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# CREW

Directed by **Koji Shima**
Produced by **Masaichi Nagata**
Screenplay by **Hideo Oguni**
Original story by **Gentaro Nakajima**
Cinematography by **Kimio Watanabe**
Edited by **Toyo Suzuki**
Music by **Seitaro Omori**
Art Director **Shigeo Mano**
Special Effects Director **Toru Matoba**
Color Design **Taro Okamoto**

# SEEING AND BELIEVING

## by Nick West

To find signs of the Japanese avant-garde artist Taro Okamoto (1911–1996) in Koji Shima's classic 1956 science fiction film *Warning from Space*, one only needs to look as far as iconography used to describe the alien race, the Pairans. Hailing from a planet beyond human reach, these sentient spacefaring creatures have travelled to earth to warn us of our impending, but perhaps avoidable, doom; so long as we can learn to trust them...

Made from five tapered points, the Pairans are starfish-like in appearance, each with a single eye in the center of their figure, staring out at us. Unlike the race of savage, one-eyed giants from Greek mythology, the Cyclops, the Pairans' outward appearance is less anthropomorphic, more aquatic in character, and easier to read as a visual motif. This is typical Okamoto.

Broadly speaking, the recurring motifs in Okamoto's work include ribbons of flames, triumphant suns, cataclysmic explosions, warped figures, hollow masks, and eyes, but he also created several objects—a Shinto bell for a temple in Nagoya, a hanging chandelier for his studio in Aoyama, and a public sculpture called *Tree of Children* (1985)—that include tentacle-like forms.

In the Japanese language, the same verb is used to describe the act of drawing as well as that of writing with a brush. Being attracted to tapered forms like slender tendrils or wispy flames often means that Okamoto's canvases contain collections of gestural calligraphy that manages to be both painting and writing at once.

As a modern artist who studied at the prestigious Panthéon-Sorbonne in Paris during the 1930s, Okamoto became known by association with academics and

artists of the day, like the French anthropologist Marcel Mauss, the leader of Surrealism André Breton, or the artist Pablo Picasso, among other avant-garde figures. His time in Europe furnished him with experiences that would later lead him to draw from aboriginal culture, surrealist imagery, and abstract art.

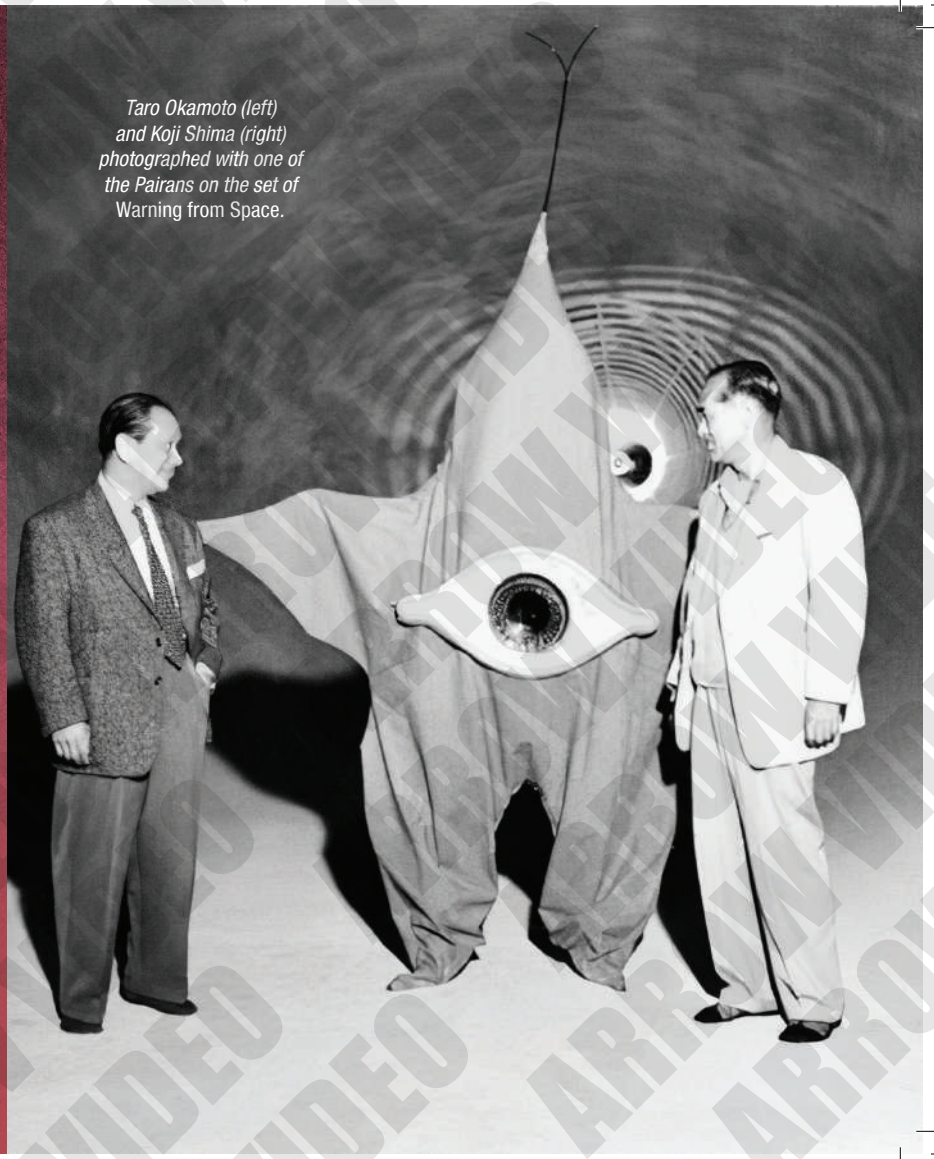
Living in Europe also afforded him a privileged position of being able to opt-out of a convention that artists educated in Japan generally adhere to; either adopt a manner of creating art in the Japanese style, or work in the Western mode. Being exposed to modern European art inspired Okamoto to make artwork that neither sat within the conventions of Nihonga (Japanese style painting) or with that of the European canon, but was something other, something original, instead.

