

UNIVERSAL PICTURES Presents

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A ROTH FILMS Production

THE HUNTSMAN

WINTER'S WAR

CHRIS HEMSWORTH
CHARLIZE THERON
EMILY BLUNT
NICK FROST
SAM CLAFLIN
ROB BRYDON
and
JESSICA CHASTAIN

Executive Producers
SARAH BRADSHAW
PALAK PATEL

Produced by
JOE ROTH, p.g.a.

Based on Characters Created by
EVAN DAUGHERTY

Written by
EVAN SPILIOTOPOULOS and CRAIG MAZIN

Directed by
CEDRIC NICOLAS-TROYAN

Production Information

Discover the story that came before Snow White in ***The Huntsman: Winter's War***. CHRIS HEMSWORTH (*Thor* and *Avengers* series) and Oscar[®] winner CHARLIZE THERON (*Mad Max: Fury Road*, *Prometheus*) return to their roles from *Snow White and the Huntsman*, joined by EMILY BLUNT (*Sicario*, *Into the Woods*) and JESSICA CHASTAIN (*The Martian*, *Zero Dark Thirty*).

Theron stars as evil Queen Ravenna, who betrays her good sister Freya (Blunt) with an unforgivable act, freezing Freya's heart to love and unleashing in her an icy power she never knew she possessed. Retreating to a kingdom far to the north, Freya raises an army of Huntsmen as her protectors, with the only rule that no two of them should ever fall in love.

As a war for domination escalates between the two queens, the hero standing between good and evil is Freya's most elite Huntsman, Eric (Hemsworth). Alongside fellow warrior Sara (Chastain)—the only woman who has ever captured his heart—Eric must help Freya vanquish her sister...or Ravenna's wickedness will rule for eternity.

Producer JOE ROTH (*Maleficent*, *Alice in Wonderland*) once again leads the team in this breathtaking prequel in the legendary saga directed by Oscar[®]-nominated visual-effects wizard CEDRIC NICOLAS-TROYAN (*Pirates of the Caribbean* franchise, *Snow White and the Huntsman*), who makes his feature debut in this epic action adventure.

Rounding out the action adventure's ensemble are NICK FROST (*Hot Fuzz*), who reprises the role of the impetuous dwarf Nion, and SAM CLAFLIN (*The Hunger Games* series), who returns as Prince William, a loyal servant of the kingdom. They are joined by ROB BRYDON (*Cinderella*) as Gryff, one of the more unpleasant characters in the enchanted land; SHERIDAN SMITH (TV's *Mrs. Biggs*) as Mrs. Bromwyn, the foil to Gryff and one of the toughest dwarves imaginable; and ALEXANDRA ROACH (*The Iron Lady*) as Doreena, Mrs. Bromwyn's sweet-yet-strong sidekick.

Joining Nicolas-Troyan's accomplished creative team are heads of department including director of photography PHEDON PAPAMICHAEL (*Nebraska, Sideways*), production designer DOMINIC WATKINS (*Snow White and the Huntsman, United 93*), editor CONRAD BUFF IV (*Titanic, Rise of the Planet of the Apes*), three-time Oscar[®]-winning costume designer COLLEEN ATWOOD (*Chicago, Alice in Wonderland*), visual effects supervisor PAUL LAMBERT (*Oblivion, Gone Girl*), and eight-time Oscar[®]-nominated composer JAMES NEWTON HOWARD (*The Hunger Games* series, *Snow White and the Huntsman*).

Written by EVAN SPILIOTOPOULOS (upcoming *Beauty and the Beast*) and CRAIG MAZIN (*The Hangover* series), and based on characters created by EVAN DAUGHERTY (*Divergent*), *The Huntsman: Winter's War* is executive produced by SARAH BRADSHAW (*Maleficent*) and PALAK PATEL (*Snow White and the Huntsman*).

ABOUT THE PRODUCTION

Before Snow White:

The Huntsman: Winter's War Begins

In 2012, *Snow White and the Huntsman* breathed new life into the fairy-tale genre with a dark, epic take on the classic story. The film, which starred Kristen Stewart, Chris Hemsworth and Charlize Theron, earned nearly \$400 million at the worldwide box office and delighted audiences across the globe.

When it came time to consider a return to the dark fantasy world the creators had imagined, the producers decided to explore a story touched upon in the original, which alluded to Eric's past love and her tragic death. In Hemsworth's capable hands, the Huntsman proved to be such a popular character, and the notion of two parallel stories in this newly created universe appealed to all involved.

Taking that sideways look at the franchise also offered the filmmakers a chance to reflect on the success of the first movie, and identify areas of improvement. “We didn’t want this one to be as dark as the first picture,” advises producer Joe Roth, who has reimagined fairy tales such as *Maleficent* and *Oz the Great and Powerful*—and whose expertise and storytelling in this genre is unparalleled. “We also really wanted to deliver on the romance.”

The script, by Evan Spiliotopoulos and Craig Mazin, based upon Evan Daugherty’s characters, does just that, telling of Eric’s doomed first—and only—true love, how they were brought together and how they were torn apart. Nested in this universe, it also serves as an origin story for the Huntsman, who arrived in the first adventure not as a mystery, but fully formed.

With the evil Queen Ravenna apparently defeated, everyone is living happily ever after in the kingdom under the reign of the rightful queen, Snow White. But when she banishes the Magic Mirror from her castle and it goes missing, Prince William can rely on only one man to bring it back: Eric the Huntsman. As Eric journeys to keep the Mirror’s power out of dark hands and uncover the mystery of the one responsible for its theft, ghosts from his past return and he faces the greatest adventure of his life.

Hemsworth explains that his draw to the prequel story had very much to do with the themes it explores. “We don’t survive without love in any form,” he notes. “This movie asks the question about what love means to Eric, and what he’ll do for it.”

The performer thinks the success of the first film lay not just in our familiarity with the Snow White legend, but also in the extraordinary production design that turned a once-chaste fairy-tale girl into a powerful warrior fighting for what she believes in. “With this one, while staying in the same world, we have had the chance to lighten the tone in many ways. The aesthetic palette has been lifted.”

It was important to the filmmaking team that this chapter unveils even more for the audience. Truly, the story tells another piece of the puzzle—one that’s always been there, but unknown until now. “The greatest thing about this

world,” notes Nicolas-Troyan, “is that it’s this wonderful in-between. It’s not a full fantasy world, and it’s not a fully historical one. Anchored within this pseudo-historic world, you can throw in magic and romance and more.”

In Hemsworth’s Eric we saw a capable warrior and man of the woods—someone loyal and true, but not quick to share his feelings with the world. *The Huntsman: Winter’s War* explores Eric’s past, and we come to learn that he is far from alone. In fact, he’s been fighting his whole life, at first for Freya, Ravenna’s sister.

While Ravenna is a wicked devourer of souls and uses her dark magic to drain the life force of her prey, her little sister Freya is a good queen of snow and ice who has built her own frozen kingdom over the decades...quietly watching Ravenna’s rise to power.

When the evil and power-hungry Queen Ravenna betrays the Ice Queen with an unforgivable act, the heartbroken Freya flees home and builds a kingdom as cold as her heart. No one can touch her ever again, and by amassing an army of Huntsmen—who were plucked from their families at an early age—she has ensured her protection...and neither she nor her soldiers will endure the pain of love again.

Eric was one such child soldier, conditioned to believe in his queen and to fight for her, yet too young to fully realize the pain within Freya’s heart. But when he meets Sara, and they fall in love—something forbidden in Freya’s realm—he quickly comes to learn that some things are more important than power and dominion.

“Freya’s theme is that love kills,” explains Roth. “But despite all her warnings, Eric and Sara can’t help but form an attraction. The movie becomes about how we can get Eric and Sara together, despite the fact that Freya will do anything to stop it. In fairy tales, after all, love conquers everything.”

“When you first saw Eric in *Snow White and the Huntsman*, he was a drunk and a lost man,” reflects Hemsworth. “He had been living in despair and pity due to the loss of his wife. When he meets Snow White, he’s reborn, and so

when you pick up with him in this movie, he has his soul back and is living a quiet life in the wilderness.”

But he’s soon drafted in to help the queen once more, and without realizing it, to face his past as well.

The filmmakers didn’t need to look far to find a director with optimism, vision and creativity to tell Eric’s story. Cedric Nicolas-Troyan, a well-respected visual effects supervisor who was instrumental in the stunning visuals of the first film, had long harbored a desire to direct his own feature one day.

“The idea of being given a shot at directing *this* movie never even surfaced on my radar,” he chuckles. “I never dreamed I’d be given a movie of this scale as my first job. When I got the call, though, it was like it all made sense. Having worked on the first film, this felt like coming home.”

Hemsworth had long been impressed by the filmmaker, and so had no hesitation in lauding his name when the producers brought it up. “I remember thinking on the first film that he had a real eye for storytelling, and that it wasn’t just about visual aesthetics for him.”

Nicolas-Troyan confirms: “I was always more concerned with story and character than visual effects. Now that I’m working directly with my cast, it’s all about the emotion—first and foremost.”

For Roth, the notion of Nicolas-Troyan as a first-timer seemed scarcely reflected in the experience and wisdom he brought to the set. “I’ve overseen more than 400 movies, and you very quickly get a sense of who can do it and who can’t. With Cedric, he always felt like an experienced director. He’s not at all frightened by the level of actor we’ve put in front of him. His openness is something the cast loves; they can talk to him about anything, and he has a real point of view.”

The director agrees with Hemsworth that the appeal of this universe lies as much in its heart as it does its muscle. “It’s not about saving the world,” announces Nicolas-Troyan. “This is emotionally driven, and it’s a love story. I can put in all the monsters and all the cool shots in the world, but if—at the end of the day—I’m not being carried away by the characters on screen and the

emotional content of what they're doing, I'm not going to have anything to grab onto."

That is especially true when we consider the titular character. Reflects Nicolas-Troyan: "What was important about this film was to bring a little more *je ne sais quoi* to the Huntsman character. He's changed, now; he's not the same guy." He pauses. "I loved the dwarves in the first movie, and I wanted to expand that and bring some more humor to the world."

Queens and Huntsmen: Expanding the Enchanted World

Bringing together an A-list group of performers on the first film was a challenge, but the cast assembled for *The Huntsman: Winter's War* is even more stellar. Chris Hemsworth, Charlize Theron and Nick Frost return to the universe they helped build, and they are joined for this outing by Jessica Chastain, Emily Blunt, Rob Brydon, Sheridan Smith and Alexandra Roach, to name a few.

"They're all artists," commends Nicolas-Troyan. "When you talk to this caliber of actor about their character, they're all-in. It's transporting, as a director, to work with them. I have a tendency not to storyboard emotional scenes, but rather to leave the flow to the actors and see what they come up with. There aren't many that can pull it off, but this cast can."

Hemsworth admits that he was always drawn to the idea of exploring Eric's backstory. "Why was he that drunk and despondent when we met at the beginning of *Snow White and the Huntsman*?" he asks. "Finding that out is what appealed to me about this story."

In the time since the first film was released, Hemsworth's star has ascended even higher, thanks in no small part to films in the *Thor* and *Avengers* series, as well as the period epic *Rush* and upcoming reimagining of *Ghostbusters*. "The first time I saw Chris, I knew he was destined to be a star," says Roth, who cast him in the first film. "He has a quality about his soul that is

open and allows him to come across as a good person to be around, which he is.”

Reuniting with Hemsworth was no chore for Theron. “It says a lot about an actor when you get back together with him several years later and it feels like you saw each other the day before,” she explains. “He’s just so consistent, because he really is who he seems to be, which is a great guy who understands his job and how to enjoy it. He blows you away.”

Finding an actor of an equal caliber to play alongside Hemsworth as Sara, his true love, was perhaps the production’s greatest challenge. Indeed, a great warrior with a heart as true as Eric’s, Sara required an actress with true power.

Sara finds it impossible to believe that Eric has remained true to her all these years apart, and refuses to forgive him for what she believes he once did. When she is left with no other choice, she joins him on an epic journey; but she’d just as soon take a knife to his throat as she would trust him again. “She’s trying to figure out if she’s worthy enough to be loved,” explains Chastain, who took on the role. “That’s a big hurdle for her, and she has a lot of trust issues to overcome.”

Chastain admits that she responded immediately to Sara’s journey. “I liked where she began and where she ended,” she states, “and I liked the secrets she holds. It was a character I’d never played before. I like the physicality, and I’ve done a lot of films that are dark and heavy, so I wanted to do something where I’m having a good time. This might be the most fun I’ve ever had.”

The approach to Chastain began at the London Critics’ Circle Film Awards. Hemsworth and Chastain share an agent, and Hemsworth pitched the character and promised to send a script. The actress’ first question, according to Hemsworth, was, “Do I get to kick ass in this movie?”

“She gets to kick a whole lot more butt in this than she’s done in the past,” Hemsworth confirms. “Most of my work in the film is with Jessica. She has a great sense of humor, and we had a good amount of banter back and forth. It was quite brotherly/sisterly at times. We wound each other up, and we had great fun.”

“Jessica brings a huge amount of variety,” says Nicolas-Troyan. “Sara wasn’t a character she’d played before, but she gave her all. She wanted to do the training; she wanted to be ready. She came to set knowing those routines, and they are really out there. She spins, kicks and twists her blades, and she loved it. We had a great time filming those scenes together.”

For Chastain, having a director open enough to listen was essential. “I worried if you’re doing a big fantasy film, whether you might lose some of your own reality in it. Reality is the most important thing when I approach a character. But Cedric listened and inspired me, and he would say something that led my character in a new direction. When I asked a question he’d listen and build on that.”

As Theron made such a terrifying impression on the world with her rendition of Queen Ravenna in the first chapter, it was just as challenging to find an actress capable of playing her sister, Freya, who is quickly revealed to be Eric’s lifetime antagonist. Producers alighted on Blunt, who responded immediately to the material.

“Freya’s an interesting villain because who you meet at the beginning of the film is not who she becomes,” Blunt offers. “When you meet her, she’s this incredibly kind person. She’s a young girl who’s in love with the wrong guy, but then she loses her child and becomes so grief-stricken and hardened by the loss that she discovers her power. Her hair turns white, and she goes completely pale and discovers an ability to freeze things.”

