the BFG go dream-catching; a vast hilly landscape with knotted tree roots covered in mossy greens; and the bleak and terrifying Giant Country—desolate, barren and strewn with the remains of the plunder from the giants’ lethal treks into the world of human beans.

“Even though we created a virtual world, there’s a live-action counterpart to everything that we do as well,” says Joe Letteri. “And so it’s great to be able to work with people like Rick Carter who can take that skill set of knowing how to design a fantastic world and get it to work in a physical sense and still be able to apply it to the virtual set.”

THE MAGICAL LIGHTING EFFECTS

Had the filmmakers tried to make “The BFG” when Roald Dahl’s book came out in 1982, it would have been a completely different film, but with today’s performance-capture technology and digital photography, the director was able to create the special relationship between the young orphan Sophie and the BFG the way it deserved to be made.

It was partially due to the extraordinary contributions of cinematographer Janusz Kaminski (“Bridge of Spies,” “Saving Private Ryan”) that the magic on screen looks as beautiful as it does. Kaminski was instrumental in lighting all the practical sets where the live-action scenes were shot and the virtual sets used to shoot scenes with performance-capture technology so they were seamlessly integrated.

“Working with Janusz has been great because there’s a real richness to his photography, and that really comes out in what you see on screen,” says producer Frank Marshall. “He helped guide a lot of what we were doing to create this world and to really marry the two so it becomes one world as you photographically move between the two.”



“Janusz is someone who sees light in a way that is unlike anybody I have ever encountered, and in a way that I certainly don’t fully understand,” adds Joe Letteri. “Our conversations as to what to bring to this movie are on levels that allow him to see into the darkness, and then to see its relationship to light and to then find the nuances between the two as to where the light and shadows truly interact with one another.”

He continues, “Janusz really paints with light, and once everyone saw the sets fully lit, it was truly magical. They were better than we could have ever imagined.”

“The BFG” also presented legendary composer and frequent Spielberg collaborator, John Williams, with a number of unique opportunities from a musical and orchestral standpoint. “I kept saying to Steven that this film is almost like a child’s opera or a child’s ballet where there are dances involved,” explains Williams. “The BFG tries to capture dreams with his net and does something that almost looks like a Ray Bolger or Fred Astaire dance; It is an amazingly musical and choreographic sequence which required the orchestra to do things that are more associated with musical films.”

He continues, “It is quite different thematically, and once we added some orchestral textures which are more theatrical it was almost like it was no longer a film but some kind of theater show instead...you almost expect to see a curtain there.”

INTRODUCING THE BFG TO THE WORLD

When we read a book by Roald Dahl, it speaks to us profoundly as adults and touches the child in all of us. And with Steven Spielberg at the helm of “The BFG,” the film will undoubtedly capture the minds of children and adults alike, just as Dahl’s stories have done for decades.

“I think everyone dreams of having an adventure like the one Sophie goes on in ‘The BFG,’” says producer Frank Marshall. “It’s a story that will appeal to all ages, and you can’t help but be captivated by the magical story and the fantastical characters.”

“With ‘The BFG,’ Steven is able to return to the innocence he had explored earlier in his career,” says production designer Rick Carter. “He’s a grandfather now...he’s both the BFG and the innocent young person. But this is a story that taps into everybody’s childhood experience of things that come out of the dark and what those things are about.”

For Bill Hader, watching the director at work was a dream come true. “Steven is so calm and friendly on-set, and he makes something incredibly complicated look incredibly simple.”

As for the director himself, it was one of the most beautiful and curious experiences in his career. “Curious because when I first walked onto the stages and I saw the different levels of complexity and the technology that was required to realize even a single shot, I was, for the first time since ‘Jaws,’ completely overwhelmed,” he explains. “I wasn’t sure exactly how to pull it off, but I’m so grateful for the artistry and generosity of the extraordinary people whose creativity, precision and spirit of invention made it possible.”

The icing on the cake for the filmmakers was being able to partner with Walt Disney Studios on the film. “I have directed films at every studio except Disney,” says Spielberg, “So this was the first time that I got to make a picture that has Sleeping Beauty’s castle and Disney embossed on the beginning and the end of the picture, and I’m really proud of that.”

ABOUT THE CAST



During his remarkable acting career, **MARK RYLANCE (The BFG)** has impressed audiences and critics alike, and his performances have earned him an Academy Award®, three Tony Awards®, two Olivier Awards and three BAFTAs. “The BFG” marks his second collaboration with director Steven Spielberg, which will be followed by his third Spielberg-directed feature, “Ready Player One,” being released in March, 2018.

Rylance recently grabbed the attention of film and television audiences worldwide with his Oscar® and BAFTA-winning performance as Rudolf Abel in “Bridge of Spies” and the critically-acclaimed “Wolf Hall,” directed by Peter Kosminsky, which was broadcast in multiple countries including the U.S. and the U.K. His portrayal of Thomas Cromwell garnered a BAFTA TV Award for Best Leading Actor, Limited Series or Movie and an Emmy® nomination.

Rylance was born in England in 1960 and immigrated with his family to America in 1962. He lived in Connecticut until 1969 before moving to Milwaukee, Wisconsin, where he lived until he returned to London in 1978. He trained at the Royal Academy of Dramatic Arts (1978-1980) under Hugh Cruttwell. Rylance was given his first job by the Glasgow Citizens Theatre in 1980, as well as a year in repertoire, a trip to the carnival in Venice with Goldoni and an Equity card.

In addition to many leading acting roles, Rylance was the artistic director of Shakespeare’s Globe Theatre in London for 10 years (1996-2006) and played a major part in creating its ongoing success. Earlier this year, Rylance returned to the Globe Theatre and the Sam Wanamaker Playhouse as King Philippe V in “Farinelli and the King,” written by Claire van Kampen, a production that moved to the Duke of York’s Theatre in London’s West End. In 2007, Rylance wrote his first play, “I Am Shakespeare,” which premiered at the Chichester Festival Theatre under the direction of Matthew Warchus and was published in 2012 by Nick Hern Books. Additional companies he has worked for include: the RSC; RNT; The Bush; The Tricycle; Shared Experience; TFANA (New York); and for his own companies, The London Theatre of Imagination (LTI) and Phoebus Cart. Throughout his career, he has acted in more than 50 productions by Shakespeare and his contemporaries.

Additional theatre roles include: Ron in “Nice Fish,” which Rylance co-wrote with Louis Jenkins and which was staged this year in New York and Boston; Countess Olivia in “Twelfth Night”; “Richard III”; and Johnny “Rooster” Byron in “Jerusalem.” Other West End/Broadway performances are: Valere in “La Bête” and Robert in “Boeing-Boeing.” He won Best Actor Tony Awards® for “Twelfth Night,” “Jerusalem” and “Boeing-Boeing”; Best Actor Olivier Awards for “Jerusalem” and “Much Ado About Nothing”; and the Best Actor BAFTA Award for the TV movie “The Government Inspector.”

Other film and television credits include: “The Gunman,” directed by Pierre Morel; “Days and Nights” (Palm Springs International Film Festival, 2014), directed by Christian Camargo and produced by Juliet Rylance; “Anonymous”; “The Other Boleyn Girl”; “The Grass Arena”; “Love Lies Bleeding”; “Intimacy”; “Angels & Insects”; “Nocturne”; and “Institute Benjamenta,” by the Brothers Quay. He is also the voice of Flop in the BBC’s “Bing Bunny” animated TV series.

Rylance is an ambassador of Survival, the global movement for tribal peoples’ rights; a patron of Peace Direct, an organization dedicated to the non-violent resolution of conflict; an honorary bencher of the Middle Temple Hall in London; and a trustee of the Shakespearean Authorship Trust.

The BFG is **RUBY BARNHILL's (Sophie)** first feature film role. Ruby started acting in local youth theatre productions and her first professional role was in the BAFTA Award-winning children's drama "4 O'Clock Club," which aired on the BBC. She has inherited the acting bug from her father, British actor/writer Paul Barnhill.

