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Rating: R for language, terror and some disturbing images

Running Time: 89 minutes

U.S. Release Date: September 16, 2016

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BLAIR WITCH PRODUCTION NOTES

It's been 20 years since James's sister and her two friends vanished into the Black Hills Forest in Maryland while researching the legend of the Blair Witch, leaving a trail of theories and suspicions in their wake.

James (James Allen McCune of TV's "Shameless") and his friends Peter (*Wreck-It Ralph's* Brandon Scott), Ashley (Corbin Reid of TV's "Disney Star Darlings") and film student Lisa (Callie Hernandez of upcoming *La La Land* and Ridley Scott's upcoming *Alien: Covenant*) venture into the same woods each with a camera to uncover the mysteries surrounding their disappearance.

At first the group is hopeful, especially when a pair of locals Lane (Wes Robinson of TV's "State of Affairs") and Talia (Valorie Curry of TV's "The Following") offer to act as guides through the dark and winding woods. But as the endless night wears on, the group is visited by a menacing presence.

Slowly, they begin to realize the legend is all too real and more sinister than they could have imagined.

Blair Witch is directed by director Adam Wingard (*You're Next*, *The Guest*, *V/H/S*, *V/H/S/2*), who has assembled an accomplished behind-the-scenes team that includes screenwriter and longtime collaborator Simon Barrett (*You're Next*, *The Guest*, *V/H/S*, *V/H/S/2*); producers Roy Lee (*The Ring*, *The Strangers*, *The Grudge*) Steven Schneider (*Paranormal Activity*, *Insidious*), Keith Calder, p.g.a. (*You're Next*, *The Guest*, *Anomalisa*, and Jess Calder, p.g.a. (*You're Next*, *The Guest*, *The Devil's Candy*); and executive producers Jenny Hinkey, Daniel Myrick (director/writer, *The Blair Witch Project*), Eduardo Sánchez (director/writer, *The Blair Witch Project*) and Gregg Hale (producer, *The Blair Witch Project*).

A Legacy of Fear

The Blair Witch Project, which premiered in 1999 to become a global phenomenon, created lasting lore around our timeless fear of being alone in the woods. The nearly no-budget film grossed millions and set the gold standard for found footage movies, spawning a new generation of horror fans.

“When it first came out, I was one of a billion high school kids taking a camcorder into the woods and doing a *Blair Witch* spoof with my friends,” says Wingard. “The film had a total dedication toward authenticity. No one has so completely committed to that type of realism before or since. Simon and I re-watched the film half a dozen times during pre-production to consider every option when creating our story, and we were astounded by how well it held up — not just as a found footage movie but also as a horror movie.”

When Wingard and Barrett were promoting their 2013 horror anthology film *V/H/S/2* at Sundance, talk turned to *Blair Witch*. “As fans, we were asking when they were going to do another *Blair Witch* because it seemed like the time. But they didn’t really have any answers,” says Wingard. “Cut to a week later, and Simon and I are at a meeting at Lionsgate.”

For several years, Lionsgate had been searching for the right concept to reboot *Blair Witch*, as well as filmmakers who could satisfy the fans of the first film and reach a new generation of moviegoers. Following the success of *V/H/S* and the company’s acquisition of Wingard and Barrett’s independent horror movie *You’re Next*, Lionsgate set up a secret meeting with the duo to pitch the sequel.

“We knew that Adam and Simon had a total mastery of the horror genre and could simultaneously honor the original movie while making something completely groundbreaking and terrifying for 2016,” says Jason Constantine, Lionsgate’s President of Acquisitions and Co-Productions.

“Adam Wingard has proven beyond any doubt that he’s the real deal when it comes to delivering tension and scares – and overall compelling storytelling – making him the ideal filmmaker to take on a project as ambitious and complex as this one,” says Lee.

To hold true to the *Blair Witch* mythos, Barrett familiarized himself with every hint of information the first film contains, from old message boards and Facebook groups to graphic novels and young adult books published only in Europe.

“The mythology was a huge enticement for me because the first film never really explained anything,” says Barrett. “We wanted to take the mythos further and explore how outsiders approach the haunting and how locals see the legend.”

Still, the first film is not required viewing to enjoy the sequel. “If you have seen the original, you’ll find even deeper layers and levels here to appreciate and debate once it’s over,” says Schneider. “If you haven’t seen the original movie, this one will frighten the hell out of you regardless.”

To ensure the story would appeal to those unfamiliar with the first film, the team used Jess Calder as a litmus test.

“When we started on the project, I actually hadn’t seen the original film because when I was young, I was really scared of horror films, which is ironic given what I ended up doing with my life,” says Jess. “So I was a set of fresh eyes who could look at the story and know that it could definitely work for those who had never seen the original film. Of course, before the start of production I made sure to watch the movie so we could all be on the same page with honoring the original movie with our own film.”

Barrett also created likeable characters so audiences would have even more of a stake in the story.

“Since you’re practically inside someone’s head, I wanted to ensure each character felt very real and likeable, so having that intimate perspective wouldn’t be annoying or unpleasant,” he explains. “It was a balance between how much time to dedicate to the characters and developing that aspect of the film, without taking away from the thrill ride.”

Into the Woods: A Whole New Horror

Shot over 32 days in British Columbia, in and around Vancouver, the filmmakers strived to capture the authentic spirit of *The Blair Witch Project*, including recreating the forest setting.

“Finding the right location in the Pacific Northwest was difficult because the trees and landscape in that part of the world look significantly different to those in Maryland where the first film was shot,” explains Wingard. “We scouted a long time until we found one piece of land that fit our requirements for that type of wildlife, and we were able to fashion all these intersecting trails to make it appear seamless.”

While the scenery needed to be the same, the filmmakers wanted to push the boundaries of found footage films.

“The challenge for us was to make a modern horror movie that acknowledged and surpassed everything that’s happened in horror over the last 17 years, including films like *The Conjuring*, *Insidious* and *Saw*, and have the film feel as real to audiences as it did in 1999,” says Barrett.

For the filmmakers, that included plenty of scares. “One of my favorite things about watching horror movies is the jump scares, and I’ve always included them in my films,” says Wingard. “With the *Blair Witch*, the challenge was incorporating those scares into found footage, which is difficult because your point of view is so limited. Beyond that, my goal was to give this film the James Wan treatment and throw all kinds of terror at audiences from every angle: jump scares, suspense and more overtly horrific scenes that play on different phobias while continuing to stay true to the genre.”

While much of the fear behind the first *Blair Witch* relied on what wasn’t shown, the sequel terrifies audiences and excites hardcore fans by revealing more of what lurks after dark.

