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Robin Hood Production Notes

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Rating: PG-13, for extended sequences of violence and action, and some suggestive references

Running Time: 116 Minutes

U.S. Release Date: November 21, 2018

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ROBIN HOOD
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Official Site: <https://www.robinhood.movie/>
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Hashtag: #RobinHoodMovie

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Cast: Taron Egerton, Jamie Foxx, Ben Mendelsohn, Eve Hewson, Tim Minchin, and Jamie Dornan

Directed by: Otto Bathurst
Screenplay by: Ben Chandler and David James Kelly
Story by: Ben Chandler
Produced by: Jennifer Davisson, p.g.a., Leonardo DiCaprio, p.g.a.

SYNOPSIS

Robin of Loxley (Taron Egerton) a war-hardened Crusader and his Moorish commander (Jamie Foxx) mount an audacious revolt against the corrupt English crown in a thrilling action-adventure packed with gritty battlefield exploits, mind-blowing fight choreography, and a timeless romance.

Summit Entertainment presents, an Appian Way production, a Safehouse Pictures production, in association with Thunder Roads Films.

ROBIN HOOD

You may think you know the timeless legend, but you've never seen Robin Hood like this.

Taking off at a breathless pace that does not let up, ROBIN HOOD reintroduces the iconic outlaw as the dark, compelling hero of a turbulent city in desperate need of one. In the thrilling action-adventure of *our* times, Robin's first-ever revolt against a corrupt Kingdom erupts into gritty battles, kickass fight choreography, an irreverent friendship and timeless romance. This all-new take on ROBIN HOOD is delivered on a grand scale befitting the rebirth of a 2018 cinematic superhero.

With Taron Egerton heading up a dynamic cast, this Robin is a thoroughly modern shadow warrior. He may have been born into privilege as Lord of Loxley, but now he returns from war a haunted veteran who has lost everything, including his one true love Marian [Eve Hewson]. With the help of an equally war-scarred Moor, once his mortal enemy, John [Jamie Foxx], Robin adopts a new alter-ego: as the hooded avenger who strikes at the powerful seeking justice for the people.

It was the chance to take on playing a legendary hero, with arrows blazing from a rapid-fire wit and bow, which exhilarated Egerton to put his all into the role. "There is nothing period or traditional about this movie and that's what drew me in, because it's not the Robin Hood we've all seen before," says Egerton. "Our wish was to go beyond that and create something that feels very contemporary. The film we made zips along at an incredible pace and is so entertaining ... there's a cool buddy relationship, an element of romance and lots of death-defying action sequences."

Jamie Foxx, who portrays Robin's razor-tongued rival-turned-mentor, adds "Director, Otto Bathurst and Producer, Leonardo DiCaprio had a vision of Robin Hood that's a fresh take on the story. The action, the characters and even the costumes all have just a dope twist to them. This ROBIN HOOD is its own animal that takes you somewhere unexpected."

For Eve Hewson, who plays Marian, the story hit on many levels. She says, "This movie is a bromance. It's a love story. It's a heist movie. There's something for everybody in this film, and our hope was to bring out everything that ROBIN HOOD fans have been longing for, but also to attract a new generation of young people who've grown up on superhero movies and video games. We set out to make ROBIN HOOD a more badass kind of a character for today."

The chance to reimagine the roots of Robin's rebelliousness and his quest to right the wrongs of a greedy world drew Leonardo DiCaprio and Jennifer Davisson of DiCaprio's Appian Way to come aboard as producers. "We were intrigued by the script's originality and fresh take on timeless themes, which fits very well with what we do at our company," Davisson says. "This is a complex ROBIN HOOD. The same way that Bruce Wayne didn't seek to be a hero, but became one because Gotham City needed a Batman, Robin doesn't set out to be ROBIN HOOD, but Nottingham needs him to be."

The human imagination has latched so tightly onto the myth of ROBIN HOOD that his story has been told, retold and told all over again for some 800 years of massive changes in human society. Since the 15th Century, when Robin and his ostensibly merry band of companions first starred in a series of ballads as rebels fighting for Nottingham's oppressed, Robin has inspired a slew of writers, artists, storytellers and filmmakers, each reconfiguring the character to resonate with their times.

At the movies, Robin Hoods have been myriad: Douglas Fairbanks was a silent Robin Hood; Errol Flynn was a swashbuckling Robin; Margaret Rutherford was the first female Robin; Frank Sinatra was a gangster Robin; Sean Connery was a romantically-fueled Robin; Kevin Costner was a quick-witted Robin and John Cleese and Cary Elwes were outright comic Robins—to name just a few.

Director Otto Bathurst wanted to start anew, and remake the mold with all the furious pace and contemporary action filmmaking. Bathurst, who came to the fore with the binge-worthy, hit television gangster drama *Peaky Blinders* and a much talked-about episode of *Black Mirror*, has always loved upending expectations.

"To me ROBIN HOOD had the makings of an utterly contemporary and relevant story," Bathurst explains. "Here's a guy who seemingly has the perfect and comfortable life and goes off to war, full of ideals, beliefs and passion, but then his eyes are opened to the corruption and evil of the people who are running the world—and it breaks him. It dissolves his faith in his nation and his religion and leaves him disillusioned. We see Robin as a hero, but I wanted to see why and how he became this legend, what it is that burns inside of him and what inspires him to set out to fight with such commitment to the truth."

Bathurst has his own strong idea of why we still love the concept of ROBIN HOOD in the here and now. "I thought a lot about Robin and who he was in my mind. You don't become a legend from simply stealing a few bags of money from rich people and giving them to poor people. I mean, that's a cool thing to do, but it's not iconic," he says. "The real reason ROBIN HOOD has been a hero for 800 years is that he was a major thorn in the side of society, of government, of the establishment. That's why people still love him, because he's a symbol of that voice out there kicking against the status quo that we are all responsible for allowing. He's a reflection for all of us in that he isn't given special powers or born a Superhero, he is simply an everyman who is prepared to do what is needed to bring change and to sacrifice his own comfort for the bigger picture. We have all witnessed oppression, corruption and abuse in some or many forms, but few of us can truly say that we have done something about it and so a story of a man who is prepared to put his head above the parapet, prepared to fight for truth, is a story that needs to be told now more than ever and resonates powerfully with us all."

Jennifer Davisson comments, "One of the things that is really important to Leonardo and me is that the films that we're involved feel special and unique in one way or another. This movie definitely feels really current and vibrant. All the archetypal ROBIN HOOD characters you know from the legend are there, but we get to see them through the lens of our lives today and that's what makes it special."

One word defined what Bathurst envisioned for the production: *Scale*. He wanted to build from scratch an entire world for Robin, and it would not be the world people might expect. He explains, "We wanted to massively redefine Nottingham as a place, to make it feel relatable to a modern audience, to make it feel relevant and important so we took the chance to create something unique. Our Nottingham is a teeming industrial capital full of global influences, a political epicenter and a very powerful stronghold of the church. Break the system here and the repercussions will ripple out."

Bathurst's "make it modern" mantra thoroughly upped the ante when it came to the film's action. Old school static bow-and-arrow combat morphed into wildly, athletic clashes that bring a new energy and pop. Says Bathurst: "We spent hours researching what close up archery warfare would have actually looked and felt like and then distilled this to create a new cinematic style of bow-and-arrow combat that's both authentic and never been seen like this before. It feels like a modern gunfight, very real, kinetic and visceral."

Ultimately it was the way the actors merged their characters and took on that furious, intricate action, infusing it with humor, personality and humanity that made it soar. Second unit/action director Simon Crane (*Rogue One: A Star Wars Story*, *Jason Bourne*) says: "Taron, Jamie, Eve and all the actors worked incredibly hard and got so into it—that's what made the action come alive. You can't help but root for these people who are so boldly impassioned about changing Nottingham."

REIMAGINING ROBIN: TARON EGERTON

Taron Egerton, the 28-year-old, best known to global audiences as the dashing super-spy in the hit *The Kingsman* movies, had already demonstrated an unusual ability to combine slick action and debonair wit with an undercurrent of rebellion.

Egerton says it was the script that made him consider Robin Hood as man wrestling with the future of his soul and discovering an inner fire and skill beyond what he ever expected, rather than a static storybook figure. "To me, ROBIN HOOD feels very pertinent to the world right now and I found the script very moving and funny," says Egerton.

Perhaps fatefully, Egerton remembers the first time he "played" Robin Hood as a boy in his living room. "ROBIN HOOD is one of two characters that I had a costume for as a kid— Robin Hood and Superman. I'd jump from sofa to sofa and pretend I was flying and I did that as Robin Hood, as well," he laughs. "I had the little plastic bow and the costume. I always liked him. There's an idea people have always connected with in ROBIN HOOD: that there can be a noble renegade who acts selflessly for the good of others, which is something I connected with."

Egerton's Robin is a war veteran who returns home seeking peace and solace only to realize his fight is not over—it's just beginning. "This isn't men in tights romping through Sherwood Forest," he says. "Robin comes back from the battlefield in Syria in emotional distress and detached from his previous life, which no longer holds meaning for him. He finds a Nottingham he no longer recognizes, one full of appalling inequality and injustice. He tries to remain dispassionate in his solitude, but ultimately his conscience won't allow him to ignore what he sees going on around him."

He continues, "I like this Robin because there's such grit and a determination to him. He's a lord, but he's not a pampered lord. He doesn't surround himself with servants. He's very hands-on. He really subscribes in the beginning to the idea of fighting a noble war. It's only later that he realizes the whole thing was something of a racket so that the people at the top could keep lining their pockets."

When Robin realizes what is happening in Nottingham, he is compelled into action. That's when Robin takes on the persona of The Hood, the audacious avenger who thumbs his nose at the elites by stealing the thing they will do any despicable thing for: their money. Egerton notes that by obscuring himself behind The Hood, Robin rediscovers his true self. "At first, The Hood is a just a disguise through which Robin can hide from who he is," Egerton notes. "As he merges into this avenging, dark, enigmatic force within Nottingham, he realizes The Hood is part of his own being."

Robin could not have become The Hood at all if not for the unlikely guidance of Jamie Foxx's John, the Moorish warrior whose son Robin tried to save during his time at war in the Crusades. Impressed by Robin's courage, John takes a cynical and begrudging Robin under his wing so that both might get payback, but their partnership yields more than either saw coming. The bantering, witty friendship that develops between Robin and John was Egerton's favorite element of many in the film. But John's tutelage also turns Robin into a virtual one-man-army.

Says Egerton: "What I absolutely love about the relationship with Robin and John is that we start with Robin treating John as an enemy Moor with great disdain. Yet, through their bond, Robin begins to see the error of his viewpoint. Robin starts off cocky, self-loathing and misguided and John channels all those feelings into something constructive. It's a great relationship, because it has real heart. In one sense, there's a kind of father-son thing that develops but it's also two soldiers, brothers-in-arms, realizing that they have a bigger idea to fight for. Then, it also just very fun, very witty, and gave me and Jamie the freedom to really play with these characters."

Working in tandem with Foxx to carve out their friendship was a dream realized for Egerton. "I always felt instinctively that our styles of performance might work well together," he says. "Jamie likes to improvise and play with dialogue and that is something that I quite like to do, as well. Training with him? He's in insane shape. He can crank out 20 chin-ups without even breaking a sweat. Robin's training with John cements their relationship. They're mistrustful of each other because they've been raised to hate each other's kind, but in the course of John mentoring Robin to be the fastest archer in Nottingham, they realize they have lots more in common than they think."