Ruby lives in Knutsford in Cheshire, England with her parents and younger sister and enjoys drawing, music, creating stories and anything to do with making films. She hopes to one day be a director herself.



PENELOPE WILTON (The Queen) has a diverse range of credits encompassing the worlds of film, television and theatre. She is perhaps best known for her role as Isobel Crawley in the hit television series "Downton Abbey."

Among her numerous stage credits are: "The Alchemist" (NT Old Vic Theatre); "Little Foxes" (Donmar Warehouse); "The Seagull" (Barbican); "The Cherry Orchard" (RSC Swan Theatre); "The Philanderer" (NT Lyttelton); and "All's Well That Ends Well" (Greenwich Theatre). In addition, she has played some of the most famous roles in theatre history, including: Masha in "The Seagull" (Chichester Festival Theatre); Gertrude in "Hamlet" (Wyndhams Theatre); Tess in "Tess" (NT Lyttelton); and Cordelia in "King Lear" (NT Old Vic Theatre).

For her performance as Miss Madrigal in "The Chalk Garden" (Donmar Warehouse) in 2008, she was awarded Best Actress from the London Evening Standard Theatre Awards and was nominated for an Olivier Award. Wilton received additional Olivier Award nominations for her roles in: "John Gabriel Borkman" (Donmar Warehouse); "The Deep Blue Sea" (Almeida Theatre); "The Secret Rapture" (NT Lyttelton); "Much Ado About Nothing" (NT Olivier); and "Man and Superman" (NT Olivier).

Wilton's screen credits include: "The Best Exotic Marigold Hotel," "The History Boys," "Pride & Prejudice," "Match Point," "Shaun of the Dead," "Iris," "Cry Freedom," "The French Lieutenant's Woman" and "Blame it on the Bellboy." Her TV credits include: "Doctor Who," "Miss Marple: They Do it with Mirrors," "The Borrowers," "Othello," "The Tale of Beatrix Potter" and "King Lear," among numerous others.

JEMAIN CLEMENT (Flechlumpeater) starred in Jim Strouse's "People, Places, Things," alongside Regina Hall and Jared Hess' "Don Verdean" opposite Sam Rockwell and Danny McBride, and co-wrote, co-directed and co-starred in the vampire mockumentary, "What We Do in the Shadows," alongside Taika Waititi.

Clement also stars in the Jared Hess comedy, "Gentlemen Broncos," which landed him an Independent Spirit Award nomination for Best Supporting Male, and Taika Waititi's "Eagle vs. Shark." Other feature credits include the standout role of Kieran opposite Steve Carrell in "Dinner for Schmucks," Jerry in "Despicable Me," Nigel in "Rio" and "Rio 2" and Boris the Animal in "Men in Black 3."

Clement is also part of the GRAMMY® Award-winning musical comedy duo Flight of the Conchords, along with Bret McKenzie. They have toured internationally and released four CDs: "Folk the World Tour" in 2002, "The Distant Future" EP in 2007, "Flight of the Conchords" in 2008 and "I Told You I Was Freaky" in 2009. The Conchords

produced a six-part improvisational comedy radio program on BBC Radio 2 and have appeared on “Late Night with Conan O’Brien,” “The Late Show with David Letterman” and “The Late, Late Show.” After appearing in 2005 on HBO’s “One Night Stand,” the Conchords were offered their own 12-part HBO series “Flight of the Conchords,” which turned into a two-season run. The show developed a massive cult following and garnered an Emmy® nomination for Outstanding Comedy Series.

REBECCA HALL (Mary) is an acclaimed British-American actress who was recognized almost immediately as one of the most exciting actresses of her generation. In a career that encompasses the multiplex, the art house cinema, and the world’s most respected theatres, she has worked with many of the industry’s greatest artists and established herself as a leading talent, one who continues to challenge herself with each new role.

This fall, she stars in Antonio Campos’ “Christine” with Michael C. Hall, Tracy Letts and Maria Dizzia. Based on events in the life of Christine Chubbuck, the film follows a young, hard-working and troubled newscaster at a small town television station in the 1970s. The film premiered at the 2016 Sundance Film Festival and Orchard will be releasing it theatrically October 14, 2016.



Hall recently wrapped production on the independent feature “Permission” with Dan Stevens, Gina Gershon and Jason Sudeikis. The film, in which she stars and also produces, is the story of a couple, Anna (Hall) and Will (Stevens), who have only ever been with each other. On Anna’s thirtieth birthday, a friend jokes that they should sleep around before their inevitable marriage. The joke lingers and eventually Anna proposes that they try it. As they venture outside the boundaries of monogamy, they are forced to evolve and, finally, grow up. She has also completed production on “The Dinner,” a mystery-thriller based on Herman Koch’s novel of the same name. Directed by Oren Moverman, the film explores the lengths to which some parents will go to protect their children.

Hall was recently seen starring alongside Jason Bateman and Joel Edgerton in his box office hit thriller, “The Gift.” Hall and Bateman play a young married couple whose lives get turned upside down when an acquaintance from the husband’s past brings mysterious gifts and a horrifying secret to light after more than 20 years.

On screen, Hall received critical acclaim for her starring role in Woody Allen’s “Vicky Cristina Barcelona” alongside Penelope Cruz, Scarlett Johansson and Javier Bardem. For her performance, she received Golden Globe®, BAFTA Orange Rising Star, London Critics Circle and Gotham Award nominations in the performance and breakthrough categories.

Hall’s other film credits include Sean Mewshaw’s “Tumbledown,” opposite Jason Sudeikis; Wally Pfister’s directorial debut “Transcendence,” opposite Johnny Depp and Paul Bettany; Patrice Leconte’s “A Promise,” starring alongside Alan Rickman; John Crowley’s “Closed Circuit”; Shane Black’s “Iron Man 3”; Stephen Frears’ “Lay the Favorite”; Nick Murphy’s “The Awakening,” for which she earned a British Independent Film Award Nomination and Gotham Independent Film Award nomination for Best Actress; Ben Affleck’s “The Town,” which received the 2010 National Board of Review Award for Best Ensemble; Dan Rush’s “Everything Must Go”; Nicole Holofcener’s “Please Give,” for which the cast and filmmakers were honored with the Independent Spirit Robert Altman Award and a Gotham Independent Film Award nomination for Best Ensemble Performance; Oliver Parker’s “Dorian Gray”; Ron Howard’s “Frost/Nixon,” for which she shared in a Screen Actors Guild Award® nomination for Outstanding Performance by a Cast in a Motion Picture; Christopher Nolan’s “The Prestige,” for which she received UK Empire Award and London Critics Circle Award nominations for Best Newcomer; and Tom Vaughan’s “Starter for 10,” her feature film debut.

Hall starred in Susanna White's acclaimed miniseries "Parade's End" for HBO and the BBC, adapted by Tom Stoppard from Ford Madox Ford's novel. For her portrayal, she received a Broadcasting Press Guild Award for Best Actress, a BAFTA TV Award nomination for Leading Actress, and a Critics' Choice TV Award nomination for Best Actress in a Movie or Miniseries. Her other television credits include: Julian Jarrold's "Red Riding: 1974," for which she won a BAFTA TV Award for Best Supporting Actress; Philip Martin's "Einstein and Eddington"; Stephen Poliakoff's "Joe's Palace"; Brendan Maher's "Wide Sargasso Sea"; Stuart Orme's "Don't Leave Me This Way"; and Peter Hall's "The Camomile Lawn."

On stage, Hall received an Ian Charleson Award for her West End portrayal of Vivie in "Mrs. Warren's Profession," and the following year she went on to be recognized with a special commendation Ian Charleson Award for her portrayal of Rosalind in "As You Like It," which opened at the Theatre Royal Bath and later toured in both the UK and U.S. Later still, she received the same commendation for her portrayal of Hermione in The Bridge Project's production of "A Winter's Tale." She made her Broadway debut in the Roundabout Theatre Company's "Machinal," written by Sophie Treadwell and directed by Olivier Award winner Lyndsey Turner.



