CAST

Maleficent .......................... ANGELINA JOLIE
Aurora .................................. ELLE FANNING
Stefan .................................. SHARLOT COLEY
Flittle .................................. LESLEY MANVILLE
Knotgrass ................................. IMELDA STAUNTON
Thistlewit ............................... JUNO TEMPLE
Diaval ................................... SAM RILEY
Prince Philip ............................ BRENTON THWAITES
King Henry .............................. KENNETH CRANHAM
Princess Leila’s Handmaiden .... SARAH FLIND
Princess Leila ............................ HANNAH NEW
Young Maleficent ...................... ISOBELLE MOLLOY
Young Stefan ............................ MICHAEL HIGGINS
Teen Maleficent ......................... ELLA PURNELL
Teen Stefan .............................. JACKSON BEWS
Advisors to King Henry .............. ANGUS WRIGHT
Noblemen ............................... GARY CARGILL
Soldiers in Wood ...................... JAMIE MACLACHLAN
Aurora (5 yrs.) ......................... VIVIENNE JOLIE-PITT
Aurora (8 yrs.) ......................... ELEANOR WORTHINGTON-COX
Military Nobleman ..................... JAMES HICKS
Generals ................................. STEPHAN CHASE
Servant in Wing Room ................. CHRIS LEANEY
Captain .................................. JOHN MACMILLAN
Farmer .................................. TIM TROLOAR
Voice of Guard ......................... PETER G. REED
Teen Stefan .............................. JACKSON BEWS
Teen Maleficent ......................... ELLA PURNELL
Noblemen ............................... GARY CARGILL
Soldiers in Wood ...................... JAMIE MACLACHLAN
Voice of Guard ......................... PETER G. REED
Servant .................................. MARAMA CORLETT
King Henry’s Captain ................. LIAM MCKENNA
Overseer ................................ STEVEN CREE
Stunt Coordinator ..................... EUNICE HUTHART
Stunt Office Coordinator ............ CLARE GLASS
Wire Supervisor ....................... GRANT WIESINGER
Stunt Riggers ......................... RICHARD MEAD
Maleficent Stunt Double .............. BONNIE PARKER
Maleficent Riding Double .......... KELLY DENT
Maleficent & Young Maleficent Stunt Double .......... DEE HARROP
Stefan Stunt Double ................. MARTIN WILDE

Core Stunts

MARC MAILLEY
MATT DA SILVA
RICHTER HANSEN
TOLGA KENAN
STUART CLARK

Stunt Performers

NINA ARMSTRONG
ROB COOPER
DAN EUSTON
DAVID GRANT
ELLIO T HAWKES
IAN PEAD
Senior Art Directors ........................................... DAVID ALLDAY
Supervising Art Director .......................... FRANK WALSH
Production Supervisor ................. DONALD SABOURIN
CALVIN WARRINGTON-HEASMANN
ARRAN TOPHAM ANDY WAREHAM
RYAN STUART ROY TAYLOR
MARTIN PEMBERTON DOUGLAS ROBSON
KIMBERLEY POPE ROB BLISS
MARTIN REZARD HOWARD SWINDELL
DOMINIC LAVERY DANIEL MAY
HUGH MCCLELLAND
JOHN MERRY
LUKE SANDERS
Art Department Assistants ............... TOM WINGROVE
Art Department Researcher ........ Pierre Bunikiewicz
KATE PICKTHALL
LOTTA WOLGERS
SUZANNA SMITH
CLAIRE FLEMING
KATE PICKTHALL
Concept Modelers . . . Nina Flowler
Concept Artists
ADAM BROCKBANK NICK AINSWORTH
MICHAEL KUTSCHER ALEX FORT
DOMINIC LAVERY DANIEL MAY
MARTIN REZARD HOWARD SWINDELL
KIMBERLEY POPE ROB BLISS
Concept Illustrator .................. CRAIG SHOJI
Concept Modelers ...................... NINA FLOWLER
ROBERT BEAN ROLAND STEVENSON
Storyboard Artists
MARTIN ASBURY JOHN GREAVES
GILES ASBURY RICK NEWSOME
MICHAEL JACKSON MARK BRISTOL
Design Consultant ......................... ALINE BONETTO
Dew Fairy Designed by ............... DAPHNE YAP
Set Decorator ....................... LEE SANDEALS
Production Buyer ................ KATE VENNER
Assistant Set Decorator .......... BEN BARRINGTON-GROVES
Assistant Buyers ............... ELLY MEYRICK
RACHEL CUTLER JULIE PITT
Graphic Designers ................. LAURA DISHINGTON
DOMINIC SIKKING
Lettering & Décor Artist .............. JIM STANES
Graphic Designer .................... TINA CHARAD
Assistant Décor Artist .......... RHIANNON FRASER
Art Director of Props ............ ASHLEY WINTER
3D Set Designer .................. ROBERT HOCSTOEGER
Draftsperson ..................... ANNA BREGMAN
Set Dec Runner .................. ALICE PHELPS
Scenic Artists ....................... ROHAN HARRIS
SATARUPA BRADLEY

HOD Drapesman ......................... DANIEL HANDLEY
Drapesmen .................. LAURENT FERRIE
MARK MCCABE
GARY HANDLEY
JILLIAN DROJON
JESSIE JONES

Master Armourer ....................... SIMON ATHERTON
Senior Armourer ..................... TIM LEWIS
Armoury Coordinator ........ CARO WILSON
Assistant Armourers ............. CATHERINE JONES
RICHARD ATHERTON
DOMINIC WEIZS

Design Consultant ................. ALINE BONETTO
MICHAEL JACKSON MARK BRISTOL
GILES ASBURY RICK NEWSOME
MARTIN ASBURY JOHN GREAVES
ROLAND STEVENSON
ROBERT BEAN

Costume Illustrator ........ DARRELL WARNER
Costume Illustrators .......... DARRELL WARNER

Maleficent Costume
Designer ........................................ JANE CLIVE
Assistant Costume Designer ........ OLIVER GARCIA
Costumier ...................... SABRINA CALLEY
MANUEL ALBARRAN
ROB GOODWIN
JUSTIN SMITH

Associate Costume Designer ........ JOHN NORSTER
Costume Supervisor .............. DAVID CROSSMAN
Assistant Costume Designer ........ MAJA MESCHIE
david crossman
Costume Buyer .................. KAY MANASSEH
HENRIETTA SVYESTER
Key Costume Assistants .......... CALANDRA MEREDITH
RUSSELL BARNETT
ADAM ROACH
WILLIAM STEGGLE
RUPERT STEGGLE
HELEN JEROME
NATHALIE VAN HALLE
PERRY GOYEN

Costume Assistants .......... CRESSIDA CONNOLLY
Costume Cutters ........ MELANIE CARTER
JOAN STALEY
Head Textiles Artist ............ STEVEN GELL
Costume Prop Maker ........ IAN JONES

Leather Workers ............... ANGEL FERNANDEZ GUISASOLA
JOSE ANTONIO VALLE SEGORA

Milliners ............... HANNU VITALA
RAIN ALTHAN MANN
JUN MATSUURA

Costume Assistants ........... JOANNA CAMPBELL
Costume Assistants .......... NAOMI CRITCHER

Chief Jewellery Maker ........... JOANNA CAMPBELL
KATHRYN AVERY
NAOMI CRITCHER

Jewellery Modelers .............. HELEN CHRISTIE
HOLY DOBSON

Sculptors ....................... WESLEY HARLAND
JUN MATSUURA

Armourer/Metal Worker ......... CHRISTOPHER TODD
DARRELL WARNER
WARREN HOLDER
STEVE WRIGHT
MARIA CORK JON MOORE
Prosthetics Painter .............................................. NIKKIE GRIMSHAW
AMY ROGERS CERINA KNOTT
CHRIS KEAREY TAMZIN KEAREY
HELEN FLYNN KATE WOODHEAD
NICHOLA GRIMSHAW DAN MEAKER
JULIE WHITE MARK JONES
HELEN MCGROTHER ALIX HARWOOD
ROB HAMLIN JO GLOVER
ROZ ABERY
SUSIE REDFERN

Prosthetics Makeup Artists .................................. VICTORIA HOLT
JULIAN MURRAY
LUKE FISHER
PROSTHETICS MODELERS

Textile Artists
LIV MURTON .............................................. SOPHIE NORTHOVER
SARAH PASRICA ......................................... JESSICA SCOTT-REED
LOUISA SORRENTINO ............................... MOHAMED ELFATA

Costume Makers
FELICITY CHRISTIAANS .............................. ESTHER HIMER
HARRIET JOHNSON ............................... GEMMA RASMUSSEN
REBECCA SELLORS ........................... TRETANNA TREVARTHEN
KERRIL FAHY .......................................... SARAH ROSE

Costume Makers
Personal Assistant to Ms. Sheppard ............... NINA JAGERSBACHER
Costume Gangsman ........................................ SCOTT WALKER

Maleficent Makeup Design by
RICK BAKER

Hair & Makeup Designer ............................. PAUL GOOCH
Hairdresser to Ms. Jolie ............................ COLIN JAMISON
Personal Makeup Artist to Ms. Jolie .......... TONI G
Special Makeup Effects to Ms. Jolie ......... ARJEN TUITEN
Crowd Makeup & Hair Supervisor ......... JULIA VERNON
Makeup & Hair Artists .................................. DEBBI SALMON
Tony LILLEY
REBECCA COLE
Junior Makeup & Hair Artist ...................... SALLY ROSE DAVIDSON
Makeup & Hair Trainees ............................ CHARLOTTE MILEHAM
ALICE MOORE
Prosthetics Makeup Designer ........................ DAVID WHITE
Prosthetics Production Manager ................. SACHA CARTER
Prosthetics Workshop Manager ................... JAMES KERNOT
Mould Supervisor ............................... JAMIE IOVINO
Prosthetics Coordinator ............................ FAWN MULLER
Prosthetics Manager ................................... PAUL SPATIERI
Prosthetics Sculptors ............................... COLIN SHULVER
ANDREW HUNT
COLIN JACKMAN
LUKE FISHER
JULIAN MURRAY
Prosthetics Makeup Artists .......................... VICTORIA HOLT
SUSIE REDFERN
ROZ ABERY
Animatronic Designers ................................. JOSH LEE
STEVE WRIGHT
Prosthetics Trainees ............................... HARVEY SMITH
AILSA LAWSON

Camera Operators .................................... GARY SPRATLING
First Assistant Camera ............................... JOHN FERGUSON
ACO
HARRY JACKSON
KENNY GROOM
Second Assistant Camera ......................... RAY MEERE
ALAN HALL
DIT .............................................. STEVE EVANS
Central Loaders ...................................... PAUL WHEELDON
ELLIOT PURVIS

Camera Trainee ........................................... DOM CHEUNG
Video Playback Operator ......................... DOMINIC RAVI
Video Playback Assistant ......................... CAMERON DAVIDSON
Script Supervisor ................................. JO BECKETT
Assistant Script Supervisor ...................... MARIANNE HUET
Sound Mixer ........................................... CHRIS MUNRO
Boom Operator .......................................... STEVE FINN
Sound Maintenance ................................. WILL TOWERS
Sound Trainee ........................................... MARK MCBRIDE

Supervising Location Manager ................. BILL DARBY
Location Manager ................................. TERESA DARBY
Assistant Location Manager ................. DUNCAN BROADFOOT

Locations Office Coordinator ................. LINDSEY POWELL
Unit Manager ........................................... ROB CAMBELL-BELL
Key Location Assistant ......................... JON HILLS
Locations Assistants ................................. SANTIAGO PLACER

Studio Unit Manager ................................. DUNCAN FLOWER
Assistant Unit Managers ......................... SAMSON HAVELAND
ELEANOR DOWNEY

Unit Assistant ........................................... CARRICK WELSH
Environmental Steward ................................... GUS ELLIS

Supervising Visual Effects Editor
PAUL WAGNER

First Assistant Editors ............................... CHRISTINE KIM
SEAN THOMPSON
J.C. BOND
Assistant Editors ........................................ ELIZABETH CZYZEWSKI
NATHANIEL FULLER
TOM DAVIS
JEREMY RICHARDSON