It is John who gifts Robin with a stealth fighting style the likes of which Nottingham has never encountered. "John teaches him his own style of archery: dexterous, quick and light-footed, something the Moors have mastered. It allows him to become a kind of undetectable ghost in Nottingham. What Robin does is not easy to do, as I discovered training for the role," Egerton muses.

Bathurst notes that Egerton's intensive training was key to pulling off the film's non-stop action. "We wanted the battles to feel raw and chaotic, because that's what these fights were like, and that meant Taron had to work super hard in order to become a very proficient archer, it was extraordinary how adept he became and to ultimately witness him being able to fire three arrows in two seconds," the director explains.

Athletic and game for anything, Egerton impressed the crew with how naturally he took to the physical challenges. He also had to open up his romantic side, as Robin fights for the stolen heart of his beloved Marian. "It's really great love story between Robin and Marian," Egerton says. "What was fun for me is that we go from a kind of gorgeous, youthful naiveté to a relationship that has been destroyed by war and circumstances. It is Marian who reignites Rob's passion and is the one who inspires him to keep evolving until he becomes this heroic person he was meant to be."

Playing opposite Eve Hewson as Marian was also a blast for Egerton. "Eve's the most fantastic Marian. She has a natural determination and fire to her that really works for the character and it makes for a complicated love triangle between Marian, Robin and Will."

Bathurst loved that Egerton took a character most often seen as part of the mythological past and made him feel palpably real and human instead, a warrior finding his inner grit. "Taron has such charm and wit to him that you would absolutely follow him into war. In our story, Robin is a young man and it's pretty impressive to be able to rally this amazing revolution at that age. We couldn't think of any actor you would believe taking that on more than Taron," says the director.

Adds Jennifer Davisson: "Taron brought us that perfect mix of being someone who you really believe is going to kiss the girl and you really believe is a master with the bow and arrow, but who also does everything with a little bit of a sly wink. He's a great actor and we knew he would be able to tackle the film's bigger themes and carry the whole story on his shoulders."

A LARGER THAN LIFE JOHN

In myths of yore, John was Robin Hood's loyal lieutenant, but in this new version, he is an enemy soldier who unexpectedly becomes Robin's mentor and comrade-in-arms, completing his transformation into The Hood. This John is a Saracen fighter, an Arabic Moor fighting on the opposite side of the Crusades from Robin. When Robin tries to save John's son, John spies Robin's innate humanity. Touched by the bravery and compassion exhibited by his Crusader foe, John risks his own life by stowing away to England in order to convince Robin there remains a just cause—one Robin turns out to be uniquely suited to fight for, going beyond John's wildest expectations.

John had to be both a savvy, sharp-witted rival and an inspiration to Robin. That's why the filmmakers sought to cast Academy Award® winner Jamie Foxx in the role. A musical artist, writer and director, Foxx has shown an astonishing range as an actor, from his Oscar®-winning role as Ray Charles in *Ray* (Best Actor, 2004) to recent roles in *Django Unchained* and *Baby Driver*.

The chance to upend the legend of Robin Hood in high spirits is what drew Foxx to ROBIN HOOD—and now he's excited to share it with audiences. "You can expect something different," he says. "It's just a great ride with a current feel. I really dig some of the modern things you see in this film: bow-and-arrows that fire at incredible speed and horse chases that are literally like car chases. The film brings you into this completely original world of Nottingham—and then it lets you loose to have fun in there!"

As for playing John, Foxx was intrigued to play a character who, as a devout Moor, is unique among screen heroes. He also saw him as having a lot in common with Robin, though neither realizes that at first, coming from completely different backgrounds and beliefs to meet for the first time as mortal enemies.

It is John, reeling with grief and anger after war, who seeks out Robin—and through him, gets his defiant spirit back. "John was a king several years before we meet him, but now he just wants to fight for the memory of his son and

fight for what is right," Foxx explains. "John is a fierce competitor and he sees that same quality in Robin. When John and Robin arrive in Nottingham, Robin is believed to be dead, and John is a stranger in a strange land. Both are desperate and have lost everything. Each needs something from the other—and that evolves into a loyal friendship."

First John has to convince Robin he's not just a conspiracy theorist, and that he knows what he's doing in taking on Nottingham's elite. "Robin comes from wealth, so he can't see the lay of the land the way John can," observes Foxx. "It is John who opens Robin's eyes to the idea that things are truly *not* as they seem—that the real enemies they both want to go after are the fat cats and politicians who profit while soldiers die."

Foxx continues, "John gets Robin to look behind the curtain, if you will, of what's going on in this dangerous world that they live in. Robin, of course, is skeptical. But when John shows him how drunk with money the men in power are it sparks something inside Robin. Robin then surprises John with how quickly and seamlessly he transforms himself into 'The Hood.'"

The real fun began on set as Foxx and Egerton found an organic, trash-talking, fast-quipping camaraderie that they transferred to their characters—and as they dove into the non-stop battle action, each pushing the other to go further. "It was a lot of fun, man, and Taron is such a great action hero," Foxx says. "I would constantly say to him, 'this is crazy, how you get this stuff.' He's so comfortable with this kind of role and that made it even more exciting."

Egerton's devotion to the training also motivated Foxx to get fitter than ever for the role. "It was great getting in shape and training for this part. That's always an adventure," says Foxx. "I've done football movies where you had to get in shape, and musicals where you have to get in a different type of shape, so this was just fun times."

Foxx especially enjoyed the training sequences where John tutors Robin on how to shoot his bow with the furtive speed and split-second fearlessness that allows him to carry off the near-impossible as The Hood. Foxx explains, "John knows that efficiency is going to be the key to fighting the Sheriff and his men. He basically throws Robin's longbow away and says, 'hey, you need a street weapon.' And that changes everything."

Master archers Steve Ralphs and Lars Andersen, who served as the film's archery advisors and trainers for Egerton and Foxx, had a blast working with both. "Think Rocky Balboa being trained by Apollo Creed," muses Ralphs of the dynamic between the two. "John is trying to make Robin quicker, faster and deadlier, so they both had to have those skills. Jamie and Taron were absolute naturals."

The bond was so strong between the two that Egerton is already excited to reunite with Foxx. "I loved working with Jamie. He's one of those actors who is very alive and in the moment and that is so exciting to be around," he sums up. "It's an honor and a pleasure to be in any scene with him."

MARIAN, WILL AND FRIAR TUCK

Almost as iconic as Robin of Loxley is Marian, his legendary love, and long lauded for her independence and strength. In this ROBIN HOOD, Marian may be a mere commoner, but it turns out there is little common about her attitude and bravery, something Robin responds to from the first moments of their meeting.

Bathurst was committed to Marian being Robin's equal. "Marian is one of the pivotal aspects of this film that I feel most passionately about," he says. "She's a powerful and deeply committed woman, an arrow of truth. Indeed, she is the catalyst for Robin's whole journey and there is no question that without Marian there would be no Robin Hood, in that it is she who pulls him out of his selfish anger and shows him the true path. Robin has to really, really fight to get her back because our Marian is no swooning damsel! I'm thrilled that our film has such a strong female character."

"Our Marian is arguably smarter than Robin," muses Jennifer Davisson. "She is the kind of girl who brings a real sense of logic and to everything that she does and she both challenges and changes Robin. She is a natural leader who sees what needs to be done so clearly."

The filmmakers found their Marian in another rapidly rising star: Eve Hewson, the Irish actress who came to the fore in Steven Soderbergh's TV series *The Knick* and played Tom Hanks' daughter in *Bridge of Spies*. "It was the minute that we saw Eve read with Taron, and we saw that chemistry, that we said, 'OK, we're done,'" recalls Davisson.

Says Foxx of what he saw between Hewson and Egerton, "I love the way Eve as Marian really holds Taron as Robin accountable. Eve's got something incredible."

Hewson liked that this version of Marian was grounded in a reality to which she could strongly relate. "It was exciting to me because it felt like they could be young lovers in 2018 with Robin going off to war and with that kind of intensity of emotions," she says. "I also like that Marian isn't a superhero. She doesn't have any special skills or weapons, she's just fighting for her life and willing to kick, punch and take any risk for what she believes in."

The chemistry between Egerton and Hewson was natural, Hewson shares, "We got in the room and it just all worked. Often first readings can feel awkward or uncomfortable but with Taron, I instantly felt like we were completely in the scene with each other," she recalls.

This version of Marian is also presented with a tough choice to make. When Robin goes missing in action, she marries the politically ambitious Will, only to be upended by Robin's return to Nottingham. Things only get more complicated when Marian becomes a supporter of The Hood. "I find it really romantic that the man Marian once loved is secretly leading the resistance and she doesn't even know it at first," says Hewson. "The rebel she's been waiting for is the man she thought she lost."

Playing Will, who fights for Marian's love while trying to become the community's leader, is Jamie Dornan, known for TV's *Once Upon a Time* and the *Fifty Shade of Grey* franchise. Dornan notes that Will is in a real bind once Robin returns. "Will is a good, decent man but he's threatened by Robin. He sees that spark is still in Marian, and he also recognizes that The Hood could take hold of the movement Will's worked so hard to organize, and make it his own. By the end of the story we see the damage that jealousy and rage does to my character."

Hewson has sympathy for Will, but says she and Dornan relished the challenge of showing the cracks in their connection.

For Dornan, the scope of *ROBIN HOOD* was also a thrill. "I've never done a movie that has this kind of scale, with so many stunts and explosions and effects. It really was like nothing else I've experienced," he says. "Otto was brave and bold about everything."

They might be rivals vying for the same woman on screen but Egerton became great friends with Dornan in real life. "Jamie's a fantastic person to work with and his character arc through the film is one of my favorites," says Egerton. "It's a really great journey that his character goes on and I love where he ends up. It's very exciting and Jamie does it brilliantly."

Adds Foxx, "The ladies see Jamie and they go crazy, but he's also incredible in the role. The way he embodies the character gives it that glue. He brings you right into his world."

Rounding out the core of Robin's companions is Australian stand-up comic Tim Minchin bringing an original take on jovial Friar Tuck. Known for his distinctive music-fueled comedy, Minchin makes his feature film debut in the role—and takes the legend in a new direction, physically and otherwise. Explains Davisson: "We didn't want that classic round, bald Friar Tuck. We wanted someone with a kind of coolness to them and a subversive streak. And Tim in both his comedy and his personality just embodies that. He's the rock star of Friar Tucks. Tuck is so important to the story

because he's the one character who is connected to everyone on both sides, both to the Sheriff and to Robin, and he is constantly put in very compromising positions in terms of where his loyalties lie."

Says Egerton of Minchin: "I've been a fan of Tim since my mid-teens, and he brings a really fresh take on Tuck. One, he has a lot more hair than most Tucks have. Also, he brings a really lovely tone to the film, and he brings comic relief. When the film goes to dark places, Tim's portrayal of Tuck is a really great leveler."

Minchin sees Tuck as "a man who thinks for himself, who has spent his life exploring ideas in books, but then he finds his own morality undermined by his job as the Friar, where he has to placate both the Sheriff of Nottingham and the church leaders. We find he's not completely loyal to this war-mongering, power-hungry group. What I love is that he becomes a genuine member of Robin's rebellion, and a bit of a hero, not just a comical buffoon."

Minchin notes that branching out into something different like this is not a choice he made lightly—but he couldn't resist. "I wouldn't be involved and I don't believe Otto would be involved in this ROBIN HOOD if we didn't think there was an opportunity to tell a story in a way that is different and relevant. And at the same time it has just been an incredibly fun and rollicking adventure for me."

THE SHERIFF OF NOTTINGHAM GOES DARK

High above Nottingham sits the autocrat who rules the city with a ruthless hand, becoming The Hood's target and nemesis: the Sheriff of Nottingham. The Sheriff is a complex and daunting villain, an angry, cynical man dripping with inner darkness, hungry for limitless power and wealth, but also seeking to make others suffer as he once did as an orphan.