After such a betrayal, Freya determines that love must be a wicked and villainous thing, and she sets out to eradicate it from the world, kidnapping children from their parents and raising them to believe that love is dangerous. “I think she truly believes she’s doing the right thing,” Blunt reflects. “She thinks she’s saving these children by putting them into her child army and raising them without love. She’s saving them from ever going through the devastation of what she went through.”

Confirms Nicolas-Troyan: “She’s not a villain because she wants power or she wants to dominate. She’s more complex because she thinks she’s saving

these kids by turning them into great warriors. She doesn't realize how cruel that is...that she's ripping them away from everything they know and love."

Providing a bit of levity, the actress laughs. "Freya's probably the most frightening mother figure you could ever want for your child."

Although Blunt is no stranger to action adventure, having blown audiences away in such films as *Edge of Tomorrow*, she was enticed by the notion of playing a character she hadn't before explored. "The writing was so good, and Freya was an emotionally complex villain," she enthuses. "I knew that the part was something I could bite into and that would stretch me."

Hemsworth elucidates that Freya is very different from her sister: "Ravenna is so menacing and unforgiving in her attitude. There wasn't an ounce of humanity in her. What Emily has done with Freya is show that there's a remnant of a heart in there, although she's trying desperately to ignore it. She's constantly pushing back the warmth and trying to buy into the propaganda her sister has been selling her."

In a way, her remnant humanity makes her even more threatening. Explains Hemsworth: "It's menacing in a totally different sense. It's manipulative, because Freya can be so kind to you one moment, and then in the next she can just snap."

Theron's Ravenna proved such a popular villain in the first film that even though we believed she died, the notion of incorporating her into this picture was one upon which everyone agreed. None more so than Theron herself, who had relished her time as the Evil Queen. "What I like about Ravenna is that she's a bit of an enigma," Theron notes. "She's definitely being explored more as we go, but she's somebody who has come from circumstances where this life, and this way of treating people, would have been just normal. She wasn't given much choice. She's her own worst enemy."

Theron admits that she loves Ravenna's broken nature, noting: "She's a person functioning with a tremendous amount of fear at her core."

Bringing her back was less challenging than it might have seemed initially, because the story covers a period before the events of *Snow White and the*

Huntsman, as well as after. “The writers came up with a brilliant idea for bringing her back,” says Theron. “So it was immediately interesting to me.”

“In this film, Ravenna is actually two different characters,” notes Nicolas-Troyan. “We see her before the events of the first movie and we see her evil, but it’s not without a human side. We’re getting a more relatable Ravenna. In the second part of the movie, she comes back *after* the events of the first film. She’s a different character altogether, because she’s died and yet the soul and the darkness and the magic of Ravenna remain.”

Hemsworth confirms Theron’s comments that it was easy to get back into the groove together. “We built that relationship on the first film, so we were able to pick it right back up where we left off. She was so excited to come back and have another crack at it.”

“Charlize is so deliciously evil in these movies,” compliments Roth. “So by telling a story that’s partially set before the first, she can not only be deliciously evil to people she doesn’t know, but deliciously evil to people in her family too.”

“It’s been heaven to be around Charlize,” enthuses Blunt. “She’s a powerhouse, and an inspiring actor to breathe the same air as. We’ve had a laugh and the sisterly bond we’ve managed to achieve off-set has certainly translated onto camera.”

The casting of these three core female roles demonstrates the emphasis the filmmakers placed on writing strong, complex characters across the board, especially for women. “One of the main reasons I wanted to do the film, in addition to working with Chris, was that it showcased incredible parts for women,” says Chastain, who has long campaigned for more inclusive cinema. “I knew Charlize and Emily were attached when I got the script, and I’m tired of being the only woman on a set. Stories, even fantasy like this, should represent our world, and I was really, really pleased with the fabulous roles for women that were written into this film.”

“I’ve never made a movie with two powerhouses like Jessica and Emily,” says Theron. “The two of them kept me on my toes and made the whole experience so memorable. It’s always nice when you can come across material

where women are being written in a manner that feels truthful. I think cinema had lost touch with those films where women could carry great stories, and be as complex and conflicted as the guys. What's fantastic is that in the last decade that's slowly coming back around and people are being emotionally affected by it."

Agrees Nicolas-Troyan: "This is a female-driven film, even more than the first one. The great thing about Jessica's character is she doesn't need saving by the Huntsman. They can be there for one another and kick ass together, but they're as strong as each other...and stronger together."

Comic Relief:

Meet the Dwarves

Among the most popular characters re-introduced from *Snow White and the Huntsman* were the seven dwarves, played by accomplished actors including Ray Winstone, Ian McShane and the late Bob Hoskins. They proved to be extremely popular, and it was a conscious decision to bring them deeper into this story...and learn more about what makes a dwarf tick.

The dwarves' appearance in the next chapter was all but guaranteed, and producers brought back Nick Frost, who had played the beloved Nion in the original movie. "It's different from a dwarf point of view," explains Frost, "because we're in it straight away this time."

Outgoing and comedic, and Beith's right-hand man in the first film, Nion is a fervent dwarf supremacist who has long distrusted Eric and his motives. Still, with the promise of treasures at hand, he sets out alongside Eric to deliver the Magic Mirror to the Forbidden Forest.

A new dwarf is introduced in the form of Rob Brydon, who plays Gryff. While Nion has softened up over the past few years, the same can't be said of his traveling companion, Gryff. Grouchy, crude, duplicitous and greedy, Gryff is trying his best to give dwarves a bad name.

Both storied comic actors in Britain, Brydon and Frost form an easy double-act and help add to the film's increased lightness of tone. "It's been so much fun to work with Rob and Nick," says Hemsworth. "They have a great sense of humor and brought a whole different energy to the set. It also brought a different energy out of my character, and there was a great back-and-forth banter we had.

"You're always playing catch-up with them," adds Hemsworth, modestly. "I feel like the joke lands with me a minute or two after it's come from them—they move at such a pace."

Brydon, known for many comedic roles in and outside of the U.K., discusses his experience on set: "I was surprised from the start with how light Chris and Jessica kept it, actually. There was so much laughter around. It's important on a film like this, because there's a lot of waiting while things get ready. You have to keep things light."

Frost offers that he'd loved his role in the first film...well once he'd got used to the hours of make-up required to transform him into a dwarf. Returning to the character afforded the actor an opportunity to revisit an old friend. "He's a simple dwarf, and he doesn't have much of an agenda," Frost explains. "He's about friends and family, and he wants to find love; but he doesn't think a lot, which is probably good for him."

Bringing not only laughter to the story, the dwarves' flirtation and double-dealing matches those of their human counterparts. Frost continues: "In *Winter's War*, you learn that dwarves are solitary creatures. They tend to stay in same-sex packs. But when he meets Doreena, who is played by Alexandra Roach, he falls in love with her. It's a feeling he's never had before and it's so all-encompassing, but he's not afraid of it."

Brydon's Gryff is cut from different cloth. "The relationship between Nion and Gryff is an interesting one," the Welsh actor explains. "Gryff's the elder of the two, and he's equally paternal and fraternal with Nion. They can be competitive, because Gryff is ultimately a coward. He's a lot of bluster and a lot

of talk, but quite often we see through his actions that he's scared. Nion, on the other hand, is led by his heart, not his head."

Gryff, too, experiences the pull of attraction when Sheridan Smith's Mrs. Bromwyn enters the fray. When he encounters her, he wonders if he may have just met his double-dealing match. "Traditionally the relationship between male dwarves and female dwarves is one of hostility and mutual contempt," Brydon explains. "Sheridan's character [Mrs. Bromwyn] is taken by Eric when she first sees him, but eventually she softens to Gryff."

One of the best trackers in all of the enchanted land, Mrs. Bromwyn has only two interests: treasure and where to find it. Having sworn off male dwarves for a life of gold and adventure, the one creature who's caught her eye is Eric. Her sparring with Gryff could equal a romance for the ages—or could be the death of him.

To that point, one mustn't be fooled by Doreena's sweetness and coy smile. If you cross her, she is just as much the tough dwarf that her partner-in-crime Mrs. Bromwyn is. Enchanted from the moment that she meets Nion, Doreena might just prove that male and female dwarves don't *always* have to hate each other.

For a newcomer to the series, Brydon had to get to grips with the techniques required to become a dwarf, and he, Smith and Roach all attended "Dwarf School" on set to make sure their movements were up to scratch. "There's a lot that goes into making the dwarves work," he explains, "from state-of-the-art CGI to simple sleight of hand. The physicality of the dwarves came from a teacher, PETER ELLIOTT, who worked on the first film and has a million credits for teaching people movement."

As it was with the male dwarves, it was crucial to the production that they had well-known British actors on the big screen for the parts of the female dwarves. "When I told my friends I was going to Dwarf School, they wouldn't believe me," laughs Smith. "Peter is a dwarf master, and he taught us how to walk like dwarves. It's quite hard to stop once you've started doing the dwarf

walk. You realize you're getting out of the car at home and still doing a little swagger."

"It was surprisingly hard to get it right," amends Brydon. "And surprisingly painful. If you change your natural gait just a little bit it starts to hurt your knees."

Smith describes Mrs. Bromwyn as a feisty character. "She's lived in the woods a long time, and she's very greedy when it comes to money and treasure," the actress explains. "I've never played a dwarf before, but it's been such fun. We had to come in at about half past three in the morning, and sit in prosthetics while they gave us this big forehead and little nose. And Colleen Atwood designed this amazing outfit for me to wear, which was all corsets and leather, and a tribal skirt. I just felt like a badass."

The actress enjoyed the camaraderie and on-screen dwarfish flirting with Brydon. "He's so naughty," she laughs. "In the film, Mrs. Bromwyn is the feisty one and she bullies Gryff a little, but in real life Rob's the bully. I wasn't able to keep a straight face with him. There was never a dull moment when he was on set, and he kept the whole crew going."

Whether they were dwarf or royalty, Huntsmen or traitor, all of the performers appreciated the man captaining their ship. Hemsworth lovingly refers to Nicolas-Troyan as a big kid. "His energy was infectious. He was constantly exploring, and there was never an ego with him; Cedric was open to everyone's suggestions. Some first-time directors come in feeling they need to have an answer to every question, whereas Cedric is humble and hugely insightful, and you can carry on a real collaboration with him."

"I like having a loose set and a good ambiance," Nicolas-Troyan states. "If the process is enjoyable and everybody's happy to see each other when they step on set, then it's going to work in the end."

Building the Winter World:
Design of the Action Adventure

The Huntsman: Winter's War is much lighter in its tone than the first film and takes us out of the dark woods of the last film and into a world bursting with color, magic, romance, action adventure.

Filled with stunning set pieces, intense fight sequences inspired by ancient martial arts, a forbidden love for the ages and an epic battle of good versus evil, the film gives audiences more of the adventure and sweeping romance they long for.

As Eric and Sara journey into this world that is filled with devious goblins, whimsical fairies and fantastical creatures never before captured on film—and evil Ravenna and good Freya face off—we are shown just how thrillingly magical this universe can be.

The Huntsman: Winter's War was shot at both the U.K.'s Shepperton and Pinewood Studios over the course of 16 weeks, as well as at landmark historical venues Wells Cathedral and Bishop's Palace, in Somerset. Additionally, some of U.K.'s most beautiful green spaces including Windsor Great Park (Bears Rails, South Forest, Manor Hill, Johnson's Pond), Frensham Common, and the magical woodlands of Stockwood and Puzzlewood were used for settings.

These proved to be unique and enchanting places, where the unit explored paths spread over bewildering woodland in and amongst rock formations. This was the perfect place to set the Goblin Forest, where Eric's journey to retrieve the Magic Mirror comes to its exciting apex.

Distinct, yet familiar. Those were the watchwords when it came to defining the look of this chapter. "Of course, this is different from the first movie, but it's in the same world," explains Nicolas-Troyan. "Rupert Sanders and I have a very similar sensibility, style-wise, but I was also working with [director of photography] Phedon Papamichael, who brought his own style to the table, and he has been a huge partner."

Roth was impressed by the Icelandic influence to the design, which the director imagined alongside production designer Dominic Watkins, who worked in the same capacity on the first film. For example, where you'd normally have your traditional medieval courtyard, this movie has quite the Nordic influence. "What Cedric wanted to do was get out of the forest and into the ice," says Roth. "We've changed the color palette from the greens that are typically prevalent in these kinds of movies."

Explains supervising art director FRANK WALSH: "The challenge was to put the film into the kind of perspective that had been established on *Snow White and the Huntsman*, but to create a new world, too. Freya's world is a dominant character in the film, and probably represented the largest elements of the build."

Her style was about betrayal and deceit, Walsh continues. "She's taken herself away to another world, and Cedric was very keen on design that evoked a feminine quality. Usually when you see castles on screen, there's a dominant male influence."

For Queen Ravenna's home in the beginning of the film, audiences will note a great deal of wood, beautiful detail and craftsmanship that establishes the Great Halls.

Although trademarks of the fairy tale genre, icy worlds needed to have a fresh take with *The Huntsman: Winter's War*. The challenge became about how to make ice, which often takes on a magical quality in fantasy, somehow threatening. "You have to be cautious that it doesn't end up looking too beautiful," states Walsh. "The film is still grounded in reality, so we've used ice in an aggressive way rather than go the Winter Wonderland route."

Nicolas-Troyan's visual effects background was always going to play a huge role in the production design; but to add to the reality and give the actors something from which to work, many of the sets were built by hand. "When you have a set that's partially practical," explains visual effects supervisor PAUL LAMBERT, "it's a great reference for visual effects. If you've gone completely green-screen, it can be much more challenging for everybody."

“We built the courtyard of the castle up to a level of about 30 feet,” states Walsh. “The actual castle goes for hundreds of feet above that. Collectively, we designed the whole space and then our department figured out what we had to build physically on the backlot. When it went over to visual effects, they had the full brief and a visual reference.”

Working with a former visual effects supervisor elevated the experience for Lambert. “Cedric knows exactly what he wants, and this film has a little of everything,” he says. “We have CG creatures, huge environment builds and magical effects. It was my first time working with him, and he has such great visual style. He lives, breathes and dreams beautiful imagery.”