Additional Visual Effects Editors .............. ROLF FLEISCHMANN
JOSE MARRA

Visual Effects Assistant Editors .............. KEVIN JOLLY
AMAR INGREJ

Stereo Assistant Editor ......................... GUY WIEDMANN
Post Production Coordinator .............. STEPHEN YAO
Post Production Assistants .................. TOM FORBES
EMMA STICKGOLD

Stereographer ............................................ LAYNE FRIEDMAN
VFX Production Manager - US ............... MATTHEW A. RUBIN
VFX Production Manager - UK ............... RUPERT SMITH

Stereoscopic Production Manager .......... KELVIN J. PADFIELD
VFX Coordinators ................................................. JASON ANDERSON
VFX Digital Production Manager ....................... TOBY WHITE
VFX Survey Supervisor ........................................ HOLLY GOSNEILL
Stereoscopic Coordinator ................................. MICHAEL RICHARDSON
VFX Data Coordinator ........................................ SCOTT FRITZSHALL

Senior Nuke Artists

BRIAN BATTLES ................................................. ROB BLUE
BONIJIN BYUN .................................................. TIMOTHY MICHAEL CAIRNS
NEIL CULLEY .................................................... LISA DEANER
TONY DIEP ....................................................... MARK M. LARRANAGA
SIMON LEECH ................................................... DAVE TAKAYAMA
NED WILSON ....................................................... JIM GILSON

Gaffers ................................................................ EDDIE KNIGHT
Best Boy Electric ................................................ STEWART MONTEITH
Best Boy Floor ..................................................... JAMIE KING
Floor Electricians ................................................ MICHAEL KING

Stereoscopic Coordinator ................................. MICHAEL RICHARDSON
JOSIE HENWOOD ................................................. SAMANTHA FAZACKERLEY

Sound Effects Editors ........................................ J.R. GRUBBS
Sound Designer ................................................... TIM NIELSEN
Assistant Supervising Sound Editor ..................... ANDRE FENLEY

Dialogue Editors ................................................ MARSHALL WINN
BRAD SEMENOFF ................................................ MARILYN MCCOPPEN

Supervising ADR Editor ...................................... MARILYN MCCOPPEN
Supervising Foley Editor ...................................... JIM LIKOWSKI
Foley Editors ....................................................... ROBERT SHOUP
RICHARD HYMMS ................................................. KARLYN WALTERS
Foley Artists ...................................................... DENISE THORPE
JANA VANCE ...................................................... MARLON COLE
Foley Mixers ...................................................... CHRIS MANNING
FRANK AGLIERI-RINELLA .................................. ANDREW LAMPSON

Foley Recordist .................................................. DAN RANDALL
Assistant Re-Recording Mixers ............................. TONY SERENO
KEVIN BOLEN ............................................. JAMES HUNT

Engineering Services ........................................ JAMES AUSTIN
Digital Editorial Support ................................. RYAN J. FRIAS
SCOTT LEVINE ................................................. JAMES HUNT

Audio/Video Transfer .......................................... MICHAEL LEVINE
Special Thanks ................................................ GARY RYDSTROM
Gwen Whittle .................................................. STEPHEN MACHER

Vice President & General Manager .................. JOSH LOWDEN
Head of Production .......................................... JON NULL
Head of Engineering ......................................... STEVE MORRIS
Bidding & Scheduling ...................................... CHARLOTTE MOORE

Post Production Sound Accountant ..................... RENEE RUSSO

Client Services Coordinators .......................... EVA PORTER
SUZAN LEAHY ............................................. STEPHEN WILSON

Productions Services ....................................... MIKE LANE
ADR Voice Casting .......................................... BRENDAN DONNISON, LYP, INC.

De Lane Lea Studios ADR Mixer ....................... NICK KRAY
Goldcrest Studios ADR Mixer ............................ PETER GLEAVES
ADR Mixer ....................................................... LOFT STUDIOS BERLIN
LA Studios ADR Mixer ......................................... CAMERON DAVIS
Walt Disney Studios ADR Mixer ....................... DOC KANE

Walt Disney Studios ADR Recordist .................. JEANETTE BROWNING

Rigging Electricians

GARY COLKETT ................................................. PETER GODDARD
JAMES HUNT ................................................... BARRY MCCULLAGH
TONY MURPHY ............................................... JOHN TURNER
HOD Rigger .................................................... BILL BEENHAM
Supervising Electrical Rigger ............................. ROBERT CLARKE
Electrical Riggers .............................................. GARY DORMER
STEPHEN MACHER .......................................... GLENN PRESCOTT

Dolly Grips ...................................................... KEITH MANNING
B Camera Grip ................................................. JOHN ARNOLD
Libra Head Tech ............................................... DAVE FREETH

Libra Head Tech ............................................... DAVE FREETH

Standby Carpenter ........................................... JOE CASSAR
Standby Painter .............................................. EDDIE WOLSTENCROFT

Standby Plasterer ............................................ MICHAEL CHUBBOCK

Bluescreen Standby Carpenter ......................... CHRIS HAWKINS
Bluescreen Standby Carpenter ......................... MARK FALLON
Bluescreen Riggers .......................... DAVID BALFOUR, ROSS BELL

Property Master ............................................... DAVID BALFOUR
Additional Property Master ......................... JOHN WELLS
Props Supervisor ............................................ ROBERT HILL
HOD Sculptor/Modeler .................................. DUNCAN MCDEVITT
Props Storeman .............................................. MARLON COLE

Chargehand Dressing Props ......................... LAURENCE WELLS
MARK GEESON ............................................... BRADLEY TORBETT

Assistant Standby Props ................................... JOE BOVINGTON

Prop Hand ..................................................... GREGOR TELFER

Stereoscopic Coordinator ................................. MICHAEL RICHARDSON
JOSIE HENWOOD ................................................. SAMANTHA FAZACKERLEY

Sound Effects Editors ........................................ J.R. GRUBBS
Sound Designer ................................................... TIM NIELSEN
Assistant Supervising Sound Editor ..................... ANDRE FENLEY

Dialogue Editors ................................................ MARSHALL WINN
BRAD SEMENOFF ................................................ MARILYN MCCOPPEN

Supervising ADR Editor ...................................... MARILYN MCCOPPEN
Supervising Foley Editor ...................................... JIM LIKOWSKI
Foley Editors ....................................................... ROBERT SHOUP
RICHARD HYMMS ................................................. KARLYN WALTERS
Foley Artists ...................................................... DENISE THORPE
JANA VANCE ...................................................... MARLON COLE
Foley Mixers ...................................................... CHRIS MANNING
FRANK AGLIERI-RINELLA .................................. ANDREW LAMPSON

Foley Recordist .................................................. DAN RANDALL
Assistant Re-Recording Mixers ............................. TONY SERENO
KEVIN BOLEN ............................................. JAMES HUNT

Engineering Services ........................................ JAMES AUSTIN
Digital Editorial Support ................................. RYAN J. FRIAS
SCOTT LEVINE ................................................. JAMES HUNT

Audio/Video Transfer .......................................... MICHAEL LEVINE
Special Thanks ................................................ GARY RYDSTROM
Gwen Whittle .................................................. STEPHEN MACHER

Vice President & General Manager .................. JOSH LOWDEN
Head of Production .......................................... JON NULL
Head of Engineering ......................................... STEVE MORRIS
Bidding & Scheduling ...................................... CHARLOTTE MOORE

Post Production Sound Accountant ..................... RENEE RUSSO

Client Services Coordinators .......................... EVA PORTER
SUZAN LEAHY ............................................. STEPHEN WILSON

Productions Services ....................................... MIKE LANE
ADR Voice Casting .......................................... BRENDAN DONNISON, LYP, INC.

De Lane Lea Studios ADR Mixer ....................... NICK KRAY
Goldcrest Studios ADR Mixer ............................ PETER GLEAVES
ADR Mixer ....................................................... LOFT STUDIOS BERLIN
LA Studios ADR Mixer ......................................... CAMERON DAVIS
Walt Disney Studios ADR Mixer ....................... DOC KANE

Walt Disney Studios ADR Recordist .................. JEANETTE BROWNING

Rigging Electricians

GARY COLKETT ................................................. PETER GODDARD
JAMES HUNT ................................................... BARRY MCCULLAGH
TONY MURPHY ............................................... JOHN TURNER
HOD Rigger .................................................... BILL BEENHAM
Supervising Electrical Rigger ............................. ROBERT CLARKE
Electrical Riggers .............................................. GARY DORMER
STEPHEN MACHER .......................................... GLENN PRESCOTT

Dolly Grips ...................................................... KEITH MANNING
B Camera Grip ................................................. JOHN ARNOLD
Libra Head Tech ............................................... DAVE FREETH

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Standby Carpenter ........................................... JOE CASSAR
Standby Painter .............................................. EDDIE WOLSTENCROFT

Standby Plasterer ............................................ MICHAEL CHUBBOCK

Bluescreen Standby Carpenter ......................... CHRIS HAWKINS
Bluescreen Standby Carpenter ......................... MARK FALLON
Bluescreen Riggers .......................... DAVID BALFOUR, ROSS BELL

Property Master ............................................... DAVID BALFOUR
Additional Property Master ......................... JOHN WELLS
Props Supervisor ............................................ ROBERT HILL
HOD Sculptor/Modeler .................................. DUNCAN MCDEVITT
Props Storeman .............................................. MARLON COLE

Chargehand Dressing Props ......................... LAURENCE WELLS
MARK GEESON ............................................... BRADLEY TORBETT

Assistant Standby Props ................................... JOE BOVINGTON

Prop Hand ..................................................... GREGOR TELFER
Dressing Props ........................................ RICHARD MAGENNIS
Prop Hands ............................................ GARY ROBINSON
Action Prop Buyer ............................... BECKY THOMAS
Props Coordinator .................. KELLY NEARY
Prop Modelers
KEVIN WALKER NICHOLAS RICHARDSON
EDDIE TYGER ROY HALFPENNY
CLINT WHELAN ALEXANDER MORGAN
Assistant Modeler ................. HANNAH ROSE THOMSON
Prop Sculptors ....................... JASON DENMAN
Prop Finisher ........................ JENNIFER CAMPBELL
Prop Painters .................. MARTIN GEORGE PAUL DUNCAN
Leather Maker ................ EDWARD GRIFFITHS
Props Trainee .................... ALEXANDRA KEMP
SFX Supervisor ................ MICHAEL DAWSON
Assistant SFX Supervisor ........ KEITH DAWSON
Workshop Supervisor ........ RAY FERGUSON
SFX Floor Supervisor ........ STEVEN WARNER
SFX Buyer ......................... CARMILA GITTENS
Assistant SFX Office Coordinator . ALANA KIRKPATRICK
Lead Senior Technicians ........ BRUCE ARMSTRONG

Senior SFX Technicians
CAIMIN BOURNE JOSEPH GEDAY
LEE MCAULAY MANEX EFREM
ROBBIE BEAVIS STUART WISHART
TERRY JONES VINCENT ABBOTT
SFX Modeler .................. DAVID THOMAS

SFX Technicians
DECLAN O’DONNELL DOUGLAS MCKENNA
GRAHAM POOLE JAMIE CORBOULD
JAMES FERGUSON MARTIN MCLAUGHLIN
NEIL TODD RONNIE DURKIN
Assistant SFX Technicians .......... RUSSELL FARNS
STEPHEN ROY
SFX Technician .................... TONY SMART
SFX Gangsman .................. FERNANDO DA SILVA

SFX Trainees
ANDREW DUFFY ANDREW ELLWOOD
CHARLES GRAOVAC JAMES HOLBROOK
JOHN DUFFY NICKOLAS ELLWOOD
Production Coordinator ........... JAMI CHAN
Assistant Production Coordinators . GLENN DIOT
KATE BONE
2nd 2nd Assistant Director ....... DAN CHANNING WILLIAMS
Crowd 2nd AD ................ NANW ROWLANDS
Floor 3rd AD ..................... SAM SMITH
Base 3rd Ad .......................... SANDRINE LOISY
LUCY COVER
Base AD to Ms. Jolie ........ CHARLOTTE DRAPER
Crowd PA ......................... EMMANUE GUNNERY
Set PAs ........................ SEKANI DORAM
CRISTIAN PRIETO
SAM ROOK
Stand-In to Ms. Jolie ................ CARIDAD ANGUS