He shares little in common with previous incarnations. Says Davisson: "For the Sheriff, we wanted someone you might see on CNN, someone with that kind of modern TV polish, who whether you agree with them or not has a compelling way of speaking. We wanted to avoid the arch-villain and go for someone who exists in the grey areas, who could even come off as making sense, until you realize there's no truth to what he says. We knew we needed a really nuanced actor for that."

The production found an actor keen to go deep into the darkness in Ben Mendelsohn. Mendelsohn has drawn praise for a prolific range of work, spanning from his Golden Globe® and Emmy®-nominated role in Netflix's Florida family epic *Bloodline* to playing Bruce Wayne's corporate rival in *The Dark Knight Rises*, to the devious Orson Krennic in *Rogue One: A Star Wars Story* and King George VI in *Darkest Hour*.

Says Egerton: "Ben's a great guy and I really enjoyed working with him. As the Sheriff, he's so morally vacuous and has such a disjointed logic...he's really scary and unhinged."

Mendelsohn says he approached the Sheriff as an "astute political animal, a master manipulator who grew up under the cruel hand of the church and the nobility, leaving him with a venomous hatred of both. He's a great and vivid character. He believes solely in power, so he's been busy building his war machine and living his depraved life without any concern for the citizens of Nottingham. His past has led him to develop an incredibly strong survival instinct. Like Robin, he sees that the people in power are full of lies and rubbish, but he decides to go all in as a scumbag to take advantage of it, whereas Robin decides to fight for the people and become a hero."

Foxx was riveted by Mendelsohn's take on the Sheriff. "Ben is the best," says Foxx. "I felt like I should be eating popcorn whenever I watched him. There are those actors who just bring something really magical and he does that here."

STUNTS: RAPID-FIRE ARROWS, A MEDIEVAL HEIST, A FURIOUS HORSE CHASE

Well before production began on ROBIN HOOD, everyone knew that the film's action choreography was going to be one of the film's toughest – yet most rewarding – challenges. The concept was always to bring graceful, acrobatic

physicality, crisply constructed set pieces and gnarly stunts into the mix to make this version of ROBIN HOOD as visually stylish as it is fun. The work began even before production did, as Taron Egerton and Jamie Foxx started training with master archers Steve Ralphs and Lars Andersen to embody sharp-shooting archers on a level never seen in film.

Andersen, an archer known for his blistering speed and amazing corner-turning feats seen on YouTube, was absolutely ecstatic to have the chance to show what might be possible by merging archery with the fast paced, envelope pushing action choreography film audiences crave in 2018. He knew that rapid-firing bow-and-arrows could add a whole new spin to how audiences think of Robin Hood.

Says Andersen, "Robin Hood is the very incarnation of archery so it was great fun to be part of this. When people think about archery they usually think about what they have seen in a Robin Hood movie. With this film, we finally had a chance to bring that archery closer to reality and hopefully people will see that archery can be extremely exciting. People are used to seeing a more static archery in films but archery can be incredibly dynamic."

Even with his high standards, Andersen was impressed with the cast's quick learning curve. "They were surprisingly good. I was worried they wouldn't be able to move fast enough to do all that we wanted but they were so good it became really fun for me," Andersen says. "The training utilized a lot of games, drills and a lot of playing so that the actors wouldn't be thinking too hard about what they're doing. When you just move really fast without stopping to think, that's when it is the best."

Andersen was especially gratified by how Egerton devoted himself to becoming as speedy and accurate an archer as he possibly could. "I wanted Taron to get to the point where it would look like archery is second nature to him, where he could as Robin just shoot an arrow from any position we wanted. And that is what happened," he says.

Meanwhile, renowned weapons designer Tim Wildgoose (*World War Z*, *Assassin's Creed*, *King Arthur: Legend of the Sword*) was amassing a creative arsenal of souped-up bows for the cast to handle. They include such innovative designs as a repeating crossbow that fires like automatic firearms and what Wildgoose has dubbed "an arrow-firing RPG," a shoulder-mounted device that can fire 30 arrows at once. "It takes 3 or 4 guys to hold the RPG, then one guy cranks and tensions the bow arm, then when they are ready to fire they pull a trigger rope at the back and it launches dozens of arrows in a spread over our Crusaders," he describes.

Other specially designed weapons include a large Gatling-style mechanical crossbow with a rotating magazine loaded with metal bolts, a crossbow that fires gas grenades used by the Sheriff of Nottingham for crowd control, camouflaged "sniper bows," and the "Nottingham clubs," a nasty version of a police stick wrapped in metal. The designs not only look treacherous, but Wildgoose assures, "they all work for real."

Robin starts off using a traditional English longbow (which all the Crusaders carry), but once he starts training with John, switches to a recurve bow (a bow that curves away from the archer when unstrung—providing more power and speed to the arrow). The bow he uses as The Hood is anything but traditional. "Robin's bow has nun-chucks across the wrist and knuckles and it also has sharpened tips on the bow so he can slash and stab with it in the middle of a close battle," Wildgoose explains.

Each bow was customized to the character carrying it. "Otto wanted us to heavily customize them as each soldier would have over their years in battle, adding their own graffiti, emblems, scripture and trinkets," says Wildgoose.

Wildgoose credits the archery instructors working with the cast, and especially with Egerton, with showing off all that the weapons can do. "They got Taron up to an intense speed that looks and feels a way that you won't see in other movies," says Wildgoose.

Says Egerton, "The design of the weaponry helps give the film it's high-octane, fast feel. The

fighting has a rough-and-ready quality to it that feels authentic, not choreographed. I also learned a lot from Lars about how to fire lots of arrows in very close succession, which makes it really exciting and cinematic.”

As production got under way, the film’s ambitious set pieces were a welcomed challenge. Robin’s attempt to raid the Nottingham treasury was shot with vigor and fluidity of a modern heist film, replete with epic, tight corner chases that involved horses rather than cars.

It all began with Production Designer Jean-Vincent Puzos creating the Treasury set where the battle begins. The three-level design incorporated a large wooden cylinder in the middle, which lowers to a basement cave, where a horse-and-cart routinely arrives to deliver substantial amounts of money. “We had to be really conscious of all the choreographed movement in the scene, because you have 25 people fighting in this tight space,” Puzos notes. “We did a 360-degree build, so you feel movement in all directions.”

The 8-minute long chase that erupts outside the Treasury required extreme coordination between the film’s main and second units, the latter helmed by Simon Crane, who has directed many a memorably intricate car chase but had to rethink everything to accommodate the horses. Davisson comments, “Simon is a legend in the business. If you don’t go to him on an action-adventure film you’ve probably made your first mistake.”

Says Crane: “It was a lot of fun to try to capture all the thrills, adrenaline and near-misses of a modern car chase, but with horses and wagons. I liken it to *Ben-Hur* meets *The Fast and The Furious*. Robin and John are racing through buildings, skidding around corners, escaping flames, and it’s something audiences have not seen before.”

Davisson notes that throughout the film, the action required a fresh take. “What Otto and we all really wanted was for every action sequence to feel not just unique to this movie, but unique unto themselves. So we were really thinking about all the different ways a bow-and-arrow can be used, all the different ways you can see a horse chase. The hope is that you don’t even realize you’re watching a horse chase. You could be watching a car chase or a motorcycle chase because it’s that fast, that dangerous, that urgent, that modern. We also wanted the action to have a fun vibe to it because that befits Robin’s personality. Otto had a lot of very big ideas and Simon was fantastic in figuring out how to elevate those ideas to the next level. It was a great partnership between the two of them.”

A WHOLE NEW NOTTINGHAM

A big part of re-imagining ROBIN HOOD was building a world for the characters that would be visually original yet feel as alive as our own. Bathurst adored the challenge of creating his own vision of Nottingham from scratch. He saw in his head a city full of posh grandeur but also pocked by soot-choked mines and sprawling slums, reflecting the gap between haves and have-nots.

Defying any “period film” notions, Bathurst imagined a landscape influenced by vast range of architecture, from Medieval Europe to 18th century Pan Asian to 20th century Brutalism. Several key collaborators jumped aboard to help realize the scale of the film, including Director of Photography George Steel, who worked with Bathurst on *Peaky Blinders*; Production Designer Jean-Vincent Puzos (*The Last City of Z*); and Costume Designer Julian Day (*Rush*).

Steel had the chance to break fresh ground as the first cinematographer to use the Panavision DXL 65mm digital cinema camera, shooting at 8K resolution. Steel remarks, “Shooting in the 65mm format high-resolution with Primo 70 prime camera lenses allowed for the precise control of a considerable depth of field, which we used to really heighten the film’s emotional beats.” Steel also gave his all to upping the film’s fast-flying combat sequences, moving across rooftops with a custom-designed, handheld rig, allowing for a *Black Hawk Down*-style mix of intensity and intimacy.

The production put the camera’s flexibility to good use. “Our ‘keep it modern’ mantra extended to the camerawork,” explains Steel. “We shot multiple cameras on practically every scene and kept the lighting as contemporary as possible. We used a varied palette for each timeline: Syria has a bleached modern war reportage

look, the Nottingham mines are grainy while Nottingham is glossier, with lots of color. I hope it has the grit of the original *The Taking of Pelham One Two Three*, a primary inspiration."

Meanwhile, Puzos faced the huge task of building the new Nottingham from the ground up. "In my initial discussions with Otto we talked about Nottingham as being a melting pot of cultural influences," says Puzos. "There are Frank Lloyd Wright influences, Bugatti influences and inspiration from the 19th century Gothic Revival movement. Our only rule was that there are no rules."

ROBIN HOOD filmed in three countries over four months, starting in the historic walled city of Dubrovnik, Croatia, host to numerous atmospheric scenes in *Game of Thrones*. There, the production turned an abandoned three-story granary into Loxley Manor, which during Robin's war absence is vandalized and burned, leaving a structure echoing Robin's broken state of mind.

Puzos loved that the unusually high walls of Dubrovnik allowed him to think vertically in his designs. But due to the city's UNESCO designation as a historic site, the production had to take extreme care, never drilling into any structure. Another Dubrovnik landmark, the spectacular, fortress-like, 13th century Church of St. Dominic, served as the facade of Nottingham Palace, where Robin and Marian crash a lavish costumed gala. The team had a blast creating an atmosphere where the glitterati of Nottingham society arrive in carriages, looking every bit as glam as a Paris fashion show.

Because Nottingham is horse-powered, the production also required well-trained teams of horses able to navigate sharp street turns. Horse trainer László Juhász Jnr. oversaw a stable of more than 70 horses, including a magnificent black Friesian ridden by the Sheriff of Nottingham and Robin Hood's 'Castano,' a 13-year-old Andalusian, known for their elegance, intelligence and lush manes.

In Budapest, Hungary, the film shot at Korda Studios, where Puzos and his team simulated the Syrian Desert, replete with six-foot-deep war trenches. The Crusades camp, lined with flags, tents and religious iconography, activates Robin's first realization that the soldiers are being used to fill the coffers of the rich. In keeping with the film's fresh attitude, Bathurst was committed to showing the Crusades in an updated way as well—as close-up war. He explains: "The Crusades were brutal wars, and the battles were as terribly real for the soldiers then as war is for our guys in the 21st century. So we looked at films like *Black Hawk Down*, *The Hurt Locker* and *Lone Survivor*. My direction to George was: what would it look like if you sent a Magnum war photographer back to the 12th Century?"