While Nicolas-Troyan prefers not to pre-visualize or storyboard character scenes, preparation such as this is essential for action sequences, such as the Goblin King battle. This fight among the Goblins and Eric, Sara and the dwarves was fully pre-visualized as a simple-animatic and played back on set to allow the cast and crew a constructed reference on which to base the action. Explains Lambert: “It lets us know exactly the kind of shots we need to bring in.”

For the actors, having so much of the production design built and so many stunning locations intricately dressed made the experience of shooting the film all the more memorable. Raves Chastain: “I love that the sets are spectacular, so that you feel you’re in another world or another time. I’m excited to see what Cedric does with the special effects, and I love what Colleen has done with the costumes.”

Fit for a Queen:

Atwood's Costumes

For her part, Colleen Atwood needs little introduction. A three-time Oscar[®] winner, her costume design credits include *Alice in Wonderland*, *Chicago* and *Memoirs of a Geisha*. She doesn’t need any prompting to deliver costumes of the highest creativity and construction. Atwood returns with an extraordinary

array of costumes that could only be worn by a tragic Ice Queen such as the good Freya and all-new gorgeous designs worn by her sinister sister, Ravenna.

“If I’d asked Colleen to step up her game, I’d be in a hospital somewhere,” jokes producer Roth. “She’s been Oscar[®]-nominated 11 times and won three of them. All you need to tell her is that this film has a different palette than the first, and that there’d be an ice theme, and she was off.”

Melding together designs that are both modern and period, the designer’s aesthetic is unmatched. “The first thing Cedric and I talked about was Freya’s world,” remembers Atwood. “He explained the ice theme and the owl theme, and so I took those and worked them into my ideas.”

For the actors, wearing Atwood originals was a treat. “They are the most beautiful costumes,” enthuses Blunt. “Not only am I playing a queen, but I’m a Snow Queen, so there’s so much fun to be had with the materials and Colleen’s attention to detail. She truly is an artist. What was exciting was to look up close at the effects of ice, metal and silver, and see how she’s interwoven all of these different materials to create a look that is like nothing you’ve ever seen.”

No stranger to the House of Atwood, Theron relished the ideas that her designer would have for Ravenna this time around. “There’s something about the clothes Colleen makes that, when you put them on, they change everything about you,” lauds Theron. “It’s impossible not to feel like you’re in control of the whole world. The clothes inform the character so much.”

Atwood employed a team whose numbers reached some 120 people—not including additional contractors—to prepare the number of costumes the production demanded. These included cutters, fitters, craftspeople, and a whole room of people who specialized on the Huntsmen’s leather armor.

Advances in technology since the first film helped Atwood when it came to the dwarves’ costumes, which had to be constructed in two sizes—for the principal actors and their body doubles. “The dwarves are close to my heart because of the group of people that make their costumes for me,” says Atwood. “They can take a scrap of fabric and a piece of leather and some thread and

create the borders like you see on Nion's costume. Little elements that make it feel tribal.”

She explains the technical process for the dwarves' costumes: “The challenge is always scale, because you're using both a full-scale costume and one that's about two-thirds-scale. They both have the same kind of shoulder measurements. Technically, it's about cheating lengths and widths, but it's certainly been much easier on this film than the last.”

Atwood specified individual traits in each of the characters and based their costumes on those traits. “With Freya, it was built around the idea of this soft queen behind an icy veneer,” she explains. “She's hidden behind this armored façade; but then, as the story progresses, we see into her internal world.”

With Ravenna, it was all about scale. “She's an operatic character, making her entrance through the mirror, so I did a dress that looked like molten gold on her body. Charlize can wear a costume like that like no other.”

Sara, on the other hand, is a warrior, so her costume reflected her active life. “She came from a place of family, and I felt that was a strong place,” Atwood expands. “I wanted to keep a feminine quality and reflect that in the strength of her costumes.”

Her costume also needed to allow Chastain movement for the film's multiple action sequences. The actress, who had trained in Krav Maga when she worked on *The Debt*, relished the chance to do even more combat on this film. “We worked for a few weeks with the stunt team to learn the fights,” Chastain recalls. “I had so much fun learning, and I love the weapons I was able to use. I used to be a dancer, so it was great to work at the fighting because it felt like choreography—just like doing a dance.”

Universal Pictures presents—in association with Perfect World Pictures—A Roth Films production of *The Huntsman: Winter's War*, starring Chris Hemsworth, Charlize Theron, Emily Blunt, Nick Frost, Sam Claflin, Rob Brydon and Jessica Chastain. The film's music is by James Newton Howard, and its costume designer is Colleen Atwood. The editor is Conrad Buff, ACE, and the

production designer is Dominic Watkins. The action adventure's director of photography is Phedon Papamichael, ASC, GSC. The executive producers are Sarah Bradshaw, Palak Patel. *The Huntsman: Winter's War* is produced by Joe Roth, p.g.a. It is based on characters created by Evan Daugherty and written by Evan Spiliotopoulos and Craig Mazin. The film is directed by Cedric Nicolas-Troyan. © 2015 Universal Studios. www.thehuntsmanmovie.com

ABOUT THE CAST

CHRIS HEMSWORTH (The Huntsman/Eric) has become one of the most sought-after actors in Hollywood. Hemsworth recently starred in the fifth highest-grossing film of all time, Marvel's *The Avengers*, alongside an all-star cast including Robert Downey, Jr., Samuel L. Jackson and Scarlett Johansson. He previously starred in Universal Pictures' *Snow White and the Huntsman* opposite Kristen Stewart and Charlize Theron, which debuted at No. 1 at the box office. This year, Hemsworth will be seen in Paul Feig's *Ghostbusters*, which stars Kristen Wiig and Melissa McCarthy.

Hemsworth recently starred in Academy Award[®]-winning director Ron Howard's *In the Heart of the Sea* and previously worked with him in *Rush*, as Formula 1 driver James Hunt in 2013. In 2015, he starred in the second installment of the global juggernaut *The Avengers*, *Avengers: Age of Ultron*. Hemsworth had earlier been introduced as the hammer-wielding superhero in the 2011 hit *Thor*, directed by Kenneth Branagh. He reprised the title role in *Thor: The Dark World*, the second installment of the franchise.

Hemsworth made his U.S. film debut in J.J. Abrams' *Star Trek*, playing the pivotal role of George Kirk, alongside Chris Pine and Zoe Saldana. His additional credits include the comedy *Vacation*; Michael Mann's *Blackhat*; *The Cabin in the Woods*, co-scripted by Joss Whedon and Drew Goddard; and Dan Bradley's remake of *Red Dawn*.

Hemsworth was born and raised in Australia, and supports the Australian Childhood Foundation.

South African-born and Oscar[®]-winning actress **CHARLIZE THERON** (Queen Ravenna) is one of the most celebrated actresses of our time, captivating audiences with her ability to embody a range of characters. Over the years, Theron has appeared in numerous films including *The Devil's Advocate*; *The Cider House Rules*; the critically acclaimed *Monster*, for which she earned an Academy Award[®], a Golden Globe Award, a Screen Actors Guild (SAG) Award and two Independent Spirit Awards; *North Country*, for which she was nominated for an Academy Award[®], a Golden Globe Award, a SAG Award and a Critics' Choice Movie Award; *Hancock*; *Young Adult*, for which she garnered a Golden Globe Award nomination; HBO's *The Life and Death of Peter Sellers*, for which she received a Golden Globe Award, SAG, and Primetime Emmy Award nominations; *Snow White and the Huntsman*; and *A Million Ways to Die in the West*. Theron was most recently in the Warner Bros. film *Mad Max: Fury Road*, directed by George Miller; and *Dark Places*, based on the best-selling novel by Gillian Flynn. Theron is currently filming *The Coldest City* and can be seen next in *The Last Face*, expected to hit theaters in 2016.

In addition to Theron's acting success and principal involvement with her production company Denver & Delilah, she serves as a United Nations Messenger of Peace and founder of the Charlize Theron Africa Outreach Project (CTAOP). CTAOP's mission is to help keep African youth safe from HIV through its support of on-the-ground, community-engaged organizations. CTAOP serves as a vehicle for communities to empower themselves and their youth in order to prevent the spread of HIV.

Golden Globe Award-winning actress **EMILY BLUNT**'s (Queen Freya) transformative ability and versatile performances make her one of the most in-demand actresses of today. Blunt rose to international prominence with her outstanding performances in films such as *My Summer of Love* and *The Devil Wears Prada*.

Blunt most recently wrapped production on *The Girl on the Train*, the film adaptation of Paula Hawkins' bestselling novel of the same name. Blunt will play

Rachel, a divorcée who spends her daily train commute fixated on a seemingly perfect couple her train passes, until one day something shocking occurs. The film, which also stars Rebecca Ferguson and Haley Bennett is directed by Tate Taylor for DreamWorks.

Blunt received rave reviews as FBI agent Kate Macer in Denis Villeneuve's *Sicario*, which also starred Benicio Del Toro and Josh Brolin, centered around the escalating war against drugs. The film premiered at the Cannes Film Festival and earned the best theater average of the year when it opened in September. Blunt previously earned a Golden Globe Award nomination and critical praise as the Baker's Wife in Rob Marshall's film adaptation of the musical *Into the Woods*, which was released by Walt Disney Pictures in December 2014. In June 2014, Blunt starred alongside Tom Cruise in Doug Liman's *Edge of Tomorrow*, which was many critics included on their list of the best films of 2014 and for which Blunt won a Critics' Choice Movie Award. Blunt previously appeared alongside Ewan McGregor in Lasse Hallström's *Salmon Fishing in the Yemen*, for which she earned a Golden Globe Award nomination; and she was the female lead in the time-travel thriller *Looper*, which also starred Bruce Willis and Joseph Gordon-Levitt.

Other notable films include *Your Sister's Sister*, *Arthur Newman*, *The Adjustment Bureau*, *Charlie Wilson's War*, *Sunshine Cleaning* and *The Wolfman*. Blunt played the title role of Queen Victoria in the critically acclaimed film *The Young Victoria*, for which she received British Academy of Film and Television Arts (BAFTA) Award and Golden Globe Award nominations.

Blunt started her career at the 2002 Chichester Festival Theatre, where she played Juliet in a production of *Romeo and Juliet*. Her London stage debut was a production of *The Royal Family*, opposite Dame Judi Dench. In addition to her Golden Globe Award win for the BBC television movie *Gideon's Daughter*, Blunt has been nominated for four additional Golden Globe Awards, two BAFTA Awards, and two British Independent Film Awards.

NICK FROST (Nion) first came to prominence as the gun-mad character Mike Watt in the award-winning Channel 4 sitcom *Spaced*. Since then, Frost has become one of the U.K.'s most sought-after actors. He earned a nomination for Most Promising Newcomer from the British Independent Film Awards for his role in the cult zombie movie *Shaun of the Dead*, which also starred Simon Pegg. Frost again starred with Pegg in the hugely successful hit comedy *Hot Fuzz*. Frost's other film credits include Richard Curtis' *The Boat That Rocked*, Julian Jarrold's *Kinky Boots* and Nick Moore's *Wild Child*.

Frost demonstrated his acting prowess in *Money*, the BBC's adaptation of Martin Amis' best-seller *Money: A Suicide Note*, directed by Jeremy Lovering. His lead performance garnered acclaim from critics and the author alike. He has also appeared in the Channel 4 sitcom *Black Books*, alongside Dylan Moran and Bill Bailey; and hosted the Channel 5 series' *Danger! 50,000 Volts!* and *Danger! 50,000 Zombies!* Frost starred in *Hyperdrive*, a sci-fi British comedy series for BBC Two, and starred in two seasons of the BBC sketch-comedy series *Man Stroke Woman*.

In 2011, *Paul*, which starred and was written by Frost and Pegg, debuted at the top of the U.K. box office and went on to become an international box office smash. Following *Paul*, Frost appeared as Ron in Joe Cornish's award-winning *Attack the Block*. That same year, Frost also appeared as one-half of cartoonist Hergé's beloved detectives Thomson and Thompson in Steven Spielberg and Peter Jackson's epic motion-capture feature *The Adventures of TinTin*, which also starred Pegg.

In 2012, Frost lent his voice to the fourth installment of the *Ice Age* franchise, *Ice Age: Continental Drift*, and he also starred in Rupert Sanders' blockbuster *Snow White and the Huntsman*, alongside Kristen Stewart, Chris Hemsworth, Charlize Theron and Ian McShane.

In July 2013, Frost starred in *The World's End* opposite Pegg. This film completed what Pegg and Edgar Wright refer to as "The Blood and Ice Cream Trilogy," which also consists of *Shaun of the Dead* and *Hot Fuzz*. The film also

starred Martin Freeman, Rosamund Pike and Paddy Considine and reached the top ten in the U.S. box office.

In February 2014, Frost was seen in *Cuban Fury*. Frost served as an executive producer on the feature, which is based on an original idea from Frost about a shabby, down-on-his-luck man (Frost) who reignites his long-dormant passion for salsa dancing thanks to a newfound love for his gorgeous, American boss played by Rashida Jones. The movie also starred Chris O'Dowd and Olivia Colman. That same year, Frost starred in Sky Atlantic's six-episode comedy series *Mr. Sloane*, from writer/director Robert B. Weide (*Curb Your Enthusiasm*). The bittersweet romantic comedy centered on Mr. Sloane's buttoned-down man in crisis. Frost played the titular role in *Mr. Sloane* alongside Olivia Colman and Ophelia Lovibond.

Since graduating from the London Academy of Music & Dramatic Art (LAMDA) in 2009, **SAM CLAFLIN** (William) has worked on a number of prestigious projects.

Clafin will next be seen in the role of William opposite Emilia Clarke in the adaption of Jojo Moyes best-selling book *Me Before You*. In the film, Clafin plays a recently paralyzed man whose life is turned upside down by the arrival of Louisa who is sent to care for him. *Me Before You* will be released in June. He will also star in Lone Scherfig's *Their Finest Hour and a Half*, which also stars Gemma Arterton and Bill Nighy. The romantic comedy follows a British film crew as they attempt to create a morale-boosting film during the Blitzkrieg.