Stand-In to Ms. Fanning ............... KARA WENMAN
Stand-In ........................ JASON HORWOOD
Assistant to Mr. Roth ................ JAYME CARR
Assistant to Mr. Patel .............. NATALIE TESTA
Assistant to Ms. Bradshaw .... MICHAEL MANN
Assistants to Mr. Stromberg .... DMITRI VIGNEWAREN
JULES BAKER-SMITH
Assistants to Ms. Jolie ............ HOLLY GOLINE
TOMMASO COLOGNESE

Construction Manager ............... BRIAN NEIGHBOUR
Assistant Construction Manager ... DAVID PEARCE
Construction Buyer ........... MARK RUSSELL
Construction Coordinator .......... LAURA DAVISON
HOD Carpenter .................. ROBERT PARK
Supervising Carpenter ........... MARK WILLIAMSON
HOD Painter ...................... GARY CROSBY
Supervising Painter ............. CRAIG GLEESON
HOD Plasterer ................. KENNY BARLEY
Supervising Plasterers .......... STEVE COURT
HOD Rigger ......................... KEITH PERRY
Supervising Rigger ............. DANNY MADDEN
HOD Stagehand .................... STEVE MALIN
HOD Sculptor .................... EMMA JACKSON

HOD Greensman ....................... JON MARSON
Greens Supervisor ........... PETER HOOPER
Greens Buyer ................ JUSTIN RICHARDS
Greens Coordinator .......... LINDA STEEL
Standby Greensmen .............. GABOR BIRÓ
SIMON SWEENEY

Chargehand Greensman .......... PETER MANGER
Greensmen
STEPHEN WAYNE CRESSWELL VLADIMIR PAVLU
MICHAEL ACHESON ADAM CARTER
JAMIE CLARKE WILL LOUGHLIN
NEILL GRANGE PETER HORVATH

Production Secretaries .............. RICHARD ROGAN
ED SQUIRES

Key Office PA ....................... MICHELLE DAVIS
Production Assistants
MARK MARTIN DANIEL MONTESINOS-DONAGHY
STEVEN JOHNSON TRISTAN BATTERSBY
BECKY SANDS LUKE CLARE

Studio Teacher ................... LAURA GARY
Medieval Historical Advisor .... HUGH DOHERTY
Military Advisor .................. PAUL HORNBY

Production Controller ........... MIKE LEWIS
Production Accountant ........... CELESTE TALASZEK
US Payroll Accountant .......... JOE BECKWITH
1st Assistant Accountant ...... DOUGAL CADIU
Construction Accountant . HOLLY BATES
Payroll Accountant .......... REBECCA WOLF
Dailies Payroll Accountant .... HELEN SEARLE
Assistant Accountants ........................... ALEX KERR
AMANDA FERNIE
SAMANTHA GARDNER

Assistant Construction Accountant ............ CHARLES LARCOMBE

Assistant Accountant ........................ ROB SOTO
Cashier ........................................... PAULA CHIDGEY
Accounts Clerk ............................... ANDREW NEW

Unit Publicist ................................. ROB HARRIS
Still Photographer ............................. FRANK CONNOR

Transport Captain .............................. GERRY GORE
Assistant Transport Captain .................. ROY CLARKE
Transport Office Coordinator ................ PAULA HIND

Casting Assistants ............................ OLI V A SCOTT-WEBB
RUTH KEY

Animal Coordinator ......................... GILL RADDINGS
Animal Trainer ............................... SONIA TURNER
Horse Master ................................. SAM DENT
Horse Trainers ............................... RICARDO CRUZ MORAL
RICARDO CRUZ ARDURA

Head Groom ................................. CHARLOTTE HOLBART
AHA Representative ........................ TRIN OLIPHANT

Main Unit Nurse .............................. MARTINIO BOLGER
Construction/2nd Unit Medic ............... SHANNON ELPHICK
Health & Safety Officer ..................... DOUG YATES

Dialogue Coach to Ms. Jolie ............... CATHERINE CHARLTON
Dialogue Coach to Ms. Fanning ............ SANDRA FRIEZE
Dialogue Coach ............................. BARBARA BERKERY

Catering ...................................... PREMIER CATERING
Craft Services ............................... NATURAL ADDICTION
Facilities ...................................... TRANSLUX INTERNATIONAL

"Once Upon A Dream"
Performed by Lana Del Rey
Produced by Dan Heath
Written by Sammy Fain and Jack Lawrence

Music Editor ................................. THOMAS DRESCHER
Score Music Editors ........................ JIM WEIDMAN
DAVID OLSON
Temp Music Editor .......................... CURTIS ROUSH
Additional Arrangements and
Synth Programming ........................... SVEN PAULCONER
SUNNA WEHRMEIER

Orchestrations
PETE ANTHONY
JON KULL
PETER BATEMAN
JEFF ATMAJIAN
JOHN ASHTON THOMAS
MARCUS TRUMPP
JANE ANTONIA CORNISH
PETE ANTHONY
THOMAS BOWES
JOSEPHINE KNIGHT
SONIA SLANY
ROBERT PLANE

Solo Tuba ...................................... OWEN SLADE
Solo Vocals ................................... SUNNA WEHRMEIER
Solo Boy Vocals .......................... WILLIAM WEHRMEIER
BENEDICT HILL
Choir ......................................... LONDON VOICES
Choir Co-Masters ......................... NIGEL SHORT & BEN PARRY
Boys Choir .................................... TRINITY BOYS CHOIR
Boys Choir Master ......................... DAVID SWINSON
Synth Programming ....................... CHRISTOPHER WRAY
Orchestral Contractor .............. ISOBEL GRIFFITHS
Assistant Orchestral Contractor ....... JO CHANGER

Music Librarian ............................. MARK GRAHAM
Music Preparation ....................... JOAN KANE MUSIC SERVICE
Score Recorded and Mixed by ........... SHAWN MURPHY
Score Recordist ............................ LEWIS JONES
Mix Recordist ................................ ERIK SWANSON
Scoring Editor .............................. DAVID CHANNING
Second Mix Engineer ..................... MATT WARD
Scoring Coordinator ....................... PAMELA SOLLIE
Scoring Crew ................................. ADAM MILLER
MATT MYSKO
GREG MCALLISTER
JOHN PRESTAGE

Score Recorded at ........................ ABBEY ROAD STUDIOS, LONDON, UK
Score Mixed at ............................. JAMES NEWTON HOWARD STUDIOS,
SANTA MONICA, CA

Lana Del Rey performs courtesy of Polydor Records (UK)/
Interscope Records/Universal Music (GmbH)

Digital Intermediate Services Provided by ............................... EFILM
Supervising Digital Colorist .................. YVAN LUCAS
2nd Digital Colorist ........................ ELODIE ICHTER
Assistant Digital Colorist ................... KATIE JORDAN
DI Producer ................................. ROB PHILLIPS
Associate DI Producer ..................... ROSALIE STALEY
DI Editor ....................................... LISA TUTUNJIAN
DI Optical Editor ............................ GUS DURON
Digital Opticals ............................. PAT CLANCEY
Image Science ............................... MATTHEW TOMLINSON
Data Management .......................... ANGIE ALAVEZ
QC Supervisor ............................... GILBERT FLORES
Deluxe Color Timer ......................... GEORGE CHAVEZ
Company 3 Near Set Dailies Team ...... JOHN BUSH
JAMIE PAYNE
Company 3 Head of Production Dailies .... JON GRAY
Company 3 Digital Dailies Producer ...... ALEX PARRETT

SECOND UNIT

2nd Unit Director ............................ CEDRIC NICOLAS-TROYAN
2nd Unit Director/Director of Photography .... FRASER TAGGART
1st Assistant Director ....................... NICK HECKSTALL-SMITH
Chargehand Standby Prop .................. GARY DAWSON
Asst. Standby Prop ........................ J ACK SALKELD
Armourer ...................................... ALAN HAUSMANN
Armourer Assistant ....................... DAN JOHNSON
Camera Operators ................................................. ROGER PEARCE
OLIVER LONCRAINE
1st Assistant Camera ........................................ ROBERT PALMER
JOHN WEBB
2nd Assistant Camera ........................................ ANDREW JONES
ALEX BENDER
Central Loader .................................................. LUKE CAIRNS
DIT ............................................................... DAN CARLING
DIT Trainee ...................................................... JOE DIBBLE
Camera Trainee ................................................ SCOTT SULLIVAN
Video Playback Operators ................................ DAN HARTLEY
KEVIN SELWAY
Sound Mixer ..................................................... PAUL MUNRO
Boom Operator ............................................... TRISTAN TARRANT
Gaffer ............................................................ MARTIN SMITH
Best Boy ........................................................ LEE ELDRED
Desk Operator ................................................. JAMIE FLETCHER
Electrical Rigger ............................................... DAVE BAYLISS
Key Grip ........................................................ GARY ROCMAINE
Best Boy Grip ................................................ ANDY EDRIIDGE
Grip .............................................................. GARY ROCMAINE
Grip Trainee ..................................................... HENRY STONE
SFX Floor Supervisor ........................................ STEPHEN HUTCHINSON
Script Supervisors ............................................ SUSANNA LENTON
ANNA WORLEY
Assistant Script Supervisor ................................. CRISTINA MANLISES
2nd Assistant Director ...................................... TOM RYE
2nd Unit Production Coordinator ...................... GLENN DIOT
2nd 2nd Assistant Director ............................. TOM EDMONDSON
Set PAs ........................................................... JACK IVINS
MARK ROSSI
Stills Photographer ........................................... JONATHON PRIME
Director of Photography ................................. PETER TALBOT
1st Assistant Director ..................................... LEE GRUMETT
Camera Operator ............................................. NIC MILNER
1st AC ............................................................ ROD MARLEY
2nd AC ........................................................... ROLAND PHILLIPS
DIT .............................................................. MUSTAFA TYEBKHAM
Camera Trainee ............................................... BEN JONES
Grip .............................................................. PETER MYSLOWSKI
Script Supervisor ............................................. DIANA DILL
Aerial Coordinator/Pilot ................................. MARC WOLFF
Aerial Director of Photography ...................... JOHN MARZANO
1st Assistant Director ..................................... RICHARD HEWITT
DIT .............................................................. JOE JAMIESON
Line Producer ................................................. STEPHEN JONES
Director of Photography ............................... MICHAEL COULTER, B.S.C.
1st Assistant Director ..................................... GERRY GAVIGAN
Costume Supervisors ....................................... PETER PAUL
DONNA RAPHAEL
Set Decorator .................................................... LISA CHUGG
Video Playback Operators ................................ DAN HARTLEY
KEVIN SELWAY
Sound Mixer ..................................................... PAUL MUNRO
Unit Manager ................................................ ROSS MONAGHAN
Gaffer ........................................................... TERRY EDLAND
Property Master ............................................. ADAM MCCREIGHT
Production Coordinators ............................... EMMAL MALLETT
STEFANIE BAMBERG
Travel Coordinator .......................................... TYLIE COX
Production Assistant .................................... TAMLYN SAMUELS
Supervising Carpenter .................................. PAUL MARAH
Financial Controller ...................................... BOBBIE JOHNSON
Production Accountant ................................. BECKY MAXWELL
Assistant Accountant ...................................... NESSA KING
Transport Captains ......................................... STEVE BRIGDEN
VFX Packages
SPINTER UNIT

AERIAL UNIT

additional photography

Digital Visual Effects & Character Animation by ........... MPC
Executive Producer .......................................... CHRISTIAN ROBERTON
Head of VFX ............................................... CLWYD EDWARDS
Visual Effects Producers ................................ LAURA FITZPATRICK
KATHERINE SMITH
Compositing Supervisors ................................. MATT PACKHAM
HAMISH SCHUMACHER
DAVID GRIFFITHS
BRONWYN EDWARDS
Animation Supervisors ................................... CATHERINE MULLAN
WARREN LEATHER
CG Supervisors ............................................... KEVIN T HAHN
DAVID SEAGER
Head of Production ......................................... RACHEL MATCHETT
Visual Effects Production Managers ............. CHRISTINA GRAHAM
JENNIFER FAIRCGRAY
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<td>Seraphin Guery</td>
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Special Visual Effects & Character Animation by .................................. DIGITAL DOMAIN

Visual Effects Producer .................................................. KELLY LESTRANGE
Digital Effects Supervisor ............................................... DARREN HENDLER
Animation Supervisor ..................................................... DAVID ANDREWS

Supervisors

Conceptual Artist ......................................................... NICK LLOYD

Artist Leads

Jordi Cardus ............................................................... Shane Davidson
Paul Foln Edelein .......................................................... David (Rudy) Grossman
Peter Igarashi ............................................................... Aruna Inversin
Jonathan Litt ................................................................. Claude Martins
Lou Pecora ................................................................. Peter Shipkow
R. Matt Smith ............................................................... Matthias Wittmam
Virtual Production Supervisor ........................................... Gary Roberts
Digital Producers ............................................................ Kelli Shin

Elizabeth Schafer Knovich .................................................
American Humane Association monitored the animal action.
No animals were harmed®.