Over the past decade, British actor **RAFE SPALL (Mr. Tibbs)** has starred in major studio releases such as "Life of Pi" and "Prometheus" as well as a number of British independent films, including "Shaun of The Dead," "Hot Fuzz" and "A Brilliant Young Mind," for which he was BIFA nominated in the best supporting actor category.

His stage credits include: the award-winning "Constellations" with Sally Hawkins at the Royal Court, for which he was nominated for a Best Actor Olivier Award and the critically-acclaimed Mike Nichols-directed Broadway revival of Pinter's "Betrayal," opposite Daniel Craig and Rachel Weisz. Television roles include Channel 4's "Pete Versus Life" and the feature-length episode "White Christmas" from Charlie Brooker's "Black Mirror."

Most recently, Spall appeared in "The Big Short," an adaptation of the Michael Lewis best-seller, which starred Ryan Gosling, Brad Pitt and Christian Bale. Upcoming projects include "Roadies" for writer/director Cameron Crowe, in which he plays a record executive and stars opposite Luke Wilson, Christina Hendricks and Imogen Poots. "Roadies" premieres on Showtime in June, 2016.

Spall also starred in Morgan Matthew's widely-acclaimed "X+Y," which co-starred Sally Hawkins, Asa Butterfield and Eddie Marsan. In 2012, he starred as the writer in the hugely-celebrated and award-winning Ang Lee film "Life of Pi" and starred in Ridley Scott's box office hit "Prometheus," alongside Michael Fassbender, Charlize Theron and Idris Elba.

Other film credits include: Working Title's romantic comedy "I Give It a Year," with Simon Baker and Rose Byrne; the Christmas family comedy "Get Santa," with Jim Broadbent and Warwick Davis; and Michael Dowse's indie-romantic comedy "What If," opposite Daniel Radcliffe. Spall played Shakespeare in Roland Emmerich's controversial feature "Anonymous" and starred in the adaptation of David Nicholls' best-selling novel "One Day," opposite Anne Hathaway, Jim Sturgess and Romola Garai. He had roles in Edgar Wright's British comedies "Hot Fuzz" and "Shaun of the Dead," "The Scouting Book for Boys," "A Good Year," "Kidulthood" and "The Calcium Kid."

Spall's television career to date has been equally as prolific. His television credits include: the 2014 Christmas special of Charlie Brooker's much-acclaimed "Black Mirror" series, alongside Jon Hamm and Oona Chaplin;

Channel 4's "Pete Vs Life"; "The Shadow Line," a thrilling eight-part drama for the BBC; "Desperate Romantics"; "Frankie Jowerd: Rather You Than Me"; "He Kills Coppers"; the BBC adaptation of Jean Rhys' novel "Wide Sargasso Sea"; "The Chatterley Affair"; "Cracker"; "The Romantics"; and "The Rotter's Club."

Additional theatre credits include: "Just a Bloke" and "Alaska" at the Royal Court; "The Knight of Burning Pestle" at the Young Vic; Michael Grandage's production of "John Gabriel Borkman" at the Donmar Warehouse; and "If There Is, I Haven't Found It Yet," at The Bush Theatre.

Actor, writer, comedian and producer **BILL HADER (Bloodbottler)** has become one of the most sought-after comedy minds in Hollywood. In 2013, Hader finished production of his eighth and final season as a regular cast member on NBC's venerable comedy institution "Saturday Night Live." Originally from Tulsa, Oklahoma, Hader made an early splash on "SNL" in 2005 with his uncanny impressions, including Al Pacino and Vincent Price. Heralded by New York Magazine as "SNL's new secret weapon, Hader boasted impersonations and sarcasm delivered with eviscerating deftness." In 2012, Hader received an Emmy® nomination for Outstanding Supporting Actor in a Comedy Series for his work on the show. In 2013 he was nominated for an Emmy in the same category.

Hader had a full slate of film work in the summer of 2007 that began with a role in Judd Apatow's critically-acclaimed box office hit "Knocked Up," which grossed more than \$219 million worldwide. Hader followed with a performance in another Apatow release, appearing opposite Seth Rogen as a wayward policeman in Columbia Pictures' "Superbad," which grossed more than \$169 million worldwide.

Hader found great success in 2008 with his role as Jason Segel's compassionate and hilarious stepbrother in the surprise box-office hit "Forgetting Sarah Marshall" and a memorable cameo role in the summer action/comedy "Pineapple Express." Later that year, he appeared in the summer blockbuster comedy "Tropic Thunder" as the insecure studio executive Rob Slalom who has to contend with the antics of Tom Cruise's crazed studio head character, Les Grossman. Nominated Best Comedy from the BFCA Critics' Choice Awards, the film was directed and written by Ben Stiller, who also starred in the film. It opened in first place at the box office and earned more than \$188 million worldwide. Hader, Jack Black, Robert Downey Jr., Jay Baruchel, Brandon T. Jackson and Matthew McConaughey earned Best Ensemble Cast by the 2008 Boston Society of Film Critics' Awards.

In 2009, Hader reunited with Ben Stiller for "Night at the Museum: Battle of the Smithsonian," which generated more than \$413 million worldwide. He also appeared in Miramax's "Adventureland," reuniting with "Superbad" director Greg Mottola and "SNL" cast mate Kristen Wiig. Hader won an Emmy® Award in 2009 for his work as a producer on Comedy Central's "South Park."

Hader appeared alongside Jane Lynch, Simon Pegg, Sigourney Weaver, Jason Bateman, Kristen Wiig and Seth Rogen in 2011's "Paul," another Mottola-directed film. In 2012, Hader co-starred with Will Smith and Tommy Lee Jones in Sony Pictures' "Men in Black 3," which grossed more than \$624 million worldwide.

Hader has voiced several animated characters, including Flint Lockwood in "Cloudy with a Chance of Meatballs," which earned Best Animated Feature nominations for the Golden Globes®, the Annie Awards, the Broadcast Film Critics Association and Satellite Awards. In 2013, Hader returned as Lockwood for "Cloudy With a Chance of Meatballs 2," which has grossed more than \$274 million worldwide. Other voiceover credits include "Turbo," "Ice Age: Dawn of the Dinosaurs," "Doogal" and "Hoodwinked Too! Hood vs. Evil." Additional film credits include "You, Me and Dupree," "Hot Rod" and "The Disappearance of Eleanor Rigby."

In 2013, Hader was seen in the CBS Films comedy "The To Do List," written and directed by his wife, Maggie Carey, and co-starring Andy Samberg, Rachel Bilson and Aubrey Plaza. Hader was also seen opposite Larry David,

Jon Hamm, Danny McBride, Eva Mendes, Kate Hudson and Michael Keaton in “Clear History” on HBO.

Hader starred opposite Kristen Wiig and Ty Burrell in “The Skeleton Twins,” for which he earned a Gotham Independent Film Award nomination for Best Actor for his performance. He co-starred with Amy Schumer in Universal Pictures’ Judd Apatow-directed comedy “Trainwreck,” which opened to rave reviews at the 2015 South by Southwest Film Festival and also starred in the Oscar®-winning film from Disney and Pixar, “Inside Out” as the voice of Fear. Hader recently co-starred in Rebecca Miller’s “Maggie’s Plan” and voiced a role in Sony Picture’s “Angry Birds,” the animated adaptation of the hit mobile video game.

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

ABOUT THE FILMMAKERS

STEVEN SPIELBERG (Director/Producer), one of the industry’s most successful and influential filmmakers, is Chairman of Amblin Partners. Formed in 2015, Spielberg leads the content creation company in partnership with Participant Media, The Reliance Anil Dhirubhai Ambani Group and Entertainment One.

Spielberg is also, collectively, the top-grossing director of all time, having helmed such blockbusters as “Jaws,” “E.T. the Extra-Terrestrial,” the “Indiana Jones” franchise, and “Jurassic Park.” Among his myriad honors, he is a three-time Academy Award® winner.