In 2015, Clafin was seen as Finnick Odair for the last time in *The Hunger Games: Mockingjay—Part 2*. The final film in the box office phenomenon franchise was released last November and saw Clafin reprise the role he played in *The Hunger Games: Catching Fire* and *The Hunger Games: Mockingjay—Part 1* opposite Jennifer Lawrence, Liam Hemsworth and Josh Hutcherson. Last year, Clafin starred in *Friday*, a film which follows the enigmatic British footballer Robin Friday.

In 2014, Claflin had a number of projects out in cinemas. He starred in Lone Scherfig's film *The Riot Club*, based on the London stage play *Posh*, alongside Max Irons, Douglas Booth and Holliday Grainger. The film which followed students at Oxford University as they joined the infamous Riot Club, premiered at the Toronto International Film Festival. That same year, Claflin starred in *Love, Rosie*. This film version of Cecelia Ahern's novel "Where Rainbows End" also starred Lily Collins. Claflin and Collins played friends and lovers in the romantic comedy drama set in Dublin and Boston. Earlier that year, Claflin appeared opposite Jarred Harris in Hammer Films' horror *The Quiet Ones*.

In 2012, Claflin played the role of Prince William alongside Kristen Stewart, Charlize Theron and Chris Hemsworth in the box office hit *Snow White and the Huntsman*. In 2011, Claflin made a name for himself as the youthful missionary Philip, the romantic lead, in *Pirates of the Caribbean: On Stranger Tides*.

Claflin's television credits include the BBC One drama *Mary and Martha*, which starred Hilary Swank, was written by Richard Curtis and coincided with the worldwide fundraiser event Red Nose Day to raise awareness about malaria in Africa; the BBC epic drama *White Heat*, which charted the lives of seven friends from 1965 to the present; and the BBC film *United*, which also starred David Tennant, Dougray Scott and Jack O'Connell. In this one-off film for the BBC, Claflin played the talented footballer Duncan Edwards in the tragic story of the Munich Air Crash of 1958, which killed and injured a number of members of the Manchester United team.

In 2010, Claflin was seen in the hit Channel 4 mini-series *Pillars of the Earth*, based on Ken Follett's novel of the same name. In this drama Claflin played Richard alongside Eddie Redmayne, Hayley Atwell and McShane. Claflin also starred in the critically acclaimed adaptation of William Boyd's *Any Human Heart* for Channel 4 which won a (British Academy of Film and Television Arts) BAFTA Award for Best Drama Serial. Claflin played the younger years of lead character Logan and shared the role with Jim Broadbent and Matthew

Macfadyen. That same year Clafin also appeared in *The Lost Future*, a sci-fi adventure in which he played Kaleb alongside Sean Bean and Annabelle Wallis.

ROB BRYDON, MBE, (Gryff) is an award-winning actor, comedian, writer and producer with accolades, including two British Comedy Awards, a Royal Television Society award and four British Academy Television Award nominations. He studied at The Royal Welsh College of Music and Drama before joining BBC Wales as a radio and television presenter. Brydon first came to the public's attention in 2000 with the television shows *Marion & Geoff* and *Human Remains*, for which he won British Comedy Awards for both.

Since then, his extensive television credits have included *The Rob Brydon Show*, *Live at the Apollo*, *Rob Brydon's Annually Retentive*, *QI*, *Have I Got News for You*, *Little Britain*, *Rob Brydon's Identity Crisis*, *The Best of Men*, *Would I Lie to You?* and the BAFTA award-winning BBC series *Gavin & Stacey*. Brydon's film credits include *24 Hour Party People*, *Mirormask*, *Cinderella* and the critically acclaimed two-hander *A Cock and Bull Story*, alongside Steve Coogan. In addition to this, Brydon and Coogan teamed up with director Michael Winterbottom for the BAFTA nominated BBC Two comedy series *The Trip* and *The Trip to Italy*.

In 2009, Brydon completed an 87-date tour of the U.K. with his stand-up show, *Rob Brydon Live*, which included a three-week run in London's West End. Brydon returned to the stage in the autumn of 2011 alongside Kenneth Branagh in *The Painkiller* at The Lyric in Belfast. In the autumn of 2012, Brydon made his West End debut in Alan Ayckbourn's celebrated *A Chorus of Disapproval*, directed by Sir Trevor Nunn. Brydon played the long-suffering amateur dramatics director and received huge critical acclaim for his performance. In 2015, Brydon also appeared in the U.S. HBO television series *The Brink*, alongside Jack Black and Tim Robbins; and starred on stage at The Old Vic in the topical play *Future Conditional*.

Brydon will next be seen reprising his role in *The Painkiller*, alongside Branagh at the West End at The Garrick. Brydon is also re-teaming with Winterbottom and Coogan in *The Trip to Spain* for Sky Atlantic.

Two-time Academy Award[®] nominee **JESSICA CHASTAIN** (Sara) has emerged as one of Hollywood's most sought-after actresses of her generation. Chastain has received several nominations and accolades for her work from the LA Film Critics Association, British Academy of Film and Television Arts, Broadcast Film Critics Association, Hollywood Foreign Press Association, National Board of Review, Screen Actors Guild, Film Independent and the Academy.

She is currently in production for her leading role in John Madden's political thriller *Miss Sloane*. The film centers on a political strategist who exposes the cutthroat world of Washington D.C. lobbyists on both sides of the gun-control debate.

Chastain recently wrapped production for Niki Caro's adaptation of Diane Ackerman's novel *The Zookeeper's Wife*, opposite Daniel Brühl. She is also set to star in Susanna White's period drama *Woman Walks Ahead* and Xavier Dolan's *The Death and Life of John F. Donovan*, alongside Natalie Portman and Kit Harington.

Last year, Chastain starred in Ridley Scott's *The Martian*, alongside Matt Damon, Jeff Daniels, Kristen Wiig, Chiwetel Ejiofor and Kate Mara. The film recently received a 2016 Academy Award[®] nomination and won the 2016 Golden Globe Award for Best Motion Picture- Comedy or Musical. She also starred in Guillermo del Toro's *Crimson Peak*, opposite Charlie Hunnam, Tom Hiddleston and Mia Wasikowska.

In 2014, Chastain's riveting performance in A24's *A Most Violent Year*, opposite Oscar Isaac, proved successful after the film garnered acclaim from many critics, including an award from the National Board of Review for Best Supporting Actress, a Golden Globe nomination and an Indie Spirit Awards nomination. In addition, she could be seen as the lead in Ned Benson's indie

darling *The Disappearance of Eleanor Rigby*, opposite James McAvoy; Liv Ullmann's film adaptation of August Strindberg's play *Miss Julie*, opposite Colin Farrell; and Christopher Nolan's critically acclaimed film *Interstellar*, alongside Matthew McConaughey, David Oyelowo and Anne Hathaway. This followed her 2014 MTV Movie Award nomination for Best Scared as Sh*t Performance from her performance in Andrés Muschietti's horror *Mama*.

Chastain starred as the lead in Terrence Malick's Academy Award®-nominated drama *The Tree of Life*, opposite Brad Pitt and Sean Penn; John Madden's *The Debt*, alongside Helen Mirren and Sam Worthington; Jeff Nichols' *Take Shelter*, opposite Michael Shannon; and John Hillcoat's *Lawless*, alongside Shia LaBeouf and Tom Hardy. She also starred in DreamWorks' Academy Award®-nominated adaptation of the best-selling Kathryn Stockett novel *The Help*, which won numerous awards in 2011, including Chastain's Oscar® nomination for Best Supporting Actress, Golden Globe nomination, Screen Actors Guild nomination and Critics' Choice nomination. This was followed by her theatrical debut in the revival of *The Heiress*. That same year, she starred as the lead in Kathryn Bigelow's groundbreaking film *Zero Dark Thirty*. Her prolific performance garnered several awards, including the Broadcast Film Critics Association Award for Best Actress, the Golden Globe Award for Best Actress in a Motion Picture Drama, and her second consecutive Academy Award® nomination for Best Actress.

ABOUT THE FILMMAKERS

CEDRIC NICOLAS-TROYAN (Directed by) was born in France in a small town near Bordeaux on March 9, 1969 to William, a fisherman, and Jocelyne, a physical therapist. From a very early age, Nicolas-Troyan was an avid comic book reader and fan of American movies and television shows. He thought he would become a comic book artist, but instead joined the military academy and served as a commanding officer for a couple of years. After leaving the army, Nicolas-Troyan moved to Paris to attend film school. His first job in the business

was as an unpaid intern on the French version of *Wheel of Fortune*. He quickly moved up, becoming a broadcast news editor for Canal+ for a few years, before turning to visual effects.

In 2001, Nicolas-Troyan was hired by Method Studios, a renowned visual effects company in Los Angeles, California. There, he became one of their top artists and visual effects supervisors. He built himself a very successful career in commercials, working alongside high-profile directors like Gore Verbinski, Francis Lawrence and Rupert Sanders. His work was recognized with numerous awards, including Association of Independent Commercial Producers Awards, Clio Awards, and Visual Effects Society Awards.

In 2008, Nicolas-Troyan began to direct commercials full time, until his long-time friend Sanders asked him to come on board *Snow White and the Huntsman* for one more round of visual effects, which earned him an Academy Award® nomination. Shortly after, Nicolas-Troyan made the transition to directing features. He was attached to various projects such as *Highlander* with Summit/Lionsgate, until producer Joe Roth offered him to helm *The Huntsman: Winter's War*, making it his feature directorial debut.

Nicolas-Troyan currently resides in Los Angeles with his wife Sue and son Taj.

Born in Greece, **EVAN SPILIOPOULOS** (Written by) moved to the United States after high school. Shortly after graduating from American University in Washington, D.C., Spiliotopoulos began pursuing his career as a writer.

In 2000, Spiliotopoulos was hired by Disney as a staff writer in their animation department. Over the next decade, he wrote over a dozen animated features for Disney, the Weinstein Company and independent producers. *Battle for Terra*, written for Snoot Entertainment, received the Ottawa International Animation Festival's prestigious Grand Prize in 2008.

After his stint in the animated world, Spiliotopoulos made the transition into live-action writing for Universal Pictures, 20th Century Fox, Paramount

Pictures, MGM Studios and Sony Pictures Entertainment. In addition to creating *The Huntsman: Winter's War*, Spiliotopoulos wrote on *Snow White and the Huntsman*, which led to the casting of Chris Hemsworth and got the project greenlit.

Subsequently, Spiliotopoulos wrote *Hercules* for MGM Studios, which was directed by Brett Ratner and starred Dwayne Johnson, as well as Walt Disney Pictures' upcoming live-action production of *Beauty and the Beast*, starring Emma Watson and directed by Bill Condon.

Spiliotopoulos' future screenplays include *Young Sherlock Holmes* for Paramount Pictures, produced by Chris Columbus; *Seven Wonders* for 20th Century Fox, produced by Ratner and Beau Flynn; *Dishonourables* for Sony Pictures, produced by Joe Roth; and *Charlie's Angels*, for Sony Pictures, to be directed by Elizabeth Banks.

Writer and producer **CRAIG MAZIN** (Written by) has made a name for himself as a great comedy writer with a knack for appealing to broad audiences. In 2011, he co-wrote *The Hangover Part II*, which quickly became one of the highest-grossing, live-action comedies of all time. In 2013, he co-wrote *The Hangover Part III*, with director Todd Phillips.

Other writing credits for Mazin include Seth Gordon's *Identity Thief*, which starred Jason Bateman and Melissa McCarthy; and *Superhero Movie*, which he wrote and directed.

Mazin co-wrote the hit comedies *Scary Movie 3* and *Scary Movie 4*, also serving as a producer on the latter. He previously co-wrote the live-action feature *RocketMan*. The films on which he has collaborated have collectively grossed over \$1 billion worldwide.

Mazin co-hosts the popular screenwriting podcast *Scriptnotes*, with fellow writer John August.

With his work at the center of a number of highly anticipated projects, **EVAN DAUGHERTY** (Based on Characters Created by) has established himself as a blockbuster screenwriter in Hollywood.

Daugherty's *Snow White and the Huntsman* was released in the summer of 2012. Daugherty wrote the film when he was a college student at New York University (NYU), and in 2010, his screenplay created a bidding war and became one of the biggest studio spec sales in years. A twist on the classic fairy tale, Daugherty's adaptation brought the mysterious Huntsman (Chris Hemsworth) to life to be called upon by the Queen (Charlize Theron) to kill Snow White (Kristen Stewart). In Daugherty's tale, the Huntsman teaches Snow White to become a warrior, and together they set off on a quest to vanquish the Evil Queen.

In the summer of 2013, Daugherty's independent action-thriller *Killing Season*, which starred John Travolta and Robert De Niro, was released. The gritty, character-driven film tells the story of two veterans of the Bosnian War—one American, one Serbian—who clash in the remote wilderness to settle an old score in a cat-and-mouse game, with battles both physical and psychological.

In 2014, Daugherty also penned the adaptation of Veronica Roth's best-selling young-adult book, "Divergent." Produced by Summit Entertainment, *Divergent* is set in a dystopian future in which society is divided into five factions based on personality traits: honesty, bravery, intelligence, selflessness and kindness. The story focuses on a 16-year-old girl who leaves her family to join a rival faction, which changes her life forever. That same year, Daugherty wrote *Teenage Mutant Ninja Turtles* for Paramount Pictures and producer Michael Bay.

Born in New York, Daugherty grew up in Dallas in constant creative pursuit. He attended film school at NYU's Tisch School of the Arts, where he studied filmmaking before settling on screenwriting. He won the 2008 Script Pipeline Screenwriting Contest with *Shrapnel*, which garnered him recognition in the industry. *Shrapnel* and *Snow White and the Huntsman* made Franklin Leonard's Black List of the best unproduced screenplays, in 2008 and 2010, respectively.

JOE ROTH, p.g.a. (Produced by) is an independent film producer whose film *Alice in Wonderland* grossed over \$1 billion, making it the fifth-highest grossing film at that time. Together with new partner Jeff Kirschenbaum, they are currently producing *xXx: The Return of Xander Cage* for Paramount Pictures, which stars Vin Diesel. For Roth Films and Walt Disney Pictures in 2016, he is completing James Bobin's *Alice Through the Looking Glass*, which stars Johnny Depp.

He most recently produced *Miracles from Heaven*, which is the follow-up to *Heaven Is for Real* and starred Jennifer Garner and Queen Latifah for Sony Pictures Entertainment; and Robert Stromberg's *Maleficent*, which starred Angelina Jolie for Walt Disney Pictures.