In an abandoned aluminum factory outside Budapest, Puzos and team built the target of the Crusader's assault: a ravaged Syrian city sheltering enemy Moor soldiers. "That set took my breath away," describes Davisson. "It was one of the most stunning interior sets I've seen. Forget a different period, it was a different world. The entire thing—with these large and colorful Ottoman structures, narrow alleyways and tucked-away market kiosks—was created in one giant hollowed out warehouse."

That enormous space required six weeks of pre-rigging. In addition, two expert rock climbers had to be employed to install mounts into the 150-foot-high walls and ceilings. Art director Nora Takacs, who has worked with Puzos for 10 years, oversaw the painstakingly detailed work. Says Takacs: "We did research on both current and 12th century Middle East markets to bring in minute details. It was so well-planned that you could view the set from any vantage point, from the rooftops to the mosque to the gardens, and see widely different elements and perspectives."

Also created at Korda was Nottingham Palace's interior, dressed with an opulent mix of metal art, silks, tapestries, mirrors, stained glass, ceramics, throw pillows, chandeliers, roulette boards, opium pipes and red lanterns—as if 2018 Las Vegas had merged with 12th century England. "We pulled out all stops for this room," says Puzos, "The wealth and glamour of Nottingham's elite are on full display."

Budapest was also where Puzos and team crafted the dusty catacombs that house Friar Tuck's living quarters and library, shot in an 83-year-old wine cellar. The design was inspired by the postwar German artist Anselm Kiefer. "Kiefer does lots of things incorporating raw physical materials, creating encrusted surfaces, which we emulated with

Tuck's bookshelves," explains Puzos. Tim Minchin fell in love with his character's home. "I really love Tuck's catacombs," he says. "They show him as a spiritual, open-minded man who ultimately decides to act on moral judgment and not his obligations."

For Nottingham's slums, Puzos looked to Brazil's "favelas" –the anarchic shantytowns that house millions as a reference. They informed the design of both the ramshackle look and of the slums, which are formed from an enormous multi-level structure connected by rope gangways. Running more than 300 feet in curved length, the three-tiered, wood-framed set for the slums took more than 3 months to build. Says Jamie Dornan, "All the sets in this film are remarkable, but the Nottingham favela is my favorite. It's incredibly rich and textured, and it really gives you a sense of life for the common people, living so close to their dirty and squalid work sites."

Adjacent to the slums is the iron smelting plant where Robin and Will give dueling speeches to win support from the people. "The moment when Robin reveals his identity to the people is a pivotal scene because the people must decide if they're going to continue to rely on the self-serving but smooth-talking Will, to bargain for their betterment, or if they're going to take up the mantle of revolution and challenge the pillars of society that maintain the corruption," explains Bathurst. "Have they reached the point where they're ready to fight, ready to play big?"

COSTUMES THAT BREAK THE MEDIEVAL MOLD

ROBIN HOOD's costume designer, Julian Day, relished the chance to break the one thing that too often constrains film designers: all those period film rules. Instead, he developed his own gleefully rule-breaking take on Nottingham fashions, with a look he calls "modern Medieval." The look has an edge of futuristic, yet is still grounded in its own gritty reality.

Day and his team handcrafted nearly 95 percent of the wardrobe. The work started of course with a makeover for Robin and the "hood" itself. "It was always going to be about the hood," muses Day. "I looked at hundreds of different styles of hood but I couldn't find anything really exciting. Then I started investigating leather biker jackets and we came up with a look that combines a kind of Marlon Brando leather motorcycle jacket and a Samurai warrior robe." Similarly, Day did not want there to be much of the maiden in his version of Marian. "She is feisty, tough and engaged in the action, so we created beautiful but rugged clothing she could fight in."

Beyond Robin and Marian, Day had an enormous diversity of costumes to craft including: the Saracen warrior's blue uniforms, which he based on the Tuareg people of North Africa; the Nottingham miners' uniforms, modeled on 1945 RAF flying suits; the upper crust of Nottingham who favor velvet and metallic looks; the Sheriff's soldiers, who don silver helmets and black uniforms similar to those worn by Taiwan's Special Police; and the Nottingham couture costumes seen at the Palace Ball.

The piece de resistance for Day was the long leather coat worn by Ben Mendelsohn as the Sheriff. "Ben has incredible poise so I wanted to put him in a neutral grey palette that has a kind of austerity and simplicity to it and then he brings that huge personality," says Day.

Whisking audiences into a whole new world where the Robin Hood legend could be reborn was of course the bottom line for Bathurst. Every element of the final touches of the film—including the sleek modern score by Joseph Trapanese (*The Greatest Showman*, *Straight Outta Compton*, *Tron: Legacy*) and the dynamically-paced editing by Joe Hutshing (*The Greatest Showman*) and Chris Barwell (*Peaky Blinders*)—continued towards that aim.

Bathurst reflects: "We used every tool in the box to make this film feel as contemporary, real and connected to audiences as we could. This is not about being remotely historically accurate or being faithful to previous versions of the story, we're not looking through a gilded frame at the past in this Robin Hood. This story is now, the relevance of this story is now."

#

"ROBIN HOOD"

CREDITS

Summit Entertainment Presents

An Appian Way Production

A Safehouse Pictures Production
In Association with Thunder Road Films

Directed by
Otto Bathurst

Screenplay by
Ben Chandler and David James Kelly

Story by Ben Chandler

Produced by
Jennifer Davisson, p.g.a.
Leonardo DiCaprio, p.g.a.

Executive Producers
Tory Tunnell
Joby Harold
Basil Iwanyk

Executive Producers
E. Bennett Walsh
Ed McDonnell

Director of Photography
George Steel

Production Designer
Jean-Vincent Puzos

Edited by
Joe Hutshing, ACE
Chris Barwell

Costume Designer
Julian Day

Music by
Joseph Trapanese

Music Producer
Randall Poster

Visual Effects Supervisor
Simon Stanley-Clamp

Casting by
Ronna Kress, CSA
Deborah Aquila, CSA &

Tricia Wood, CSA

UK Casting by
Debbie McWilliams

Taron Egerton

Jamie Foxx

Ben Mendelsohn

Eva Hewson

Paul Anderson

Tim Minchin

F. Murray Abraham

and Jamie Dornan

“ROBIN HOOD”

END CREDITS

Unit Production Manager

E. Bennett Walsh

First Assistant Director

Philip A. Patterson

Key Second Assistant Director

Richard E. White

Second Unit Director

Simon Crane

CAST

Robin of Loxley
Yahya / John
Sheriff of Nottingham
Marian
Will Tillman
Friar Tuck
Guy of Gisbourne
Cardinal
Arch Deacon
Lord Pembroke
Stoker
Clayton

Taron Egerton
Jamie Foxx
Ben Mendelsohn
Eve Hewson
Jamie Dornan
Tim Minchin
Paul Anderson
F. Murray Abraham
Ian Peck
Cornelius Booth
Kane Headley-Cummings
Scot Greenan

Evelyn
Tom
Penny
Crusader Tydon
Crusader Morant
Mutton
Righteous
Teenage Moor
Saracen Prisoner
Treasury Monk
Old Geezer
Trebuchet Commander
Crossman Norton
Boat Doctor
Gerald the Crossman
Palace Party Background
Palace Party Background

Stunt Coordinators

Assistant Stunt Coordinator
Key Stunt Rigger
Stunt Department Coordinator
Stunt Performers

Lara Rossi
Kevin Griffiths
Catriona Temple
Björn Bengtsson
Nicholas Wittman
Yasen Atour
Josh Herdman
Jerome Holder
Kembe Sorel
Jonathan Peck
László Áron
Declan Hannigan
Antonio Lujak
Roderick Hill
Matt Devere
Andrea Mladinic
Frane Perisin

Domonkos Párdányi
Simon Crane
László Kósa
Balázs Farkas
Lilla Németh
Levente Tamási
Gábor Szemán
Clay Donahue Fontenot
Othman Ilyassa
Szilvia Füzessy
Balázs Lengyel
Gáspár Szabó
Géza Kovács
Norbert Kovács
Gyula Tóth
Péter Sokorai
Miklós Danka
József Fodor
Richárd Nagy
Gergely Horpácsi
Kinga Gavalda
Miklós Szentváry Lukács
Attila Móra
Ákos Lenkei
Péter Felcsúti
Tamás Németh
Tamás Farkas
András Seregi
Denes Balind
Milán Bartha
Kristóf Belovai
Krisztián Botka
Viktor Sokorai
Enikő Fülöp
Máté Gyöngyösi

Stunt Riggers

Balog D. Menyhert
Tamás Hagyó
Zoltán Hodi
Ábel Kocsis
Zsofi Kocsis
József Kovalik Jr
István Markolt
Vanda Móczár
János Oláh
Béla Orsányi
Iván Orsányi
Gábor Pesta
Dóra Horváth
Zoltán Szántó
Csaba Komondi
Zoltán Molnár
Ádám Gáspár
Ferenc Berecz
Tamás Farkas
Ferenc Egyed

CREW

[Clear Field/Single Card Crawl]

Visual Effects Producer

Janet Muswell Hamilton

Co-Producer

David James Kelly

Associate Producer

Connor DeSha

Associate Co-Producers

Yanzhong Wang
Sheng Shen

Production Manager
Financial Controller
(HU) Production Manager

Kwame L. Parker
Fiona Landreth
Tamás Gál

Supervising Art Director
Set Decorator

Marc Homes
Naomi Moore

"A" Camera Operator
First Assistant "A" Camera
Second Assistant "A" Camera
"B" Camera Operators

P.K. Munson
Harry Bowers
Csaba Nemesházi
László Bille
Zoltán Jánossa
Chris Summers
Kristóf Párdányi
Hemma Kearney
Ben Appleton

First Assistant "B" Camera
Second Assistant "B" Camera
Central Loader
DIT

DIT Assistant	János Jack
Camera Trainee	Marcell Mestyán
Still Photographer	Larry D. Horricks
Post Production Supervisor	Bryan H. Carroll
Additional Editors	Joel Negron, ACE
First Assistant Editors	Sam Restivo
Second Assistant Editors	Monty Bass
	Mark Neale
	Richard Sanchez
	Angus Munro
	Tom Henson-Webb
	Heidi Freeman
	Richard Denbigh
	Elise Anderson
Visual Effects Editors	Derrick Mitchell
Assistant Visual Effects Editors	Thomas Hannibal
	Daniel Arkin
	Kenton Hulme
Post Production Coordinators	L. Claire Truman
	Joseph Atkinson
Editorial Trainee	Lydia-Marguerite Mannering
Post Production Assistant	Jessica Flores
Visual Effects Production Managers	Jonathan Brown
	Helen Jen
	Natalie Lovatt
Visual Effects Coordinators	Whitney Kitchen
	Michelle Rose
	Ben Marks
Visual Effects Shoot Coordinator	Csilla Dalton
Visual Effects Office Coordinator	Szilvia Szóllósi
Assistant Visual Effects Coordinators	Mei Liong
	Simona De Angelis
Visual Effects Production Assistant	Michael Wiles
In House Compositors	Maggie Kraissamutr
	Tim Young
	Francesco Panzieri
Visual Effects Lead Data Wranglers	Paul Bongiovanni
	Gergely Takács
Visual Effects Data Wrangler	Matthew Badham
Assistant Visual Effects Data Wrangler	Miran Dilberivić
Visual Effects Production Assistant / Witness	
Camera	Miklós Nagy
Visual Effects Photographer	Aviv Yaron
Visual Effects Lidar	Vincent Chertel
Visual Effects Cyber Scanning	Jordan Fisher
	Elliott Viles
Script Supervisor	Anna Rane
Production Sound Mixer	Tamás Dévényi, H.A.E.S.