Based on an idea by Gentaro Nakajima, *Warning from Space* was adapted for the cinema as the first Japanese science fiction film to be produced in color. Even from a cursory glance at Okamoto's oeuvre, it is easy to see how important a role color plays. In his paintings, the artist uses the brightest primary colors possible alongside jarring contrasts of black and white to express his exuberant visions of advent and rupture.

Released only two years after Toho's *Godzilla* (1954), *Warning from Space* belongs to a distinct era in post-war science fiction movie-making where we looked to the skies and feared what may rain down. Unlike Godzilla and other skyscraper-sized movie monsters, the producers decided to portray the alien race on a more relatable, human scale. In general, the film's synopsis taps into our fears of aliens and the unknown while capitalizing on the power of the cinema, in our belief in visual effects, and our appetite to experience something astonishing and otherworldly.

Fear and dread have long been central to writers of science fiction and fantasy. To those familiar with the wider cultural imagination in Japan, there are a whole host of folkloric supernatural monsters, spirits, and demons known as *yokai* who lend personality to unaccountable phenomena. Some of whom possess the





*Taro Okamoto (left) and Koji Shima (right) photographed with one of the Pairans on the set of* Warning from Space.

characteristics of animals, while others shape-shift, not dissimilar to the way that the Pairans transmute in *Warning from Space*, although none of whom look quite like the galactic visitors that Okamoto fashioned for us to watch.

Despite being somewhat bizarre in appearance, there are of course moments in the film when the audience is asked to suspend their disbelief and to trust in the existence of the Pairans. Time and again we see naive bystanders living comfortable suburban lives, for whom even the possibility of alien invaders is laughable, which causes us to disagree with them from the all-knowing position of our armchairs. Understandably, the spinning newspaper headlines that follow only amplify fear and arouse suspicion that the appearance of the Pairans is, in fact, a deadly new foreign weapon.

In 1956, only eleven years had elapsed since the end of the war, so understandably these events loomed large in the collective consciousness of a nation who suffered the atrocities of the atomic bombs dropped on Hiroshima and Nagasaki.

For Okamoto, having been forced to return to Japan at the beginning of the Second World War, he was swiftly drafted to serve in the military in China. Wrenched from life in Europe, he was thrust into war and conflict in Asia. Being a trained artist, it is reported that he was also compelled to produce figurative portraits of prominent Japanese generals alongside his routine duties, but on the whole, his experiences in China served to galvanize his anti-war and anti-authority stance.

Even before the war, there were clear signs that Okamoto opposed armed conflict. In a signature work started before the outbreak of WWII, he produced a modestly scaled painting titled *Wounded Arm* (1936/1949). Later exhibited at the International Surrealist Exhibition in Paris in 1939, it amply demonstrates the degree to which he absorbed the artistic aims of the Surrealists.

Depicting an arm belonging to someone whose head is obscured by an enormous red bow, the seated figure's forearm is entwined in black thread to such an extent



that it causes injury. As a metaphor, both in its headlessness and the resulting physical impairment, *Wounded Arm* is an unquiet and unambiguous image that emerges from a darkened room.