“Whatever evil is in the woods has only gotten stronger since the first film,” says Wingard. “I wanted to create something that felt like *The Texas Chain Saw Massacre*, not in terms of the violence, but in terms of the relentless intensity that movie gives you. You’re constantly running from something into a scenario that’s even more frightening.” To create a nonstop thrill ride, filmmakers swapped the first film’s 16-mm. black-and-white camera for a drone and discrete head cams, which helped explain why the characters would be filming while in peril and keep the equipment discrete.

“One of the problems with found footage films is you’re hyper aware of the cameras, and we wanted to make sure that was thrown out the door,” says Wingard. “The film feels so authentic that a certain point, you forget that you’re watching a found footage movie. You absolutely buy the reality of it, so when the horror happens, you are 100 percent invested and put in a scenario in a way you’ve never been before and completely terrorized by it.”

The filmmakers also sought to give fans a smoother, yet one-of-a-kind cinematic experience.

“Audiences complained about the first movie’s shaky cam, but that’s what made it so scary and real,” says Wingard. “We knew we couldn’t get away with that, especially with the mainstream horror audience we were going for. It was always a combination of how to retain that aesthetic but make it easier on the eyes.”

To retain that authenticity, the cast often performed directly into a camera lens and lit much of the movie themselves.

“They didn’t light up the woods in the original film, so I wanted to light this movie with flashlights,” says Wingard. “A couple of years ago, we couldn’t have done that, but cameras are more sensitive now. We found ourselves in a situation where we could create something audiences had never seen before.”

The drone camera took the format even further.

“We tried to think about all the different ways that we haven’t seen found footage, so right away I asked Simon to put a drone in the script to give us a different perspective,” says Wingard. “The drone camera itself leads to one of my favorite set pieces in the movie.”

Still, the sequel poses more questions than answers and avoids using CGI for scares.

“There’s actually no CGI in this film in terms of anything you’re seeing that’s creepy in the woods,” explains Wingard. “We built everything; what you’re seeing in the film is actually all there.”

Using photos from the original *Blair Witch* set, filmmakers also painstakingly recreated the house in the first film, brick for brick.

“The original filmmakers were blown away by returning to that universe because we immaculately recreated the house and in particular the basement,” says Keith Calder. “I don’t think they were expecting that level of detail.”

A Veil of Secrecy

Since surprise was part of *The Blair Witch Project’s* legacy, the filmmakers wanted to keep the sequel under wraps.

“A huge part of the first movie was the surprise of those initial screenings when people weren’t sure if it was real or not,” says Keith Calder. “We hope to capture that same excitement by keeping the film secret in the era of oversharing and excessive marketing on social media, especially of horror films. To us, that felt new and original for the time,” says Barrett.

Keeping such a secret proved an enormous logistical challenge.

“I created versions of the script that were widely different,” says Barrett. “The cast auditioned with fake pages, and the actors didn’t know what movie they agreed to be in until their deals were finalized.”

Different versions of the script also circulated on set. “The art department would be making a sign, and it would be wrong because they were going off the wrong script,” says Barrett.

Now the filmmakers must get accustomed to saying “Blair Witch” out loud. “I’ve been so conditioned never to say those words — even on set we called it ‘B-dubs,’” says Barrett. “We’re so happy we can finally talk about it.”

No One Gets out Alive: Casting the Thriller

To play James, who was only 4-years-old when his sister Heather vanished, filmmakers looked no further than television actor James Allen McCune, who was excited to explore this fascinating character.

“This is a story about family and closure,” says McCune. “James lost a part of his himself when Heather went missing and has never found peace with the footage she and her friends left behind. He was as confused as the rest of the world with what he saw, and over time, it’s boiled into an obsession. This movie is about someone who cannot rest until he gets an answer to the biggest mystery of his life: What happened to Heather?”

McCune was also thrilled to work with Wingard. “Adam is an incredible visual director,” says McCune. “He has such a specific eye for what he wants. We did a good 63 takes of a scene just to get it perfect, and I think that’s the kind of attention to detail that people are really going to appreciate.”

To help create the performance he wanted, Wingard used an unusual tool to signal a jump scare.

“We were shooting a scene where I’m reacting to some noises outside. We couldn’t use actual sounds of trees falling or what the audience will hear in the final product,” explains McCune.

“So to signify that something scary was happening, Adam honked this air horn right next to the tent, which is possibly the silliest noise you could hear in the middle of a very dramatic

scene. But it was unbelievably startling so my reaction is very genuine.” Wingard would also play disturbing music or sounds of chanting between scenes.

“Adam and Simon weren't interested in making a cheap, paint-by-numbers horror movie.” says McCune. “Adam knew how to get honest reactions out of us by creating an environment that sometimes felt too real. He knew that audiences wouldn't care about what was happening unless we believed it, and we always did. It was horrifying.”

To play documentary film student Lisa, filmmakers turned to Callie Hernandez. “She's a little hard to trust,” Hernandez says of her character. “You can't quite tell if she's invested in her film or in her friends, and there's something duplicitous there.”

Hernandez was eager to act in a found footage film. “As a performer, it's a brand new way to shoot something,” says Hernandez. “Typically, the camera's not supposed to be there — it's not supposed to infringe on the scene you're shooting. Whereas this time, the camera was actually a part of the scene.”

The lines between actors and crew were also blurred for this film. “We were operating some of the cameras, and the camera operators were almost like actors,” explains Hernandez. “In scenes where we yelled, shook our heads or even coughed, the camera had to mimic that movement from our point of view and essentially capture the unique essence of each character so the audience would feel like they were inside our heads.”

Like the characters, the cast had to survive the elements while shooting in the forests of the Pacific Northwest. “The weather was possibly the most complicated thing that we had to work with,” says Hernandez. “It would be a bright, sunny day and then suddenly rain or hail.”

And once the sun went down, a darkness crept in that was felt on set. “We're shooting in such a beautiful area; during the days, it's just captivating,” says Hernandez. “But after sunset, there's no light — it's absolutely pitch black — and that really plays on this primordial fear of the dark and what you can't see. As a cast, we definitely had our moments of fear being in the depths of these woods. This movie was almost as scary to shoot as it will be to watch.”

When seeking who to play James's loyal and logical friend Peter, filmmakers sought out Brandon Scott. “Peter was a part of the original search party that went looking for Heather, and he

doesn't believe in any part of the Blair Witch," Scott says of his character. "Peter can be volatile and confrontational, especially with Lane. But he doesn't want to see anyone prey on James's grief and vulnerability; he's trying to protect his best friend."