Spielberg took home his first two Oscars®, for Best Director and Best Picture, for the internationally lauded “Schindler’s List,” which received a total of seven Oscars®. The film was also named the Best Picture of 1993 by many of the major critics organizations, in addition to winning seven BAFTA Awards and three Golden Globe® Awards, both including Best Picture and Director. Spielberg also won the Directors Guild of America (DGA) Award for his work on the film.

Spielberg won his third Academy Award®, for Best Director, for the World War II drama “Saving Private Ryan,” which was the highest-grossing release (domestically) of 1998. It was also one of the year’s most honored films, earning four additional Oscars®, as well as two Golden Globe® Awards, for Best Picture – Drama and Best Director, and numerous critics’ groups awards in the same categories. Spielberg also won another DGA Award, and shared a Producers Guild of America (PGA) Award with the film’s other producers. That same year, the PGA also presented Spielberg with the prestigious Milestone Award for his historic contribution to the motion picture industry.

He has also earned Academy Award® nominations for Best Director for “Lincoln,” “Munich,” “E.T. the Extra-Terrestrial,” “Raiders of the Lost Ark” and “Close Encounters of the Third Kind.” Additionally, he earned DGA Award nominations for those films, as well as “Jaws,” “The Color Purple,” “Empire of the Sun,” and “Amistad.” With eleven to date, Spielberg has been honored by his peers with more DGA Award nominations than any other director. In 2000, he received the DGA’s Lifetime Achievement Award. He is also the recipient of the Irving G. Thalberg Award from the Academy of Motion Picture Arts and Sciences, the Hollywood Foreign Press’s Cecil B. DeMille Award, the Kennedy Center Honor, and numerous other career tributes.

Spielberg’s most recent film, “Bridge of Spies,” is a dramatic thriller starring Tom Hanks that tells the story of James Donovan, an insurance claims lawyer from Brooklyn who finds himself thrust into the center of the Cold War when the CIA enlists his support to negotiate the release of a captured American U-2 pilot. “Bridge of Spies”

received six Academy Award® nominations including Best Picture and Best Supporting Actor for Mark Rylance and won for Best Supporting Actor. His next film is “Ready Player One,” based on the popular science-fiction novel by Ernest Cline.

In 2012, Spielberg directed Academy Award® winner Daniel Day-Lewis in “Lincoln,” based in part on Doris Kearns Goodwin’s “Team of Rivals,” with a screenplay by Tony Kushner. The DreamWorks Pictures/ Twentieth Century Fox film, in association with Participant Media, garnered 12 Academy Award nominations and has earned \$275 million worldwide. The film won two Oscars®, including Daniel Day-Lewis’ third Oscar for Best Actor playing the iconic 16th President, as well as Best Production Design. He was also an executive producer on “Jurassic World,” which has earned over \$1.6 billion worldwide. Directed by Colin Trevorrow and starring Chris Pratt and Bryce Dallas Howard, it was the fourth film in the Jurassic series.

Spielberg’s career began with the 1968 short film “Amblin,” which led to him becoming the youngest director ever signed to a long-term studio deal. He directed episodes of such TV shows as “Night Gallery,” “Marcus Welby, M.D.” and “Columbo,” and gained special attention for his 1971 telefilm “Duel.” Three years later, he made his feature film directorial debut on “The Sugarland Express,” from a screenplay he co-wrote. His next film was “Jaws,” which was the first film to break the \$100 million mark.

In 1984, Spielberg formed his own production company, Amblin Entertainment. Under the Amblin Entertainment banner, he served as producer or executive producer on such hits as “Gremlins,” “Goonies,” “Back to the Future I, II, and III,” “Who Framed Roger Rabbit,” “An American Tail,” “Twister,” “The Mask of Zorro,” and the “Men in Black” films. In 1994, Spielberg partnered with Jeffrey Katzenberg and David Geffen to form the original DreamWorks Studios. The studio enjoyed both critical and commercial successes, including three consecutive Best Picture Academy Award® winners: “American Beauty,” “Gladiator,” and “A Beautiful Mind.” In its history, DreamWorks has also produced or co-produced a wide range of features, including the “Transformers” blockbusters, Clint Eastwood’s World War II dramas “Flags of Our Fathers” and “Letters from Iwo Jima,” the latter earning a Best Picture Oscar® nomination, “Meet the Parents” and “Meet the Fockers,” and “The Ring,” to name only a few. Under the DreamWorks banner, Spielberg also directed such films as “War of the Worlds,” “Minority Report,” “Catch Me If You Can,” and “A.I. Artificial Intelligence.”

Spielberg has not limited his success to the big screen. He was an executive producer on the long-running Emmy®-winning TV drama “E.R.,” produced by his Amblin Entertainment company and Warner Bros. Television for NBC. On the heels of their experience on “Saving Private Ryan,” he and Tom Hanks teamed to executive produce the 2001 HBO miniseries “Band of Brothers,” based on Stephen Ambrose’s book about a U.S. Army unit in Europe in World War II. Among its many awards, the project won both Emmy and Golden Globe® Awards for Outstanding Miniseries. He and Hanks more recently reunited to executive produce the acclaimed 2010 HBO miniseries “The Pacific,” this time focusing on the Marines in WWII’s Pacific theatre. “The Pacific” won eight Emmy Awards, including Outstanding Miniseries.

Among the shows Spielberg also executive produced were the Emmy®-winning Sci-Fi Channel miniseries “Taken,” the TNT miniseries “Into the West,” the Showtime series “The United States of Tara,” NBC’s “Smash,” TNT’s “Falling Skies,” as well as CBS’ “Under the Dome” and “Extant.” He is an executive producer on HBO Films’ recent movie “All The Way” starring Emmy winner Bryan Cranston. His Amblin Television is a producer of FX’s “The Americans,” which has received several Emmy nominations and won a Peabody Award in 2015.

Apart from his filmmaking work, Spielberg has also devoted his time and resources to many philanthropic causes. He established The Righteous Persons Foundation using all his profits from “Schindler’s List.” He also founded the Survivors of the Shoah Visual History Foundation, which in 2006 became the USC Shoah Foundation

– The Institute for Visual History and Education. The Institute has recorded more than 53,000 interviews with survivors and other witnesses of the Holocaust and other genocides and is dedicated to making the testimonies a compelling voice for education and action. Additionally, Spielberg is the Chairman Emeritus of the Starlight Children’s Foundation.

The brief but brilliant career of **MELISSA MATHISON (Screenwriter)** offers a vivid case study of an artist who succeeded in maximizing the benefits of each opportunity she was afforded. Though she had only a half dozen films to her credit when she passed away last year from complications of neuroendocrine cancer at the age of 65, Mathison earned a permanent place in American pop culture as the screenwriter of “E.T. the Extra-Terrestrial” in 1982.

The daughter of a journalist father and part-time publicist mother, Mathison grew up in the Hollywood Hills. She worked as a stringer for TIME magazine and worked for Coppola as an assistant on “The Godfather: Part II” in 1974 and as an executive assistant on Coppola’s “Apocalypse Now” in 1979. The celebrated filmmaker urged her to try her hand at screenwriting, which resulted in 1979’s “The Black Stallion,” based on Walter Farley’s classic children’s novel about a boy and his horse. The film won kudos for both its sensitive adaptation and supremely cinematic storytelling.

While visiting the set of “Raiders of the Lost Ark” in 1981, Mathison was approached by director Steven Spielberg to write a screenplay about an alien who gets stranded on Earth. Eight weeks later she had completed the first draft of “E.T. the Extra-Terrestrial.” This was her first sole screenwriting credit and first original screenplay. The film went on to win four Academy Awards® and gross more than \$793 million worldwide, and in 1994 was selected for inclusion in the National Film Registry of the Library of Congress.