Over the past 40 years, Roth founded both Morgan Creek Productions and Revolution Studios, was chairman of 20th Century Fox, Caravan Pictures and Walt Disney Studios and directed six films, all while producing or supervising more than 300 films. Megahits *Home Alone* and *The Sixth Sense*, as well as the Academy Award[®] nominated film *The Insider* and the Academy Award[®] winner *Black Hawk Down*, were made on his watch. He also produced the Primetime Emmy-nominated 2004 telecast The 76th Annual Academy Awards[®].

Roth is the owner of the Seattle Sounders Football Club. The 6th most successful team in America's soccer history, the Sounders were awarded 2010 Professional Sports Team of the Year in all sports by the *SportsBusiness Journal* and *SportsBusiness Daily*. They were awarded the Supporters' Shield in 2014 and the Lamar Hunt U.S. Open Cup in 2009, 2010, 2011 and 2014.

Noted equally for his diverse civic and charitable activities, Roth has received various awards such as the 1991 Variety Club's Man of the Year award, the 1996 Humanitarian Award from the National Conference for Community and Justice and the 1997 Museum of the Moving Image award. He was honored in 1998 by AIDS Project Los Angeles and the National Multiple Sclerosis Society, and he is an active supporter of the SIDS Alliance. He is also the recipient of the 2004 Dorothy and Sherrill C. Corwin Human Relations Award from the American Jewish Committee.

SARAH BRADSHAW (Executive Producer) is one of the U.K.'s leading producers, and has worked with some of the most prolific and talented filmmakers and actors of our generation.

Most recently, Bradshaw executive produced Ron Howard's *In the Heart of the Sea*, which starred Chris Hemsworth. Bradshaw executive produced the box office hit *Maleficent*, a darker reimagining of the Sleeping Beauty story, which starred Angelina Jolie and stormed to the top of the box office charts on its opening weekend, grossing over \$750 million worldwide. The film was produced by Joe Roth, former head of Walt Disney Studios and 20th Century Fox, whom Bradshaw has worked with several times. As co-producer, Bradshaw worked alongside Roth on Rupert Sanders' *Snow White and the Huntsman*, for which she also took unit production manager duties. Also a darker twist on a beloved fairy tale, which starred Chris Hemsworth, Charlize Theron and Kristen Stewart, the film grossed nearly \$400 million worldwide. The film received two Academy Award[®] nominations for Best Achievement in Costume Design and Best Achievement in Visual Effects, as well as a host of other wins and nominations.

As unit production manager, Bradshaw has several other blockbuster titles on her roster including Rob Marshall's *Pirates of the Caribbean: On Stranger Tides*, which starred Johnny Depp, the fourth film in the phenomenally successful franchise produced by Jerry Bruckheimer, which succeeded in grossing more than \$1 billion worldwide; as well as Mike Newell's *Prince of Persia: The Sands of Time*, also for Bruckheimer, which starred Jake Gyllenhaal. As associate producer and unit production manager, Bradshaw's credits include Michael Mann's action thriller *Miami Vice*, based upon the 1980s television action drama that starred Colin Farrell and Jamie Foxx; and Stephen Gaghan's *Syriana*, the critically acclaimed political thriller that starred George Clooney, and for which he won the Academy Award[®] for Best Supporting Actor, and for which he was nominated for Best Original Screenplay. She also served as unit production manager on Oliver Stone's period drama *Alexander*, which starred Colin Farrell.

Earlier in her career, Bradshaw worked as executive producer on Roland Emmerich's *10,000 BC*; production supervisor on Tony Scott's *Spy Game*, which

starred Robert Redford and Brad Pitt; Jon Amiel's *Entrapment*, which starred Sean Connery and Catherine Zeta-Jones and production manager on Luc Besson's *The Fifth Element*, which starred Bruce Willis and Gary Oldman. She began her film career as the visual effects producer on Stephen Frears' *Mary Reilly*.

Bradshaw is currently prepping *The Mummy*, directed by Alex Kurtzman and starring Tom Cruise. This action-packed horror will kick off the rebooted Universal monster movies, set for release in 2017.

PALAK PATEL (Executive Producer) runs the film division for Joe Roth's company, Roth Films. In 2010, Roth Films produced *Alice in Wonderland*, directed by Tim Burton. The company also produced *Knight and Day*, which starred Tom Cruise and Cameron Diaz. Patel produced Sam Raimi's *Oz the Great and Powerful*, which starred James Franco, Mila Kunis, Rachel Weisz and Michelle Williams. He also executive produced Disney's *Maleficent*, which starred Angelina Jolie. Other recent film credits include *Million Dollar Arm* and *In the Heart of the Sea*. Patel oversees and supervises all film projects in development and production at Roth Films.

Patel was president of production at Paula Weinstein's Spring Creek Productions, which had a first-look deal with Warner Bros. Patel worked closely with Weinstein overseeing *Monster-in-Law*, *Rumor Has It...*, *Looney Tunes: Back in Action*, *Envy*, *Blood Diamond* and TV's *Recount*, directed by Jay Roach.

Prior to joining Spring Creek, Patel was West Coast story editor at Focus Features, working closely with Russell Schwartz, Scott Greenstein, Donna Gigliotti and others. While at Focus, Patel worked closely with senior executives on *Traffic*, *Gosford Park*, *Nurse Betty*, *Deliver Us From Eva*, *Possession*, *The Kid Stays in the Picture* and *The Man Who Wasn't There*; he also assisted the acquisitions department on *In the Mood for Love*, *Monsoon Wedding* and *Wet Hot American Summer*.

Patel started out in the business as an intern/assistant on *The Sixth Sense* in his hometown of Philadelphia. After moving to Los Angeles, he worked as a

development assistant at Paul Schiff Productions, which had a producing deal with The Walt Disney Company at the time.

An award-winning cinematographer, **PHEDON PAPAMICHAEL ASC, GSC** (Director of Photography) was born in Athens, Greece and moved with his family to Germany, where in 1982 he completed his education in Fine Arts in Munich. Working as a photojournalist brought Papamichael to New York City in 1983, where he started crossing over into cinematography.

His first feature film, the 35mm Black and White SPUD, earned him the award for Best Cinematography at the Cork Film Festival in Ireland. Following a call from John Cassavetes, his cousin and future collaborator, Papamichael moved to Los Angeles. While continuing to work on short and experimental films, he began his feature career as a director of photography for Roger Corman, for whom he photographed seven feature films within two years.

Papamichael now counts over 40 feature films to his credit as director of photography, including Jon Turteltaub's early blockbusters: *While You Were Sleeping*, which starred Sandra Bullock; *Cool Runnings*; and *Phenomenon*, which starred John Travolta.

His credits include many critically acclaimed films, such as Diane Keaton's *Unstrung Heroes* (Un Certain Regard, Cannes Film Festival 1995) and Cassavetes' *Unhook the Stars*, which starred Gena Rowlands.

In 2001, Papamichael shot Brad Silberling's *Moonlight Mile*, which starred Academy Award® winners Dustin Hoffman, Susan Sarandon and Holly Hunter. It was followed by James Mangold's *Identity* and Alexander Payne's Academy Award® winner *Sideways*.

Other film credits include Gore Verbinski's *The Weather Man*, which starred Nicolas Cage and Michael Caine, and Mangold's *Walk the Line*, which starred Joaquin Phoenix and Reese Witherspoon, who won an Academy Award® for her performance. The film also won the President's Award at the Camerimage International Film Festival for cinematography.

Papamichael shot the Academy Award®-nominated western *3:10 to Yuma*, directed by Mangold and starred Russell Crowe and Christian Bale; and the blockbuster *The Pursuit of Happyness*, for which Will Smith received an Academy Award® nomination. In 2008, he photographed Oliver Stone's *W.* and then reteamed with Mangold on *Knight and Day*, which starred Tom Cruise and Cameron Diaz and was shot all over the world.

He shot two award-winning films in 2011: Payne's *The Descendants*, which received four Academy Award® nominations in addition to winning the Academy Award® for Best Adapted Screenplay, and *The Ides of March* directed by George Clooney, which also was nominated for an Academy Award® for Best Adapted Screenplay. *This Is 40*, directed by Judd Apatow, was released in 2012 and won Comedy of the Year from the Hollywood Film Awards.

For his gorgeous black-and-white lensing on the highly acclaimed *Nebraska*, which received six Academy Award® nominations and was directed by Payne, Papamichael received an Oscar® nomination, a BAFTA nomination and an ASC nomination among other honors. In 2014, he shot Clooney's *The Monuments Men* in Germany and England, a World War II period film which starred Matt Damon, Bill Murray, John Goodman, Cate Blanchett and Jean Dujardin.

Born into a family of legendary Stilton makers from the Outer Hebrides in Scotland, **DOMINIC WATKINS'** (Production Designer) early formative years illustrate a life that seemed destined to lead anywhere but into the arena of motion picture production design. Indeed, as a young man Watkins flourished in the family trade, eventually earning the title Master Cheesemaker. By his early teens, Watkins had grown bored of the Stilton life. After a furious argument with his beloved parents, Watkins bid adieu to his family, his town and his trusty dog, Fromage, and ventured out into the British mainland.

Watkins spent several years toiling unsuccessfully in a series of odd jobs—gardener, attack dog trainer, bricklayer, lawyer, exterminator—before finding steady employment as a sapper with the Royal Air Force. A brutal

experience in the Falkland Islands crisis led him to rethink his life's direction and become a coal truck driver. It was behind the wheel, acutely aware that the warmth of thousands of his fellow Britons depended on the precision of his trucking schedule, that Watkins found himself. One dark night, overcome by the noxious fumes emanating from his coal trailer, Watkins crashed headlong into a performance by the world-renowned art collective, L'Orange Rash.

A collaboration began whereby Watkins found himself designing sets for the art collective's premiere, but seldom seen, film *L'Orange Rash Visits the Pom Pom Gurlz*. In spite of the film's commercial failure, Watkins was inspired by his newfound career, and he moved to California to follow his dream. Commercial production design for products like Pampers and Tampax soon followed. Within a few years, Watkins made a name for himself in his adopted homeland, a name synonymous with quality and taste.

The unique trajectory of Watkins' life made him particularly well-suited for the job of production designer on *Bad Boys II*. In this way, Watkins found himself drawing upon all of his experiences, from cheese to coal, in order to create the broad range of sets and environments required for such a dynamic motion picture.

His subsequent credits include Dan Bradley's *Red Dawn*, Rupert Sanders' *Snow White and the Huntsman*; Paul Greengrass' *Green Zone*, *The Bourne Supremacy* and *United 93*; Jon Turteltaub's *National Treasure: Book of Secrets*; and Nick Cassavetes' *Alpha Dog*.

Upcoming credits include *Pelé: Birth of a Legend*, for directors Jeff and Michael Zimbalist and *The Mummy*.

CONRAD BUFF, ACE (Editor) won an Academy Award[®] for his editing work on James Cameron's record-breaking blockbuster *Titanic*, for which he also won an American Cinema Editors Eddie Award and earned a BAFTA nomination. Buff also received a Best Editing Oscar[®] nomination for his work on Cameron's *Terminator 2: Judgment Day* and teamed with Cameron on the hit action-comedy *True Lies* and the groundbreaking sci-fi thriller *The Abyss*.

Buff has also repeatedly collaborated with several other noted directors. He has worked with Antoine Fuqua on four features: the action-thriller *Shooter*; the period epic *King Arthur*; the war drama *Tears of the Sun*; and the acclaimed crime drama *Training Day*, which starred Denzel Washington. For director Roger Donaldson, Buff edited the Cuban missile crisis drama *Thirteen Days*, the disaster-thriller *Dante's Peak*, the sci-fi horror hit *Species* and the romantic-thriller *The Getaway*.

Buff's additional film credits include Rupert Sanders' *Snow White and the Huntsman*; Rupert Wyatt's *Rise of the Planet of the Apes*; McG's *Terminator Salvation*; M. Night Shyamalan's *The Happening*; Jim Sheridan's *Get Rich or Die Tryin'*; Denzel Washington's feature film directorial debut, *Antwone Fisher*; *Mystery Men*; *Arlington Road*; *Short Circuit 2*; Mel Brooks' *Spaceballs*; and Richard Marquand's hit thriller *Jagged Edge*.

A Los Angeles native, Buff began his film career as visual effects editorial supervisor on such blockbusters as *Star Wars: Episode V—The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. The Extra-Terrestrial* and *Poltergeist*. He also served as assistant film editor on *Star Wars: Episode VI—Return of the Jedi* and as visual effects editor on *Ghostbusters*.

COLLEEN ATWOOD (Costume Designer) began her career as a costume designer on Michael Apted's *Firstborn*, which starred Sarah Jessica Parker and Robert Downey, Jr. While living in New York, Atwood collaborated with Jonathan Demme on *Married to the Mob*, *The Silence of the Lambs*, *Philadelphia* and *Beloved*.

In the late 1980s, Atwood moved to Los Angeles and began her first collaboration with Tim Burton on *Edward Scissorhands*. She has been fortunate to continue working with Burton on *Ed Wood*, *Mars Attacks!*, *Sleepy Hollow*, *Big Fish*, *Sweeney Todd: The Demon Barber of Fleet Street*, *Alice in Wonderland*, *Dark Shadows* and, most recently, *Big Eyes*. She has also collaborated with Rob Marshall on *Chicago*, *Memoirs of a Geisha*, *Nine* and *Into the Woods*.

Atwood has been nominated for 11 Academy Awards[®], with three wins for *Chicago*, *Memoirs of a Geisha* and *Alice in Wonderland*. Additionally, Atwood has been nominated for more than 50 awards for achievements in costume design.

Coming up, Atwood's designs will be seen in James Bobin's *Alice Through the Looking Glass* and Burton's *Miss Peregrine's Home for Peculiar Children*, as well as David Yates' *Fantastic Beasts and Where to Find Them*.

JAMES NEWTON HOWARD (Music by) is one of the most versatile and respected composers currently working in film.

To date, Howard has received eight Oscar[®] nominations, including six for Best Original Score for his work on *Defiance*, *Michael Clayton*, *The Village*, *The Fugitive*, *The Prince of Tides* and *My Best Friend's Wedding*. He was also nominated for Best Original Song for the films *Junior* and *One Fine Day*.