Scott was thrilled to work with Wingard. "Adam acted in *V/H/S* and other films that he directed so he really understands our process and speaks our language," says Scott. "He immediately gave us the freedom to explore our characters, which for an actor, is a dream."

To play Ashley, Peter's not-so outdoorsy girlfriend, filmmakers sought out newcomer Corbin Reid.

"At first, I didn't know what I was auditioning for; 'The Woods' was just a code name," Reid recalls. After landing the role, filmmakers took Reid behind closed — and locked — doors and revealed she'd signed on for the Blair Witch. "I had no idea," she says. "It was a total surprise."

Reid was immediately attracted to the project because the film's terror revolved around what was not seen. "It's not like the traditional horror film with violence and blood spilling everywhere," says Reid. "This film messes with your mind."

This idea that the forest is almost eating the characters alive is also reflected in the costumes. "Lane and Talia are kicked out of camp and it seems to the audience and the rest of characters like it's only been five or six hours, but to them it's been five or six days," says Reid. "When they return their clothes are covered in moss, as if the forest is literally growing out of them, devouring them."

To capture Lane's eccentric, endearing persona, filmmakers turned to Wes Robinson, who signed on solely to work with Wingard.

"Adam is the reason I wanted to do this movie. I'm such a huge fan of *You're Next* and *The Guest*," says Robinson.

"As a director, he allows as many takes as you feel is needed to get what you want to achieve, which is collaborative and very rare."

Lane, who lives in Burkittsville near the Black Hills Forest, is fanatic about all things Blair Witch, and he and his girlfriend, Talia, become unlikely guides in the search for Heather.

“James stumbles upon this blurry video that Lane and Talia shot and posted on their YouTube channel,” explains Robinson. “It could offer clues to Heather’s disappearance, and of course, James must investigate this lead.”

After James and his friends meet with Lane and Talia, Lane insists they join the group on their search.

“The group is skeptical of Talia and especially Lane,” says Robinson. “Lane can be overbearing and his motives questionable. There’s this evil in his hometown that no one will talk about, and he wants to get to the bottom of it.”

Next up, filmmakers sought out television veteran Valorie Curry to play Lane’s girlfriend and fellow outsider, Talia.

A longtime fan of *The Blair Witch*, Curry was elated to be a part of the film’s next terrifying chapter. “Found footage makes for great horror because it forces you into perspective of the person experiencing the terror, so it personalizes it even more,” Curry says.

Like Lane, Talia is an expert on Blair Witch mythology and believes there’s some sort of conspiracy to keep the legend buried. “It’s suspicious that nobody talks about it,” says Curry. “Lane and Talia want to prove there’s something out there, which is why we lead the group into the woods, and unfortunately, we’re right.”

In addition to the intense scares the Blair Witch delivers, Curry appreciated the unexpected character study the film provides. “We have this group of people who are all really different, compounded by the claustrophobia of them being together in the woods,” she explains. “The circumstances force tensions to arise between the different personalities, and it’s fascinating to see how that plays out, especially when they realize how life-and-death this scenario really is.”

Curry adds that hardcore Blair Witch fans will appreciate the subtle nods to the first film. “We have a lot of Easter eggs throughout the movie,” she says. “Lane’s wearing a claw necklace that was worn by one of the characters in the original, and I’m wearing Heather’s pentagram ring.”

ABOUT THE CAST

JAMES ALLEN McCUNE [James]

Atlanta born, James Allen McCune has become one to watch in Hollywood for his diversity, passion and commitment.

McCune began acting in his hometown of Atlanta in his High school's drama club. He began branching out doing local community theater and musical theatre before transitioning into film and television. After some stand in roles and bit parts, McCune won the role that would change his life, playing "Jimmy" in the second season of AMC's "The Walking Dead." During this time, he was encouraged by producer Gale Ann Hurd to relocate to Los Angeles to further his career. He took the advice and made the move.

After his transition to the west coast, McCune followed up his "The Walking Dead" role with a season long arc on Showtime's hit show "Shameless" playing Matty Baker. He has also appeared on multiple other hit television shows like "Homeland" and "State of Affairs," and the Lifetime biopic "Anna Nicole." He also appeared in the feature film *Snitch* with Dwayne Johnson.

McCune is a talented musician and lead singer of newly formed self-titled band. The band's EP "Damage Boost" is expected to release this fall. He currently resides in Los Angeles.

CALLIE HERNANDEZ [Lisa]

Callie Hernandez was handpicked by Ridley Scott for a starring role in *Alien: Covenant*, which she most recently finished the bulk of shooting. Her most highly-anticipated film out of this year is Damien Chazelle's *La La Land* (in theaters December 2, 2016). Callie's other credits include Terrence Malick's upcoming film *Weightless* with Christian Bale, Natalie Portman and Cate Blanchett; the upcoming Epix series "Graves" with Nick Nolte; and Robert Rodriguez's "From Dusk Till Dawn: The Series."

BRANDON SCOTT [Peter]

After graduating from NYU Tisch School of the Arts, Brandon Scott moved to Los Angeles and quickly landed a memorable role as Dr. Ryan Spalding on "Grey's Anatomy." Soon after, he participated in the ABC Diversity Talent Showcase and garnered an overall talent deal with ABC/ABC Studios. Over the course of his career, he has had notable guest star spots on shows such as "The Middle," "Masters of Sex," and "Stitchers," as well as a recurring role on MTV's "Loosely Exactly Nicole."

Scott has also made a dent in the film world, having just wrapped a lead role in the indie *Village People*. He has also made film cameos in Lakeshore's *Stand-Up Guys* (opposite Christopher Walken

and Al Pacino) and Disney's *Wreck-It Ralph*. His other voice-over work includes stand-out characters in the acclaimed video games, "The Last of Us" and "Uncharted 4."

Scott can next be seen in the highly-anticipated "Guerrilla," Showtime and Sky Atlantic's six-episode series about a politically active couple trying to change the world in 1970s London. The project helms from creator-writer-producer John Ridley and EP/co-star Idris Elba.

Hobbies include producing theater with his two LA based companies, recent Ovation award winning IAMA Theatre (www.iamatheatre.com) and Ammunition Theatre (www.ammunitiontheatre.com). He also performs with his Hip Hop/Soul band, Sin City (www.thesincitylp.com). Scott is repped by Sweeney Entertainment and Innovative Artists.