Mathison spent most of the next decade as a homemaker, with a brief excursion to TV to script “Son of the Morning Star” for ABC in 1991, a miniseries biopic about General George Custer starring Gary Cole. In 1995, she returned to feature screenwriting to adapt Lynne Reid Banks’ children’s novel “The Indian in the Cupboard.” Mathison was a natural choice to pen the story of a young boy who discovers that his wooden cabinet has the magical power to bring his toys to life. The project reunited her with “E.T.” producers Kathleen Kennedy and Frank Marshall, and once again she revealed a sharp ear for how children speak and a dedication to grounding the fantastic elements of her stories in a realistic context.

Up next was “Kundun” in 1997 for producer-director Martin Scorsese, which was a biopic of his Holiness Tenzing Gyatso, the 14th Dalai Lama of Tibet, who was forced into exile in 1959, nine years after the Chinese invasion. In 2002, Mathison co-authored a biography on boxer Lennox Lewis for Little Brown Publishing and in 2009 she adapted Hayao Miyazaki’s script for the English-language version of “Ponyo.”

“The BFG” was Mathison’s final screenplay.

ROALD DAHL (Author) was a spy, ace fighter pilot, chocolate historian and medical inventor. He was also the author of “Charlie and the Chocolate Factory,” “Matilda,” “The BFG” and many more brilliant stories. He remains the world’s number one storyteller.

Born in Cardiff of Norwegian descent, Dahl joined the RAF at the age of 23 and began writing, initially for adults, after being injured in a plane crash during World War II. Sitting in a hut at the bottom of his garden, surrounded by odd bits and pieces such as a suitcase (used as a footrest), his own hipbone (which he’d had replaced) and a heavy ball of metal foil (made from years’ worth of chocolate wrappers), he went on to write some of the world’s best-loved children’s stories. His first children’s story, “James and the Giant Peach,” was published in 1961 and

was a hit, and every subsequent book was a best-seller as well.

Today, his stories are available in 58 languages and, by a conservative estimate, have sold more than 200 million books. Many of these stories have also been adapted for stage and screen, including the 1971 film classic “Willy Wonka & the Chocolate Factory,” Wes Anderson’s acclaimed “Fantastic Mr Fox” and the multi-award winning “Matilda the Musical” from the RSC with music by Tim Minchin.

The Roald Dahl Estate donates 10 percent of all Dahl income to charity partners, which include specialist children’s nurses, grants for families in need and educational outreach programs. Find out more at www.roalddahl.com.

FRANK MARSHALL (Producer) is one of the premiere 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.” The latest installment in the franchise is due in theaters in July 2016. 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 accomplishments in the film industry have resulted in five Academy Award® nominations for producing titles as diverse as M. Night Shyamalan’s “The Sixth Sense” to Gary Ross’ “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 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 Governor's Council on Physical Fitness, and the USA Track & Field Association.

In 2012, Marshall took over as the sole principal of The Kennedy/Marshall Company when Kennedy became president of Lucasfilm Ltd.

For **SAM MERCER (Producer)**, "The BFG" marks the continuation of a relationship with producer Frank Marshall and executive producer Kathleen Kennedy that began in 1990. As vice president of motion picture production for The Walt Disney Company's Hollywood Pictures, Mercer met and worked with Marshall and Kennedy on Marshall's directorial debut, the comedy-horror classic "Arachnophobia," starring Jeff Daniels and John Goodman. When Mercer left to venture into independent producing he reunited with the successful duo on Marshall's next directorial venture, the box-office success "Congo."

Other fruitful long-standing relationships that Mercer has forged in his years as a producer include: seven films with M. Night Shyamalan, including the Kennedy/Marshall produced "The Sixth Sense," "Signs" and "The Last Airbender," as well as "Unbreakable," "The Village," "Lady in the Water" and "The Happening."

Mercer first planted his roots in the film business as a freelance location and unit production manager on such films as "The Witches of Eastwick," "Peggy Sue Got Married," "Stripes," "Swing Shift" and "The Escape Artist." He also served as the associate producer/unit manager for KCET-TV in Los Angeles where he received a Daytime Emmy® for the live presentation of the San Francisco Opera's production of "La Gioconda."

He then joined The Walt Disney Company as a production executive, supervising such films as "Good Morning, Vietnam," "Three Fugitives" and "Dead Poets Society." Within a few years, Mercer was promoted to vice president of motion picture production for Hollywood Pictures, and, in addition to "Arachnophobia," was responsible for such releases as "Quiz Show," "The Joy Luck Club," "Born Yesterday," "Swing Kids" and "The Hand That Rocks the Cradle."

Other credits for Mercer include Sam Mendes' "Jarhead," Stephen Sommers' "Van Helsing," Susanne Bier's "Things We Lost in the Fire," Peter Hyams' "The Relic" and Brian De Palma's "Mission to Mars," as well as "Heaven is for Real" and "Snow White and the Huntsman," which he produced in collaboration with Joe Roth.

Eight-time Academy Award®-nominated **KATHLEEN KENNEDY (Executive Producer)** is one of the most successful and respected producers and executives in the film industry today. She joined Lucasfilm in 2012, personally handpicked by George Lucas to take the helm of Lucasfilm and bring in a new era of "Star Wars." In addition to overseeing film, television and animation production, she also has ILM (visual effects), Skywalker Sound (audio post-production), ILMxLab (VR), licensing, and interactive entertainment under her purview for Lucasfilm. As a testament to her standing in the film community, she currently sits on the Board of Governors and Board of

Trustees of the Academy of Motion Pictures Arts and Sciences (AMPAS).

Kennedy has produced or executive produced nearly 70 films, which have collectively garnered 125 Academy Award® nominations, 25 Oscars®, and have grossed over \$13 billion worldwide. Among her credits are five of the highest-grossing films in motion picture history: “Star Wars: The Force Awakens,” “Jurassic Park,” “E.T. the Extra-Terrestrial,” “Indiana Jones and the Kingdom of the Crystal Skull” and “The Sixth Sense,” as well as such blockbuster entertainment as the “Back to the Future” trilogy, “Who Framed Roger Rabbit,” “Gremlins,” “The Goonies,” “Poltergeist,” “War of the Worlds,” “Twister” and “A.I. Artificial Intelligence.”

Her diverse filmography also includes acclaimed dramas like “Lincoln,” “War Horse,” “The Curious Case of Benjamin Button,” “The Diving Bell and the Butterfly,” “Munich,” “Seabiscuit,” “Schindler’s List” and “The Color Purple” and animated motion pictures like “The Adventures of Tintin,” “Persepolis,” “An American Tail” and “The Land Before Time.”

Kennedy has produced the films of such directors as Steven Spielberg, David Fincher, Martin Scorsese, Clint Eastwood, Robert Zemeckis, Julian Schnabel, Marjane Satrapi M. Night Shyamalan, Frank Oz, Peter Bogdanovich and Richard Donner.

Prior to joining Lucasfilm, Kennedy headed The Kennedy/Marshall Company, which she founded in 1992 with director/producer Frank Marshall, and in 1982 she co-founded the phenomenally successful Amblin Entertainment with Marshall and Steven Spielberg.

JOHN MADDEN (Executive Producer) was born in Portsmouth and educated at Clifton College and Cambridge. He began his career as Artistic Director of the Oxford and Cambridge Shakespeare Company, moving later to the BBC to work in television and radiodrama.

Madden moved to America in 1975 to develop radio drama with Earplay, the National Public Radio drama project. Winning the Prix Italia with Arthur Kopit’s “Wings,” he subsequently directed the play for the stage at Yale, Broadway and the National Theatre in London. Further stage work included the premieres of Jules Feiffer’s “Grown Ups,” Christopher Durang’s “Beyond Therapy” and Arnold Wesker’s “Caritas.” During this time, he taught in the acting and playwriting programmes at the Yale School of Drama.

In 1984, he began to work extensively in film, directing for the BBC and for commercial television. His films included: “Poppyland”; “After the War,” a series of films by Frederic Raphael; “The Widowmaker”; and several films in the “Inspector Morse” series.