(AHAD 04308)

"Maleficent" is inspired by the original Disney SLEEPING BEAUTY character. Special acknowledgement to legendary Disney Animator Marc Davis for his contributions.

With thanks to the National Trust
Pinewood Shepperton Facilities
Disney presents “Maleficent,” starring Academy Award®–winning actress Angelina Jolie in the title role. This year, 2014, marks the 55th Anniversary of the character who put a spell on young “Sleeping Beauty” in the animated feature released by Disney in 1959. Since her introduction, Maleficent has been Disney’s all-time most popular villain. Now she returns in this live-action version of the classic story—and there’s a lot about her we never knew.

“I loved Maleficent when I was a little girl,” says Jolie. “She was my favorite Disney character. I was afraid of her and I loved her.” This duality intrigued producer Joe Roth as well. “This movie is about a character we’ve only known as hard-hearted,” says Roth, “and our story answers the question ‘Why?’ I’d like audiences to feel like they’ve entered a world they’ve never seen before with ‘Maleficent’ and I hope they come away feeling like no one is beyond redemption.”

“Maleficent” explores the untold story of Disney’s most iconic villain from the classic “Sleeping Beauty” and the elements of her betrayal that ultimately turn her pure heart to stone. Driven by revenge and a fierce desire to protect the moors over which she presides, Maleficent cruelly places an irrevocable curse upon the human king’s newborn infant, Aurora. As the child grows, Aurora is caught in the middle of the seething conflict between the forest kingdom she has grown to love and the human kingdom that holds her legacy. Maleficent realizes that Aurora may hold the key to peace in the land and is forced to take drastic actions that will change both worlds forever.

“Maleficent” is directed by two-time Oscar®-winning production designer Robert Stromberg (“Avatar,” “Alice in Wonderland”), in his directorial debut, and produced by Joe Roth. The screenplay is by Linda Woolverton (“The Lion King,” “Beauty and the Beast”) and the film is executive produced by Angelina Jolie, Michael Vieira, Don Hahn, Palak Patel, Matt Smith and Sarah Bradshaw.

Co-starring in the film are Sharlto Copley (“District 9”), Elle Fanning (“Super 8”), Sam Riley (“On the Road”), Imelda Staunton (“Vera Drake”), Juno Temple (“Atonement”) and Lesley Manville (“Secrets & Lies”).


Disney’s “Maleficent” opens in U.S. theaters on May 30, 2014, in 3D.
THE FABLE OF SLEEPING BEAUTY

The character Maleficent was a Disney creation first introduced in their 1959 animated feature “Sleeping Beauty.” But the story of the princess who falls under a spell of eternal sleep has been told since the beginning of fairy-tale time.

The story of Sleeping Beauty evolved—under different titles—over approximately 400 years (1000 if we count some overlapping elements from medieval times). The early written origins of the story can be traced from the French novel “Perceforest” (author unknown), written in 1527, to a tale by Italian storyteller Giambattista Basile (1636) called “Sun, Moon & Talia” from a collection entitled “The Tale of Tales,” which is generally accepted as the first collection of fairy tales ever printed.

In 1697, a version of the story called “The Beauty Asleep in the Woods” was published by Charles Perrault in his book, “The Tales of Mother Goose.” The Brothers Grimm borrowed heavily from this version in writing their own 1812 story of a beautiful princess awakened from a spell-induced slumber, “Little Briar Rose.”

The spinning wheel is the only consistent plot point in all the versions of the story from the earliest to the latest. Spinning needles or splinters of spun flax have caused deep sleep for all the princesses in the legacy of Sleeping Beauty.

The origins of Maleficent as a female personification of evil are less clear. Basile’s story casts a queen as the jealous, vengeful villainess but she was married to the king and not an independent outsider who inflicts a curse on the royal family. Perrault changed the villainess to a wicked fairy and also introduced the element of a handsome prince whose kiss could break the spell. His version is the closest to Disney’s interpretation.

So it fell to 20th-century writers and animators and actress Eleanor Audley to invent Maleficent for Disney’s classic “Sleeping Beauty.” The film took 10 years to make and cost $6 million. It was the most expensive movie the studio had produced to that point in time.

Maleficent remains both the favorite and the most feared character in Disney’s gallery of infamy.

THE DIRECTOR AND HIS VISION

To find the perfect director to bring the production to life, Roth reached out to Robert Stromberg. “A film like this generally takes about six or seven months to prepare correctly because it’s a giant visual production,” informs Roth. “So, I had been working with Rob Stromberg, who won the Oscar® for ‘Avatar’ as production designer, and won the Oscar® for ‘Alice in Wonderland’ as designer as well, and had just finished ‘Oz The Great and Powerful’ for me. It was very clear to me that he was born to be a director, and he really wanted to be a director.”

“Robert has three qualities that I would recommend looking for when taking on a first-time director for something this size. First of all, he’s great at something, which in his case are the visuals. Second of all, he’s a very good storyteller. He cares about the story. And thirdly, he has a lot of heart.” —Joe Roth, producer
“When Disney came to me with this project, I’d already done several big visual types of movies and I’d learned that audiences make decisions about going to movies long before they know what the movie’s about,” continues Roth. “They get a vibe off some visual presentation that happens earlier than anything else. So, I thought, Angelina’s an experienced actress, Robert is going to be a great director, and if he can provide the distinct visual style he brought to ‘Avatar,’ ‘Alice in Wonderland’ and ‘Oz The Great and Powerful,’ I think it’s a good marriage.”

Bringing Maleficent to the screen as a live-action character is a responsibility that Roth took very seriously when choosing his director. “Maleficent is a really important character; a character that if we do our job right in the film, that not only her character but Sleeping Beauty’s character as well, and some of the fairies and great creatures that Rob Stromberg has created will be seen for years and years and years in parks and in stores. Maleficent is a very, very important character in the Disney life.”

Stromberg was undaunted by the challenges of a big-name actress and a big budget in his directorial debut. “I started as an artist—from doing pencil drawings as a kid to doing matte paintings to art directing and production designing,” says the director. “I think, as an artist, you’re always looking for the biggest canvas you can find and this was yet another big canvas to conquer. I thought it was intriguing to take on something that was bigger than anything I had already done. And this came at the right time when I was looking for the next challenge in my career.”

The director came to the production with a clear idea of how the film should be visually presented. “What I wanted on this film was not only to have an element of fantasy and a surreal quality but I wanted Maleficent to be a bit more grounded in reality,” relates Stromberg. “In some of my previous films, I’ve taken the surreal elements and made them the strongest points. In ‘Maleficent’ we’ve taken the opposite approach: we started with real and augmented after the fact. So I think it’s a new look.”

Stromberg began his process of bringing “Maleficent” to life by doing extensive research. “I always like to look at a lot of reference material on a subject,” states Stromberg. “In this case, I looked at a lot of classic paintings, particularly by artists in the 17th and 18th centuries. A big influence were the Hudson River School artists who went out and painted landscapes but heightened them a bit. So that became interesting to me—to create this classic look that is mostly based in realism and see where we could push that. It’s actually turned out to be something that’s quite elegant and beautiful yet never loses the sense that there’s fantasy involved.”

“My dad used to take us to see the re-releases of a lot of the classic Disney films. I remember seeing ‘Pinocchio,’ ‘Snow White,’ ‘Cinderella’ and, of course, ‘Sleeping Beauty.’ Disney films were actually a big inspiration in my getting into film. It all had to do with those types of films and those experiences I had with my dad. I’d never in a million years have thought I would actually wind up directing an adaptation of one of these Disney classics.”—Robert Stromberg, director

ADAPTING THE STORY

It was also important to Stromberg as a director to have enough of the elements of the 1959 animated “Sleeping Beauty” so that people will not be disappointed. “It was important that those people who recognize and are fans of the original classic film feel that they cannot only see it realized in a new light but also see the genesis of some of those things that they saw in the original film,” explains Stromberg. “So it’s a new spin on Maleficent...
but at the same time we’ve woven in enough elements that people will immediately recognize it to be from the original film, ‘Sleeping Beauty.’”

To blend the old and new into a finished screenplay, Disney hired writer Linda Woolverton. “In my time at Disney both as an executive and as a producer, Linda Woolverton is the most important writer Disney has had,” says producer Joe Roth. “Over the past 20 years she’s written ‘Beauty and the Beast’ and ‘The Lion King’ in the animated area and ‘Alice in Wonderland’ in live action. More than any other writer, she has really kind of unlocked the notion of what a Disney film is.”

Stromberg and Woolverton were in agreement that they wanted to start off the story seeing Maleficent as a young child. “We actually get close to her right off the bat in the beginning of the film, and then we see how she meets Stefan,” says Stromberg. “Stefan and young Maleficent form a bond together early on in the film and so we get to see how that tragically widens over the film as they split and how they, over time, become enemies.”

Woolverton began her process of discovering the secret life of Maleficent by watching Disney’s animated “Sleeping Beauty.” “After watching the movie, I came up with some ideas that revealed more about her character,” Woolverton explains. “I created a past for her that leads to the singular moment in which she curses the baby Aurora and then takes us past that moment from Maleficent’s point of view through the ending of the film. But it’s a reinvention; it’s not just a retelling of the same story.”

In addition to the challenge of reinventing a fairy tale that has been a staple of every child born in the last 50 years, Woolverton had to honor both the iconic character that Disney created and the talented actress stepping into the role. “The character really is fantastic and once we had Angelina Jolie, my task was to seamlessly meld the two into one to recreate a classic, but wholly unique Maleficent,” says the writer.

“I researched a lot of the fairy books,” says Woolverton. “I’ve always loved the dark fairy world and I was really excited when I realized that Maleficent was a fairy. Once I realized that, the whole thing opened up for me because I’d always wanted to write about this world. So, I used all my love for this world and all my research and chose what elements I wanted to use.”

Describing the underlying theme of the film, Woolverton says, “The central story of the film, I believe, is about the very many natures of love. Love has many faces. It’s not just the obvious face of true love and it can turn. Love can harden you and twist you and it can redeem your whole life. So every relationship in the story is about the nature of love. And you can watch all different kinds of love flower or go very sour.”

BUILDING THE CAST

Angelina Jolie in the role of the title character Maleficent was a decision made somewhere far above the normal casting confines. “Even before I became involved with this project, I’d heard Angelina’s name attached and I thought, ‘What perfect casting,’” recalls Stromberg. “You can just look at her picture and Maleficent’s image and see it is a marriage made in heaven.”
“I was really moved by the script from first reading,” says Jolie. “It was like uncovering a great mystery. We all know the story of ‘Sleeping Beauty’ and we all know Maleficent and what happened at the christening because we’ve all grown up with that. But what we’ve never known is, what happened before?”

Maleficent is a complex character with many layers; she is driven by revenge yet she fiercely protects the land she loves and all who dwell there. Speaking of the character and what she would like audiences to take away, Jolie says, “I hope the girls, especially, will see the importance of having a sense of justice and a sense of what’s fair and what’s worth fighting for. They’ll see that they can be warriors and at the same time soft and feminine and deeply feeling, with all the complexities women have.”