Howard, along with Hans Zimmer, won the 2009 Grammy Award for the score for *The Dark Knight*. He has also received Grammy Award nominations for music from *Blood Diamond*, *Dinosaur* and *Signs* and the song from *One Fine Day*. In addition, he won an Emmy Award for the theme to the Andre Braugher series *Gideon's Crossing* and he received two additional Emmy nominations for the themes to the long-running Warner Bros. series *ER* and the Ving Rhames series *Men*. In 2008, World Soundtrack Awards named him Soundtrack Composer of the Year for his work on the films *Charlie Wilson's War*, *Michael Clayton* and *I Am Legend*.

Howard's success reflects the experiences of a rich musical past. Inspired by his grandmother, a classical violinist who played in the Pittsburgh Symphony in the '30s and '40s, he began his studies on the piano at age four. After studying at the Music Academy of the West in Santa Barbara, and at the USC Thornton School of Music as a piano major, he completed his formal education with orchestration study under legendary arranger Marty Paich.

Though his training was classical, he maintained an interest in rock and pop music, and it was his early work in the pop arena that allowed him to hone

his talents as a musician, arranger, songwriter and producer. He racked up a string of collaborations in the studio and on the road with some of pop's biggest names, including Elton John; Crosby, Stills & Nash; Barbra Streisand; Earth, Wind and Fire; Bob Seger; Rod Stewart; Toto; Glenn Frey; Diana Ross; Carly Simon; Olivia Newton-John; Randy Newman; Rickie Lee Jones and Chaka Khan.

When he was offered his first film in 1985, he never looked back. Since then, he has scored films such as all four installments of *The Hunger Games*, *Concussion*, *Maleficent*, *Nightcrawler*, *Snow White and the Huntsman*, *The Bourne Legacy*, *Salt*, *The Last Airbender*, *Water For Elephants*, *Gnomeo & Juliet*, *Batman Begins*, *Collateral*, *Snow Falling on Cedars*, *Outbreak*, *The Village*, *Hidalgo*, *Peter Pan*, *Wyatt Earp*, *Lady in the Water*, *The Sixth Sense*, *Unbreakable*, *Freedomland*, *Treasure Planet*, *Signs*, *Falling Down*, *Primal Fear*, *Glengarry Glen Ross*, *Waterworld*, *The Devil's Advocate*, *Dave* and *Pretty Woman*, among many others. He is currently composing the music for *Fantastic Beasts and Where to Find Them*, which will be released in November.

In addition to his contributions to film and television music, Howard has composed two concert pieces for the Pacific Symphony. In February 2009, Howard had his first concert piece, titled "I Would Plant a Tree," performed by the Pacific Symphony as part of its American Composers Festival. Most recently his "Violin Concerto" premiered in March 2015, featuring renowned violinist James Ehnes.

Howard has been honored with ASCAP's prestigious Henry Mancini Award for Lifetime Achievement, and will be receiving the 2016 BMI Lifetime Achievement Award. He is currently serving as Artistic Director of the Henry Mancini Institute at the University of Miami.

CAST

The Huntsman/Eric	CHRIS HEMSWORTH
Ravenna	CHARLIZE THERON
Sara	JESSICA CHASTAIN
Queen Freya	EMILY BLUNT
Nion	NICK FROST
Gryff	ROB BRYDON
Mrs. Bromwyn	SHERIDAN SMITH
Doreena	ALEXANDRA ROACH
Tull	SOPE DIRISU
Leifr	SAM HAZELDINE
William	SAM CLAFLIN
Pippa	SOPHIE COOKSON
Young Eric	CONRAD KHAN
Young Sara	NIAMH WALTER
Young Tull	NANA AGYEMAN-BEDIAKO
Young Pippa	AMELIA CROUCH
Mirror Man	FRED TATASCIORE
Barkeep	RALPH INESON
Bar Wench	LYNNE WILMOT
Duke of Blackwood	COLIN MORGAN
King	ROBERT PORTAL
Nobleman	ROBERT WILFORT
Lead Soldier	DAVID MUMENI
Freya's Lady in Waiting	KARA LILY HAYWORTH
Eric's Mother	MADELEINE WORRALL
Soldiers	OSI OKERAFOR
	RYAN DONALDSON
Huntsman Lookout	CHINNA WODU
Servant	ANDREW ROTHNEY
Huntsman Guard	TIM DELAP
Huntsmen	ANTONY ACHEAMPONG
	IAN DAVIES
	GEORGE WATKINS
	AJ BEDIAKO
Woman on Cart	MAYA WASOWICZ
Snow White Soldier	SAM COULSON
Little Girl	ANNIE GUY
Children	NATAHLIA COLBOURNE
	YUSUF HOFRI
	ESHAN GOPAL
Stunt Coordinator	BEN COOKE
Assistant Stunt Coordinator	JAMIE EDGELL
Stunt Department Manager	HAYLEY SAYWELL
Horse Master	SAM DENT

Assistant Horse Master	HERNAN ORTIZ REDONDO
Head Stunt Rigger	CLIVE GOBLE
Stunt Rigger	LOUI HORVATH
Stunt Doubles	BOBBY HOLLAND HANTON
	HELEN BAILEY
Stunt Performers	SINA ALI
	MARK ARCHER
	LEE BAGLEY
	JOSEPH BAXTER
	RACHELLE BEINART
	ADAM BRASHAW
	NELLIE BURROUGHES
	TONY CHRISTIAN
	DAVID COLLOM
	MATT CROOK
	DOM DUMARESQ
	CLINT ELVY
	TOMAS EREMINAS
	DANIEL EUSTON
	CECILY FAY
	VLADIMIR FURDIK
	DAVID GARRICK
	OLIVER GOUGH
	DAVID GRANT
	EROL ISMAIL
	IAN KAY
	ADAM KIRLEY
	BOGDAN KUMSHATSKY
	KAI MARTIN
	NICK MCKINLESS
	CARLY MICHAELS
	CHRIS NEWTOWN
	OLEG PODOBIN
	TILLY POWELL
	ZACH ROBERTS
	DOUGLAS ROBSON
	RICARDO ROCCA
	STANISLAV SATKO
	LUKE SCOTT
	TONY SMART
	MENS-SANA TAMAKLOE
	ROY TAYLOR
	GREG TOWNLEY
	EDWARD UPCOTT
	RUDOLF VRBA
	DAMIEN WALTERS

ANDY WAREHAM
MARLOW WARRINGTON-MATTEI
MAXINE WHITTAKER
DONNA WILLIAMS
WILL WILLOUGHBY
ANNABEL WOOD
LEO WOODRUFF
BEN WRIGHT
LIANG YANG

CREW

Directed by	CEDRIC NICOLAS-TROYAN
Written by	EVAN SPILIOTOPOULOS CRAIG MAZIN
Based on the Characters	
Created by	EVAN DAUGHERTY
Produced by	JOE ROTH, p.g.a.
Executive Producers	SARAH BRADSHAW PALAK PATEL
Director of Photography	PHEDON PAPAMICHAEL ASC, GSC
Production Designer	DOMINIC WATKINS
Edited by	CONRAD BUFF ACE
Music by	JAMES NEWTON HOWARD
Costume Designer	COLLEEN ATWOOD
Casting by	LUCY BEVAN
Visual Effects Supervisor	PAUL LAMBERT
Unit Production Manager	SARAH BRADSHAW
Unit Production Manager	SIMONE GOODRIDGE
First Assistant Director	K.C. COLWELL
Second Assistant Director	SALLIE HARD
Second Unit Director	SIMON CRANE
Associate Producer	LYNDA ELLENSHAW THOMPSON
Visual Effects Producer	ROMA O'CONNOR
Additional Editor	MARK GOLDBLATT ACE
Supervising Art Director	FRANK WALSH
Senior Art Directors	JOHN FRANKISH STEVEN LAWRENCE
Visual Effects Art Director	STEVE STREET
Art Directors	LUIGI MARCHIONE ANDREW ACKLAND-SNOW THOMAS WHITEHEAD JAMES LEWIS
Standby Art Director	BEN MUNRO
Assistant Art Directors	ANDREA BORLAND JIM BARR

Digital Set Designer	JULIA DEHOFF-BOURNE
Draughtsperson	EMMA VANE
Junior Draughtsperson	IAN BUNTING
Concept Modeller	AOIFE WARREN
Concept Artists	CORRINE SILVER
	ROBERT BEAN
	ADAM BROCKBANK
	MAGDALENA KUSOWSKA
	PETER POPKEN
	VINCENT JENKINS
	HOWARD SWINDELL
	BERNIE WRIGHTON
	JEFF SIMPSON
	ROMEK DELMATA
	JOACHIM KELZ
	LIZZIE BENTLEY
	ROB BLISS
	ULRICH ZEIDLER
	JOEL CHANG
	TOM FOX
Storyboard Artists	TRACEY WILSON
	JOHN GREAVES
Art Department Coordinators	PIPPA BRADY
	AISHA SAEED
Art Department Assistants	JADE LACEY
	JAMIE BURROWS
	ANDREW TILHOO
Set Decorator	DOMINIC CAPON
Production Buyer	CORINA FLOYD
Set Dressers	KATHRYN PYLE
	PRUE HOWARD
Assistant Buyer	HELEN PLAYER
Key Graphic Designer	KATHY HEASER
Graphic Designer	ANITA DHILLON
Set Decorating Coordinator	EVA ONSRUD
Junior Draughtsman	SAMANTHA REDWOOD
Drapes Master	COLIN FOX
Drapers	ALAN BROOKER
	LAURA JOHNSON
Re-Recording Mixers	JON TAYLOR
	FRANK A. MONTAÑO
Supervising Sound Editor/Sound Designer	TOBIAS POPPE
Supervising Sound Designer	ETHAN VAN DER RYN
Sound Designer	ERIK AADAHL
Prop Master	DAVID CHEESMAN

Prop Supervisor	MARK KIMBER
Supervising Prop Maker	JIM MCKEOWN
Supervising Standby Propmen	ALEX BOSWELL
	CHRIS MILLER
	ROBERT BOSS
Props Buyer	OLIVER WALPOLE
Prop Office Manager	AMY MEAKIN
Chargehand Dressing Propmen	IAN COOPER
	BRADLEY GODWIN
	JONATHAN NORMAN
	MITCH POLLEY
Prop Hand	MARK SINDALL
Dressing Props	ROSS PASSFIELD
	MITCHELL HOLDER
Senior Prop Modeller	MARTIN CAMPBELL
Mould Room Modeller	NICHOLAS DAVIS
Modellers	KIRBY ALLEN-D'CRUZE
	JIM BUCHAN
	SIMON GOSLING
	SAMANTHA KELM
	KATIE LODGE
	MARTINE PALMER
	ELEANOR ROWLANDS
	PAUL SCOTSON
Sculptors	DEMETRIS ROBINSON
	CODRINA SPATARU
	LOUIS WILTSHIRE
Prop Carpenters	DAN CURTIS
	MIGUEL GRANEL
3D Prop Modeller	KATIE HYATT
Junior Modellers	LINDY ANDERSON
	LAUREN CURRAN
	EMILY ECCLES
	JOANNA MCDONALD
	CAROLINE WEAVER
Concept Artist	NICK AINSWORTH
Key Props Painter	STEVE FOX
Props Painters	LAURA SKINNER
	MARK WOODS
Master Saddler	JASON MCCABE
Assistant Saddlers	DOMINIC MEYRICK-BROOK
	NICOLE SAUNDERS
Master Armourer	SIMON ATHERTON
Supervising Armourer	TIM LEWIS
Armoury Coordinator	CARO WILSON
Assistant Armourers	CATHERINE JONES

Senior Armoury Technician	AARON HARVEY
Archery Instructors	WILL SUMPTER
	SARAH DOWNES
	ROY STRATFORD
	STEVE RALPHS
	WILLY RACKHAM
Armoury Modeller	DOMINIC WEISZ
“A Camera” and Steadicam Operator	SIMON BAKER
“B” Camera Operator	LUKE REDGRAVE
“C” Camera Operator	HAMISH DOYNE DITMAS
1st Assistant “A” Camera	OLLY TELLETT
1st Assistant “B” Camera	TOBIAS EEDY
1st Assistant “C” Camera	MICHAEL GREEN
2nd Assistant “A” Camera	PAUL SNELL
2nd Assistant “B” Camera	ABIGAIL CATTO
2nd Assistant “C” Camera	JACK SANDS
Central Loader	DANIEL LILLIE
Camera PA	AGNIESZKA SZELIGA
Visual Effects Editor	PAMELA CHOULES
1st Assistant Editor	CAROLE KENNEALLY
2nd Assistant Editor	JENNIFER CALBI
Visual Effects Assistant Editor	GREG REED
Assistant Editors	JONATHAN LUCAS
	TOM COOPE
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Video Playback Assistant	CAMERON DAVIDSON
Video Playback PA	ANDREA MICHELON
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Boom Operator	STEVE FINN
Sound Maintenance	WILL TOWERS
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Best Boy	DAVID BRENNAN
Floor Best Boy	IAN SINFIELD
Key Floor Electrician	TOBY TYLER
Floor Electricians	HARLON HAVELAND
	AARON KEATING
	DAN SMITH
	CHARLIE BELL