Okamoto's creative output after WWII was prolific and it was during this period that he produced his most esteemed artworks. Known for creating works in a variety of media—painting, sculpture, furniture, and ceramics—the artist delighted in employing an arresting palette while combining seemingly clashing forms. Speaking in a television interview with the national broadcaster NHK the artist is translated as saying: "Humanity exists in the rupture between reality and abstraction."

In 1949, Okamoto produced a painting called *Heavy Industry.* Working in an abstract mode this time is an image showing the relationship between the cogs of production-line manufacturing beside a cast of faceless, dehumanized workers. Being openly critical of Japan, this work portrays a nation whose zealousness to recover from the war prompted a reckless pursuit of capitalism.

Another key work from just a year later is *Law of the Jungle* (1950). More in keeping with the visual inventiveness that we have come to expect from Okamoto—after all, he has designed a chair in the shape of a cupped hand and a series of playing cards ("Taro Cards"), so his work frequently displays wit and humor—it is another work that could easily be interpreted as being critical of Japanese animistic beliefs and interest in mystical powers.

Comprising of a typically vivid and dynamic composition, *Law of the Jungle* manages to blend abstract forms with recognizable beings. Feline creatures leap, swimmers dive, and a mighty scarlet whale with a zip fastener plunges across the picture plane. We can see other forms with tusks or horns, and in the hollow of a tree are three monkeys, all sitting upright, all-seeing. In many respects, its style is cartoonish which to some may seem appropriate given that this work undermines the idea of plants and inanimate objects possessing souls.

Out of all of Okamoto's paintings, it is the enormous mural *Myth of Tomorrow* (1969) that is his opus. Originally commissioned by Manuel Suarez y Suarez for Hotel de Mexico in Mexico City during the late sixties, it shows a devastating panorama of destruction, depicting the effects of the atomic bomb. The myth that the title refers to is the tomorrow that didn't arrive for those who lived in Hiroshima and Nagasaki.


*Taro Okamoto's hand-painted illustration for the front cover of the script to* Warning from Space.

Now restored and installed on a concourse at Shibuya train station in Tokyo, *Myth of Tomorrow* is monumental is its scale and subject. Visually, it's comprised of an array of symbols that satellite a skeletal figure with a bent spine and hollow eye cavities. Its chiaroscuro of bones is so dramatically portrayed that it's difficult to imagine it having more emphasis. Emblazoned centrally, this figure dominates the composition, adorning it like a pendant. The entire mural wears death as a centerpiece.

Before the movie *Warning from Space* was filmed on celluloid, the Pairans had only been depicted as words on a page. In fact, the only other visual representation of them since is in a manga where they appear like flowers. In Koji Shima's film, however, Okamoto creates a highly stylized interpretation of our benevolent guardians, whose mighty eyes illuminate when they speak. So what's Okamoto's obsession with eyes?

Eyes recur throughout *Myth of Tomorrow* too; both as smears on the right-hand side, as well as on a crimson piranha-like creature on the left. Above this piranha-like creature are five eye masks that diminish as they arch into the distance. Eyes are also suggested on the black banner that threads its way through the flames on the right. In *Myth*, all these allusions to sight are deliberate, as they, and we, bear witness to the atrocities of war.

Of course, the eyes of the Pairans in *Warning from Space* are of an entirely different character. If it were a solitary symbol it could be reminiscent of the all-seeing eye, the eye of providence, where the eye of God is shown in a triangle surrounded by rays of glory, watching over all of humanity. In *Warning from Space*, they bestow sentience upon otherwise abstract shapes, giving us just enough information to connect with them but not enough to know them.

Perhaps there is an inadvertent pun to be found in the creation of the Pairans too. To "have stars in one's eyes" is to be hopeful about something. To "get stars in one's eyes" is to get excited in show business. *Warning from Space* is (eventually) optimistic about the future and, perhaps tellingly, it also uses the power of celebrity to convince us of their trustworthiness.

In what is now an iconic photograph of the artist, taken in 1963, Okamoto is seen in his studio wearing a dark woollen sweater with both hands in front of his face, palms facing the lens. The photo itself is black and white. It's possible to make out most of the artist's appearance, except his eyes. On the palms of his hands are two heavily painted eyes in black pigment. With his fingers spread out like talons the first impression it has is mock shock, like a playful monster; the kind of joke an uncle might play on a young niece or nephew. As well as being a