As to what audiences can expect from Disney’s most iconic villain this time around, Jolie says, “People will see that she’s the same wicked Maleficent. What I loved about the original Maleficent when I was little was that she had a wicked sense of fun. She enjoyed being evil and she reveled in it. She still gets to do that and she will satisfy, hopefully, the people that, like myself, are fans of the original. But you get to learn more about her and how she became evil.”

Explaining how she approached playing Maleficent, Jolie relates, “I wanted to make sure we didn’t lose her sense of wicked fun because I think it’s a very beautiful story. It’s kind of a different but classic fairy tale and it has a lot of heart. We want to revel in that and that was very important for me as well as that she was somebody that was relatable.”

Jolie admits that Maleficent is one of the most difficult characters that she has ever played because “she represents all sides of what it is to be human, even though she is not.” “For me, the journey of playing her has been much heavier, much more emotional, and much more difficult an experience than I expected,” informs Jolie. “There’s a part of me that plays big fun roles, but never this big. She’s slightly crazy, extremely vibrant, a little wicked and has a big sense of humor, so she’s quite full on. It’s one of those characters that, for me, you couldn’t do halfway.”

“If Maleficent has long been a symbol of the dark feminine, the character Aurora has always symbolized the light and innocent. In casting the role of the princess who falls under Maleficent’s spell, the filmmakers chose one of the most talented actresses of her generation, Elle Fanning.

“Angelina is a really hard worker, very dedicated. She took on this role and just commanded it and took charge. It’s exciting to have someone with that much passion working side by side with me on the character. She embraced it and really became Maleficent.”—Robert Stromberg, director
“Elle is Aurora,” comments Jolie. “From the moment I met her, she is just sunshine. She’s a wonderful, sweet, intelligent young woman. Elle’s such a capable actress and a very strong person, which is nice because this Aurora is not just in love with the flowers; she is elegant and beautiful and delicate and loving, but she’s centered and she’s quite an impressive young woman. Elle is bringing all of that and a great deal of emotional depth and her talent, as an actress, has really surprised me.”

“Elle is fantastic and I have nothing but the highest respect for her,” adds her director. “She’s not only beautiful but she’s a tremendous actress; she’s going to be doing wonderful things in the future and she’s a pleasure to work with on the set. She just brings a smile to everyone.”

For Fanning, winning this role was a dream come true. “It’s been sort of everything that I dreamed of,” says the young actress. “I think from the moment of putting on her first outfit, getting the hair and everything, it’s been really special to get to play such an iconic character.”

Although most people know Aurora as Sleeping Beauty from Disney’s classic animated film of the same name, Fanning reveals that in “Maleficent” audiences will get to find out more about her. “In our film you get to see her have different emotions and really get the essence of her,” says Fanning. “I love how she’s very free spirited, and since she has been kept away from normal life, she’s very open to things and innocent. But that’s what makes her very likable and charming.”

Fanning adds, “Aurora exudes lightness and it’s so great in our movie that we have the dark and the light, total opposites, because they work so well together, like opposites attract in a way.”

Aurora’s father in the film, King Stefan, was driven by blind ambition to become king and stopped at nothing to achieve his goal. Sharlto Copley plays the complex character whose journey from innocent young boy to vengeful monarch is a revelation to audiences familiar with the original. Describing Stefan and his role in the story, Stromberg informs, “We meet Stefan, who is human, early on in the film, when he sneaks into the moors where Maleficent lives, and the two eventually become good friends. Over time, we realize that Stefan lusts for power whereas Maleficent is tied to the moors where she belongs, taking on the responsibility of protecting the creatures that dwell there. We follow Stefan on a journey to the King’s castle, where he begins his quest for power, wealth and money.”

Copley adds, “I like characters that go through a significant journey and Stefan goes through a rather profound one, from a commoner to a powerful ruler. Stefan is ambitious and feels like he deserves more respect than he’s getting in the world.”
Maleficent possesses magical powers but Stefan, being human, has none. “Stefan relies on human ingenuity and that’s what he uses to become king,” explains Copley. “He uses human ingenuity and human ruthlessness, if you will, at times as well. I think the line is very fine. I think what Stefan learns as he goes along is that the line between ingenuity and invention and greed can be extremely blurry.”

Copley admits that he enjoyed playing the antagonist, commenting, “It’s definitely fun to play a bad guy like this when there’s a degree of caricature involved. It’s a larger-than-life character. It’s a genre movie, so I had a lot of fun with the character. It’s fun to be able to just yell and be a complete egomaniac and then go home and try not to do that in your life.”

Maleficent is a very well-defined character but Stefan required more navigation through the relationship he had with Maleficent, so Stromberg worked with Copley “daily on the essence of what his character would be.” On the experience of working with Copley, Stromberg remarks, “Sharlto Copley is also a very passionate actor who really engages with his character, not unlike Angelina does. He’s a very professional guy, a very talented guy, who was a pleasure to be around.”

Though Stefan presides over the human kingdom, he is not without allies in the magical forest kingdom. Three pixies—Knotgrass, Flittle and Thistlewit, who fear and feel alienated by Maleficent—are chosen by Stefan to raise his infant daughter until the day after her 16th birthday. The King couldn’t have chosen more poorly when it came to selecting guardians with child-care skills.

Entertaining, comical and completely inept, the pixies add comic relief to the film and a good helping of fun. “The pixies are our comic relief,” says Roth. “Their job is to raise Aurora until she’s 16 years old and they have about as much talent in child-rearing as I do in piloting a rocket ship. We cast two older, experienced actresses and one younger one. Knotgrass, who is the leader of the three, is played by Imelda Staunton, who was nominated for an Oscar® for ‘Vera Drake’ and was in ‘Harry Potter.’ Her partner is Lesley Manville who plays Flittle. In real life Imelda and Lesley are best friends and they have great chemistry together.

“We decided to go with someone much younger for the third one, Thistlewit. We cast Juno Temple, who was in ‘Batman.’ I knew her because she was one of the finalists to play Alice in ‘Alice in Wonderland.’ So I kept her in mind, and when we decided to go for a younger, kind of blonde curly-haired bombshell pixie, that was her.”

The pixies start out as tiny fairies with big opinions about what young Maleficent should and shouldn’t be doing. When King Stefan sends them off to raise Aurora in a forest cottage, they turn themselves into human size. They may look like humans but are clueless about living in the human world without the use of magic. But big or small, magical or powerless, they retain their own distinct personalities.
“Knotgrass is the most important pixie in her own mind,” says Imelda Staunton. “She’s very bossy, very organized and has to control everything. So she is the self-appointed grown-up amongst them.”

Lesley Manville adds about Flittle, “Flittle is a grown-up as well and is incredibly proud that she can turn things blue. She can turn everything blue and she thinks everything should be blue.”

Juno Temple, chiming in to describe Thistlewit, says, “My character, Thistlewit, is the youngest of the three pixies. She’s funny because she has two sides to her. She can be very lovely in the way with the fairies and be distracted by nature and things around her but then she can also be quite the disruptive teenager and be a little moody.”

Despite their obvious shortcomings, the pixies have very high opinions of themselves. As Lesley Manville says, “They are on a pixie pedestal. They think they are absolutely brilliant and are the queens of the fairydom. They know everything and nothing can happen without them. They’re pixies above their station, really. They’re pixies that need bringing down a bit.”

All three actresses were drawn to the imaginative retelling of the classic fairy tale. On the subject, Imelda Staunton offers, “Good stories are always worth reinterpreting and always worth re-examining and, as is the case of this story, worth drawing other elements out of it and showing the story from a different point of view. It’s funny. It’s dark. It’s moving. It’s sad. It’s happy. It’s all those things that make great stories.”

Adds Juno Temple, “It’s the tale we all know, ‘Sleeping Beauty,’ but this is actually about Maleficent and about her journey from childhood to how she becomes the dark fairy queen that we all know. That was interesting to me—to break the mold a little and not tell the completely classic story. I think that’s very cool.”

Maleficent has a fun relationship with the pixies, who are afraid of her and for good reason. “Maleficent hates them,” states Jolie. “I get to banter with them and especially Imelda Staunton, who is Knotgrass. So to actually be dressed in the horns and having my own crazy character moment and having her as a little fairy yelling at me in her crazy moment is one of the best crazy moments I’ve ever had on film.”

Maleficent has a constant companion who was seen only as a raven in the animated original but who this Maleficent transforms into a man when it suits her—or a horse or a dragon or a wolf. In any form, the character Diaval, played by Sam Riley, is Maleficent’s loyal companion. “Diaval is the conscience in the ear of Maleficent at all times,” explains Stromberg. “He helps her down the path of finding out who she is. He comes at the lowest point in Maleficent’s life and becomes, in addition to Aurora, the other character that really pulls Maleficent out of her dark hole.”
During the 16 years that they’re together watching Aurora grow, Diaval develops a fondness for Maleficent. “My character is essentially a raven but he’s quite a proud raven—bordering on vain,” says Riley. “He’s saved by Maleficent from a farmer and his dogs and he becomes her loyal ally who can fly to places and spy for her. Their relationship blooms and Diaval develops an affection for her. He’s the only character who’s capable of telling her when she becomes a little overwrought and who really knows what she’s thinking.”

Riley believes that the Diaval character serves a unique purpose as he helps to make Maleficent more relatable and more than a one-dimensional figure. “Maleficent is a fascinating woman,” explains Riley. “In the relationship between Diaval and Maleficent, Diaval tries to bring out what he knows must be inside Maleficent.”

Rounding out the cast, the filmmakers chose Kenneth Cranham for Stefan’s benefactor, King Henry, and newcomer Brenton Thwaites as handsome Prince Phillip.

THE LOOK OF MALEFICENT

Bringing the evil Maleficent to life in a live-action film involved not only the acclaimed talents of Oscar®-winning actress Angelina Jolie but a team of artists and designers as well, who were dedicated to create the villainess’ uniquely wicked style.

Everyone familiar with Disney’s classic “Sleeping Beauty” knows what the animated Maleficent looked like, so getting the look right for the live-action film was important to both director Robert Stromberg and Angelina Jolie. “Angelina was really passionate about not only who the character was, but what the character looked like,” says Stromberg. “We worked together to come up with a character that wasn’t that stereotype image but was close enough that people would immediately know her to be Maleficent.”

Recreating Maleficent’s costume from animated film to live action fell to London-based costume designer Anna B. Sheppard, known for her work on “Schindler’s List” and “The Pianist,” both of which earned her Academy Award® nominations. The costume designer was tasked with creating two very different worlds, one with creatures living in a forest fairyland and the other a human kingdom. Sheppard began her process with research that guided her from the 15th century to the Renaissance period of French and Italian art, including paintings, sketches and sculptures.
Maleficent’s character look in the 1959 animated film was designed by animator Marc Davis, who is credited with creating Maleficent’s horns and designing her elegant style complete with flowing capes and high collars, so Sheppard started with those references for Maleficent’s specific style. After watching the classic “Sleeping Beauty,” Sheppard incorporated the design elements, noting, “The persona that comes to you straight from this film is Maleficent. The colors I used are similar to the Disney prints from that film. I think Maleficent looks exactly, in the big christening scene, as everyone expects her to be. This is Maleficent from the animated version, just more beautiful.”

Although Sheppard designed the line and shape of Maleficent’s costumes, she says that she could not have achieved the fully realized look without the collaboration of specialty designers who were hired to work with Angelina Jolie to help create the character’s style. “Maleficent’s costumes evolved from mossy colors and ‘floaty’ fabrics to become dark and sculptural shapes in much heavier fabrics with lots of volume,” explains Sheppard. “Artificial furs, leather and feathered accessories created by the specialty designers were used to form a much darker and sinister-looking character.”

One of the first costume elements to be created were the horns and Maleficent’s facial contours as those looks were intrinsic to creating Maleficent’s full-on style. Seven-time Academy Award®–winning special makeup effects designer Rick Baker stepped in to handle the process. Baker began immediately with a digital painting of what he thought Maleficent’s look should be. “Personally, I thought for Angelina Jolie, you didn’t really want to do too much to her. For me, it was maybe horns and ears. I pretty much left her face alone,” says Baker.