Genny Operator	BILLY HARRON
Balloon Technician	GEORGE WORLEY
Lighting Desk Operator	TONY GOULDING
Rigging Gaffer	ADAM BAKER
Electrical Standby Rigger	TOMMY O'SULLIVAN
Supervising Rigging Electricians	JOHN HANKS
	FRED BROWN
	SIMON CULLEN
Chargehand Rigging Electricians	EFFION HUGHES
	STEVEN POWTON
Rigging Electricians	ELLIOT THOMAS
	BOBBY BROWN
	GEORGE HOLDSWORTH
Rigging Desk Operator	LAWRENCE STROMSKI
HOD Electrical Rigger	MICHAEL HEATH
Chargehand Electrical Riggers	STEVE DAVIES
	STEVE READ
Electrical Riggers	GARY EVANS
	JAMIE DOYLE
	RYAN KETCHER-PRESCOTT
HOD Practical Electrician	GARY THORNHILL
Practical Electrician	RYAN THORNHILL
Key Grip	JOHN FLEMMING
Best Boy Grip	DEREK RUSSELL
"A" Camera Dolly Grip	JACK FLEMMING
"B" Camera Dolly Grip	DAVID ARMSTRONG
"B" Camera Grip	ALEX COVERLEY
"C" Camera Dolly Grip	SAM PHILLIPS
Crane Grips	KEITH MANNING
	JIM FOLLEY
Crane Technician	IAN TOWNSEND
Libra Technician	MARIO SPANNA
Stabileye Technicians	DAVID FREETH
	PAUL LEGALL
Standby Carpenter	JOE CASSAR
Standby Stagehands	DANIEL SMITH
	ALAN TITMUS
Standby Rigger	WOLFGANG WALTHER
Standby Painter	EDDIE WOLSTENCROFT
Standby Plasterer	MICKEY CHUBBOCK
Blue/Green Screen Riggers	CHRIS HAWKINS
	SIMON HAWORTH
Special Effects Supervisor	DOMINIC TUOHY
Special Effects Coordinator	JESSICA LEWINGTON
Workshop Supervisor	JEM LOVETT
Floor Supervisor	DARRELL GUYON

Assistant Buyer/Coordinator	SOPHIE HUTTON
Lead Senior Technicians	DAVID POOLE ADAM ALDRIDGE
Special Effects Senior Technicians	JAMIE WEGUELIN PATRICK O'SULLIVAN IAN BIGGS RYAN CONDER DAVID FORD ANTON PRICKETT JONATHAN BICKERDIKE NICK BONATHAN MICHAEL DURKAN RICKY FARNS DOUGLAS BISHOP DAVID KEEN PHILIP ASHTON ROGER MANN STUART PRIOR TERRY BRIDLE TONY TURNER
Special Effects Technicians	OLIVER GEE GEORGE DUNN KEVIN WESTCOTT DARREN SHEARWOOD DEAN FORD
Special Effects Wire Riggers	ALAN PEREZ KEVIN WELCH
Special Effects Snow Technicians	BEN HALL JAMES CAMPBELL LUKE CORBYN KEVIN KERRIGAN
Special Effects Modeller	SEAN KENRICK
Special Effects Driver/Buyer	NEIL TUOHY
Costume Supervisor	ANDREW HUNT
Assistant Costume Designer	MARK SUTHERLAND
2nd Assistant Costume Designer	EMILY KNIGHT
Costume Administrator	SANAZ MISSAGHIAN
Costume Coordinators	DOROTHEE FREYTAG LEE CROUCHER
Costume Buyers	ALEXINA DUNCAN HELEN BEAUMONT
Wardrobe Supervisor	SHIRLEY NEVIN
Crowd Wardrobe Master	MIKE HODGE
Wardrobe Mistress	HARRIET KENDALL

Cutter/Fitter	KAREN NASER
Costume Cutter	LUCY DENNY
Assistant Cutter	WUBBINA FOKKENS-KIERNAN
Embroiderer/Maker	SARAH HOWSON
Costume Makers	ESTHER HIMER
	EMMA LLOYD
	JENNY POWELL
	NICOLA BEALES
	HELEN BEASLEY
	KAROLYN REECE
	MARIA ENDARA
	VONNIE MEYRICK-BROOK
	EMMA O'CONNOR
Chief Costume Breakdown	MATT REITSMA
Senior Costume Prop Modeller	DAVID BETHELL
Chief Leather Fabricator	KELVIN FEENEY
Costume Props Makers	WARREN HAIGH
	BRYONY TYRRELL
	CIAN O'BROIN
	MAX BRENNAN
Costume Props/ Leather Assistant	JAKE COLLIER
Textile Artists	JESSICA SCOTT-REED
	CAROLINE NICHOLLS
Textile Artist / Breakdown	RICHARD O'SULLIVAN
Costume Dyer	ROXANA MCINTYRE
Costume Gangsman	OLIVER KOUMBAS
Costume Office Assistant	CATHERINE WOOLSTON
Hair and Makeup Designer	LUCA VANNELLA
Co-Makeup Designer	VINCENZO MASTRANTONIO
Hair Stylist for Ms. Theron	ENZO ANGILERI
Makeup Artist for Ms. Theron	PATTI DUBROFF
Hair Stylist for Ms. Chastain	STEPHANIE INGRAM
Makeup Artist for Ms. Chastain	LINDA DOWDS
Hair Stylist for Ms. Blunt	FRANCESCO ALBERICO
Makeup Artist for Ms. Blunt	AILBHE LEMASS
Key Hair	GIULIANO MARIANO
Hair Dressers/Makeup Artists	ALEXIS CONTINENTE
	LIZZI LAWSON ZEISS
	SHARON NICHOLAS
Hair and Makeup Crowd Supervisor	JOANNE HOPKER
Hair Dresser	ANGELO VANNELLA
Hair and Makeup Assistant	HANNA CANFOR
Special Makeup Effects Designer	DAVID WHITE

Special Makeup Effects Production Manager	SACHA CARTER
Special Makeup Effects Workshop Manager	JAMES KERNOT
Special Makeup Effects Coordinator	FAWN MULLER
Special Makeup Effects Mould Modeller	GIACOMO IOVINO
Special Makeup Effects Makeup Artist/On Set Coordinator	NIK BUCK
Special Makeup Effects Sculptors	COLIN SHULVER COLIN JACKMAN ANDY HUNT
Special Makeup Effects Modellers	STUART RICHARDS KATE SMITH BENJAMIN BROWN JON MOORE SAM IVES LISA CARRACEDO BARBET PATRICK CARRACEDO BARBET FAYE WINDRIDGE MARK JONES HELEN FLYNN AMY ROGERS
Special Makeup Effects Silicone Technicians	HARVEY SMITH KATE WOODHEAD
Special Makeup Effects Makeup Artists	SUSIE REDFERN VIKKI HOLT JESS BROOKS BECCA SMITH SUNITA PARMAR JO BECKETT
Script Supervisor	KELLY MARACIN KRIEG
Assistant Script Supervisor	BILL DARBY
Supervising Location Manager	TERESA DARBY
Location Managers	JACOB MCINTYRE DUNCAN FLOWER CHARLIE SIMPSON
Location Unit Manager	KIMBERLEY WHITE
Assistant Location Managers	ROB CAMPBELL-BELL LUCY LEE
Location Coordinator	CHARLOTTE DANIEL
Location Assistants	

	DEAN SHORT
	JOE GOULD
	DAN PEACOCK
Location PAs	ELIZA DARBY
	HARRY LEPAGE
	JAMES KIRBY
	CHRISTOPHER LYNCH
	GEORGE FISHER
	KEVIN WOLF
	GUS MORSE
	CAMILLE ZURCHER
	FELIX PYNE
Marine Supervisor	RICHARD CARLESS
Studio Unit Manager	PAULA HIND
Unit Assistant	DANIEL BRENNAN
Production Supervisor	DAMIEN ANDERSON
Financial Controller	EMMA BENDELL
Production Accountant	CLAIRE ROBERTSON
Postproduction Accountant	MISSY EUSTERMANN
Construction Accountant	RAJASHREE PATEL
1st Assistant Accountant	MATT BOVINGTON
Payroll Accountant	NEIL PIERSON
Cast and Stunts Payroll	KAREN BICKNELL
Dailies Payroll Assistant	
Accountant	SURAYA JAMAC
Senior AP Assistant Accountant	DONNA CASEY
Assistant Accountants	TINA PISANO
	LAURA ANDERSON
Cashier	CHARLES LARCOMBE
Accounts Assistants	MORGAIN FITZSYMONS
	AMY MORRIS
	MICHAEL RENTON
Production Coordinator	MICHAEL MANN
Assistant Coordinators	ED SQUIRES
	LEILA MERABTI
Travel and Accommodation	
Coordinator	KAREN RODRIGUES
Production Secretaries	SUZIE FRIZE-WILLIAMS
	STEVEN JOHNSON
Production Assistants	KERRY CLEMENTS
	RORY JOHNSTON
	LEANNE JONES
	EMILY STEVENS
Crowd 2nd AD	MICHAEL MICHAEL
2nd 2nd AD	ANDY MADDEN
3rd AD (Base)	DAVID KEADELL

3rd AD (Floor)	ROBERT MADDEN
3rd AD (Crowd)	CHRISTOPHER JUDD
Set PAs	THOMAS TURNER
	MICHELA MARINI
	DONALD BENTLEY
	GEORGIA ROSE FINCH
	EUGENIA STEVENSON
Base PA	IRENE FERNANDEZ
Stand-Ins	DANNY TOMLINSON
	KARA LILY HAYWORTH
	AISLING HUGHES
Casting Associate	NANW ROWLANDS
Casting Assistant	EMMA CROMPTON
Unit Publicist	STACY MANN
Stills Photographer	GILES KEYTE
EPK Producer	SCOTT MURRAY
EPK Field Producer	ROB SORRENTI
Assistants to Mr. Nicolas-Troyan	ALANA PONA
	OKIKO SAITO
Assistant to Mr. Roth	JAYME CARR
Assistant to Ms. Bradshaw	FAYE GREEN
Assistant to Mr. Hemsworth	AARON GRIST
Assistant to Ms. Theron	ELIZABETH MOSELY
Assistant to Ms. Blunt	BRIONNE HENDERSON
Personal Trainer to Mr. Hemsworth	LUKE ZOCCHI
Personal Trainer to Ms. Chastain	DAVID KINGSBURY
Dialect Coach to Mr. Hemsworth	GERRY GRENNELL
Dialect Coach to Ms. Theron	SANDRA FRIEZE
Dialect Coach to Ms. Chastain	JO CAMERON-BROWN
Security to Ms. Theron	PAUL DALLANEGRA
Movement Coach	PETER ELLIOTT
Sound Editorial Services Provided by	E ²
Supervising Dialogue/ ADR Editor	DAVID BUTLER
Foley Supervisor	JONATHAN KLEIN
Sound Effects Editors	CHRIS DIEBOLD
	JUSTIN DAVEY
Dialogue Editor	JOHN STUVER
ADR Mixers	JEFF GOMILLION
	THOMAS J. O'CONNELL
	PETER GLEAVES
	PAUL DRENNING
	DOC KANE
ADR Recordists	RYAN D. YOUNG

Foley by	JEANNETTE BROWNING
Foley Artists	ONE STEP UP DAN O'CONNELL JOHN CUCCI MPSE
Foley Mixers	RICHARD DUARTE JACK CUCCI BLACK COLLINS
ADR Group Coordinator	GEORGIA SIMON
Re-Recording Mix Tech	BILL MEADOWS
Stage Engineers	DAVE BERGSTROM MICHAEL MORONGELL DAVE TOURKOW
Re-Recording Sound Services	
Provided by	NBCUNIVERSAL STUDIOPOST
Supervising Music Editor	JIM WEIDMAN
Music Editor	DAVID OLSON
Temp Music Editor	JEANETTE SURGA
Score Recorded and Mixed by	SHAWN MURPHY
Additional Arrangements and	
Synth Programming by	SVEN FAULCONER
Orchestra & Choir Conducted by	PETE ANTHONY
Orchestrations by	PETE ANTHONY JEFF ATMAJIAN JON KULL PETER BOYER PHILIP KLEIN
Orchestra Leader	THOMAS BOWES
Solo Cello	JOSEPHINE KNIGHT
Solo Soprano	GRACE DAVIDSON
Solo Boy Vocal	BEN HILL
Choir	LONDON VOICES
Choirmasters	TERRY EDWARDS BEN PARRY
Boys' Choir	TRINITY BOYS CHOIR
Boys' Choirmaster	DAVID SWINSON
Orchestra Contractor	ISOBEL GRIFFITHS
Assistant Orchestra Contractor	SUSIE GILLIS
Auricle Control Systems	RICHARD GRANT CHRIS COZENS
Digital Score Recordist	ADAM MILLER
Music Librarian	MARK GRAHAM
Music Preparation by	JOANN KANE MUSIC SERVICE
Technical Score Advisor	VICTOR CHAGA
Mix Recordist	ERIC SWANSON
Scoring Editor	DAVID CHANNING
Mix Assistant	JOHNNY TRAUNWIESER

Score Assistant Engineers	JOHN PRESTAGE ALEX FERGUSON
Additional Synth Programming	CHRISTOPHER WRAY
Scoring Coordinator	PAMELA SOLLIE
Score Recorded at	AIR LYNDHURST STUDIOS, LONDON, U.K.
Score Mixed at	5 CAT STUDIOS LLC, PACIFIC PALISADES, CA
Construction Manager	BRIAN NEIGHBOUR
Assistant Construction Manager	KEITH PERRY
Construction Buyer	MARK RUSSELL
Construction Coordinator	USHA CHAMAN
HOD Carpenter	ROBERT PARK
HOD Painter	GARY CROSBY
HOD Plasterer	KENNY BARLEY
HOD Rigger	DANNY MADDEN
HOD Sculptor	EMMA JACKSON
HOD Stagehand	STEVE MALIN
Storeman	ALAN WELLS
Supervising Carpenters	KARL APSEY MARK WILLIAMSON
Chargehand Carpenters	BRADLEY COOPER TERRY LAW ALAN NEIGHBOUR
Supervising Painter	BEN CROSBY
Chargehand Painters	DEAN DUNHAM STAN LATTIMORE STEVEN WILLIAMSON
Supervising Plasterers	STEVE COURT ALLAN CROUCHER
Chargehand Plasterers	LOUIS ALLEY PATRICK LAHO
Supervising Riggers	JON HARRIS BRETT JAFFRAY
Chargehand Rigger	JOHN ROBERTSON
Supervising Stagehand	DARREN CONNOCK
HOD Greens	JON MARSON
Supervising Chargehand	PETER MANGER
Greens Department Coordinator	CLAIRE JENKINS
Lead Greensman	JAMIE CLARK
Greensmen	DAVID WOOSTER AHMED OKE ADAM CARTER ANDY RICHARDSON DAVID O'BYRNE ELLIOTT JAGGS JOSH DOOLEY