Boom Operators	Nándor Szirtes Sámuel Csóka
Key Video Operator	Bence Tölgyesi
Assistant Video Operator	Barnabás Ungár
Video Trainee	Viktor Balogh
Supervising Key Grip	Guy Micheletti
Key Grip	Krisztián Demeter
Best Boy Grips	Robert 'Red' Gilman Sándor Tamási
Dolly Grips	Lech Gunovic Balázs Simonics
Grips	István Banga András Péter István Csehy József Antal Attila Antal
Key Rigging Grips	D. Dhiensuwana György Posztos Pál Sturm
Rigging Best Boy Grips	Ádám Stankovits Andrienn Posztósné Zoltán Ács Péter Horváth Zoltán Zsigmond István Borbély Bertalan Heller Balázs Mertz András Till Balázs Gulyás Attila Weiszgerber Gábor Kovács Péter Juhász Richárd Halász Dániel Kozma Gareth Viner Josh Milne
Rigging Grip Department Office Coordinator	Zsolt Teszáry Márk Epstein Zoltán Schrammel György Filip Ferenc Krámlí Szabolcs Szalay Ákos Radványi
Rigging Grips	
Standby Rigging Grips	
Libra Head Technicians	
Moviebird / Technocrane Technicians	
Gaffers	Wayne King Krisztián Paluch Alan Grayley András Hámori László Angyal Dávid Kőszegi John Harris Dávid Rondzik
Best Boys Electric	
Electric Chargehand	
Dimmer Board Operator	
Electricians	

	Zita Galántai
	Kata Oroszlány
	Adorján Portik
	Miklós Selmeczy
	Tamás Tárnoki
	Péter Várdai
	Nedda Négyessy
	Franciska Nagy
Junior Draftsmen	
Junior Draftsman / Assistant Vehicle Designer	András Viktor Bódy
Picture Vehicles Lead Standby	Attila Deák
Picture Vehicle Standbys	Gergő Deák
	Csaba Szalai
	Gábor Hankó
	Talia Holden
Construction Department Coordinator	Zsolt Milián
Storyboard Artists	John Colebourn
	Ulrich Zeidler
	Ferenc Nóthóf
	Adrian Spanna
	Jonathan Maris
Storyboard Animatic Artist	
Assistant Set Decorators	Chloe James
	Tuireann Herriott
	Andrea Balogh
	Rachel Ziegelmeier
	Csaba Veres
	Szilvia Szisza Tóth
	Carol Kupisz
	Péter Rónai
	Briseide Siciliano
	Chloe Klelsa
	Andrea Szánthó
	Vivien Bóka
	Réka Gottlieb
	Anita Gombos
	Zita Makkai
	Barbara Nóthóf-Schreiring
	Anna Nagy
	Szilvia Judit Bereczki
	Noémi Martinka
	Katalin Mata
	Eszter Petneházy
	Márton Szalay
	Dominic Meyrick-Brook
	Nicole Saunders
	Csaba Simon
	Kriszta Fejes
	Noémi Maros
	Andrea Hajdú
	Zsolt Ugranyecz
	Attila Cseh
	Norbert Fieszl Sr
Set Decoration Leadperson	
Senior Leather Workers	
Leather Workers	
Art Department Assistant	
Leather Maker	
Assistant Leather Maker	
Set Decoration Swing Gang	

Set Decoration Production Assistant	Dániel Orbán
Greens Supervisors	Johanna Szalai
	Márta Czakó
	Máyás Szakonyi
Greens Standbys	Gábor Sajner
	Tamás Tóth
Property Master	Scott Keery
Assistant Property Masters	John Knight
	Zoltán Nagy
Property Storeperson	Máté Megyesi
Property Assistant	Piero Jamieson
Property Standbys	Matthew Bergel
	András Maracskó
	Zoltán Kohut
Property Leadpersons	Csaba Mitku
	Imre Sándor
	Gábor Zoltán Szabó
Property Chargehands	Botond Bálint
	Gábor Kauders
Property Lead Carpenter	Zoltán Harányi
Property Carpenters	András Vaszilko
	Balázs Bencze
Assistant Property Carpenters	Norbert Fieszl Jr
	Gábor Vigh
Property Painters	Csaba Szűcs
	Krisztina Kovács
	Sándor Alexander Oláh
Property Ager	Viktória Szunyoghy
Property Swing Gang	Viktor Bakos
	Tamás Danka
	Attila Osik
	Zoltán Fehér
	Levente Dobó
Second Unit Standby Carriage Crew	Viktor Honti
Weapon Master	Tim Wildgoose
Supervising Armourers	Gregory Corke
	Graham Bowen
Armourer	David Sillery
Armoury Department Coordinator / Buyer	Attila Kocsis
Standby Armourers	Bálint Diószegi
	Gyula Nagy
	Ferenc Brandenburg
Armoury Model Makers	Viktória Kókény
	Tamás Moldován
	Balázs Haraszti
	Pál Fürjes
Armoury Leather Workers	Gergo Kun
	Károly Tóth
Armoury Painter	András Turi
Special Effects Supervisor	Paul Stephenson
Special Effects Floor Supervisor	Aaron Cox

Special Effects Set Supervisor
Special Effects Workshop Supervisor
Special Effects Office Coordinator
Special Effects Buyer
Special Effects Lead Breakaway Technician
Special Effects Lead Senior Technician
Special Effects Senior Technician
Special Effects Technicians

Jonathan Steyn
Vince Varga
Balázs Boross
Gergely Gruber
Tamás Kiss
Ruan Liebenberg
Csaba Kiss
Lee Groenewald
Tim Hampton
Chris Dubock
Kingsley Fryer
Richard West
Zoltán Blazinovits
Márton Keszthelyi
Boris Kovács
Sándor Lénárd
Zsolt Orbán
János Pápay
Ottó Sándor
István Sztupák
Ferenc Trippa
Gergő Bajczár
Dennison Crook
Ákos András Gyórfy
András Pozsgai
Balázs Binzberger
Gábor Keszei
Dániel Pelcz
Dániel Dominik Boros
Martin Vozár

Special Effects Breakaway Technicians

Special Effects Storeperson
Special Effects Driver

Costume Supervisor
Assistant Costume Designer
Costume Design Assistants
-
Wardrobe Mistress
Costume Department Coordinator
Key Costumers
-

Zsóka Hóka
Shaida Day
Éva Kuzma
Micka Agosta
Yanika Waters
Kata Fodor
Kate Laver
Eszter Holler
Alice Speak
Márk Mile
Béla Mátyás Nagy-Kazy
Orsolya Sallai
Dániel Erdész
Andrea Nagy
József Lender
Duška Nešić Dražić
Mario Brčić
Iva Krapinec
Mihaela Prišlič
Mária Csáki
Zoltán Horváth
Gergely Göndöcs

Crowd Supervisors
-
Set Costumers
-
Background Costumers

	-	Péter Palotás
		Kata Horváth
		Nóra Göndöcs
		Adrienn Ferencz
Daily Dressers		Mária Havasi
		Miklós Udvardy
		Ferenc Filipp
		Krisztina Jász
		Renáta Gyöngyösi
		Rajmund Szórád
		Nóra Gonda
		Zsolt Gyarmathy
		Igor Bakos
		Melinda Fejes
		Szilvia Weil
		Lucia Fodor
		Éva Füredi
		Tamás Füzfa
		Mátyás Tóth
		Ármin Tóth
		Áble Tóth
Costume Concept Artists		Gábor Szabo
		Gábor Németh
		Gábor Kalácska
Costume Buyers		Mark Molnár
		Fruzsina Garai
Costume Workshop Assistant		Zsuzsanna Gyarmathy
Costume Breakdown Artists		Andrea Bordács
		Zsolt Parada
		Csilla Szombati
		Tünde Bényei
Costume Breakdown Assistants		Árpád Danilovics
		Árpád Bucsi
		Réka Sümegi
		Imre Szakszon
		Anikó Varga
		Zsolt Varga
		Richárd Béres
Costume Breakdown Trainees		Balázs Király
		Apolka Temesi
		Ágnes Kocsis
		Imre Nagy
Costume Milliner		Virág Ildikó Erdei
Costume Milliner Assistant		Alexandra Pálos
Costume Cutters		Bélané Nagy
		Ágota Rétiné Fogt
		József Antal Bálintfi
Costume Knitter		Krisztina Szücsy
Costume Knitting Assistant		Nóra Gál
Costume Seamstresses		Éva Deák
		Adrienn Tószegi
		Rita Jakab
		Kata Kerényi

	Regina Szeiman
	Éva Szabó
	Halina Kopasz
	Mariann Babos
	Angelika Bálintfi
	Edit Bata
	Gáborné Zentai
	Györgyi Hegedűs
	Géza Kopasz
	Gábor Nagy
	Gitta Dobra
	Erika Marz
	Dezső Urbán
	Sándor Huszár
	Katalin Szél-Molnár
	Ágnes Tóth Peikerné
Costume Tailors	
Costume Leather Maker	
Assistant Costume Leather Maker	
Costume Metal Maker	
Costume Trainees	
Department Head Makeup Artist	Felicity Bowring
Key Makeup Artist	Hannah Eccleston
Makeup Artist & Hairstylist to Mr. Egerton	Julie Dartnell
Makeup Artist to Mr. Foxx	Shawn Janifer
Hairstylist to Mr. Foxx	Conrad Hilton
Crowd Hair & Makeup Supervisor	Anna Gerő
Makeup Artists	Sharon Doyle
	Szandra Bíró
	Judit Hornyák
	Rita Ujvari-Szabo
	Szilvia Kopcsó Fehérné
	Francesco Alberico
	Ronnie Radbourne
	Ildikó Makk
	Kornél Hidas
Department Head Hairstylist	
Key Hairstylists	
Hairstylist	
(US) Casting Associate	Hannah d'Angerio
(US) Casting Assistant	Emma Sands-Milsom
(UK) Casting Assistant	Jemima McWilliams
(HU) Casting by	Zsolt Csutak, CSA
(HU) Casting Assistant	Gabi Borsoviczky
Background Casting by	Zsolt Maier
	Vera Varjasi
	Márton Dancz
Supervising Location Manager	Tobin Hughes
Senior Location Manager	Bálint Regius
Junior Location Manager	Dániel Tóth
Assistant Location Managers	Bálint Forgács
	István Papp
	Vilmos Romvári
Location Assistant	
Production Accountant	Kolos Trimmel
Croatia Location Accountant	John E. Uribe
First Assistant Accountants	Joshua D. Aufrance

Second Assistant Accountants	Barnabás Kovács Joshua Delaney Etelka Gyura Kinga Trimmel György Dejtári Péter Danó
Payroll Accountants	Kristi McLaren Kristóf Trimmel
Accounting Clerks	Gábor Kővári
Production Cashier	Beáta Trimmel
Post Production Accounting Provided by	Judit Kovács
Post Production Accountant	Trevanna Post, Inc
Assistant Post Production Accountant	Dee Schuka Amy Scholsohn
Assistant Production Managers	Mihály Gál
-	Gergely Balázs
Supervising Production Coordinator	Bettina Lyster
Production Coordinator	Róbert Koroknyai
Assistant Production Coordinator	Csaba Tóth
Travel Coordinator	Beverly Cole
Accommodation Coordinator	Dominika Heréb
Production Secretary	Laura Zsófia Kotz
Office Production Assistants	Zsolt Várhelyi Enikő Balla Balázs Bácskai
Second Assistant Directors	Tamás Péter
-	Linda Marián
Third Assistant Directors	Vera Janisch Péter Fazekas
Crowd Second Assistant Director	Márk Herjeczki
Set Production Assistants	Ellen Hillers Alexis Hignite Szabolcs Mórádi Péter Hajós Eszter Farkas Péter György Olivér Sánta Gábor Hegedűs Gergely Tóth
Assistants to Mr. Bathurst	Brett Webb
Assistants to Mr. DiCaprio	Nate Trinrud Amber Woodard Christopher Young
Assistants to Ms. Davisson	Ryan Keenan Scott Kroopnick
Assistant to Ms. Tunnell & Mr. Harold	Collin Anderson
Assistant to Mr. Iwanyk	Barney Slobodin
Assistant to Mr. McDonnell	Nóri Ternovszky
Assistants to Mr. Walsh	Greg Schroeder