But with Angelina Jolie’s input, the design evolved. As Baker explains, “Angelina wanted to wear appliances for Maleficent’s look, so I did a number of designs with appliances that were subtle. She also wanted a nose, which I actually thought could give her more of a Maleficent look. We ended up with numerous sets of cheeks and ears and horns in the beginning stages. First we made sketches and then later we actually sculpted on a cast of her head and made pieces for her to review.”

Baker created cheeks, a nose and ear appliances for Jolie that were silicone and gel-filled. Maleficent’s cheeks look sharply prominent in the film, but the appliances are actually very small. Baker explains, “It’s amazing because the appliances are less than a quarter of an inch at their thickest points and only about a half inch wide. They sit right at the crest of her cheekbones.”

Special makeup effects artist Arjen Tuiten was on set daily to transfer Baker’s designs to Angelina Jolie. “It was important to Rick [Baker] that all Angelina’s prosthetics conform to the angles of her face,” says Tuiten. “From the life cast of her head, we formed the rubber cheekbones and ears, following those contours. The whole application process, including hair weaves, which took about a half hour, was about four hours every morning. Angelina was very patient with the process.”
Turning his attention to the horns, Baker faced several challenges. “The horns were one of the big issues because no one would want to walk around all day with big horns on his or her head,” relates Baker. “So, I wanted to make them as lightweight as possible and removable because when you have something that sticks out a foot beyond your head and you’re not used to it, you’re apt to run into things.”

Baker and his team sculpted at least four different designs of horns. “I did some drawings and modeled some of the designs for the horns on the computer,” says Baker. “Then we actually ended up sculpting them. We chose the one that we liked the best and did all the work using that one design.”

For comfort, the horns are very lightweight and thin, and made of urethane casting resin. “After much experimentation, we ended up basically with a maxi-form skullcap that had on it the base of the horns and the first inch or so of the horns,” explains Baker. “The rest of the horns stuck on with a magnet. They were very strong magnets that held them in place but we could then pop them off in between shots.”

The magnets also protected Angelina Jolie while engaged in wirework or performing stunts. “If something crossed over or bumped they would disconnect easily,” says Baker. “But because of that, we had to make many duplicates because if they fell, they would break. We also had a stunt version of the horns that were more rubbery, so that they would not hurt anybody. It was a lot of experimentation on how to keep them affixed to her head and how to make them seamlessly removable. Fortunately, the horns had a sculpted texture of lines, like a growth line basically, so that made really good connection points. We probably made at least 20 sets of horns of different types and replacements.”

Maleficent’s green skin in “Sleeping Beauty” is nowhere to be seen in the live-action “Maleficent.” “We still wanted her to look pretty and attractive,” informs Baker. “That was an important thing and we didn’t want her look to be too creature-like. Keeping it relatable seemed like the right thing to do for this film.”

Baker also had contact lenses made to complete the look of Jolie’s Maleficent. “Angelina designed them,” says Baker. “The lenses were hand-painted by an artist who is an expert in that field. I have a lady that does them all the time for us and we had some pictures made of these eyes and had the eyes amped up a little bit.”

After the horns were designed and built, milliner Justin Smith came on board to design the covering for the horns and all the headwear for Jolie’s Maleficent. His first step was to get a sense of the costumes Anna Sheppard had created for the character and then apply his specific talents to bring innovative millinery to help create an iconic look based on the original character from the animated film. Explaining his approach, Smith comments, “I created several head-wrap designs. The designs emerged from the story of Maleficent, who of course has horns. I worked on designing and creating looks that would capture the tension between menacing and magical to become a contemporary couture version of the 1950s animation.”
To approach the basic design of the headpieces, Smith conferred closely with the film’s star, Angelina Jolie. “Angelina wanted something that was going to cover the head and completely lose all the hair, but also not be a turban or fabric just wrapped around the head. So it was quite a specific brief, and it took a little bit of time to understand where we can go with this to try and create an identity for her.”

“There’s python skin, some very fine leather and some fish skin, and it’s all based on being quite clean and simple silhouettes with a wrapping technique that looks like it’s just twisted and wrapped around the head in an easy way,” concludes Smith.

To create his designs Smith looked to references that had already been established and then he expanded from there. “There’s obviously a theme that we had to build in and a lot of the fabrics were supplied already,” says Smith. “So I delved in there and had a look at what I could actually use to bring it in with all the rest of the costume. I brought a lot of my own techniques and my own skills to do with how I’ve developed millinery in a modern way. A lot of my own references are artists like Michael Parkes, who is one of my favorites, especially his very elegant, very beautiful lithograph paintings. Then there are some rope-knotting books and various books that I use for my own work.”

With these resources, Smith manipulated his techniques and ideas together with the costume. “I tried to come up with something hopefully quite new and a little bit edgy, a little bit futuristic but nothing too scary that would take away from anything else,” explains Smith. “It’s more about complementing the whole look to make everything work in harmony.”

Using the story as a guide, with its numerous references to animals and the creatures of the forest kingdom, Smith worked to bring some animalistic influences to Maleficent’s look. “It was the idea that the headpieces weren’t structured at all, that they didn’t have any stitching on them,” explains the milliner. “They look very manmade, with more taken from leathers and fabrics that would come from the forest. It’s as though Maleficent wrapped them around her head. The idea was that they looked very easy and very natural.”

Smith created six different headpieces that corresponded with the seasons and specific scenes. Describing some of the different looks, Smith informs, “There’s the summer look, which is a python skin head wrap. We’ve got the christening, which is the leather turban with leather-covered thorns. We’ve got a spring look, which is a narrow strip of leather sewn together so it creates a ribbed effect and then heavily lacquered and painted. Then there’s the stingray head wrap. So it’s stingray on the top and leather on the side.”
No costume would be complete without footwear and accessories, so Rob Goodwin, a couture footwear designer, assumed the role of leather specialist. Goodwin approached his task with a vision, as he explains, “Maleficent is a dark and complex character so I was inspired by the darker edges of contemporary couture fashion which contrasted and complemented the approach and vision of the more established film costume design team. I wanted to inject an edgy, stylish and harder aesthetic component into the mix, which I think helped us create a new and iconic version of this fairy-tale anti-heroine. I worked closely with a small design team and with Angelina to pin down and reflect Maleficent’s distinct personality in the garments she chose to wear.”

Goodwin admits that most of his inspiration came from Angelina Jolie. He comments, “Most of the inspiration came from discussions with Angelina herself who inhabited the character completely. She is very knowledgeable about past and present visual culture and so we drew from our pooled knowledge and references to evolve Maleficent’s appearance.”

Goodwin worked in leathers and combined them with feathers, beads and other materials. “These materials have the quality of savage elegance, the scales and surface textures suggesting that Maleficent is somehow non-human,” says Goodwin.

Goodwin’s most challenging designs for the film involved the battles scene. “From early on, I had an idea for a helmet and footwear for her battle scene, which had to be hard, formidable yet elegant. The helmet’s sculpted shape is covered in leather that looks reptilian and this detail was continued onto the boots, which had customized bone-like heels. Together, these pieces were my most challenging as well as being my favorites.”

Manuel Albarran joined the team to design Maleficent’s accessories such as jewelry and collars, which accessorized the look. Says Albarran about his contributions, “I was mainly designing the accessories for Maleficent: collars, rings, brooches, bracelets, shoulder-pieces and spines.”

Albarran envisioned Maleficent’s look as very organic and rooted in nature, with the use of as many natural materials as possible. “As I am used to using metals and unusual materials in my creations, I looked to legends, history and architecture as initial inspiration for my designs. I then invented and developed the techniques needed to create my visions and to create the pieces in reality.”

The materials Albarran used to create his designs included various metals, such as gold, brass and copper, precious stones and crystals, different leathers, feathers and other natural materials, all in order to “create costumes that would be beautiful, yet dark in character and powerful—like Maleficent herself,” says the designer.

The collars Albarran designed for Maleficent were each different in structure and materials. “The collars were all feminine and elegant in silhouette, yet powerful and dark in atmosphere,” explains Albarran. “Really organic. Some were very detailed structures. For example, I created collars where the collar, shoulders and spine were
all connected as a single piece in leather with a support to form the base structure, where I then added various skins, feathers, etc. to create the final design.”

Describing his favorite design, Albarran says, “My favorite piece was a collar with feather shoulders attached to a delicate spine. I placed hand-dyed layers of duck feathers, the colors grading from different grays through dusty blues and greens, to the structure, which formed the shoulders and spine, creating a very organic feel. The spine I formed using a metal base, which I covered in leather. The silhouette of this piece is very elegant and feminine, yet also powerful.”

Called upon to use his skills with leather in a different way, Albarran was assigned the challenging task of creating the full-body suit that Angelina Jolie wears in the final battle scene of the movie. Explains Albarran, “Designing the costume was the initial step. Then I needed to bring the design to life. This involved many technical complications, as I had to ensure that she could move, jump and fight while wearing the costume. I needed to make different samples, in order to check the mobility, weight and balance before the design could be perfected.”

No look would be complete without beauty makeup and that’s where Toni G, Angelina Jolie’s personal makeup artist, came in. To begin the process of designing the makeup for Maleficent, Toni G looked to nature for inspiration. She explains, “The story has so much nature involved with it that it definitely triggered more of a look into nature and the browns. With the palette we wanted a combination of colors that could be used in variation, such as Concrete, a gray brown, for more natural contour and a darker brown (Ground) and black (Carbon) to add a dramatic pop to the eye, with a little Goldmine for highlight that would complement the yellow in her contacts.”

As red lips were part of the classic Maleficent design, it was an important element to retain in the character’s live-action look. “We tried so many reds; we wanted a true bright red, but it also needed to be the right constancy and be fully pigmented with a dash of shine. I love the color we ultimately picked, so dramatic!”

After special makeup effects artist Arjen Tuiten applied the prosthetics and did a light fine painting to match the skin, Toni G would begin her work. “We would start in with the beauty and basically highlight the upside-down triangle under the eyes to the outside part of the cheeks to the bottom of the nose. Basically the same principle with a normal beauty makeup.”

Toni G’s approach to the makeup for the Maleficent character was “about finding a way to bring the animation
to the flesh.” She elaborates, “Besides her prosthetics, her eyes were the perfect way to achieve this. I was very inspired by the labradorite stone. The Eskimos call it the Aurora because of the dimensional shift in color as the light hits it. Beautiful greens, blues and yellows. She wore very detailed contact lenses painted with these colors. The perfect way to help her feel magical.”

Working with the contacts and the eye makeup was a balancing act for Toni G. “Those contacts just made her eyes pop that much more, so had we gone with strong colors on her eyes, we would have lost the balance,” states the makeup artist. “Her contacts were supposed to be part of who she was as her own natural face. We wanted to keep a sense of her being relatable and natural, but also a strong sense of the classic Maleficent. We wanted to find what worked for this story and also make sure that it wouldn’t become overly distracting as a theatrical makeup.”

Maleficent’s nails also had a special look. They were painted underneath with black and on top with a pearlescent-like polish, but for the christening scene, the nails underneath were painted blood red.

Although Toni G enjoyed the transformation that took Angelina Jolie from her movie-star self to the evil Maleficent, she was concerned about the use of glue to apply the prosthetics. “It was exciting for Angelina to have prosthetics and such a cool transformation, yet I was concerned for her skin having pieces glued on for four months! But it was all good. We opted to use a mix of coconut and argan oil for removal, which seemed to really help keep her skin from being irritated by strong glue removers.”

But Toni G admits that the most challenging aspect of designing the beauty makeup was finding the balance. She explains, “It was just always about finding the balance of everything. When we got a new costume on, we had to decide what we wanted to do with her eyes and had to think about the emotion of the scene. It always seemed to be about finding the balance between her costume and where she was in the film.”

COSTUMING THE CAST

Takin on the task of costuming the rest of the cast, Anna Sheppard faced the challenge of creating costumes for a hybrid reality, bleeding the borders of the fairy-tale world and the world of medieval humans. “My first impression was that I would have to base my costumes on a particular period of time,” explains Sheppard. “But it quickly became clear to me that I should forget that and let my fantasy run with Rob’s visions because he’s incredibly visual and can describe things very well. So I knew I was going to have to cross the line and go into fairyland in a big way.”