	DANIEL VALENTINE
	RACHEL WALLBRIDGE
	JONATHAN TRAIETTO
	CHARLIE JONES
	LEON BUDD
	VANNESSA TOWNSLEY
	ABU JAFAR
	RYAN CHUNG
	ELLA MARSHALL-DUTTON
	ANDREW SALMON
	STEVE MALONE
	BETHANY SPENCE
	HARRY HANSFORD
	MARCUS BROOMER
Unit Nurse	DIANA PERKO
Construction Nurses	MARTINIO BOLGER
	JASON BONE
Medic	STEVE AMBLER
Health and Safety Advisor	DOUG YATES
Asset Coordinator	STELLA RAE SCOTT
Transport Captain	GERRY GORE
Assistant Transport Captain	MIKE BEAVAN
Transport Office Coordinator	EMMA CHAPMAN
HOD Facilities	COLIN MCDAID
HOD Tech Trucks	JAMES MAY
Caterers	PREMIER CATERERS
Craft Services	HEALTHY YUMMIES
Digital Intermediate by	TECHNICOLOR
Supervising Digital Colorist	MICHAEL HATZER
Second Colorist	CHRIS JENSEN
Digital Intermediate Producer	BOB PEISHEL
Digital Intermediate Editor	EVERETTE JBOB WEBBER
Main and End Titles	
Designed by	THE MILL
	MANIJA EMRAN
	ROBERT SETHI
End Crawl by	SCARLET LETTERS
Opticals	OUTBACK POST

2ND UNIT

Production Coordinator	TOM FORBES
Assistant Production Coordinator	ROSIE MCARTHUR
Assistant to Mr. Crane	PAULA MCGANN
Production Assistants	MARY GOULDSBROUGH
	MARINA HEUMANN

1st Assistant Director	RICHARD GRAYSMARK
2nd Assistant Director	MARK LAYTON
3rd Assistant Director	TOM REYNOLDS
Base PA	JOSIE MORGAN
Director of Photography	IGOR MEGLIC
“A” Camera Operator	PETER FIELD
“B” Camera Operator	OLLY LONCRAINE
“C” Camera Operator	STAMOS TRIANTAFYLLOS
1st Assistant “A” Camera	OLLY DRISCOLL
1st Assistant “B” Camera	SEAN CONNOR
1st Assistant “C” Camera	ANDY BANWELL
2nd Assistant “A” Camera	LUKE SELWAY
2nd Assistant “B” Camera	DEAN MORRISH
2nd Assistant “C” Camera	DAN WEST
Central Loader	SAM IRWIN
Digital Imaging Technician	JAY PATEL
Digital Imaging Technician Assistant	PAUL FLINT
Video Playback Operator	RICHARD B. SHEAN
Video Playback Assistant	CRAIG LUCK
Gaffer	JULIAN WHITE
Best Boy	NIKO KALIMERAKIS
Chargehand Electrician	PAUL BREWSTER
Key Grip	MALCOLM HUSE
Best Boy Grip	KEITH MEAD
Grips	RON NICHOLLS
	PETE MYSLOWSKI
	GREG MURRAY
Crane Technician	STEVE HIDEG
Crane Tech Grip	JODY WHITE
Crane Tech / Libra Tech	NEIL TOMBLIN
Costume Master	TOMMY BLUNKELL
Wardrobe Master	PAUL COLFORD
Special Effects Floor Supervisor	LUKE MURPHY
Sound Mixer	PAUL MUNRO
Boom Operator	LUKE HOLLINGWORTH
Script Supervisor	LISA VICK
Assistant Script Supervisor	ROXANNE CUENCA
Stills Photographer	ED MILLER
Transport Captain	ROY CLARKE
Health and Safety Officer	CHRIS CULLUM
Unit Nurse	SUZANNE STICKLEY
Visual Effects Production Supervisors	NATALIE LOVATT TAYLOR W. ROCKWELL

Visual Effects Coordinators	KATIE GABRIEL ALEJANDRA VIEJO LOPEZ DE RODA
Visual Effects Assistant Coordinator	CHAMBLEE SMITH
Visual Effects Production Secretary	JOSH CARLTON
On Set Data Wranglers	KEVIN CAHILL JACK GEORGE
Assistant On Set Data Wrangler	SAM BARNETT
Visual Effects by	DOUBLE NEGATIVE
Visual Effects Producer	JASON HEAPY
Additional Visual Effects Supervisors	NEIL ESKURI TIM MCGOVERN STUART LASHLEY
CG Supervisors	SEAN LEWKI CHRISTOPHER RYAN
Compositing Supervisors	BRIAN CONNOR PRANAY AGARWAL
FX Supervisor	ERIC HORTON
Animation Supervisor	NEIL GLASBEY
2D Sequence Supervisors	BRIAN HOWALD MILES LAURIDSEN ABISHEK NAIR
CG Sequence Supervisors	CHRIS MCLAUGHLIN ALBERT SZOSTKIEWICZ SEAN SCHUR
Matchmove Supervisors	VIKRAM MOHAN SOUVIK MITRA
Prep Supervisors	DONNY CHOI PHILIP CHACKO
Roto Supervisors	VIKAS GANER ABU THAHIR
Digital Production Supervisors	PADDY KELLY AMIT JHAMB
Visual Effects Sequence Producers	BEN BEAVAN JESSICA BEISLER HARRISON GOLDSTEIN WOOJO JEON RAHUL BELAWADE RAHUL CHAKRABORTY VIVEK PUNDIR VIVEK JOSHI
Senior Visual Effects Coordinators	MONIFA ANDREW

Visual Effects Coordinators	JANELLE DAY SIOBHAN CONDON RYAN BASARABA AMIE WILLIAMS ANN CHOW APARAJITA SEN CHIRANJEEV THAKUR ADAM BARDE MEHUL MAVANI KUNDAN JHA AKASH ROY NICOLE NONIS
Visual Effects Assistant	ALYSSA HARRISON
Visual Effects Editors	DHUHA ISA MARK HUNTER DEBAJIT BARMAN
Assistant Visual Effects Editors	TAYLOR JACKSON CHRIS JASSMANN
3D Sequence Leads	MARTIN JOHANSSON CEDRIC LAUNAY DANIEL PAULSSON PRASHANT DHOTRE
Modellers	MLADEN JOVICIC ALEX PAREDES LUKE WAKEFORD HYEJIN MOON CHAD FEHMIE
Lead Creature TD	DAMEON O'BOYLE
Creature TDs	REMI CAUZID MARKUS DAUM STEPHEN MISEK IRENA STEINNAGEL RAJEEV JAGASIA
Concept Artists	ANDREW WILLIAMSON JONATHAN OPGENHAFFEN
Texture Painters	ED PULIS ADAM ELKINS BIKRAM SARKAR
Look Development Artists	SARA HANSEN CARLOS FLORES PHILIP HARTMANN DAMIEN DELAUNAY
Animation Leads	JENN TAYLOR ERIC BATES KRZYS SZCZEPANSKI RAMCHANDRA BIRJE

Animators

ADAM SLATER
PATRICK KALYN
YVES RUPRECHT
JOANNA LEE
JUSTIN HENTON
WES LEE SANGHOON
FRANÇOIS-XAVIER NHIEU
ED WOU
DAVE HUMPHREYS
HARISH PAWAR
JAY DAVIS
MYLES MCNEIL
AARON DEERFIELD
MICHAEL DHARNEY
JEFF KIM
BILL BRIDGES
SIMI EATON
VINCENT TRUITNER
BEN GOERLACH
KAHYE HWANG
SHRIDHAR YADAV
RAHUL BOCHARE

Lighting TDs

MARK NORRIE
CAMIL PANISELLO
YONG KIM
ERIC WONG
JASON HUE
CHRIS WALKER
JOHN LIPSKIE
DANIELE CHINDAMO
NISHIKANT ROKADEY
DIVYA VIJ

FX Artists

KURT WILLIAMS
VALERIO TARRICONE
ANAND ZAVERI
CHRISTINE LIU
CHAITANYA MEDITHI
MARKUS BRULAND
DIEGO GRIMALDI
KAUSHIK PAL
CHRISTOPHER PHILLIPS
ZHAOXIN YE
MATTHEW PEARSON
HECTOR ORTIZ-MENA
JOE PHOEBUS
NICHOLAS PAPWORTH

Matchmove Artists

STEPHANIE WHITMARSH
JOE LONG
HIDEKI OKANO
ZUNY BYEONGJUN AN
PAOLO COPPONI
TOSIN AKINWOYE
AMIR MANAVI-TEHRANI
RAHUL POKHARKAR
ALFREDO ARANGO
KATHIR MANICKAM
LAURENCE CHONG
ANGEL CARRASCO
ESTHER YAP
MUHAMMAD AMIR
JEREMY WONG
THEOPHANE TAN
DIONE QUEK
GABRIEL TAN
DIBBYO CHOUDHARY
OM PARAB
KAPIL SONI

Layout Artists

CAROLINA JIMENEZ
MELVYN POLAYAH
ROBERT ORMOND
SANDRA MURTA

2D Sequence Leads

PETER FARKAS
JOEL DELLE-VERGIN
FARHAD MOHASSEB
CIARAN O'CONNOR
BOINI BHARGAVA
DEVRISHI CHATTERJEE
SHAMIK MUKHERJEE

Compositors

KAMELIA CHABANE
PERRINE MICHEL
BEN KREBS
MAGDALENA SARNOWSKA
STEVEN DAVIES
LEAF LI
THOMAS SALAMA
JOSHUA GOETZ
CLINTON HEUSSER
ALBERTO LANDEROS
DONALD TSE
LESLIE LI
ZOFIE OLSSON
JOAO BOGOSSIAN

	NICHA KUMKEAW
	ANGIE VALADEZ
	THOMAS STEINER
	VLADIMIR VALOVIC
	ADAM KELWAY
	DANNY LEE
	JULES LISTER
	PHILIP LORENTZSON
	SUA KOOK
	MICHAEL NIELSEN
	SARAH CHANG
	RAJAVEL LOGANATHAN
	HOJIN PARK
	MELISSA LEE
	PAU VILADOT
	SANGHYUN JUNG
	SARANG CHOI
	TRACEY VAZ
	ANDREW THOMPSON
	JAVIER FERNANDEZ
	SEAN COONCE
	ASHRUJIT DAS
	ABHISHEK SINGH
	PARIKSHIT TYAGI
	PRAJAKTA KHATAL
	PRABHAKAR PUTTA
	SOHAN CHAUDHARI
	SACHIN VISHWAS
	RAJNEESH BAHUKHANDI
	NITIN AMIN
	PANEER SELVAM
	HEMANT KHAINAR
	SUDHEESH KATTIL
	VISHAL PARMAR
	PRAG GARGATTE
	ZAIN KAHN
Lead Digital Matte Painters	MELAINA MACE
	ABHIJIT MULYE
Digital Matte Painters	KALENE DUNSMOOR
	JANE CHEN
	ALEC GELDART
	ROBERT JUNGGEBURT
	SAURABH RABHA
Prep Artists	BOBBY KUHL
	SHYAM SUNDAR
	NIVRUTI SHINGOLE

Roto Artists	DEEPAK PANIGRAHI PRASHANT DAHIWALIKAR ARIANA SAADAT KALPESH CHURI TRIPURAJ GOND MAYANK DABRAL DEVESH YADAV
Pipeline TDs	JONATHAN BIRD JACOB TELLEEN DEREK GOKSTORP AMIT DESAI IAN BERG ANDY SCRASE
Visual Effects Executive Producer	STEPHEN GARRAD
Visual Effects by	PIXOMONDO
Visual Effects Supervisor	MIHAELA ORZEA
Visual Effects Producer	MATTHEW PELLAR
Visual Effects Coordinator	TANYA HADDAD
Compositors	EDDEE HUANG TOSHIKO MIURA ERIC COVELLO KAREN CHENG JONALD DELOS SANTOS JOHN DINH FARZIN MOTTAGHI PHIL PRATES
Animators	DAVE DAVID DANNY TESTANI
Lighting Artist	NISARG SUTHAR
CG Artists	ADAM FOK JINSUNG KIM SUNKWAN LEE JORGE RAZON
Matchmove Artists	CHRISTOPHER CHINEA TRICIA KIM
Visual Effects by	THE MILL
Visual Effects Supervisor	ROBERT SETHI
Senior Visual Effects Executive Producer	SUE TROYAN
Senior Visual Effects Producer	WILL LEMMON
Visual Effects Coordinator	KARINA SLATER
CG Supervisor	TOM GRAHAM
2D Supervisor	DANIEL THURESSON
Visual Effects Art Supervisor	EUGENE GAURAN
Lead Animator	BRIDGET WARRINGTON

Lead FX Artist	ERIK ZIMMERMANN
2D Artist	PATRICK HEINEN
Visual Effects by	DIGITAL DOMAIN
Visual Effects Supervisor	LOU PECORA
Visual Effects Producer	DANIEL BRIMER
Digital Effects Supervisor	MICHAEL MALONEY
Visual Effects Concept Artist	NICK LLOYD
Digital Producer	CHARLES BOLWELL
Environments Supervisor	KRISTA MCLEAN
Environments Artists	ZACH CHRISTIAN SAMSON WONG
Compositors	EGBERT REICHEL JOSEPH SILVA
Additional Visual Effects by	ATOMIC FICTION INC.
Visualization Services by	PROOF NVIZAGE
Motion Control by	MARK ROBERTS MOTION CONTROL LIMITED

Soundtrack on Back Lot Music

“CASTLE” (*THE HUNTSMAN: WINTER’S WAR* VERSION)

Written by Ashley Frangipane and Peder Losnegård

Performed by Halsey

Orchestral Arrangements by James Newton Howard

Courtesy of Astralwerks

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NETWORK, INC.

Production Services in Iceland provided by TRUENORTH
Filmed at Pinewood Studios and Shepperton Studios, London, England

The Filmmakers Gratefully Thank

The Crown Estate Commissioners, Windsor Great Park

The Chapter of Wells Cathedral

The Bishop’s Palace, Wells Somerset

The National Trust

Tirelli Costumi Roma

Select Jewelry By Cathy Waterman

THIS MOTION PICTURE USED SUSTAINABILITY STRATEGIES TO
REDUCE ITS CARBON EMISSIONS AND ENVIRONMENTAL IMPACT.



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**To My Mother, Jocelyne,
The Strongest Woman I Know**

PERFECT WORLD PICTURES Animated Logo

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Credits as of March 4, 2016.

—*the huntsman: winter's war*—