Madden returned to America in 1990 to make his first feature film, “Ethan Frome,” starring Liam Neeson and Patricia Arquette, followed by “Golden Gate,” a story of cultural collision in San Francisco’s Chinatown in the 1950s and ‘60s that starred Matt Dillon and Joan Chen. “Prime Suspect: The Lost Child” received a BAFTA nomination for Best Series and his BBC film “Truth or Dare” starring John Hannah and Helen Baxendale, won the Scottish BAFTA for Best Single Drama.

His film “Mrs. Brown,” from a screenplay by Jeremy Brock, starred Dame Judi Dench and Billy Connolly and received two Oscar® and eight BAFTA nominations, including Best Film. Madden then directed “Shakespeare in Love,” from a screenplay by Marc Norman and Tom Stoppard. It starred Joseph Fiennes, Gwyneth Paltrow, Colin Firth, Geoffrey Rush, Ben Affleck, Dame Judi Dench and Tom Wilkinson, and received three Golden Globe® Awards, four BAFTA’s and seven Academy Awards® including Best Picture.

His film “Captain Corelli’s Mandolin” is based on the best-selling novel by Louis de Bernières. It starred Nicolas Cage, Penélope Cruz, Christian Bale, David Morrissey and John Hurt. Madden directed the Pulitzer Prize-winning play “Proof” by David Auburn, starring Paltrow, at the Donmar Warehouse. He then directed Paltrow, Anthony Hopkins, Jake Gyllenhaal and Hope Davis in the screen version.

Madden followed “Proof” with “Killshot,” based on Elmore Leonard’s novel, starring Mickey Rourke, Diane Lane, Thomas Jane, Joseph Gordon-Levitt and Rosario Dawson and went on to direct “The Debt,” starring Helen Mirren, Tom Wilkinson, Ciarán Hinds, Jessica Chastain, Sam Worthington and Marton Csokas.

His film “The Best Exotic Marigold Hotel,” starring Dame Judi Dench, Bill Nighy, Tom Wilkinson, Maggie Smith, Penelope Wilton, Ronald Pickup, Celia Imrie and Dev Patel, was released worldwide by Fox Searchlight Pictures and became the most successful independent film of 2012 in the U.S., grossing over \$47 million domestically, with a worldwide box office total of \$140 million. The film received two Golden Globe® nominations (for best motion picture and best actress in the comedy/musical category), as well as a BAFTA nomination for best British film. The film’s companion piece, “The Second Best Exotic Marigold Hotel,” in which the original cast was joined by Richard Gere, David Strathairn and Tamsin Greig, was released in 2015, with its current box office takings at \$87 million.

Between the first and second Marigold films, Madden collaborated on “The BFG” and directed the pilot for “Masters of Sex” with Michael Sheen and Lizzy Caplan for the Showtime Network, which is now in production on its fourth season. He just completed production on his most recent film, “Miss Sloane,” starring Jessica Chastain.

Madden is married with two children, and lives in London.

KRISTIE MACOSKO KRIEGER (Executive Producer) is a longtime associate of Steven Spielberg at Amblin Partners. During her tenure with the company she has worked closely with Spielberg on a number of titles in various capacities.

Krieger recently produced the Oscar®-nominated “Bridge of Spies,” directed by Spielberg and starring Tom Hanks and Mark Rylance. Previously, she served as co-producer on “Lincoln,” based in part on Doris Kearns Goodwin’s “Team of Rivals,” directed by Spielberg from a screenplay by Tony Kushner, which starred Daniel Day-Lewis, Sally Field and Tommy Lee Jones. The film received 12 Academy Award® nominations, winning two for Best Actor and Best Production Design, and grossed \$275 million worldwide. As an associate producer her credits include: “War Horse,” based on Michael Morpurgo’s award-winning novel, which was directed by Spielberg and was nominated for six Academy Awards including Best Picture; and “Indiana Jones and the Kingdom of the Crystal Skull,” also directed by Spielberg, which starred Harrison Ford, Cate Blanchett and Shia LaBeouf and grossed over \$700 million worldwide.

Next up, Krieger will produce “Ready Player One,” based on Ernest Cline’s novel, to be directed by Spielberg. Set in a dystopian world in the year 2044, it’s the story of one teen’s quest to solve puzzles buried in a virtual world called the Oasis. Krieger also brought Amblin the charming and funny New York Times best-seller “Popular: Vintage Wisdom for a Modern Geek,” which she will produce for the company.

Krieger began her career with the USC Shoah Foundation, where she served as head of worldwide publicity, before joining DreamWorks in 1997. She holds a degree from UC Davis.

MICHAEL SIEGEL (Executive Producer) received a B.A. with Honors in Humanities and an M.A. in Education from Stanford University. After teaching high school English in the California public schools he completed USC’s

Graduate Film School's MFA Production Program. In 1991 he began working as a literary agent, representing outstanding storytellers including John Le Carré, Martin Amis, T.C. Boyle, Michael Cunningham, Joyce Carol Oates, Anne Tyler, Philip Roth, David Foster Wallace and Elmore Leonard.

He has represented leading children's authors including the Estate of Roald Dahl (Matilda), William Joyce (Santa Calls), and Lauren Child (Charlie and Lola). He is the executive producer of films and TV series, including "Charlie and the Chocolate Factory" and DreamWorks Animation's "Rise of the Guardians." He helped establish Moonbot Studios in Shreveport, Louisiana, which won an Academy Award® for Best Animated Short Film and has consulted for some of Hollywood's leading animation studios and family entertainment companies. He is a founding member of 5D, a group of forward-thinking storytellers and visual artists. He lives in Santa Monica with his wife and two children.

JANUSZ KAMINSKI (Director of Photography) has created some of the most lasting and memorable images in cinema history. He has been nominated for an Academy Award® six times, winning twice.

Kaminski emigrated to the U.S. from Poland as a political refugee in 1981. He graduated from Columbia College in Chicago and studied cinematography at the American Film Institute. Since that time he has enjoyed a long and illustrious collaboration with Steven Spielberg, first with the 1993 made-for-television film "Class of '61," on which Spielberg was executive producer. Together they went on to combine their talents on: "Schindler's List" (for which Kaminski won his first Academy Award® for Best Cinematography); "The Lost World: Jurassic Park"; "Amistad," for which he was nominated for an Oscar®; "Saving Private Ryan," for which he received his second Academy Award; "A.I. Artificial Intelligence"; "Minority Report"; "Catch Me If You Can"; "The Terminal"; "War of the Worlds"; "Munich"; "Indiana Jones and the Kingdom of the Crystal Skull"; "War Horse"; "Lincoln"; and "Bridge of Spies."

Among Kaminski's other credits as cinematographer are: "How Do You Know"; "Funny People"; "The Diving Bell and the Butterfly," for which he won the prestigious Vulcan Award at the Cannes Film Festival in 2007 and received an Oscar® nomination; "Jumbo Girl"; "Jerry Maguire"; "Tall Tale"; "How to Make an American Quilt"; "Little Giants"; "The Adventures of Huck Finn"; and "Killer Instinct," among many others.

Kaminski's directing credits include: "Lost Souls" and "Hania" (on which he also served as cinematographer). He is also directing and working as cinematographer on "American Dream."

RICK CARTER (Production Designer) won an Academy Award® and a BAFTA in 2010 for his other-worldly production design on James Cameron's mega-hit "Avatar." He was also honored by his peers with an Art Directors Guild Award for Excellence in Production Design on a Fantasy Film. Carter received his first Oscar® nomination for his work on Robert Zemeckis' "Forrest Gump."

Carter most recently created the production design on "Star Wars: Episode VII – The Force Awakens. He has collaborated with Steven Spielberg on numerous films over the years, including "Munich," "War of the Worlds," "A.I. Artificial Intelligence," "Amistad" and the blockbusters "Jurassic Park" and its sequel, "The Lost World: Jurassic Park," and most recently on "Lincoln" and "War Horse." In 2011, he was the production designer on Zack Snyder's epic fantasy "Sucker Punch."