Assistant to Mr. Egerton	Simon Gardner
Personal Trainers to Mr. Egerton	Dalton Wong
	George Aswell
	Kierre Jordan
Assistant to Mr. Foxx	
Archery Advisors	Lars Andersen
	Steve Ralphs
Dialect Coaches	William Conacher
	Sally Hague
	Zabarjad Salam
Arabic Dialect Coach	Omar Sayfo
On-Set Standby Construction	Gyula Lakatos
Sculptors	Bogdan-Dragos Olariu
	Mihail Tudor
	Alexandru Papuc
	Catalin Udrea
Key Painter	Ana Montañana Alba
On-Set Standby Painter	Ferenc Digruber
Set Decoration HOD Painter	John Roberts
Set Decoration Painters	Tamás Fuchs
	Zsolt Veress
Set Decoration Scenic Artist	Irra Velazquez
Set Decoration Potter	Áron Szabó
Horse Master	László Juhász Jnr.
Assistant Horse Master	Bernadett Werner
Horse Department Office Coordinators	Csaba 'Totó' Sepsi
	Ágnes Juhász
	Dr. Dóra Langer
	Dr. Péter Mikó
	László Juhász Snr.
	Attila Páldeák
	László Kalmár
	Zoltán Tarjányi
	Vanda Móczár
	László Margitai
	Nikolett Legindi
	Attila Molnár
	István Béla Tóth
	István Balogh
	Róbert Gyurkovits
	Polett Koltai
	László Marek
	Balázs Páldeák
	József Dobrovitz Jr.
	Zoltán Dobó
	Sándor Fekete
	János Hargitai
	Péter Sallai
	Tamás Fekete
	Dávid Neisz
	András Farkas

	Szilvia Kocsis
	Pál Varga
	Ferenc Szalontai
	Katalin Csabai
	Jenny Markscheffel
	Benő Vadkerti-Tóth
	András Bálint
Junior Grooms	Zsolt Magyar
	Gusztáv Magyar
	Ferenc Kovács
	Miklós Juhász
	Sándor Mile
	Barnabás Szűcs
Night Grooms	Róbert Pfeiffer
	József Kiss
	Tibor Simon
	Tibor Pánya
Carriage Designers	Dávid Szórád
	Péter Szabó
Transportation Coordinator	Claudia Kossik
Transportation Captain	Viktor Lehoczki
Transportation Secretary	Anita Szabó
Producer Drivers	Zsolt Henger
	Antal Lapp
Driver to Mr. Bathurst	Balázs Horváth
Cast Drivers	Erik Orgován
	László Tomasek
	Iván Merkert
	Gábor Kisgyörgy
	Sándor Nyéki
Production Drivers	István Slapsi
	András Filó
	Gábor Gannai
	Balázs Balogh
	István Klucsarits
	Dániel Kovács
	Ferenc Császár
	Csaba Forgon
	Ferenc Szlávik
	József Hernádi
	Péter Keczán
	Tamás Fűredi
	Zsolt Farkas
	Sándor Nagy
	Dezső Pócsik
	László Hornyák
	Zoltán Mikó
	Gábor Kovács
	Attila Bilbók
Technical Truck Drivers	Zoltán Dani
	László Juhász
	Tamás Noszkó-Horváth

Translux HOD Translux Driver	Zsolt Berente Béla Molnár Tamás Tóth Norbert Lengyel Colin McDaid Nicolae Valentin Paven
Unit Manager Assistant Unit Manager Diesel Boy Unit Technicians	Gábor Ujházy Péter Krajcsovich Antal Gruller Ádám Jaklics Viktor De Hegyessy Zsombor Papp-Váry Krisztián Nemeskéri Máté Szabó Ádám Kovacsics András Berze Róbert Jung Laszló Kálmáncsi Gabriella Kökényesi József Vigh
Unit Cleaner Unit Driver	
Caterer Key Craft Service	Béla 'Kokó' Dévényi Klaudia Tóth
Health & Safety Advisor Health & Safety Supervisor Set Medics - On-Set Security Provided by	János Papp Ágnes Siroki Kubikné Antonio Evans Ádám Koppányi SISS LTD
Unit Publicist EPK Produced by	Larry Garrison Matt Sidle
Hungarian Producers Mid Atlantic Films Head of Production	Adam Goodman Howard Ellis Gergo Balika

**SECOND
UNIT**

Production Manager First Assistant Directors	Krisztián Kertai Dan Channing Williams Richard Graysmark Tom Mulberge
Second Assistant Director	
Director of Photography "A" Camera Operator First Assistant "A" Camera Second Assistant "A" Camera "B" Camera Operator First Assistant "B" Camera	Fraser Taggart Stefan Stankowski, ACO Robert Palmer István Djuroska Botond Aszalós Péter Faludi

Second Assistant "B" Camera "C" Camera Operators	Dávid Vidács Stamos Triantafillos Attila Csoboth Zsolt Éliás István Decsi
First Assistants "C" Camera	Zoltán Dzsupsin Barnabás Trajtler
Second Assistants "C" Camera	György Vesztergombi Dénes Herceg Krisztián Reinhardt
First Assistants "D" Camera	Szabolcs Sitkei Szabolcs Radványi Nikolett Dósa Balázs Várszegi Róbert Gradvólt Dávid Vécsey Attila Szvacsek
Action Cam AC Camera Trainees	
Central Loaders	
DIT Still Photographer	
Script Supervisor	Sarah Hinch
Production Sound Mixers	János Csáki Balázs 'Bal' Varga Bálint Csáki Ervin Stark Péter Schulteisz Márton Stefler Dániel Gáll
Boom Operators	
Key Video Assist Operator Assistant Video Assist Operator	
Key Grips	Gary Pocock Pál Paluch Zoltán Szurma Péter Pozsonyi Niko Kalimerakis József Szucsik János Csikesz Péter Szucsik Máté Csikesz József Tolnai Tibor Puchala Zoltán Szentgyörgyi István Ósz Titusz Badonics
Best Boy Grip Grip Gaffers	
Best Boy Electric Electricians	
Dimmer Board Operator	
Property Standbys	Tibor Gaál Tamás Gál Alexander Francis Szabolcs Levente Ölvédi
Armourer Prosthetics	
Makeup Supervisors	Lizzie Judd Nóra Kapás Bettina Márton Szilvia Dobrovitz Melinda Daru
Makeup Artists	

Hair Supervisor Hairstylist	Deborah Kenton Annamária Kapás
Production Coordinator Assistant Production Coordinator Office Production Assistants	Anna Boglárka Botka Zoltán Simon Gábor Bukai Henrietta Gál
Second Assistant Director Third Assistant Directors	Dániel Jakab Tamás Császár Júlia Hargitai Emese Matuz Hajnalka Vajay Szabolcs Alb Máté György András Hárskúti András Balázs Oscar Crane Fruzsina Szóke Paula McGann
Set Production Assistants	
Assistant to Mr. Crane	
Transportation Coordinator Production Drivers	Sándor Parádi Jr Sándor Parádi Sr Csaba Vida Oszkár Bócsik Attila Csehy Tibor Bodor Szilárd Pál Pál Boroznaki István Bognár Kristóf Nádas Dániel Zoltán Zima Csaba Majer László Papp László Novák László Pongó
-	
Truck Maintainers	
Unit Manager Unit Assistants	Zsolt Spitzer István Leéb Gábor Simon Zsolt Meiszter Ali Al-Nashi
Health & Safety Officer Medical Services Provided by On-Set Medics	Dezső Rác Oxymed Apor Hardi Borbála Csinta

CROATIA
UNIT

Croatia Production Services Provided by

Pact Media

Line Producer	Diego Zanco
Production Manager Assistant Production Manager	Sanjin Krapinec Ana Starčević
Art Director	Katja Šoltes
Key Rigging Grip Rigging Grips	Josip Mataušić Branko Cavrić Filip Beatović Marjan Perić Darko Lovrić Tomislav Zainko Rajko Grba Ivica Arapović
Rigging Gaffer Rigging Best Boy Rigging Electricians	Dean Brkić Ivan Majstorović Igor Lojdl Marko Gavranović Domagoj Viljevac Srećko Curkić Mladen Hison Marijan Tatar Josip Novak Leonardo Arapović
Assistant Art Director Picture Vehicles Coordinator Draftsmen	Melkior Serdarević Petar Benčić Vlaho Bupić Mia Jelaska Mate Jelavić Ivo Hušnjak Zvonko Sarić Nikša Jerkić Iris Došen Goran Kovačević Ratko Biluš Mario Horvat Dalibor Jakšić Stjepan Brlek Stjepan Krcmar Željko Kušt Tomica Podvorec Stipe Sertić Šime Biluš Marijan Čičak Anto Kranjić Ivan Gregov Boris Sekulić
Construction Supervisor Construction Manager Construction Coordinator Construction Trainee Head Carpenter Standby Carpenter Carpenters	
Plasterers	
Painters	
Set Decoration Coordinator Set Decoration Swing Gang	Anita Dujić Julije Mirak

Set Dressers	Luka Botrić Marija Mirak Robert Capan Rade Basta Nenad Drljača Frane Didić Marijo Grepo Lukrecija Buble Sanja Santini Igna Rihelj Mirko Rakoci Tomislav Škrinjar Paula Borković Anamarija Obradović
Set Decoration Buyer Set Decoration Seamstresses	
Set Decoration Carpenters	
Set Decoration Painters	
Special Effects Senior Technician Special Effects Technicians	Zvonimir Krivec Dragutin Poldrugač Darko Nemeš Darko Baranašić Denis Baričević
On-Set Costumers	Ivana Marija Stipičić Gracija Požar Andrea Kuštović Dubravka Skvrce Ana Marin Sonja Marić Banović Zrinka Ljevak Ana Ljubičić Sanja Pujo Andrea Marić Tena Filičić Ana Begušić Helena Šepl Dominika Mandić Antea Marinovic Jasmin Rugole
Fitter Seamstresses	
Daily Costumers	
Background Casting by Background Casting Assistant Background Casting Trainee	Ivana Ledenko Milivoj Meštrović Ante Čepić
Location Manager Location Liaison Officer Assistant Location Managers	Marijan Baković Maroje Žanetić Dean Tošović Robert Marini Karla Crnčević Saša Vukosav Saša Bijelić Maroje Capurso Iskren Jovandić Ivona Begušić Hrvoje Matušić
Location Coordinator Unit Manager Assistant Unit Managers	
Unit Production Assistants -	