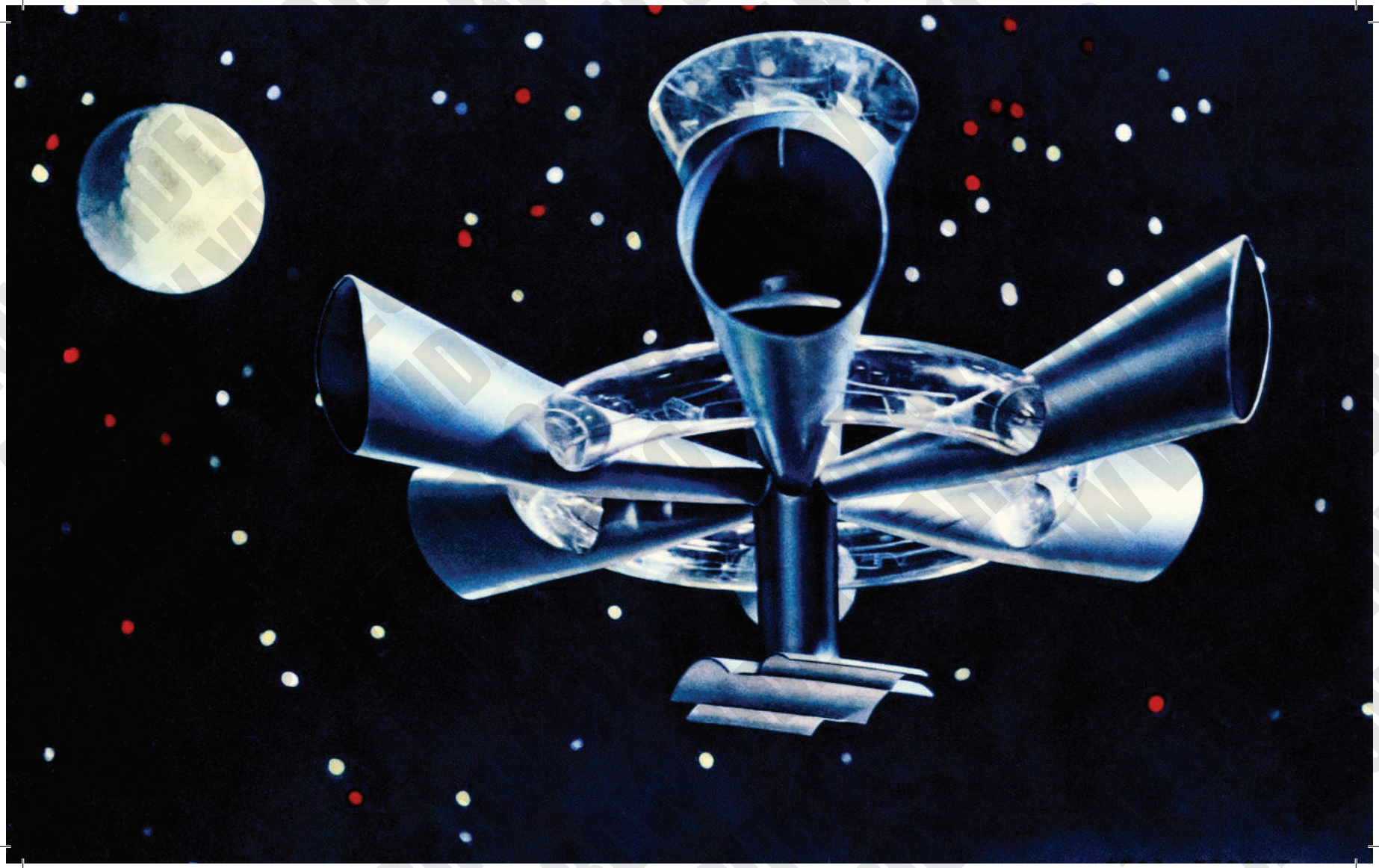
publicist's dream, this photo captures a playful side of his character rather than the anti-war veteran he was.

Fans of cinema will no doubt recall the Pale Man in Guillermo del Toro's dark fantasy *Pan's Labyrinth* (2006) being capable of a similar visual trick. In both instances of eyes-on-hands, they can deliver us from one realm to another, be it an art studio or a hellish basement, be it painted or imaginary. Okamoto's role for *Warning from Space* is to make that other realm visible to us, which he did in his inimitable style.

***Nick West is a British artist from Brighton, who lives and works in Tokyo. He lectures at Joshibi University of Art & Design, organizes artist talks and contributes to various art publications including* Art Asia Pacific, this is tomorrow, *and* Tokyo Beat.**

***For more information on Taro Okamoto, visit the website of the Taro Okamoto Memorial Museum at http://taro-okamoto.or.jp/en.***






# WORDS OF WARNING

## by David Cairns

Film dubbing is a dark continent, a fog-shrouded Skull Island whose artists toil in obscurity: when their work is most successful, audiences are not overly aware of their existence. Film history has largely turned up its nose at this sub-industry, and even academia, which will devote scholarly papers to the development of Eastmancolor's advertising in trade magazines, hasn't delved much into this particular set of marginalia.