But in addition to alternating her designs between fairy and human worlds, there were numerous categories within those worlds that had to be created. Overall, she and her team created more than 2000 costumes by hand.
“My biggest worries were the two armies because I have to admit, I’m better with civilian costumes than with creating medieval armies,” says Sheppard. “I took quite a big risk because I decided to do King Henry’s army in yellow—sort of a mustardy yellow—with red trimmings. I was a bit bored with every army being in brown; I just imagined this army in the green forests wearing yellow. And when the first example of my armor arrived, it took my breath away.”

Sheppard would create 300 of these uniforms and another 300 human costumes for courtiers, servants, royal visitors to the christening and others, including 35 blacksmiths who forge armor for the castle walls. Sharlto Copley’s Stefan alone had 17 costume changes.

Commenting on Stefan’s multiple outfits, Sheppard says, “His story in the film creates that line, because he starts as a human boy in a peasant costume. Then, he goes to the court of King Henry, becomes a servant and is given some clothes by the king. Then, of course, he grows in the ranks and he creates his own kingdom, in which he changes everything. My idea was to create two different courts: one in reds and golds and warm colors, yellows and very picturesque colors for King Henry; and Stefan’s court is in cold colors, in blues and blacks and grays and dark greens and dark purples. It’s a completely different world he created for himself. So Sharlto ended up with more costumes than Maleficent and Aurora together.”

Sheppard kept Elle Fanning’s costumes for Aurora very simple to fit with the nature of the character. “Elle’s costumes are very simple because she plays this very innocent, beautiful character. She is very beautiful, and I didn’t want the costume to overwhelm who she is in the movie. I didn’t want the costumes to be too complicated. We just needed a beautiful shape and beautiful color that suits her.”

Besides designing the costumes to fit Aurora’s demeanor and personality, Sheppard built in a subtle pattern of color to link Aurora with her mother Queen Leila. “All my costumes one way or another are linked to the past. I’m using the same colors on Aurora as for her mother. So when we see her mother the first time, she’s in a beautiful pale yellow dress. When we see grown-up Aurora, she’s in a yellow dress.”

The costume designer adds, “I realized that the most important dress, which we will really see for a long time, is the dress in which she falls asleep. I followed the same coloring I used for her mother in the christening, which is blue. So when Stefan meets her after 16 years, she looks like her mother, in color.”

Finding a look for Diaval was an interesting challenge for Sheppard. “I based Diaval on a rock star and I thought
he would be wearing black. Sam Riley is very handsome, so I just put him in a pair of leather trousers and boots and a big duster coat—a very raggedy duster coat. Later, in our discussions with Rob Stromberg, he said that the clothes would come from the scarecrow in the scene. So I said, ‘Oh well, there will be a very fashionable scarecrow because he will be wearing black.’”

For an actor, a costume can help define a character. Pixie Juno Temple’s costume brought out the brightness and fun in her character, Thistlewit. “I love my costume,” says Temple. “It’s extraordinary—like a big green corset. I’m very green because I’m the green fairy. It’s a tight corset that laces all the way up the back with this beautiful long dress that’s mustard yellow that goes tie-dye green at the bottom. I have yellow stockings and green shoes. Then I have this beautiful pouch that’s green leather and then I have all these over-layers for when I’m outside. I have this incredible dandelion-like hair and I wear these bright green contact lenses.”

While the wardrobe helped the actors define their characters, the stars were busy developing their characters in other ways by studying accents and movements. “The filmmakers had the idea that all of the fairyland creatures would be of Celtic origin,” explains Riley. “The Irish or Scottish accent helps add a certain playfulness to things. So I studied with a dialect coach and they had a couple of terrific coaches on set to help us all along.

“I also met with movement experts in Berlin, where I live, and in London who helped me study the movements of ravens. Those were some of the most embarrassing hours I think I’ve ever spent preparing for a film—running round a huge room flapping my arms around making cawing noises. But once you get through that and nobody’s watching, then you’re a lot less ashamed to do strange things in front of 150 people.”

**BEHIND-THE-SCENES MAGIC**

“Maleficent” began production on June 11, 2012, at England’s famed Pinewood Studios where most of the filming took place. It took five months of shooting on six sound stages and thousands of yards of backlot and paddock area to complete principal photography.

The production had a number of extraordinary physical sets. Production designers Gary Freeman and Dylan Cole, along with set decorator Lee Sandales, worked with Stromberg to create interior and exterior backdrops worthy of epic filmmaking. “We built a lot of sets,” says Freeman. “About 40 sets, from a 12-foot square room to the 5,000-square-foot Great Hall. They’re quite complicated sets, architecturally and technically. It is the whole gamut of design from picturesque northern European landscapes to stark examples of castles, to quintessential fairytale cottages.”

Director Robert Stromberg, whose visual artistry as a production designer is world acclaimed, turned over his vision for “Maleficent” to his production design team, who were tasked with bringing the worlds to life. Describing
Stromberg’s mandate, Freeman says, “Robert was quite specific in his wants. He wanted to create this world that’s familiar but has a fantastic element, so you’re not detached from it. You feel like you’ve seen it all before, whether it’s in a storybook or a walk in a beautiful forest glade. But there’s something magical and different about it. That stems into the architecture as well. We’ve all visited castles and been enchanted by them, but again we wanted to take it to another level.”

Speaking to the differences between the two worlds from a design perspective, Freeman relates, “In the human world, we have this hulking castle, which is a very strong silhouette. It doesn’t blend in with the environment; it becomes a statement. Whereas in the fairy world, the creatures evolve from the trees and they’re very much in tune with themselves and the environment as opposed to the castle with its very strong statement contrasting with the environment that surrounds it.”

King Henry’s castle was a similar physical realization, both interior and exterior, of the castle in the 1959 animated film. “The original animation is a fabulous piece of design,” says Freeman. “It was very avant-garde when it came out. The artist really had an extraordinary approach to color and the conflicts of color. You look at each item individually and you think, ‘that shouldn’t work,’ but when it’s all brought together, it does.”

Architecturally, the castle in the animated film was a collective of elements from every type of period castle but that type of design did not transfer to live action as well. Freeman explains, “We can’t really do that, because the modern audience can’t walk through a sort of Victorian/Gothic/Romanesque castle, because it just doesn’t make sense. So we had to zone in on one look and we did. It was also a hybrid but a more logical one: Prague-style architecture with strong Romanesque shapes. Then we took the idea of the flying buttress and it became a sort of theme that linked all the spaces together.”

Continuing, Freeman adds, “We took a lot of references from St. Michael’s Mount; strong shapes with a subtle relief to it. There was a great influence from the Disney castle itself, because it’s a very strong silhouette. That was a big influence in it, but we refined the detail, so it was less fairy-tale looking. You can understand it architecturally and it makes sense. Besides the scale, we used more luxurious materials than you tend to see in typical Norman castles. We went with marble floors, for example, so it’s a very rich, strong palette.”

The castle’s Great Hall, where Aurora’s christening takes place, is an eye-popping example of British craftsmanship accented by authentic antiquities and also modeled from the designs of the animated original. The grand design
prompted the film’s Oscar®-winning cinematographer, Dean Semler, to exclaim, “This is possibly the most impressive set I’ve ever seen.” The Great Hall took 14 weeks to build, employing some 250 construction workers and an art department of about 20 people.

As well as the human kingdom, Freeman and Cole built a large fairy kingdom on the backlot at Pinewood, which encompassed a waterfall, a river valley, a beautiful, lush flower meadow and a waterway, which links to the fairy mound, a key part of the movie.

But it didn’t stop there. Explains Freeman, “We created, on stage, another version of our fairytale world that could be lit as a night scene. Everything has been built. Obviously for the smaller greens we bring in flowers and bushes to scale. But the trees are based on ancient oaks that we researched that are 800-year-olds. We wanted to give it an Arthur Rackham look. A sense of curve and movement but to your eye you would look at it and think that it is a real tree, except it’s made from plaster and foam.”

Aurora’s world was another environment the designers had to build, consisting of a real thatched-roof cottage in a non-magical forest. “Aurora’s forest is adjacent to where she lives in the cottage,” informs Freeman. “These trees are more naturalistic; they’re not as twisted as in the fairy forest. But they have a great scale and a look to them. We changed the color palette. We used pinks and blues in the fairy forest and we went for warmer yellows and orange in Aurora’s forest, so there’s a line of difference, but quite a subtle line.”

The thatched cottage that became Aurora’s childhood home was built from the ground up on the backlot of Pinewood Studios. The cottage features a timber frame and an authentic thatched roof that was hand-done by traditional thatchers.

The efforts of the production design team on “Maleficent” were not lost on the actors, especially Sam Riley, who experienced working in a studio environment for the first time. “The soundstage sets are impressive and the outside sets even have waterfalls running through what look like real rocks,” enthuses Riley. “There’s even a real cottage with a thatched roof. It’s really insane, the talent and the work effort that goes into it. It’s really mind boggling to work in a studio, which I’ve never done, and see how so many departments manage to all congregate and actually make something happen.

“It’s not like we’re standing in a studio with a blue floor and a blue wall. There are very tangible things. There are things you can touch. There are things that really help you feel that you are somewhere magical. It still fascinates me every time I come into work,” concludes Riley.
“Maleficent” has huge scale and scope with expansive vistas across both the human and fairy worlds—plus fantastical creatures and magical transformations. It is a story that could not have been told without visual effects. Carey Villegas, who has worked with Robert Stromberg over the last 15 years on many films, joined the production team as senior visual effects supervisor. “The last film I did with Robert was ‘Alice in Wonderland’ and everything that we created was pretty much created in post where Rob would design things on the computer and give us renditions of what those things should look like,” says Villegas. “On ‘Maleficent,’ we’re doing a lot more set builds, a lot more real things. It definitely has a different feel, more realism, grittier. It’s a fanciful film, but it also has a very realistic quality to it.”

Making a movie where much of the background and many of the characters exist only in the imagination is a challenge on many levels. “Acting against a blue screen background is a special challenge but we have such a talented cast that they make you forget there’s not actually a fairy world around them,” says Robert Stromberg. “We’ve gotten amazing performances from actors who have to imagine the world they’re in—and even the size of the bodies they’re inhabiting.”

Continuing, Stromberg adds, “The pixies are a good example. For part of the movie, they are actually just two-and-a-half feet tall and they fly around. But we have these wonderful actresses bringing their humor and personalities to the roles and I can be sitting there watching them perform and completely forget they’re saying their lines dangling at the end of a wire, wearing outfits that look like space suits with all these painted dots on their faces.”

For Villegas and his team, creating those pixie characters was one of the biggest challenges on the film. “We have these brilliant actresses who are playing those characters and we want to make sure that every nuance of their performance comes out in their character because the characters are 21 inches tall and they’re very quick, like bumble bees; they’re able to move very quickly and bounce around very abruptly. So we knew that we were going to need to create them entirely as computer-generated characters.”

Villegas and his team used performance capture for the three pixies (Imelda Staunton, Lesley Manville, Juno Temple) when they were in their original 21-inch-tall size in order to capture all the talented actresses’ subtleties. The visual effects team used 150 markers on each of their faces to track their facial expressions into computer-generated characters. These fun characters were slightly caricatured in their 21-inch size, with larger heads, bigger eyes and their natural figures exaggerated.
Another technical and creative challenge for the visual effects team was Maleficent’s wings. “Maleficent is a fairy with wings and because she has wings, she’s able to fly and her wings are almost a character of their own. They have a mind of their own, a life of their own. They’re always supposed to have movement to them and because of that we made a decision early on to create wings entirely in the computer. It’s one of those things that if technically we don’t achieve the right look, you’re not going to buy that character right off the bat. So it was key for us to make that as seamless as possible.”

Luckily, Villegas had something tangible to work from as prosthetics makeup designer David White and his team actually built a full-size set of wings for Maleficent. “One of the best things that we can do in visual effects is actually have real photographic reference or something tangible that we can actually hold and feel what the texture and quality of it is and then take it out into real lighting conditions to see how the sun reflects on it and see how it casts shadow,” explains Villegas. “Any time we can build something by hand, even though we won’t necessarily photograph it in the film, it just gives the computer-generated version of that object so much more realism and detail.”