VALOIRE CURRY [Talia]

Valorie Curry is quickly emerging as one of Hollywood's most sought after actors working today. Curry will also star as Rita Cohen in Ewan McGregor's directorial debut, *American Pastoral*, for Lakeshore/Lionsgate which will premiere at the 2016 Toronto International Film Festival this September. The film is based on the 1997 Pulitzer Prize winning novel of the same name by Philip Roth and will be released in theatres on November 18.

On the television side, Valorie will next appear in Amazon's pilot "The Tick" which premieres on August 19, the new take on Ben Edlund's iconic cult comic book.

Past television credits include cult member, Emma Hill, in FOX's "The Following" opposite Kevin Bacon and James Purefoy, her series long recurring on Showtime's "House of Lies". She has previously appeared in such films as the box-office breaking hit *The Twilight Saga: Breaking Dawn – Part 2* and television shows, "Psych" and "Veronica Mars."

CORBIN REID [Ashley]

Corbin Reid has starred and appeared in Broadway's "Rent", "American Idiot" and "Sister Act." TV and film credits include the TV movie "Words with Girls" and voiceover work in "Disney Star Darlings."

WES ROBINSON [Lane]

Kentucky native Wes Robinson began his career on the small screen playing the reclusive Carl Sherwood on NBC's period drama "American Dreams." Over the years, he has garnered an impressive list of appearances on some of television's most successful shows including: "Mad Men," "Scandal," "Hawaii Five-0," "Ghost Whisperer," "Scrubs," "ER," and "Malcolm in the Middle." He is perhaps most recognized for his portrayal of an angst-ridden vampire on the CBS drama "Moonlight," produced by Joel Silver.

Wes' debut into the film world came with *Dirty Deeds*, a teen comedy starring alongside Milo Ventimiglia and Lacey Chabert. Other film credits include: *The Bondage*, *Dear Me*, *Archie's Final Project*,

Until Death for Sony/Nu Image, *Player 5150* for Epic/First Look, *Popstar* for Newline and *The Genesis Code*.

Most recently, Wes lead an ensemble cast in the short film, *Obituaries*, also starring James Franco and Cameron Crowe's "Roadies" as Billy Powell the piano player for the Lynyrd Skynyrd band.

ABOUT THE FILMMAKERS

ADAM WINGARD [Director/Composer/Co-Producer]

The last few years have been busy ones for visionary director Adam Wingard. His serial killer love story, *A Horrible Way to Die*, premiered at the 2010 Toronto International Film Festival in the 'Vanguard' section and was acquired soon after by Starz/Anchor Bay. Wingard's next solo directorial effort, *You're Next*, a home invasion thriller, premiered to a ravenous response at the 2011 Toronto International Film Festival as part of the 'Midnight Madness' section. The film created a feeding frenzy with buyers and was finally acquired by Lionsgate, which gave the film a wide release on August 23, 2013. Premiering respectively at Sundance 2012 and Sundance 2013, Wingard directed segments in both critically acclaimed genre films *V/H/S* and *V/H/S 2*. Both anthologies were bought by Magnolia. *The ABCs of Death*, a 26-chapter horror anthology for Drafthouse Films and Magnet, had Wingard directing the letter "Q: is for Quack." Wingard's opus *The Guest* premiered to rave reviews in the 'Midnight' section of the 2014 Sundance Film Festival and was acquired by Picturehouse for a fall 2014 release. Wingard also recently directed the pilot episode of the Cinemax television series "Outcast", created by "The Walking Dead" creator Robert Kirkman. The pilot premiered to much critical acclaim in June this year and has already been picked up for a second season. Wingard is currently in production on the feature film *Death Note* for Netflix. The film is an adaptation of the highly-acclaimed anime of the same name.

SIMON BARRETT [Writer/Co-Producer]

Barrett's previous writing and producing credits include *The Guest*, *You're Next*, *Dead Birds*, and *A Horrible Way to Die*, the latter three of which he wrote while working full-time as a licensed private investigator. He also was a segment writer and producer on the anthology horror film *V/H/S* and a director, writer and executive producer on *V/H/S/2*. *Blair Witch* is his ninth feature film made in collaboration with director Adam Wingard.

ROY LEE [Producer]

Lee earned his first motion picture producing credit as Executive Producer on Gore Verbinski's 2002 blockbuster *The Ring*. He went on to produce the 2004 haunted house horror *The Grudge*, which, upon its October 2004 release, broke the record for the biggest opening weekend of all time for a horror film. October 2006 saw the release of *The Departed*, a crime thriller at Warner Bros., directed by Martin Scorsese and starring Jack Nicholson, Matt Damon and Leonardo DiCaprio, which went on to win four Academy Awards®, including Best Picture, Best Director and Best Screenplay.

A Korean-American born in Brooklyn, Lee founded Vertigo Entertainment in 2001, where he produced such films as *The Lake House*, *The Strangers*, *Quarantine*, and the animated hit *How to Train Your Dragon*. Currently, Lee maintains a first-look deal with Warner Bros. and continues to produce box-office and critical successes, both in theatres, with films like *The Lego Movie*, and on television

with the acclaimed series “Bates Motel.” Lee is currently working on several projects including a sequel to *The Lego Movie*, *Minecraft: The Movie*, and *Dungeons and Dragons*.

STEVEN SCHNEIDER [Producer]

A former film critic with graduate degrees in Philosophy and Cinema Studies from Harvard University, New York University, and the University of London, Steven Schneider has quickly risen the ranks in Hollywood to become one of the industry’s hottest and most sought-after genre producers.

After publishing numerous books on horror and world cinema, including the international bestseller 1001 Movies You Must See before You Die (currently in its ninth edition, translated in over 20 languages), Schneider moved to Los Angeles in 2003 to pursue a career in producing. On the heels of 2009’s record-breaking *Paranormal Activity*, a film he found and helped usher to the big screen, Schneider has amassed a slate of impressive feature and TV projects with top filmmakers at the helm. Producing credits include *The Devil Inside* (2012), “The River” (ABC, 2012), *The Visit* (2015) and the various installments of *Paranormal Activity* and *Insidious* – a number of which are micro-budgeted horror movies that have established new box-office records both domestically and around the world.

Schneider is currently in post-production on M. Night Shyamalan’s feature, *Split* (starring James McAvoy), which Universal has scheduled for wide release in 2017. Additional film publications include Horror Film and Psychoanalysis: Freud’s Worst Nightmares, (Cambridge University Press), Horror International (Wayne State University Press), 100 European Horror Films (British Film Institute), New Hollywood Violence (Manchester University Press), Dark Thoughts: Philosophic: Reflections on Cinematic Horror (Scarecrow Press), and Underground U.S.A.: Filmmaking Beyond the Hollywood Canon (Wallflower Press).