Fortunately, the intrepid Steve Ryfle, in his book *Japan's Favorite Mon-Star* (1998), realized that a cultural history of Godzilla would not be complete without covering the work of those who translated the great saurian's exploits for the world market, which led to him interviewing Peter Fernandez, who did some of the best work in this field while employed at New York company Titra Sound Studios. Titra also handled the American adaptation of *Warning from Space*, so we can learn a little about that from his comments to Ryfle.

That said, there is also information from another source: back in 1997, I attended an Edinburgh International Film Festival retrospective on the work of low-budget genre genius Edgar Ulmer, where his daughter, Arianne Ulmer Cipes, was in attendance. We got to chatting, and I found her a fantastic source of information about not only her father's films, but scandals and backstories from all sorts of obscure corners of the screen trade. She had been flashed at by Roger Vadim, was the object of Hedy Lamarr's diva jealousy, and knew what kind of drugs were supplied to the set of *The Cotton Club* (1984) and who supplied them. My ears got to feel a bit strained from being perked up so much.


*The Spanish poster for* Warning from Space, *released by Mahier Films in 1957.*

Some of Arianne's tales concerned the dubbing biz: she had been "the Italian voice of Elke Sommer." So when I randomly found myself watching *Warning from Space* some years later, and saw a credit for a Jay Cipes, I dropped Arianne a line to ask what she knew, Cipes being an uncommon name. "To all my friends, yes, that is me in the dub of *Warning from Space*," Arianne replied. "I had not yet married Jay Cipes, but knew him from Paris where we had dubbed [*Nights of*] *Cabiria* (1957)."

Titra had started in France as a subtitling company, moved into dubbing, and then set up offices in Manhattan, occupying three floors of the National Screen building at 1600 Broadway between 48th and 49th Streets. Their dubbing studios operated around the clock to process the vast supply of product destined for America's many movie theatres, drive-ins, and TV channels.

Japanese movies made for cheap but very popular filler on kids' TV. Since kids weren't expected to read subtitles, dubbing was *de rigeur*, and Titra Studios had got it down to, if not a fine art, at least an efficient assembly line. It never felt right to have American accents issuing from all-Japanese casts, so dubbing artists were encouraged to adopt faint "Japanese" accents.



Japanese studios didn't supply full scripts, just literal dialogue translations, so writers strove to adapt these into acceptable dramatic English, struggling with the tendency of the original lines to end on a vowel sound, which is much less common in English. Fernandez found that as long as you avoided ending on labials (b, m, and p) which require closed lips, an acceptable match of sound and image could be achieved.

(Preparing a dubbing script for another Titra project, 1966's *The Good, the Bad and the Ugly*, actor-writer Mickey Knox struggled when a prison guard, inciting a choir of prisoners to drown out the screams of the tortured with their singing, commanded: "Più forte." It began with a labial and was three syllables, so it couldn't be replaced with the literal translation, "Louder." Knox was rightly proud of his wickedly hilarious solution: "More feeling.")

Daiei had hoped that the first Japanese sci-fi film in color, *Uchûjin Tôkyô ni arawaru*, would do well internationally, but it had a patchy distribution around the world. Mahier Films released it in Spain as *Asalto a la Tierra* in 1957, and its screening in France as *Le Satellite Mystérieux* earned it a slam from Eric Rohmer in *Arts* magazine as "infantile." In 1958 it played in a single cinema apiece in Rangoon, Myanmar (then Burma), and Sandakan, Malaysia. Also in 1958, the British distributor Gala released the film twice, six months apart, first under the title *Mysterious Satellite*, then as *Warning from Space*. Mysterious indeed: why pay to have the film passed uncut by the BBFC twice?

The film didn't make it to the US until 1963, when it was already almost a decade old. But thanks to Daiei's prescient decision to shoot it in color (the first Japanese sci-fi film to do so), this wasn't obvious to western eyes, so *Warning from Space* enjoyed a longer shelf life than it might have otherwise.