Key	
Accountant	Gordana Živković
First Assistant Accountant	Zoran Živković
Second Assistant Accountant	Branka Rabar
Third Assistant Accountant	Sven Živković
Accounting Clerk	Lea Kosi
Production Coordinator	Jana Šplajt
Assistant Production Coordinator	Lara Hušnjak
Accommodation Coordinator	Tina Milun Baković
Travel Coordinator	Ivana Krile
Production Secretary	Vesna Rokvić
Office Production Assistants	Ana Matušić
	Helena Metković
APOC Trainee	Rea Lucija Žuvela
Technical Advisor	Miloš Sluga
Third Assistant Director	Zdravko Madžarević
Set Production Assistants	Mario Odak
	Kristian Paskojević
	Karla Soče
	Filip Gavranić
	Nikola Gavranić
Drone Operator	Robert Godrijan
Drone Camera Operator	Marko Butraković
Drone Assistants	Ivan Vidaković
	Matija Djanješić
Horse Coordinator	Ivan Krištof
Transportation Coordinator	Zoran Zrakić
Transportation Captain	Lovorko Špilj
Assistant Transportation Coordinator	Zoran Glavinić
Production Drivers	Željko Lončar
	Zvonimir Radić
	Zdenko Banjedvorec
	Mario Njavro
	Marko Papac
	Dragan Hamović
	Hrvoje Raguz
Marine Coordinator	Pavo Martinović
Marine Coordinator Assistant	Dragan Buić
Caterers	Nina Hren
Catering Logistics	Tamara Domljanović
Cast Head Chef	Lovre Čizmić
Head Chef	Thurie Herceg
Assistant Chef	Jadranko Antičević
Sous Chef	Darijo Skaričić
	Franco Djuric

Set Medics	Marin Marinović Joško Marinović Nera Fumić
Workshop Medics	Toni Grčić Ivan Večerin

CROATIA
SPLINTER /
VFX UNIT

Production Manager	Sabina Friedland
Director of Photography	Andrew Rowlands
First Assistant Camera	Francesco Ferrari
Second Assistant Camera	Srđan Kokanov
"A" Camera Loader	Filip Friščić
"B" Camera Operator	Mirko Pivčević
First Assistant "B" Camera	Branko Knez
Second Assistant "B" Camera	Goran Fabrio
Second Assistant Camera	Tomislav Sutlar
Focus Puller	Ivan Lončarić
Camera Trainee	Nives Milješić
Key Grips	Joško Morović
-	Blaž Jelnikar
Best Boy Grip	Klemen Fajfar
Assistant Grip	Niko Zavadlav
Standby Art Director	Veronika Radman
Location Manager	Žarko Ivković
Assistant Location Manager	Tomislav Tepšić
Assistant Unit Manager	Alan Koletić
Unit Production Assistant	Dalibor Ogorevac
Production Secretary	Anica Utković
Crowd Second Assistant Director	Nikola Barišić
Set Production Assistants	Slaven Matuza Miroslav Petković Nino Glavinić Stipe Mlikotić Bruno Djangradović Tomislav Ivković Krešimir Sali
Production Drivers	Jurica Bagarić Goran Čuček
Set Medic	Mario Šljuka

PARIS UNIT

French Production Services Provided by
Line Producer

Production Manager
First Assistant Director
Second Assistant Director

Art Director

"C" Camera Operator
First Assistant "C" Camera
Camera Production Assistants

DIT Assistant
Boom Operator
Sound Production Assistant
Video Production Assistant

Key Grip
Best Boy Grip
Best Boy Grip Scout
Grips

Rigging Grips

Technocrane / Libra Head Operators

Gaffer
Best Boy Electric
Electricians

Peninsula Film Gemini
John Bernard

Gilles Castera
Jérôme Borenstein
Auriane Lacince

Stephane Cressend

Denis Garnier
Cendrine Dedise
Marion Raymond Seraille
Zoi Bota
Eduardo Fraschini
Bence Németh
Louise Van Den Bergh
Etienne Dang

Stephane Birzin
Arthur Ehret
Benjamin Vial
Rémy Freess
Eric Fontenelle
Romain Riche
Gael Giraud
Alexandre Chapelard
Stéphane Germain
Nicolas Kiechel
Pascal Ghristi
Emilien Moreau
Eric Bonnaire
Sergi Kveselava
Laurent Pouchard
Thomas Lamouroux
Thibault Lery
Clément Clop
Laurent Wemama
David Meurgues
Emmanuel Assenat
Alexis Bouladoux
Nicolas Ballay
Antoine Vidal
Philippe Mourier

Jean-Francois Drigeard
Tom Mitaux
Antonin Drigeard
Thierry Durand
Benjamin Prevost
Olivier Rodriguez
Olivier Sargatal
Camille Bernard
Martin Grothe

Rigging Electricians	Nabil Dridi Bertrand Delorme Philippe Vigier Nicolas Juge Rogerio Osorio Romain Vidalon Oscar Viguier Margot Nahi Jean-Pascal Czap Kamel Abbey Philippe Guermouh Bruno Seffino Georges Polonia
Switch Board Operator Generator Operators	
Assistant Art Directors - Art Department Coordinator Graphic Designer Art Department Production Assistants	Alice Leconte Benjamin Fourcy Laure Mairaville Lucile Gauvain Anne-Sophie Millien Juliette Bailly
Set Decoration Gang Bosses	Stephanie Arnaud
On-Set Dressers	Erwan Tilly Octavio Tapia Elodie Grimal Eole Portal Menichetti Fabien Le Ruyet Fabrice Le Glas Thibaut Josserand Sonia Gloaguen Simon Blanjoie Marie Morsillo Abdelhalim Oudane Fabrice Cousin Karine Mathieu Fabien Raymondaut Thierry Hubert Mathieu Chatagnon Valère Plantrou Frédéric Devillers Valerie Bolier Agnés Champain Sandra Courbe Jean Louis Morin
Set Dressers	
Daily Set Dresser Set Decoration Buyer Assistant Set Decorators	
Set Decoration Production Assistant Set Decoration Swing Gang	
Daily Swing Gang	
Draper Draper Assistants	
Greensman	
Property Standby Assistant Property Standby Assistant Armourer	Frank Pitussi Régis Marduel Min Man MA
Costume Supervisor Costume Buyer Costumers	Laurence Caines Hélène Leclerc Aurélie Dolbeau Ghislaine Cazes

Dressers	Marie Berroyer Fabrice Fernandez Lopez Fanny Marteau
Agers / Dyers	Caroline De Tugny Aurélie Conti Mireille Toudonou
Costume Production Assistants	Florence Maigrot Gaëlle Masson Léa Lecomte Cécile Box
Department Crowd Makeup Artist Crowd Makeup Artists	Fabienne Robineau Albane Cousinard Sarah Machal Emilee Back
VFX Makeup Artists	Jean-Christophe Spadaccini Kazuhito Kimura Emmanuelle Pombet
Makeup Production Assistant Department Head Hairstylist Crowd Hairstylists	Aude Thomas Fidon Romaric Colombini Angelina Grosse
Background Casting by Background Casting Assistant Background Casting Production Assistant	Franck Jouard Dominique Agrinier Quentin Charpentier
Location Manager Assistant Location Managers	Arnaud Kaiser Fabrice Hoarau Gaëlle Risch Emmanuel Roussille
Location Scouts	Raphaël Lucchini Edouard Sueur Felipe Salazar Laura Bercholz
Location Production Assistants	Grégoire Mouveau Matthieu Lecaisne Samuel Schiller Alexandre Touraine
Facilities Manager Assistant Facility Managers	
Daily Assistant Facility Manager	
Production Accountant Assistant Accountants	Nour Rakotobe Myriam Smyczynski Anthony Bas Lilas Saadat
- - Payroll Accountant Accounting Assistant	Benoit Delage Kim Knuckey
Production Coordinator Accommodation Coordinator Production Secretary Production Assistant	Ségolène Lagny Audrey Carlos Alice Lipowczyk Marion Denesle
Third Assistant Director Key Set Production Assistant	Corentin Thomas Damien Noguer

Set Production Assistants	Charlotte Nguyen Mathilde Waignier Julien Forest Marcus Morin Hugo Le Gourrierec
Crowd Production Assistants	Johann Sorin Anne-Lise Fabretti Adrian Tourn Laure Donnadiou Marion Bry Vincent Cucheval-Aguesse
Construction Manager	Ludovic Erbelding
Construction Buyer	Frédéric Garrone
On-Set Carpenter	Marthinus Brand
Head Carpenters	Stéphane Guerreau Jean-Pierre Cabardos Martin Boutille Eric Petit-Jean Thomas Watson Paula Eble Garcia Yannick Heuveline Stéphane Le Bellec Donat Durin Arnaud Ahier Philippe Carchon Louis Rousseau Alain Szczyglowski Matthias Navarro Katell Rolland Agnes Demaegdt Louis Vercreaene Estepan Valverde Antoine Garnier Bruno Germond Laurent Le Gall Pascal Pillas Samuel Levasseur
Carpenters	Jean-Pierre Agaesse Jean-Philippe Da Benta Francis Nocture Alexis Coletti Gilles Barbier Augustin Arensma Philippe Hournon Théo Raimbaux Xavier Longuet Pierre Millien Camille Riquier Karim Faquir Franck Heleno Jean-Claude Davignon
Welding Foreperson	
Welders	
Construction Grips	
Construction Swing Gang	

On-Set Painter	Peter Hammond
Head Painter	Philippe Meynard
Patina Painters	Valerie Moy Creuzet
	Guillaume Legrand
	Martine Brassart
	Paul-Louis Courtois
	Sébastien Hulot
	Emmanuel Marthon
	Christophe Petrot
	Margot Ots
	Virginie Teixeira
Painters	Lorette Teillet
	Nathalie Beltramo
	Alexandra Boucan
	Chloe Lombardo
	Magali Fontaine
	Myriam Valet
	Corinne Martin
	Marie Dos Santos
	Sabine Lamalle
	Jean-Baptiste Rosseel
	Olivier Pierson
	Jean-François Rebillard
	Frédéric Nollet
Painter Trainee	Elsa Pohlitz
Head Sculptor	Arnaud Beaute
Plasterer Foreperson	Pascal Cheve
Plasterers	Muriel Nicolle
	Patrick Bertron
	Pierre Imberteché
	Jean-Marc Baglione
	Yohann Breton
	Benjamin Vermot
	Jade Hidden
	Isabelle Le Cudennec
	Vincent Gazier
Transportation Coordinator	Maxime Couteret
Transportation Captain	Pierre Hue
Transportation Secretary	Alice Cordié
Set Medic	Guillaume Geny

**POST -
PRODUCTION**

Supervising Sound Editor	Karen Baker Landers, M.P.S.E.
Re-Recording Mixers	Ron Bartlett
	Doug Hemphill
Supervising ADR Editor	Chris Jargo, M.P.S.E.
First Assistant Sound Editor	Philip D. Morrill
Sound Designers	Peter Staubli, M.P.S.E.