KEITH CALDER, p.g.a.; JESS CALDER, p.g.a. [Producers]

Keith Calder & Jess Calder co-founded Snoot Entertainment in 2004 to develop, finance, and produce films across all genres and media. Jess and Keith’s most recent credits include Charlie Kaufman’s Academy Award® nominated animated film *Anomalisa* (Animated Feature, 2015) and their third film Jess and Keith have made in collaboration with director Adam Wingard and writer Simon Barrett, following on the success of *You’re Next* and *The Guest*.

Additional Snoot films include the Morgan Spurlock documentary *The Greatest Movie Ever Sold*; the award-winning audience favorite documentary *Thunder Soul*; the dramatic thriller *Faults*; the martial-arts action film *Bunraku*; and the intense horror films *Undocumented* and *The Devil’s Candy*. Snoot’s first release was the 3D animated science-fiction film *Battle For Terra*. In addition, Keith produced *All the Boys Love Mandy Lane*, *The Wackness*, and *Peep World* through Occupant Films, which he co-founded in 2005. Snoot is also an investor in the digital video distribution platform VHX.

JENNY HINKEY [Executive Producer]

Jenny Hinkey is from Loomis, California and got her start in filmmaking by helping her friends make music videos while working on her degree in English Literature at California State University, Sacramento. From there, Jenny went to film school at Vancouver Film School and straight from school in to production.

Jenny started her career in ultra-low-budget, high-concept feature films such as *Neo Ned* (starring Jeremy Renner & Gabrielle Union), and the critically acclaimed, festival hit *Boy Culture*.

Over the years, Jenny has worked on a very diverse and memorable group of films including the Golden Globe© nominated *(500) Days of Summer* (starring Zooey Deschanel and Joseph Gordon-Levitt), the Sundance Film Festival hit, *For A Good Time Call*, Warner Brothers' *Veronica Mars* (starring Kristen Bell), and New Line Cinema's wildly successful thrillers *Annabelle* and *Conjuring 2*.

Jenny is thrilled to be a part of the Blair Witch team, helping to create a new chapter in horror cinema.

DANIEL MYRICK [Executive Producer]

A native of Sarasota, Florida, Myrick was raised within the cultural enclave of Long Boat Key where his appreciation for the visual arts continually evolved. Over the subsequent years, Myrick worked in the fields of freelance art and photography and was eventually accepted into the inaugural, University of Central Florida film program.

Not long after graduating with his BA, Myrick teamed up with former film school graduates to create the indie-film sensation, *The Blair Witch Project* where he was co-writer/co-director. Considered a seminal work in low budget filmmaking, as well as being one of the highest grossing films in history, *TBWP* ushered in a new methodology of production and grass roots marketing that is still being utilized today.

Seeing the story telling potential in the web, Daniel was also responsible for producing one of the first online, scripted series back in 2007 entitled, "The Strand." Starring Kathrine Helmond, James Morrison with a featured appearance by Kevin Smith. This trail blazing dramatic series was met with rave reviews where it was featured on the KoldCast network.

Shortly afterwards, Myrick wrote and directed *Solstice*, starring Amanda Seyfried and Shawn Ashmore which shot in and around New Orleans. This soon led to a partnership with Tony Krantz (EP on "24") and John Shibani (EP on "X-Files") to oversee and produce six films under their *Raw Feed* label for Warner Brothers Home Video. Their flagship production, *Rest Stop*, became Warner Bros. highest selling, non-theatrical, video release at the time.

Myrick then went on to write and direct the sci-fi thriller *The Objective*, shot in the Berber villages of Morocco utilizing current and former military personnel comprising most of the cast. It was soon accepted by the prestigious Tribeca Film Festival for its worldwide premiere, eventually being picked

up by IFC films. It's considered "required viewing" by many in the Special Forces community due to its authentic portrayal of military combat and tactics.

Most recently, Myrick has completed shooting *Under the Bed*, a "Hitchcockian" thriller shot in Salt Lake City, starring Hannah New ("Black Sails") and Beverly D'Angelo (*Vacation*) in partnership with Radar Pictures and Appian Way. It is currently in post-production.

Myrick is also CEO of Gang of Robots, Inc., a California media production company where he's currently developing several online, television and feature projects that cover a wide variety of genres. Daniel has also been heavily involved with other filmmakers in assisting their careers both as Executive Producer, consultant and providing post production services.

EDUARDO SANCHEZ [Executive Producer]

Eduardo Sanchez was born in Cuba in 1968. He studied Television Production at Montgomery College in Rockville, MD and received his BA in Motion Picture Production from the University of Central Florida in 1994.

It was at UCF where Eduardo met his future Haxan Films partners and in 1998 he co-wrote, co-edited and co-directed *The Blair Witch Project*. He also designed and built the original BlairWitch.com website and co-directed the TV special "Curse of the Blair Witch" for the Sci-Fi Channel.

Eduardo directed the alien-abduction feature film *Altered* in 2005 and the China-ghost film *Seventh Moon* in 2009, starring Amy Smart. He then wrote, directed and edited the psychological horror film *Lovely Molly* in 2012 and co-directed the zombie short film *A Ride in the Park* that was part of the anthology film *V/H/S/2* released in 2013. His latest film, the Bigfoot found footage film *Exists*, premiered at SXSW 2014, winning the audience award in the Midnighters section. His next film will be *Sevenfold* for Blumhouse, scheduled to shoot in 2016.

In television, Eduardo just directed an episode of "Supernatural" for CW and his fourth episode of the EL REY series "From Dusk Till Dawn: The Series" with executive producer Robert Rodriguez. He was one of the lead writers on the 2014 ABC series "The Quest" and directed the first four episodes of the Glen Morgan ("The X-Files") BBC America series, "Intruders", which premiered in 2014. He is currently writing a pilot for STARZ with his partner Gregg Hale and Cuban filmmaker Alejandro Bruges (*Juan of the Dead*).

He lives with his wife, Stefanie, their three children, Bianca, Lucas and Lennon, and a ridiculously large Star Wars collection in Urbana, Maryland.

GREGG HALE [Executive Producer]

Gregg Hale is a writer/director/producer of film, television and advertising. He is best-known for creating horror films like *The Blair Witch Project*, *Altered*, *Lovely Molly* and for his involvement in the *V/H/S* anthology. His films have played festivals worldwide including Sundance, Cannes, Toronto, and SXSW. His work has garnered an Independent Spirit Award®, the Prix de la Jeunesse from

Cannes, a Nova Award from the Producer's Guild, a Cannes Bronze Lion, and multiple MIXX, Clio, Effie and Addy awards.