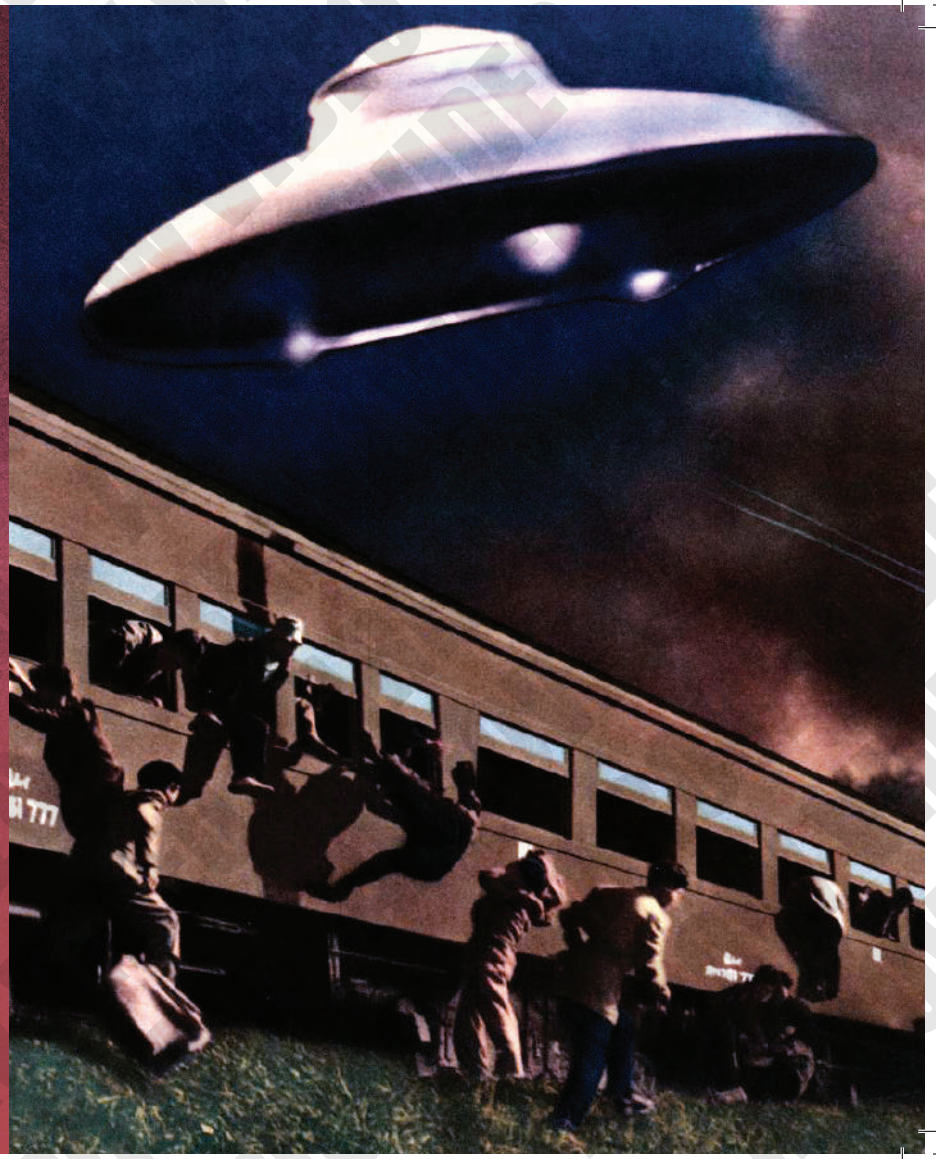
Jay Cipes and his producing partner Edward Palmer produced the English version under their company Cipes & Palmer. The English dub featured Titra Studios'

talented suite of New York actors, including Arianne Ulmer, who had begun by performing in her illustrious father's films, as a child in *Pirates of Capri* (1949), and later in *The Naked Venus* (1959) and *Beyond the Time Barrier* (1960) under the screen name Arianne Arden. Arianne recalled that Cipes "had bought the rights for the US from the son of [Dodgers owner] Jim Mulvey, Bob Mulvey, through various friendships."

Some of Arianne's co-stars are familiar voices to fans of genre cinema. The aforementioned Peter Fernandez, plus the equally ubiquitous Corinne Orr, with Jack Curtis as the Pairan Leader, Bret Morrison (the last person to voice *The Shadow* on the radio) as Dr. Komura, and Larry Robinson as both Dr. Matsuda and reporter Hideno (renamed Hoshina in the US version for some mysterious reason). These voices can be heard issuing from an uncanny variety of mouths in Titra-dubbed films such as *Black Sunday* (1960), *Black Sabbath* (1963), *Gammera the Invincible* (1966) and three Gamera sequels, and *Sister Street Fighter* (1974) (all of which are available on Blu-ray from Arrow, incidentally). Dubbed Japanese anime shows like *Speed Racer* (1967–68) and *Marine Boy* (1968–69) also feature most of the same troupe. Curtis is a particularly interesting case, as he was also the director of gonzo sci-fi masterpiece *The Flesh Eaters* (1964), in which the man-eating monsters are played by scratches on the film. He never acted on screen, due to a birth defect that had left him with an underdeveloped hand.