Sound Effects Editors	David Werntz
Dialogue Editors	Stephen P. Robinson
	D. Chris Smith, M.P.S.E.
	Robert Kellough, M.P.S.E.
	Michelle Pazer
	Daniel Saxlid
	Russell Farmarco
ADR Editor	Kerry Dean Williams
Supervising Foley Editor	Glenn T. Morgan, M.P.S.E.
Assistant Sound Editor	Paul Flinchbaugh
Foley Recorded by	One Step Up
Foley Artists	Dan O'Connell
	John Cucci
Foley Mixers	Richard Duarte
	Jack Cucci
Audio Engineering	Donnie Little
	David M. Young
Sound Editorial Manager	Esther Austin
Sound Editorial Services Provided by	Formosa Group
ADR Mixers	Michael Miller
	Mitch Dorf
	Chris Navarro C.A.S.
	Mark Appleby
	Chris Whiteside
	Aaron Hasson
	Peter Gleaves
	Max Hughes
	Jean McGrath
	Noah Dunbar
	Mike Tehrani
	Sony Pictures Studios, Culver City, CA
	Jeremy Davis
ADR Recordists	
Sound Mixing Facility	
Sound Stage Mix Technician	
ADR Voice Casting by	Sync or Swim
	The Loop Squad
Dolby Sound Consultant	Jim Wright
High Definition Dailies Transfers by	Colorfront
Digital Dailies Supervisor	Adam Jurkovich
Dailies Colorist	Anna Stalter
Dailies Operators	Júlia Kiss
	Máté Szabó
	Katalin Tóth
Digital Intermediate Services Provided by	Company 3
CO3 Executive Producer / Colorist	Stefan Sonnenfeld
DI Senior Producer	Erik Rogers
Digital Conform	Matthew W Johnson
Color Assistants	John Tripp
	Tyrell Lloyd

Preview Services Provided by	Center Point Post Unknown, LLC RC Digital Services New Box Solutions
Editorial Services Provided by	EPS-Cineworks Vivid Rental
Opening and Main on End Title Sequence Designed and Executed by End Titles by	yU+co Scarlet Letters
Previsualization Services by Visual Effects Previz Supervisor Visual Effects Postviz Supervisor Visual Effects Previz Artists	Nvizage Mark Brown Nikki Atkinson Andy Fraser Jason Ivimey Bryan Serante Micha Bostrom James Farrington Stuart Brown Peter Bailey Jakob Lundbye
Visual Effects Postviz Artists	
Visual Effects by Visual Effects Supervisor Compositing Supervisor CG Supervisor Visual Effects Art Director Visual Effects Executive Producers	Cinesite Aleksandar Pejic Michelangelo Neri Orliani Rob Andrews Gurel Mehmet Caroline Garrett Courtney Vanderslice-Law Gavin Gregory Martina Silharova Gareth Pearce Jane Ellis Peter Olliff Pilar Cubria Romero Christopher Learmonth Ben Carlson Jasmine Hall Kira Fitzpatrick Louise Calloni Tracey Gibbons Tim Potter Andrew Leighton Antonio Mossucca Grahame Curtis Katreena Erin Bowell Laurent Cordier Laury Guintrand Michael Lorenzo Nick Varga Niovi Phinopoulou
Visual Effects Producer Visual Effects Line Producer Visual Effects Coordinators	
Visual Effects Editor Visual Effects Pre-Production	
Assets Supervisor Modelling and Texturing	

	Sarah Zaher
	Scott Wakeford
	Tom de Landsheere
	Viviane Dall'Agnol
Riggers	Karen Halliwell
	Richard Boyle
Look Dev Artists	Dan McDonald
	Sohrab Esfehani
Lead Environment Artist	Francisco Paim
Environment Artists	Clara Parati
	Emile Hardy
	Inga Teder
	Kevin Gay
	Richard Moss
	Roger Gibbon
Matchmove Supervisor	Matt Boyer
Matchmove Artists	Alex Beadle
	Arron Turnbull
	Dino Georgio
	Dom Maidlow
	Joseph Mekatukulam
	Josh Lynch
	Paul Connaughton
	Rebecca Holdstock
	Tom Harrison
	Will Phillips
	Zan Kozlevcar
Layout Artists	Lucy Luong
	Sonia Wakefield-Ioannou
Lead Animator	Simon Wottge
Animators	Gavin Williams
	Gianni Malpeli
	Lee Cashmore
	Luca Cantani
	Mario Grosu
	Peter Clayton
	Sandra Guarda
	Kristian Carstensen
	Matteo Sanna
	Matt Fidler
	Jo Walls
Lead Creature TD	Christopher Hogstead
Creature TDs	Antonios Defteraios
	Elliot Sylvester
	Félix Menguy
	Julien Labussiere
	Tundi Heveli
Lead FX TD	Michael Parker
FX TDs	Adam Redhead
	Anthony Arnoux
	Brice Lehmann
	Dorian Defert
	German de Benito

Lead Lighting Artists	Janis Cudars
Lighting Artists	Remy Bay
	Roberto Clochiatti
	Chris Huland
	Fabrizia Bonaventura
	Giulia Consonni
	Jonathan Vuillemin
	Kleisi Begaj
	Matthieu Paugam
	Philip Borg
Paint & Rotoscoping Artists	Reywel Hyland
	Abbie Sledmar
	Adam Woodfield
	Alex Watkins
	Amy Carpenter
	Dab Gunnarsdottir
	Dagbjort Osk Gunnarsdottir
	George Douglas
	Gregory Kalaitzis
	Kier DeCordova
	Lee Chan Popo
	Naveed Aftab
Lead Composer	Bruno Fernandes
Compositors	Adriano Mule
	Andrew Kinnear
	Anuj Anand
	Atyeb Ahmed
	Cedric Battude
	Chiara Masini
	Dalvir Matharu
	Dan Harrod
	Gert Van dermeersch
	Gianluigi Bevilacqua
	Graham Dorey
	Igor Fiorentini
	John Moffett
	Luke Armstrong
	Madalina Stelea
	Martin Ofori
	Monica Verdu
	Roger Serrabassa
	Sabine Janetzka
	Sandro Henriques
	Sanju Travis
	Terence Alvares
	Tinko Dimov
	Tomi George
Development Team	Venetia Hadley
	Alexander Savenko
	Joe Leveson
	Johan Walfridson
	Michele Sciolette
	Shyal Beardsley

Technical Support	Sven Fraeys William Marshall Wilkinson Andrew Densham Christian Perschky Clive Haward Danny Smith Jake Teale
Data Operators	Richard Garnish Christian Perschky Clive Haward Jake Teale Richard Garnish Rory Wheble Ryan Wakeford Samuel Waghorn Sophie Impey
Production Support	Aleksandar Kitanovski Alexandros Papasozomenos Alice Cumbaa Anna Ford Connor Woodley Daniella Ritson Helen Moody Jennifer Hale Jonathan Jack Kobir Hussain Lewis Akinsete Sarah-Jane Williams Sashka Jankovska Sophie Hunt
Visual Effects by	Bluebolt VFX
VFX Supervisor	Henry Badgett
VFX Producer	Tracy McCreary
VFX Executive Producer	Lucy Ainsworth-Taylor
VFX Executive Supervisor	Angela Barson
VFX Coordinators	Theodore Burley Jack Wood
VFX Production Assistant	Maggie Starzer
Head of 3D	Nic Birmingham
Compositors	Alexander Kirichenko Bhavik Patel Catriona Falla Daniel Gardiner Finlay Duncan Kate Brady Phil Smith Phillip Charles-Sweeting Rob Rankin Sebastian Hesselsjö Simon Rowe Simon-Pierre Puech
CG Generalists	Fran Saa

	James Aston
	Jordi Alavedra Ortiz
	Melanie Rossignol
	Niovi Phinopoulou
	Olly Nash
	Ross Stansfield
	Xisco Roig
	Yannick Cibir
Environment TD	Tamara Toppler
DMPs	Jorge Gomez Saldana
	Melissa Yung-Hok
	Virginie Degorgue
Matchmove Artists	Anthony Abejuro
	Joe Arnold
	Sarah Byers
Roto / Prep	Adrian Sanchez
	Antonio Buffa
	David Tejero Gonzales
	Emanuele Di Bacco
	Renata Marinello
	Rob Evans
Editorial	Michael Harden
	Andrew Fineberg
Pipeline TDs	Fernando Martinez
	Jojan Palakkattil Moideen
	Siobhan Platten
	George Siddiqui
Systems	Andrej Skurjat
Head of Operations	Lucy Tait
Visual Effects by	Peerless
Visual Effects Supervisor	Marc Hutchings
Visual Effects Producer	Martin Lake
Visual Effects Executive Producer	Drew Jones
CG Supervisor	Roger Rosa
Visual Effects Coordinator	Jordan Harding
Compositing Artists	William Jones
	Paolo D'Arco
	Marco Pileri
	Marta Gargano
	Andrey Polezhayev
	Penelope Pochez
	John Swinnerton
Senior CG Artist	Robert Loudil
CG Artists	Mark Bradley
	Rasik Gorecha
	Stuart Hogton
	Chris Banasko
DMP Artist	Eglantine Boinet
Lead Roto Artist	Jaroslav Ancuta
Roto Artists	Ben Thomas
	Yusuf Hasan
	Nic Hawkins

Match Move Artist	Josh Dowsett
Visual Effects Editor	Simon Gretton
Systems and Support	Anatoly Vladimirov
Visual Effects Assistants	Mausum Rathod
	Joshua Lake
Visual Effects by	Goodbye Kansas Studios
VFX Supervisor	Jesper Kjolsrud
Compositing Supervisor	Jim Parsons
CG Supervisor	James Sutton
VFX Producer	James Prosser
VFX Executive Producer	Martin Hobbs
VFX Line Producer	Vikki Chapman
VFX Coordinator	Jona Karen Wedholm
VFX Editorial	Mathieu Bourguignon
3D Artists	Richard Vosper-Carey
	Emeric Saint-Germain
	Lydia Kenton
	Philip Karadzov
Animators	Adrian Castro Viejo
	Akif Top
	Laura Trespioli
	Robert Rosén
FX TDs	Howard Margolius
	Max Öberg
	Antoine Pion
	Ludvig Jonsson
Lead Compositor	Jeremy Hey
Compositors	Charlotte Larive
	Elise Smulova
	Alex Balmer
	Aleksandra Czenczek
	Guillermo Algora
	Jeanette Monero
	Richard Fox
Pipeline TDs	Paul Barton
	Erik Johansson
Office Management	Lorraine Wood
Crew Support	Mylo
CTO	Thomas Ericsson
Systems Administrators	Emil Ferdinandsson
	Max Erlandsson
Visual Effects by	Atomic Arts
Visual Effects by	Lola VFX
Color by	Fotokem
Additional Footage Provided by	Wazee Digital
Cameras & Lenses Provided by	Panavision
Camera Cranes, Dollies, Lighting & Grip	-

Equipment Provided by
Lighting & Grip Equipment Provided by

Insurance Provided by
Legal Services Provided by

Accounting Services Provided by
Tax Consultancy Provided by

Score Produced by
Orchestra Conducted by
Score Mixed by
Orchestra Recorded by
Supervising Music Editor
Music Editor
Additional Music Arrangers

Supervising Orchestrator
Orchestrator
Music Preparation
Music Librarian
Orchestra Contractor
Orchestra Leader

Scoring Consultant
Score Editor
Score Recordist
Score Technical Coordinator
Scoring Assistants

Recorded at

Mixed at

Arri Rental Company
Cas-Pro KFT.

Showrisk Hungary
Horváth És Társai Ügyvédi Iroda
Dla Piper
Számart
Orien Tax
Process Solutions

Bryan Lawson and Joseph Trapanese
Joseph Trapanese
Alan Meyerson
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Everton Nelson

Celeste Chada
David Channing
Laurence Anslow
Clark Rhee
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Ashley Andrew Jones
Alex Kish
Colleen Lutz
Erik Lutz
Pietro Milanese
Eva Reistad
Dylan Shyka
AIR Lyndhurst Hall, London
Studio M, Remote Control Productions, Santa
Monica

“Viktor”

Written by Isaac Grace and Noah McBeth

Performed by NoMBe

NoMBe appears courtesy of TH3RD BRAIN Records, LLC

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La Cite Du Cinema & Moma Selection
Paroisse Notre Dame Du Raincy
Eglise Notre Dame de la Consolation du Raincy
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designer of Notre Dame du Raincy Church
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of Notre Dame du Raincy Church
Angels The Costumiers

Cities of Dubrovnik and Grožnjan"
Filmed and recorded at Korda Studios

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American Humane Association monitored the animal action. No animals were harmed®.
(AHD 0777)

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