ROBBY BAUMGARTNER [Director of Photography]

Robby Baumgartner began his film career as a production assistant 29 years ago in New York City. Quickly he began to develop an eye for camera and lighting, but decided to take unconventional path to becoming a DP, by working his way up through the Electrical department.

His career as a gaffer allowed him to light with and learn from some of the most talented DP's in the business: Rodrigo Prieto, Chris Menges, Robert Elswit, Dante Spinotti, Darius Khondji, Janusz Kaminski, and Emmanuel Lubezki. Some of the films he gaffed include: *8 Mile*, *25th Hour*, *21 Grams*, *Babel*, *Three Burials of Melquiades Estrada*, and *There Will be Blood*.

In between gaffing gigs he took every opportunity to DP and camera-operate on feature films, shooting 2nd units, commercials, and shorts.

Then in 2008, *There Will be Blood*, shot by Robert Elswit, won the Oscar® for Best Cinematography. Having served as the film's gaffer, that event was the impetus for Robby to say the time had come to make the jump to DP a permanent one.

In 2009 Robby joined the International Cinematographers Guild as a DP and has never looked back. He quickly got back the camera getting hired to be the 2nd Unit DP on *The Hunger Games*, *The Hunger Games: Catching Fire*, *Water for Elephants*, and the Oscar® winning film *Argo* (Best Picture, 2012). It was good work but his heart has always been with 1st unit, so he pushed on and in 2013 with a little luck and timing he met Adam Wingard and was hired to DP Adam's critically acclaimed film *The Guest*. Last year Adam and Robby continued their collaboration. Robby is currently shooting a film in Kolkata, India.

TOM HAMMOCK [Production Designer]

After studying landscape architecture at the University of California at Berkeley and production design at the American Film Institute on fellowship, Hammock developed and designed the critically acclaimed horror film *All the Boys Love Mandy Lane* with writer Jacob Forman. The film was purchased in intense competition by the Weinstein Company at the Toronto International Film Festival. His credits include the feature *You're Next*, which sold to Lionsgate out of TIFF, reshoots on Lionsgate's *The Last Exorcism*, reshoots on Jacob Aaron Estes' *The Details* starring Tobey Maguire, Elizabeth Banks, Laura Linney and Ray Liotta and reshoots on Taylor Hackford's *Parker* starring Jason Statham, Jennifer Lopez and Nick Nolte. Recently he designed *The Guest*, *V/H/S/2*, *Blair Witch* and the "Outcast" pilot ("The Walking Dead" creator's new show) for longtime collaborator Adam Wingard. The two are currently in principle photography on the adaptation of the manga *Death Note*.

LOUIS CIOFFI, ACE [Editor]

Louis Cioffi developed an interest in film while attending St. John's University and quickly became an assistant editor for one of his professors, documentary editor Donald Finamore. He segued into commercial editing in New York, but eventually made the leap to films, serving as an assistant editor to Eric Beason, on a low budget film for the legendary Roger Corman. Louis worked with Beason on several films before being promoted to full editor on *Keys to Tulsa*, where he also met his wife Lynel.

After a glowing *Variety* review of his work on the Miramax film *Telling You*, Louis began helming the editing bay for both films - and TV shows, including the pilot of the boundary-pushing MTV series "Undressed", and 30 episodes of the hit show "Dexter", for which he won an ACE Eddie award and was nominated for numerous others. Louis continues to cut for both films and high-caliber television, recently editing several episodes of Showtime's "The Affair", and pilot episodes for NBC's "Midnight, TX" and Cinemax series "Outcast", his first collaboration with director Adam Wingard.

KATIA STANO [Costume Designer]

Stano has been designing costumes in the film and television industry since 1996. Throughout her career, Stano has designed costumes in collaboration with Penelope Cruz, Eva Mendez, Naomi Watts, Laura Dern, Patricia Clarkson, Amanda Seyfried, Dennis Hopper, Channing Tatum, Patrick Wilson and Peter Coyote to name a few.

Katia is a ninja amongst the fast-paced world of television, inspired by the creative-on-a-shoe-string-budgets of indie filmmaking and thrilled by the high-stakes of studio feature films. Stano is always striving to create the unexpected.

DEBORAH AQUILA [Casting Director]

After graduating from NYU's Tisch School of the Arts and The Stella Adler Conservatory, Deborah Aquila worked on the first two seasons of "Miami Vice" and several feature films including Michael Mann's *Man Hunter* and *The Pope of Greenwich Village*, as an associate. Her independent casting director career began with Steven Soderbergh's *Sex, Lies and Videotape* and Uli Edel's, *The Last Exit to Brooklyn*. Before moving to Los Angeles in 1993 to cast Frank Darabont's *The Shawshank Redemption*, Deborah had cast over 25 Film and TV projects in New York.

In 1993, she was named Senior Vice President of Features Casting for Paramount Pictures. The more notable films Deborah cast at Paramount were: *Primal Fear*, *Mission Impossible II*, *Double Jeopardy*, *Varsity Blues*, *The Brady Bunch*, *Kiss the Girls*, *Mother* and *What Women Want*.

After departing Paramount Pictures in 1999, Deborah returned to the independent casting world with Sam Raimi's *The Gift*. Her most recent film credits include *La La Land*, *Now You See Me 2*, *Stronger*, *Deepwater Horizon*, *Wonder*, *Woman in Gold*, *Age of Adaline* and *American Pastoral* Deborah's

most notable television credits include the critically acclaimed Showtime Series “Dexter,” FX’s “The Shield” and TNT’s “Mob City.”

Deborah has been nominated fourteen times by the Casting Society of America, for the Artios Award. In 2011, she won the Artios Award for Outstanding Casting for the comedy feature, *Red*, and in 2012 won that same award for the feature, *My Week with Marilyn*, for which Michelle Williams was an Oscar® nominee (Actress in a Leading Role). In 2003, Deborah was recognized by the Hollywood community with the Hollywood Film Festival Career Achievement Award.

Deborah has been a member of the Academy of Motion Picture Arts and Sciences® since 1994.

TRICIA WOOD [Casting Director]

Tricia Wood started her casting career as an intern in 1993 in the Features Casting Department at Paramount Pictures Studio under her mentor and then Sr. VP of Casting, Deborah Aquila. During the next three years Tricias continued her casting education in the Features Casting department, moving up from Casting Assistant to Casting Associate. After a brief period of working in production, Tricia reunited with Deborah Aquila in 1999 as an independent casting team. After several years as a successful independent casting company, in 2014 Aquila Wood Casting joined Lionsgate Entertainment as their in-house casting department. Born and raised in Oklahoma, Tricia is a member of the Seneca-Cayuga Nation and Cherokee Nation of Oklahoma. She studied Architecture at Oklahoma State University before moving to Los Angeles to pursue a career in Film. She is a member of the Academy of Motion Picture Arts and Sciences® and the Academy of Television Arts and Sciences.