Looping in those days was a more cumbersome business than in today's digital universe. Physical loops of film were played, each containing a short piece of dialogue. First, a "sync plop" would be heard, cueing the voice actor, then the image would be projected on a modest-sized cinema screen and the actor would speak their translated text—which they likely wouldn't have seen before arriving that day—and they'd try to make the words match the lip movements of the original star onscreen. The loop would play on repeat until the director judged the synchronization of onscreen mouth and recorded speech to be acceptable. An actor could only manage sixty to eighty lines in a session before becoming exhausted.





Titra replaced not only the Japanese dialogue but the Pairan exchanges also, which originally sounded a bit like someone at the bottom of an elevator shaft whirling a plastic tube around their head while whooping into the nearer end. Now, even in private amongst themselves, the aliens spoke English. "What I recall with a chuckle," Arianne told me, "is that I dubbed the film by talking into an empty waste basket to achieve the required reverberating sound of my voice." But the aliens still have the same theme music, an unvarying celestial mystery theme playing in the background like muzak.

Sadly, the US rewrite threw away the original's most appealing touches of humor, though the Japanese characters are always laughing at one another's lame pleasantries. The Pairan's assessment of a human beauty's likeness—"It has a large lump in the middle of its face"—got binned, perhaps in the waste basket Arianne was speaking into.

An exchange in the middle of the film, in its Japanese version, seems to deliberately mimic a Rakugo sketch comedy from the late eighteenth century where a dim-witted man mistakes a corpse for his neighbor, then goes to tell his neighbor about it. In *Uchûjin Tôkyô ni arawarum* the dialogue goes:

"You just died in Nikko!"
"Me?"
"Yes!"

And this prompts Miss Aozara to faint. Screenwriter Hideo Oguni was a frequent collaborator with Kurosawa and obviously no dope, so a literary reference is wholly plausible. But Titra took a more serious approach:

"A girl nearly drowned today at Nikko. She was your double!"
"My doub-?"
"Yes!"
[swoons]


*A misleading promotional ad for* Warning from Space *by American International Television, promoting its TV syndication in 1968.*

The dubbers generally treated their work with respect (1966's *What's Up, Tiger Lily?* was still a couple of years in the future), so when a line struck them as funny, they dutifully changed it.

Elsewhere, attempts were made to jazz things up, so as Taeko tries on a kimono, loud flying saucer noise is piped in from Titra, but she doesn't react until someone yells "A flying saucer!" from out in the street. Very incurious people, the re-voiced populace of Japan.



Those preparing the film for American audiences adjusted more than the soundtrack, though it's not 100% certain if the visual changes were done by Cipes and Palmer or by any of the other various Western hands the film had passed through. In the original version, the star-shaped aliens communicate in their own language, with helpful Japanese subtitles superimposed down alternating sides of the screen. We know these were still present in the 1958 UK release as the invaluable *Monthly Film Bulletin* noted them in its review. Perhaps at one point there existed a "clean" or "textless" print without the subs, but Titra evidently never received it. To eliminate the Japanese text, they were forced to photographically enlarge the frame, and then "pan-and-scan" from side to side, as the intrusive *kanji* jumped from left to right, resulting in an inexplicable, mechanical effect, as if a security camera were scanning the alien spaceship interior.

At first, seeing the film without knowing this explanation, I wondered if the filmmakers were trying to guide us as to which alien was speaking, but if so the movement didn't help, and anyway, the Pairans had lights that flashed as they spoke, like Daleks. And they all looked alike, anyway. I was baffled as to why a film not shot in widescreen should be so obviously and clunkily panned-and-scanned. I'm indebted to critic Glenn Erickson for the explanation. He closed out his remarks by saying: "All for the want of a textless film element for foreign use. Someday we may see *Warning from Space*, aka *Spacemen Appear in Tokyo* uncut in full color, too."

Glenn's remarks about the color need some explanation: the public-domain copies of the Cipes & Palmer cut, such as are available on YouTube, vary in picture quality from very washed-out to very extremely washed-out. I was struck by how much the film's almost sepia quality resembled that of Ozu movies I'd seen, especially when director Kôji Shima is filming in the same side streets and little bars Ozu favored as settings, his camera at around the height of a person sitting on a tatami mat. Nowadays, bright digital versions of Ozu's movies have intensified his color contrasts, but Arrow's edition of *Uchûjin Tôkyô ni arawaru*

reveals its hues to be still more ravishing. The English-language version differs in other respects too: the lurid blood splash that cues the opening titles is gone, either for reasons of taste or because it was simpler and cheaper to bin it along with the original titles.