Carter has been Zemeckis' production designer of choice on the films "The Polar Express," "Cast Away," "What Lies Beneath," "Death Becomes Her" and "Back to the Future Part II" and "Part III."

Earlier in his career, Carter designed for the television anthology series "Amazing Stories," which was produced

by Spielberg's Amblin Entertainment. His work on the show also teamed him with such notable directors as Martin Scorsese and Clint Eastwood, among others.

ROBERT STROMBERG (Production Designer) made his feature film directing debut with "Maleficent" starring Angelina Jolie. He won the Academy Award® for Best Art Direction (shared with Rick Carter and Kim Sinclair) for the highest grossing movie of all time, James Cameron's "Avatar," repeating the feat one year later when he landed his second Oscar® for Tim Burton's 3D fantasy-adventure, "Alice In Wonderland," shared with Karen O'Hara. He earned his first Oscar nomination, as a VFX supervisor, for Peter Weir's "Master and Commander: The Far Side of the World." Stromberg's most recent project as production designer was Disney's "Oz The Great and Powerful," directed by Sam Raimi.

Stromberg is a second-generation industry veteran whose father, William R. Stromberg, a low-budget filmmaker (1977's "The Crater Lake Monster") and visual effects cameraman, introduced the fledgling talent to the world of film and design as a youngster (his brother, William, became a film composer). Stromberg began his own career in the mid-1980s, specializing in matte paintings with the company Illusion Arts, for owners Bill Taylor and Syd Dutton.

His early feature film work includes "A Nightmare on Elm Street 5: The Dream Child"; the 1989 remake of H.G. Wells' adventure story "Journey to the Center of the Earth"; "Tremors"; Martin Scorsese's "Cape Fear" and "The Age of Innocence"; Rob Reiner's Oscar®-nominated drama "A Few Good Men"; Barry Sonnenfeld's comedy sequel "Addams Family Values"; Robert Rodriguez's vampire thriller, "From Dusk Till Dawn"; the Sylvester Stallone actioner "Daylight"; Rob Cohen's epic fantasy, "DragonHeart"; and Ed Zwick's contemporary wartime drama "Courage Under Fire."

In between movie assignments, Stromberg also collaborated on such TV projects as two episodes of "Star Trek: The Next Generation"—"The Best of Both Worlds" (his first Emmy® nomination, 1991) and "A Matter of Time" (winning his first Emmy honor in 1992). He also contributed to the "Star Trek: Voyager" pilot episode called "Caretaker," for which he shared his second Emmy Award in 1995. He also collected an Emmy nomination in 1994 for HBO's drama "Fatherland," a fictionalized account of what might have happened had Hitler survived and triumphed in WWII.

As the art of matte painting evolved into the digital world, Stromberg formed his own visual effects company in 1998, Digital Backlot, which soon became a recognized name in the world of visual effects and design by such filmmakers as Steven Spielberg ("Catch Me If You Can"), Steven Soderbergh ("Solaris") and Robert Zemeckis ("What Lies Beneath," "Cast Away"), among several other films.

Stromberg segued into visual effects supervisor on such projects as "Kull the Conqueror"; "Dangerous Beauty"; Zwick's "The Siege"; the sci-fi films "The Chronicles of Riddick" and "Sky Captain and the World of Tomorrow"; Scorsese's Oscar®-winning drama, "The Aviator"; the television pilot for "Men in Trees"; the big screen adaptation of the popular comic book, "Ghost Rider"; the adventure sequel "Pirates of the Caribbean: At World's End"; Paul Thomas Anderson's Oscar-winning drama, "There Will Be Blood"; and Ben Stiller's action comedy spoof, "Tropic Thunder."

He also collaborated with filmmaker Peter Weir on 2003's "Master and Commander," for which he earned Oscar®, BAFTA and VES (Visual Effects Society) nominations, while reimagining the roles of visual effects supervisor and production designer into a combined craft called "visual effects designer" which allowed Stromberg to create a film's physical sets during actual production, then remain on the project during post to work with the director in overseeing the creation of its virtual elements.

In 2005, Stromberg met James Cameron, beginning a collaboration that would evolve into the creation of the world of Pandora for Cameron's new film "Avatar." Along with Rick Carter, Stromberg became co-production designer on the epic fantasy film, winning the first of his two Academy Awards® along with the Art Directors Guild prize and the BAFTA and a Saturn Award nomination. A year later, he took home another Oscar® for his production design on Tim Burton's "Alice in Wonderland," in addition to nominations for the BAFTA, the Saturn Award and a Broadcast Film Critics prize.

His credits as matte artist include Stephen Sommer's action film, "G.I. Joe: Rise of the Cobra," Roland Emmerich's apocalyptic sci-fi thriller "2012" and Oliver Stone's sequel "Wall Street: Money Never Sleeps." He served as visual effects design consultant on the apocalyptic thriller "The Road" (based on Cormac McCarthy's best-selling novel), Scorsese's period mystery, "Shutter Island" and the pilot for HBO's acclaimed series, "Game of Thrones."

His visual effects designs for HBO also include the 2008 miniseries "John Adams," for which he won a Visual Effects Society Award and his third Emmy® for his efforts, and the cable network's epic crime drama, "Boardwalk Empire" (another Scorsese collaboration), for which he collected his fourth Emmy Award (for Outstanding Special Visual Effects for a Series).

In addition to his achievements in the film/TV arenas (where he has compiled a list of over 100 credits), Stromberg set his sights on directing by forming a production company called Moving Target, where he spent two years as a commercial director, creating spots for such clients as Firestone and State Farm.

MICHAEL KAHN, A.C.E. (Editor) is one of the most acclaimed film editors of all time. He won Academy Awards® for editing "Raiders of the Lost Ark," "Schindler's List" and "Saving Private Ryan," all of which were directed by Steven Spielberg. With seven Oscar® nominations, he is the most honored editor in motion picture history. Additionally, he has won two BAFTAs and has been nominated for five others.

His most recent credit is the Oscar®-nominated "Bridge of Spies," directed by Spielberg and starring Tom Hanks and Mark Rylance. In 2011, Kahn edited Spielberg's combination live-action animated feature "The Adventures of Tintin" and the Academy Award®-nominated "War Horse."

During his more than four decades of illustrious work, Kahn has distinguished himself as the editor of many now-classic films, including "Close Encounters of the Third Kind," "The Color Purple," "Empire of the Sun," "Always," "Ice Castles," "Raiders of the Lost Ark," "Indiana Jones and the Temple of Doom," "Indiana Jones and the Last Crusade" and "Indiana Jones and the Kingdom of the Crystal Skull."

In addition, Kahn edited "Pirates of the Caribbean: On Stranger Tides," "Prince of Persia: The Sands of Time," "Munich," "The Terminal," "War of the Worlds," "Catch Me If You Can," "Alive," "Arachnophobia," "Fatal Attraction," "The Goonies," "Poltergeist," "1941," "Eyes of Laura Mars" and "The Return of a Man Called Horse."

For television, Kahn edited the movie "Eleanor and Franklin." He began his career editing the popular television series "Hogan's Heroes."

JOANNA JOHNSTON (Costume Designer) first worked with Steven Spielberg assisting Academy Award®-winning costume designer Anthony Powell on "Indiana Jones and the Temple of Doom." She also assisted Powell on such films as "Evil Under the Sun" and Roman Polanski's "Tess."

Other productions, working as assistant designer, include working with Milena Canonero on "Out of Africa," for which Canonero was nominated for an Oscar®. She also assisted Tom Rand on his Oscar-nominated work "The

French Lieutenant's Woman" and on "The Shooting Party."

As a costume designer, Johnston has enjoyed a long association with Steven Spielberg, working on such films as "Saving Private Ryan," "Munich," "Indiana Jones and the Last Crusade," "War of the Worlds," "War Horse" and "Lincoln."