Directed by
Adam Wingard

Written by
Simon Barrett

Produced by
Roy Lee
Steven Schneider

Produced by
Keith Calder, p.g.a.
Jess Calder, p.g.a.

Executive Producer
Jenny Hinkey

Executive Producers
Daniel Myrick
Eduardo Sanchez
Gregg Hale

Director of Photography
Robby Baumgartner

Production Designer
Tom Hammock

Edited by
Louis Cioffi, ACE

Costume Designer
Katia Stano

Music by
Adam Wingard

Co-Producers
Adam Wingard
Simon Barrett

Casting by
Deborah Aquila, CSA &
Tricia Wood, CSA

James Allen McCune

Callie Hernandez

Brandon Scott

Valorie Curry

Corbin Reid

Wes Robinson

Unit Production Manager	Jenny Hinkey
Production Manager	Simon Abbott
First Assistant Director	Gary Blair Smith
Second Assistant Director	Chad Fitz
Executive in Charge of Production	Donna Sloan
Creative Executives	Jason Constantine Eda Kowan
Supervising Sound Editor Sound Designer	Andy Hay, CAS Jeffrey A. Pitts
Additional Casting by	Kimberly R. Hardin, CSA

CAST

James	James Allen McCune
Lisa	Callie Hernandez
Ashley	Corbin Reid
Peter	Brandon Scott
Lane	Wes Robinson
Talia	Valorie Curry
Stunt Coordinator	Loyd Bateman
Stunt Double "James" / Stunts	Matthew Mylrea
Stunt Double "Lisa" / Stunts	Kayla Adams
Stunt Double "Peter" / Stunts	Rhys Williams
Stunt Double "Ashley" / Stunts	Lani Gelera
Stunt Double "Talia" / Stunts	Sabine Varnes
Stunt Double Blair Witch / Stunts	Cassandra Ebner
Blair Witch Arm Double	Breanna Watkins
Stand-Ins	Shannon Saunders
	Wanda Ayala
	Bernadette Beck
	Marshall Bingham
	Chris Peters

CREW

Art Director	Sheila Haley
Set Decorator	Kate Marshall
"A" Camera Operator	Ian Seabrook
Additional "A" Camera Operator	Robin Smith
First Assistant "A" Camera	Aaron Haesler
Second Assistant "A" Camera	Mike Eubank
Additional Second Assistant Camera	Jared Krenz
DIT	Dwight Hartnett
DMT	Aaron Cooley
Still Photographer	Chris Helcermanas-Benge
Post Production Supervisor	Mark W. McCoy
First Assistant Editor	Lissette Rodriguez
Assistant Editor	Roger Cooper
Script Supervisor	Susan Williams
Production Sound Mixer	Matt Willoughby-Price
Boom Operators	Roger Roscoe
	Cameron Foodikoff
	Ben McDonald
Video Assist	Scott Bourgeois
	David McKnight
Key Grip	Garry Brook
Best Boy Grips	Garrett Lalonde
	Martin Kostion
Camera Grips	Tracy Craigen
	James Power
Rigging Key Grip	Tom Kaczmariski
Rigging Best Boy Grip	James Salberg
Gaffers	John C. Dekker
	Paul Slatter
Best Boy Electrics	Brett Bird
	Dean Morris
Electrician	S.R. Whitney
On Set Electrician	Shayne Zwickel
Rigging Gaffer	Mike Dube
Rigging Best Boy Electric	Dennis Jones
Rigging Electricians	G. Frank Halpenny
	Fred Wilson
	Christopher Wood
	Jack Wright
Board Operator	S. Kelly Maloney
Generator Operators	Ken Decker
	Bruno Huber

	Gilbert Jamault Roger Bailey
Art Department Coordinators	Claudia Cantoral Lesley DeHaan Mark Prior Annastacia McDonald Vixn Przybysz Bruce MacDonald Glenn MacDonald James Summers Carl Johansen Chris Markle David Bailie
Lead Dresser Buyer / Set Dresser Set Dressers	
On Set Dresser Head Greensperson Lead Greens On Set On Set Greens Greensperson	
Property Master Assistant Property Masters	Jelena Malenica Kurt Bruun Stacia Von Otto Tyler Waring
On Set Props	
Special Effects Supervisor Special Effects Coordinator Special Effects Assistants	Tony Lazarowich Mike Kruper Bill Butler Rory Cutler Robert Musnicki Rocky Pow Lance Smith Kim Mortensen
Assistant Costume Designer Truck Supervisor On-Set Supervisor Breakdown Artist Breakdown Costumers	Vanessa Hill Lenah Hama Beverley Huynh Wendy Biscuit Daniel Knowlton Nina Jones
Key Makeup Artist Assistant Makeup Artists	Hayley Miller Kathryn Jarymy Bev Wright Mariah Crawley Connie Agawin Heather Kopchia Lauren Wiezoreck
Key Hairstylist Assistant Hairstylists	
Special Make Up FX by Special Make Up FX Produced by Make Up FX Coordinators	MastersFX Todd Masters Jason Ward Galen Wyn Davies Lori Sandnes Sarah Pickersgill
Make Up FX Supervisors	

Key Make Up FX Artist On-Set
Make Up FX Artists On-Set

Felix Fox
Maiko Gomyo
Brad Proctor
Jennifer Latour
Holland Miller
Ryan Nicholson

Casting Associate
Extras Casting by

Lisa Zagoria
BCF Casting
Sandra Couldwell
Andrea Brown

Location Manager
Assistant Location Manager
Location Scout
Key Production Assistants

Will Fearn
Chris Adams
Ken MacAlpine
Terry Stratton
Marilyn Jendruck
Andre Touchette
Nicholas Burns

Production Assistants

Production Accountant
First Assistant Accountants

Charlene Callihoo
Bobby O'Kane
Melonie Lloyd-Jones
Leah Buchanan
Paola Schiappacasse
Shannon Fleming
Rice Gorton Pictures
Liam Hearne
Erica Kolsrud

Payroll Accountant
Accounting Clerk
Post Production Accounting by
Post Production Accountant
Post Accounting Assistant

Production Coordinator
First Assistant Production
Coordinator
Second Assistant Production
Coordinator
Office Production Assistant