Cipes & Palmer also rearranged the running order of scenes. Shima and Oguni had opened their story in Japan, slowly building up mystery via UFO sightings and anxious discussions thereof, not taking us inside the Pairan craft until the end of the first act, a sound scheme to intrigue audiences. But Cipes & Palmer were marketing the film to children, and felt they would need something more excitingly visual as an opener, so their very first scene shows the delightful starfish-people laying their plans. This undoubtedly boosts interest momentarily, but does a fair bit of harm as the story unfolds, robbing us of the sense of unfolding wonder which the original film carefully created. It also meant that the alien dialogue had to be reconceived, but at least in the case of these five-pointed extraterrestrials who somehow spoke without the benefit of mouths, the problem known to dubbers as "lip-flap" did not present itself.

Rewriting the story resulted in a few other strange moments, as when footage was run backwards, so that a shot of an alien rocket leaving the base satellite instead showed it arriving. Well, who among us can say definitively that Pairan rockets don't have a reverse gear, allowing them to suck up their exhaust smoke as they back gracefully into their mothership?

The dubbed version's subsequent changes all emphasize visual sensation over narrative. The original coda, showing life returning to Earth, anticipating the parodic upbeat endings of *The Bed Sitting Room* (1969) and *Mars Attacks!* (1996), plays out in full (the American edit manages to run slightly longer than the original movie!), but is followed by a sequence, stolen from earlier in the film but again played backwards, showing the alien girl resuming her rightful form, mission accomplished. (But then, why do the aliens disappear at the end of this shot,



as if beaming up somewhere? Where?) This is why the Shima cut ends with triumphal music and a fade to black while the Cipes & Palmer one ends with a blurp on the soundtrack and a hastily spliced-in end title which nobody thought worth translating. "If they've stayed in their seats this long, they can hardly ask for their money back," seems to have been the thought process. While *Uchûjin Tokyo ni arawaru* assumes we're interested in whether Japan will survive an extraterrestrial/existential threat, Cipes & Palmer's *Warning from Space* assumes we want to look at space aliens, and are maybe more interested in whether their schemes are successful. Either way, we get a happy ending, it's just a different happy ending.

Cipes & Palmer's services were retained exclusively by Four Star Distribution, who included *Warning from Space* alongside fourteen other dubbed films, mostly Italian peplum movies of the sub-Steve Reeves variety, in their "Spectacular Showcase" of features offered to American broadcasters in the summer of 1964, boasting in the trade papers of the "special editing and retitling" each film received. "It was the first dubbed film to be shown on CBS," Arianne Ulmer Cipes recalled.

Four Star offloaded the film to American International Television in 1968, where it was incorporated into their "Fantastic Science Fiction Theater" package alongside various *Gamera* movies, whose bizarre monsters and scenes of miniature destruction made them natural bedfellows. In this congenial company, the dubbed *Warning* was a mainstay on American TV for more than a decade.

***David Cairns is a filmmaker and critic based in Edinburgh. He blogs at dcairns.wordpress.com.***

***Special thanks to Arianne Ulmer Cipes & Kiyoyuki Murakami.***

# ABOUT THE TRANSFERS

The original Japanese version of *Warning from Space* is presented in its original aspect ratio of 1.37:1 with its original mono soundtrack. The High Definition master was supplied by Kadokawa Pictures. Additional quality control and optimization took place at R3store Studios and Bad Princess Productions. Due to the condition of the film material, some photochemical issues remain, such as occasional density fluctuation and flicker.

The dubbed American version was reconstructed by Arrow Films using the HD master of the Japanese version as the source for the majority of the video. An archive SD master of the American version was used as a cutting guide. The English-dubbed audio was restored and conformed from the original optical track by Deluxe. Selected 35mm internegative film elements, including English-language opening credits and specially-shot inserts of English-language newspapers, were scanned at EFILM and restored by R3store Studios. The original optical soundtrack and selected 35mm elements were accessed through the kind courtesy of Metro Goldwyn Mayer, in association with Kadokawa Pictures.

Additional picture grading, restoration and audio remastering work supervised by James White and James Flower, Arrow Films.

R3store Studios: **Gerry Gedge, Jo Griffin, Nathan Leaman-Hill, Rich Watson**

EFILM: **David Morales**

Deluxe Audio: **Jordan Perry**

MGM: **Dee Dee Dreyer, Rachel Wilson**

Bad Princess Productions: **Matt Jarman**



# PRODUCTION CREDITS

Disc & Booklet Produced by **James Flower**
Executive Producers **Kevin Lambert, Francesco Simeoni**
Technical Producer **James White**
Disc Production Manager **Nora Mehenni**
QC **Alan Simmons**
Production Assistant **Samuel Thiery**
Blu-ray Mastering & Subtitling **The Engine House Media Services**
Artwork **Matt Griffin**
Design **Scott Saslow**

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Alex Agran, David Cairns, Etsuko Furutsuki, Stuart Galbraith IV, Yuko Kobayashi, Nick West

ARROW VIDEO

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