She has also collaborated frequently with Robert Zemeckis on films, including "Who Framed Roger Rabbit," "Back to the Future II," "Back to the Future III," "Death Becomes Her," "Contact," "Cast Away," "The Polar Express" and the Academy Award®-winning "Forrest Gump."

Other features include M. Night Shyamalan's "The Sixth Sense" and "Unbreakable," and Paul and Chris Weitz's "About A Boy," for which she was a Costume Designers Guild Award nominee; and Richard Curtis' "Love Actually" and "Pirate Radio."

Johnston's recent credits include "Valkyrie," "Jack the Giant Slayer," "The Man from U.N.C.L.E." and "Mission: Impossible – Rogue Nation."

JOHN WILLIAMS' (Composer) career has spanned more than five decades. He is one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of our nation's most distinguished and contributive musical voices. He has composed the music and served as music director for more than 100 films, including all eight "Star Wars" films, the first three "Harry Potter" films, "Superman," "JFK," "Born on the Fourth of July," "Memoirs of a Geisha," "Far and Away," "The Accidental Tourist" and "Home Alone." His 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including "Schindler's List," "E.T. the Extra-Terrestrial," "Jaws," "Jurassic Park," "Close Encounters of the Third Kind," the "Indiana Jones" films, "Munich," "Saving Private Ryan," "War Horse" and "Lincoln."

His contributions to television music include scores for more than 200 television films for the groundbreaking, early anthology series "Alcoa Theatre," "Kraft Television Theatre," "Chrysler Theatre" and "Playhouse 90," as well as themes for "NBC Nightly News" ("The Mission"), NBC's "Meet the Press" and the PBS arts showcase "Great Performances." He also composed themes for the 1984, 1988 and 1996 Summer Olympic Games and the 2002 Winter Olympic Games.

Williams has received five Academy Awards® and 50 Oscar® nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. His most recent nomination was for "Star Wars: The Force Awakens." He also has received seven British Academy Awards (BAFTA), twenty-two Grammys®, four Golden Globes®, five Emmys®, and numerous gold and platinum records.

In 2003, Williams received the Olympic Order (the IOC's highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honor in December 2004, and in 2009 he received the National Medal of Arts, the highest award given to artists by the U.S. government.

In January 1980, Williams was named 19th music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

Williams has composed numerous works for the concert stage, among them two symphonies, and concertos

commissioned by several of the world's leading orchestras, including a cello concerto for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for The Cleveland Orchestra and a horn concerto for the Chicago Symphony Orchestra. In 2009, Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony for President Barack Obama, and, in September 2009, the Boston Symphony premiered a new concerto for harp and orchestra titled "On Willows and Birches."

JOE LETTERI's (Senior Visual Effects Supervisor) pioneering work on digital visual effects has earned him four Academy Awards® for Best Visual Effects on "Avatar," "The Lord of the Rings: The Two Towers," "The Lord of the Rings: The Return of the King" and "King Kong." He has also received the Academy's Technical Achievement Award for co-developing the subsurface scattering technique that brought Gollum to life.

Letteri joined Weta Digital as visual effects supervisor on "The Two Towers" and over the last 11 years has led Weta Digital to become one of the world's premiere visual effects studios. He has developed many techniques that have become standards for bringing photographic quality to digital visual effects and specializes in the creation of compellingly realistic creatures, from the dinosaurs of "Jurassic Park" to Gollum in "The Lord of the Rings" and "The Hobbit," the 25-foot gorilla in "King Kong," the Na'vi in "Avatar" and Caesar in "Rise of the Planet of the Apes."

As senior visual effects supervisor on "Avatar," Letteri oversaw a program of research and development over four years that produced shots larger and more complex than ever attempted before. This involved shooting on a virtual stage with a new camera system, along with the development a full pipeline of tools, effectively launching a new approach to filmmaking called virtual production.

He led the Weta Digital team back into Middle-earth to bring to life the third film of Peter Jackson's much-anticipated trilogy, "The Hobbit: The Battle of the Five Armies" and completed work on the summer blockbuster "Dawn of the Planet of the Apes" as well. His most recent credits include "Batman vs. Superman: Dawn of Justice," "The Fantastic Four," "The Maze Runner: Scorch Trials" and several unannounced projects.

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GOBBLEFUNK

Gobblefunk is the language created by Roald Dahl to give the BFG his unique voice. It is comprised of silly words that are similar to words found in the English language and are used when ordinary words just won't do.

The filmmakers were initially concerned that the words would make the characters' dialogue too confusing for the audience to understand. "We didn't want it to stop people from listening and trying to understand a line of dialogue because they just didn't get it," explains executive producer Kathleen Kennedy, "But after hearing how Mark Rylance spoke it, we all wanted more."

The actor wanted more of the language as well, and he wanted to repeat the words so that they actually became part of his character's strict vernacular. "He wasn't just pulling things out of his hat," says Rylance. "The BFG has words that he uses for certain things and he repeats them in his life."

A Gobblefunk Glossary

Cannybully	Cannibal	Jiggyraffes.	Giraffes
Chatbags	Chatterbox	Majester	Majesty
Chidlers.	Children	Murderful	Murderous
Crickety Crackety	Sound of cracking bones	Phizzwizards	Happy dreams
Delumptious.	Delicious	Rummytot.	Nonsense
Despunge	Deplore	Rumpledumpus	Rumpus
Earbursting	Loud	Scrumdiddlyumptious . .	Scrumptious
Figglers	Fingers	Scuddling	Scurrying
Frobscottle	Carbonated soft drink where bubbles float downwards rather than upwards	Skumping	Worried
Frumpink Fry	Pumpkin Pie	Sloshfunking	Like godforsaken
Giggler	Little Girls	Snozzcumber	A gruesome vegetable only found in Giant Country
Glummy	Yummy	Splitzwiggled	Caught
Glumptious.	Scrumptious	Swalloped	Swallowed
Golden Phizzwizard	A wonderful dream	Swigpill	Swill
Hippodumplings.	Hippopotamus	Swizzfiggling	Deceiving
Hipswitch	Hence/Straightaway	Telly-telly Bunkum Box .	Television
Human Beans	Human Beings	Trogglehumper.	A horrible nightmare
Humbug	Humble	Whiffing	Going off to somewhere
Humplehammers	Something that is very big	Whizzpopper	Fart
Jabbeling.	Babbling	Whopsey.	Adjective similar to little or trifling

FILMMAKING FACTS

- “The BFG” was Roald Dahl’s favorite of all his stories. Dahl originally created “The BFG” as a bedtime story, and the character Sophie (played by Ruby Barnhill) was named after his granddaughter.
- 2016 marks the 100th anniversary of Dahl’s birth.
- Roald Dahl’s “The BFG” was first published in 1982, the same year Steven Spielberg’s own story about an unusual and transformative friendship, “E.T. The Extra-Terrestrial,” captured the hearts and imaginations of children and adults everywhere. Screenwriter Melissa Mathison wrote the screenplays for both films.
- The BFG (Mark Rylance) is 24-feet tall, nearly six times as big as Sophie (Ruby Barnhill). The biggest giant in Giant Country, Fleshlumpeater (Jemaine Clement), is twice as big as the BFG, who is considered a runt.
- If NBA basketball player LeBron James, a forward for the Cleveland Cavaliers who is 6-feet 8-inches tall, was standing next to Fleshlumpeater, he would come up to his ankle. Other giants in Giant Country (Bloodbottler, Manhugger, Maidmasher, Childchewer, Meatripper, Butcher Boy, Bonecrusher and Gizzardgulper) are closer to Fleshlumpeater in size.
- Roald Dahl was exceptionally tall himself, measuring 6-feet, 6-inches in height.
- Production on “The BFG” was a combination of live action and performance-capture (the performance capture techniques were used to bring the story’s fantastical characters to life). Director Steven Spielberg filmed individuals in their performance-capture suits acting on the same set with the film’s totally human characters, as he wanted to see the interaction between them.