Rhona Williscroft
Tim Smith
Stephen Benabo
Temple Rohl-Burdekin

Third Assistant Directors

Chris Garbasauskas
Emely Martin

Assistant to Mr. Wingard
Assistant to Producers
Assistant to Mr. Lee

Tomas Wittrup
Hayley Matches
Andrew Childs

Construction Coordinator
General Foreperson
Construction Buyer
Construction Lead Shop
Construction Locations Lead /
First Aid

Patrick Romine
Kevin Gillan
Lisa Ferrara
Ken Latour
William Teichroeb

Scenic Leads	Duncan Lalonde
Lead Metal Fabricator	Adam Timoon
Carpenter Helper / Lead Labourer	Chris Bosanac
Scenic Carpenters	Bill Clark
	Ed Lefebvre
	James Rideout
	Bryan Romine
	John Brummitt
	Jaime Cavalier
	Jordan Fallis
	Andrew Knight
	E. Lafontaine
	Leigh Morrison
	Glen O'Connor
	Nikolas Hunter
	Dennis Dambroise
	Alex Jimmie
	Christian Snelgrove
Construction Labourer	David McLeod
Head Sculptor	Stuart Nicholls
Sculptors	Armard René Bourque
	Maria Grime
	Kaleigh Wilson
Plasterers	Robert Orr
	Daniel Sandhu
	Brian Hiscock
	Rob Embling
Head Painter	Deborah Morriss
Paint Foreperson	Tom Johnston
Scenic Artists	Witold Ciach
	Cristina Peori
	Danny Stetski
Transportation Coordinator	David E. Moroz
Transportation Captain	Nick Diomis
Transportation Co-Captain	Edward Wrayton
Drivers	Robert Buxton
	Ron Edwards
	Tom Houle
	Edward Johnson
	Oscar Lucchetta
	David Milne
	Dan Poirier
	Steve Reddy
	D'Arcy Faulkner
Caterer	Tivoli Motion Picture Catering
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	Dal Watson
Assistant Chefs	Dana Phillips

First Aid / Craft Service
Technician
First Aid / Craft Service Assistant

Shoana Harrower
Kat Roussos

Security Captain

Darrin Pearson

Rights & Clearances by

Entertainment Clearances, Inc.
Laura Sevier
Cassandra Barbour
Mandy Hackenberg
Nicole Stone

UAV
Drone Operator
Drone Pilots

Action Aerials
Robert Wood
Brandon Flores
Max Torroba
Joe Flores

Drone Safety

ADDITIONAL PHOTOGRAPHY

Unit Production Manager / First
Assistant Director
Second Assistant Director
Co-Producer / Production
Supervisor

Bruce Wayne Gillies
Rachel Dickson

Chris Harding

First Assistant Camera
Second Assistant Camera
DIT

Drew Dumas
Edward Avila
Rafel Montoya

Script Supervisor

Amy Arter

Sound Mixer
Boom Operator
Key Grip
Best Boy Grip
Gaffer
Gaffer / Best Boy
Electric

Josh Bissett
Miles Vedder
Jeffrey Locke
Wade Cordts
Sean Ginn
Brandon Delgado
Gregory Shummon

Set Decorator
Leadperson
Set Dresser
On Set Dresser
Property Master

Shirley Starks
Ramsay Potts
J.W. Cypress II
Randall Papavero
Joshua Bramer

Costume Designer
Key Costumer
Department Head Makeup
Department Head Hair

Emily Batson
Dylan "Slab" Hostetter
Frances Ferris
Laura Berman

Location Manager
Production Accountant
Assistant Accountant
Production Coordinator
Production Assistants

Set Production Assistants

Transportation Captain
Drivers

Craft Service
Stunt Safety

Carrie L.A.
Ron Segro
Patrick Williams
Katrina Elder
Katey Darling
Erin Wrinkle
William Gibson
Katherine LeSar

Matthew Ballard
Peter Petrosyan
Steve Pollock
Abel S. Garcia Rodriguez
Shawn Balentine

POST PRODUCTION

Post Production Sound by
Dialogue Editor
ADR Supervisor
ADR Mixers

Assistant Sound Editors

Sound FX Editor
Supervising Foley Mixer
Foley Editors

Foley Artists

Re-Recording Mixers

ADR Scheduler

Dolby Sound Consultant

Digital Intermediate by
DI Colorist
DI Producer
Executive Producer
DI Finishing Artist
DI Editors

DI Assists

Technicolor at Paramount
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Visual Effects Producers

Visual Effects Supervisors

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THE END
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Shutter Punch VFX
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Jonah Leach
Allison Lynch

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Yasmin Schandorff Loff
Deborah Ortega
Delaney Cole Borders
Amanda Kruse
Dana Gills

Assistants to Mr. Wachsberger

Assistant to Mr. Feig
Assistant to Mr. Paseornek

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Finance
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Vice President, Production
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Production Finance Executive

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Assistant to Ms. Chiaramonte &
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Publicity

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EVP, Digital Marketing
SVP, Theatrical Marketing
SVP, Theatrical Marketing

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Doug Lloyd

SVP, Worldwide Promotions &
Consumer Products
SVP, Research and Strategy
SVP, Worldwide Publicity
EVP, Global Franchise
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Jennifer Peterson

Kerry Phelan

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Visual Effects Executive
Manager, Feature Post
Production
Senior Post Production
Coordinator
Post Production Coordinator
Post Production Assistant

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Kathy Chasen-Hay

Ariana Young

Justin Powell
Kimi Rosenthal
Eric Van Dyn Hoven

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General Manager & EVP, Music
Business Affairs
Music Executive
Music Business Affairs
Music Finance Executive
Manager, Film Music
Senior Coordinator, Film Music
Music Coordinator
Legal Coordinator
Music Clearance and Licensing

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Lenny Wohl
Trevon Kezios
Raha Johartchi
Chris Brown
Nikki Triplett
Ryan Svendsen
Rona Rapadas
Samantha Hilscher
Matt Lilley / MCL Music Services, Inc.

Executive Vice President, Finance

Wescott A. Guarino

Screening Operations Executive

Timothy Ralston

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Arnaud Debotini
Courtesy of Blackstroke
Records

RIEN A PARIS
Written by Xavier Paradis and
Liz Wendelbo
Performed by Liz and Laszlo
Courtesy of Wierd Records

HAKMARRJA
Written by Loic Fontaine
Performed by NKVD
Courtesy of Avantgarde Music

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Sukin Australian Natural
Skincare

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Clip taken from "The Blair
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BLAIR WITCH

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