The shape-changing Diaval was also a challenge for Villegas and his VFX team. Originally just a raven in the animated film, Maleficent can now transform Diaval into any animal she wishes, including a human. “Those transformations made creating this character very difficult for us, especially because you see different transformations throughout the film. You want every one of those transformations to not be exactly the same, so what we tried to do is have whatever’s happening in that scene—his body motion or the body of the raven as it’s flying through the shot—help motivate some of this transformation.”

Adding another level of difficulty, Villegas decided to incorporate birdlike elements into the Diaval character when he transformed. “We tried to incorporate the feathers in some way in each of the forms that he took,” informs Villegas. “For the wolf, we obviously took the feet of the raven and transferred those onto the wolf. But the feet of the raven are so delicate that it was quite a challenge to make these delicate structures fit into a creature as large as the wolf.”

Bringing all the fairy creatures that inhabited Maleficent’s fairy kingdom to life also fell to Villegas’ team. “The process of creating all of the characters in the film, from the pixies to the moorland fairy creatures, was very much an ongoing process. You’re never finalizing a character until you’re putting the final touch in that particular shot. We’re very much involved because we have to create every facet of those creatures, like how their hair responds to gravity or to wind and just every little nuance of what their skin looks like or fur or the clothing that they may be wearing.”
The process begins with deliberating over sketches to decide on the style or design of the character and what the filmmakers want that character to convey. The next step is to see the character in motion and fully realized and dimensional by putting the artistic rendering into a computer program especially designed to turn it into a 3D model.

Villegas’ team of VFX designers also created the massive Thorn Wall that Maleficent employs to protect the fairy world. Describing the wall, Villegas says, “It’s basically like the Great Wall of China, but it has that type of scale to it like the beanstalk from Jack and the Beanstalk. It’s very organic, and we see it grow onscreen. The Thorn Wall also is involved in a battle where many soldiers are trying to burn it down and it’s very much a character in those scenes. We had to have organic qualities to it but also still have some qualities that would allow it to actually do things that hands would do or arms would do by picking up soldiers and throwing them.”

“WELL, WELL…”

When moviegoers sit in their seats to watch “Maleficent,” Angelina Jolie expects that they will have a great experience. “Everybody involved is hoping to bring audiences the feeling that we’ve respected the classic film and if they loved the classic, we’ve tried to bring them what they’ve remembered and loved about this story,” says Jolie. “But we’ve tried to enhance it and also make it beautiful and touching.

“We hope that audiences care about the characters, Aurora and Maleficent and Stefan and everybody involved; whether they love them or hate them at moments, that somehow they deeply know them and they’re deep, good characters. But we also hope to bring a real world that they’ve never seen before and also action sequences and everything audiences want in a film,” concludes Jolie.

Producer Joe Roth notes, “A Disney film has to have great entertainment value, has to offer something fresh, and also has to offer something underneath all of it that you can take away. It’s always about what kind of clothing you put on it. So, the big visual set pieces are fresh. And what they’ll take away here is no matter how badly you feel about yourself, or how fractured your life might be, here’s someone whose heart has truly turned to stone but has learned to love despite herself.”
Elle Fanning is excited for audiences to experience the film and says, “There’s something for everyone in a way, for boys, and girls, and adults as well. The movie has so many different emotions wrapped up into it, that when you come out of the theater you will be both laughing and crying. Also, it’s going to look amazing because Robert Stromberg creates the most magnificent sets.”

“I hope that people who see this film will be not only thoroughly entertained but also feel that they have been immersed in a world and in a story that they wanted to stay in.”
—Robert Stromberg, director

ABOUT THE CAST

Academy Award® and three-time Golden Globe® winner ANGELINA JOLIE (Maleficent) continues to be one of Hollywood’s most talented leading actresses.

Jolie has starred in a host of award-winning and nominated films. In 2008, Jolie starred in Clint Eastwood’s acclaimed film “Changeling,” for which she received an Academy Award® nomination for Best Actress, as well as nominations from the Golden Globes®, Screen Actors Guild®, British Academy of Film and Television Arts, Broadcast Film Critics, London Film Critics and Chicago Film Critics.

In 2007, she starred in Michael Winterbottom’s critically acclaimed “A Mighty Heart,” the dramatic true story of Mariane and Daniel Pearl. Jolie’s performance in “A Mighty Heart” earned her nominations from the Golden Globes®, Screen Actors Guild®, Broadcast Film Critics and Film Independent’s Spirit Awards.

Jolie’s portrayal of a mental patient in “Girl, Interrupted” garnered her an Academy Award®, her third Golden Globe Award®, a Broadcast Film Critics Association Award, ShoWest’s Supporting Actress of the Year Award and
a Screen Actors Guild Award® for Outstanding Performance by a Female Actor in a Supporting Role. The film, based on the true story by Susanna Kaysen, was directed by James Mangold and co-starred Winona Ryder.

The HBO film “Gia” earned Jolie critical praise as well as a Golden Globe Award®, a Screen Actors Guild Award® and an Emmy® nomination for her portrayal of supermodel Gia Carangi, who died of AIDS.

In 2011, Jolie lent her voice to DreamWorks animated film “Kung Fu Panda 2,” reprising her role of Tigress from 2008’s “Kung Fu Panda” and starring once again opposite Jack Black. She also lent her voice to the animated feature “Shark Tale,” directed by the creators of “Shrek,” which also featured the voices of Will Smith, Robert De Niro and Jack Black.

Jolie also starred in the 2008 box-office hit “Wanted,” the fantasy-thriller directed by Timur Bekmambetov, and was recently seen in “The Tourist,” co-starring opposite Johnny Depp for director Florian Henckel von Donnersmarck, and in Phillip Noyce’s “Salt,” in which she starred as Evelyn Salt.

Jolie made her feature film directorial debut in 2011 with the film “In the Land of Blood and Honey,” a story set during the Bosnian War in which a Serb soldier reconnects with a Bosnian girl he once knew who is held captive in the camp he oversees.

Jolie is now in post-production on “Unbroken,” a drama that tells the story of the World War II hero Louis Zamperini, which she directed and is due out from Universal this Christmas.

Jolie has also received wide recognition for her humanitarian work. She was the first recipient of the Citizen of the World Award from the United Nations Correspondents Association, as well as the Global Humanitarian Action Award in 2005. In February 2007, Jolie was accepted by the bipartisan think tank Council on Foreign Relations for a special five-year term designed to nurture the next generation of foreign-policy makers.

Jolie is also a Goodwill Ambassador for the United Nations High Commissioner for Refugees (UNHCR), for which she was appointed Special Envoy of High Commissioner António Guterres in 2012 after 12 years of service. She helped push through the Unaccompanied Alien Child Protection Act and founded the National Center for Refugee and Immigrant Children, an organization that provides free legal aid to asylum-seeking children.

Additionally, Jolie is extremely passionate about the prevention of wartime sexual violence and, in turn, co-founded the Prevent Sexual Violence Initiative with UK Foreign Secretary William Hague. Jolie will co-host a global summit this June, bringing together over 140 countries to discuss how to improve the investigation of wartime sexual violence.

**SHARLTO COPLEY (STEFAN)** made his on-screen debut as Wikus in the Oscar®-nominated science fiction film “District 9” for director Neill Blomkamp and Sony Pictures. He is also known for his role of Murdock in the 2010 adaptation of Fox’s “The A-Team” for director Joe Carnahan, with Liam Neeson and Bradley Cooper. He returned to the big screen this past summer as the villainous Kruger in the sci-fi “Elysium,” opposite Matt Damon, reuniting him with his “District 9” director.

Copley recently finished shooting in South Africa, playing the titular character in Neill Blomkamp’s highly anticipated next film “Chappie,” joined by Hugh Jackman and Sigourney Weaver.
Earlier this year, **ELLE FANNING (Aurora)** was seen in the independent films “Low Down” and “Young Ones,” both of which had their world premieres at the 2014 Sundance Film Festival. In Jeff Preiss’ “Low Down,” Fanning stars opposite John Hawkes in a true story about jazz pianist Joe Albany. In Jake Paltrow’s “Young Ones,” Fanning stars opposite Nicholas Holt, Michael Shannon and Kodi Smit-McPhee.

Last year, Fanning starred in Sally Potter’s film “Ginger & Rosa.” She plays the title character Ginger and stars opposite Annette Bening and Christina Hendricks. The movie had its world premiere at the 2012 Telluride Film Festival and went on to have premieres at many other festivals including the Toronto International Film Festival and the London International Film Festival. For her performance in this film, Fanning was nominated for a British Independent Film Award and for a Critics’ Choice Award.

Fanning made her feature film debut in 2001 at the young age of 2 when she co-starred as a Young Lucy in New Line Cinema’s “I Am Sam.” Since then she has starred in more than 20 films and numerous episodes of television (“Criminal Minds,” “Dirty Sexy Money,” “The Lost Room” miniseries and more). After “I Am Sam,” she went on to co-star opposite Eddie Murphy in the family comedy “Daddy Day Care” for Revolution Studios. In 2004, Fanning appeared in Focus Films’ “The Door in the Floor” from director Tod Williams.

In 2005, Fanning starred as the young Sweetie Pie Thomas in “Because of Winn-Dixie” with Cicely Tyson and Dave Matthews. The following year, 2006, was a busy one for Fanning, appearing in two movies. The first was Paramount’s “Babel,” directed by Alejandro Gonzalez Inarritu and starring Brad Pitt and Cate Blanchett. Next was Touchstone’s “Déjà Vu,” directed by Tony Scott and starring Denzel Washington.

In 2007, Fanning filmed “Reservation Road,” where she played the daughter of Joaquin Phoenix. Later that year, she filmed director John August’s “The Nines.” In 2008, she played the young Cate Blanchett in Paramount and director David Fincher’s “The Curious Case of Benjamin Button,” opposite Brad Pitt.

Also that year, Fanning starred in the independent film “Phoebe in Wonderland” opposite Patricia Clarkson, Felicity Huffman and Bill Pullman. The film had its world premiere at the 2008 Sundance Film Festival to rave reviews for its young star.

In 2010, Fanning starred alongside Stephen Dorff in Sofia Coppola’s “Somewhere.” The film won the 2010 Venice Film Festival’s Golden Lion Award. It was also named one of the top 10 independent films of the year by the National Board of Review. Fanning was nominated for a Critics’ Choice Award for her performance in the film and was named Female Actress of the Year by the Young Hollywood Awards.

In 2011 Fanning starred in the blockbuster film “Super 8” for director J.J. Abrams and producer Steven Spielberg. For her performance, she was nominated for a Critics’ Choice Award and an MTV Movie Award.

Also in 2011, Fanning starred in Francis Ford Coppola’s “Twixt,” which had its world premiere at the 2011 Toronto Film Festival. Later that year, she was seen in Fox’s December release “We Bought a Zoo” for director Cameron Crowe. She stars opposite Matt Damon and Scarlett Johansson.

In addition to her film work, Fanning is an ambassador to the United Nations’ Ending Hunger campaign. She resides in Los Angeles with her family.

Last year **SAM RILEY (Diaval)** filmed “Suite Francaise,” directed by Saul Dibb, starring alongside Michelle Williams and Kristin Scott Thomas. In 2013 he also appeared as the lead role in Andreas Prochaska’s “The Dark Valley,”
produced by Stefan Arndt of X-Filme and Allegro Film.

Riley’s recent films also include “Byzantium,” in which he stars alongside Saoirse Ronan and Gemma Arterton.

In 2012 Riley starred as Sal Paradise in “On the Road,” directed by Walter Salles and adapted from the seminal novel by Jack Kerouac. The film premiered in competition at the Cannes Film Festival. The cast includes Viggo Mortensen, Kristen Stewart and Kirsten Dunst.

February 2011 saw Riley in the gangster thriller “Brighton Rock,” based on the novel by Graham Greene. The feature is directed and adapted for the screen by Rowan Joffe and also stars Helen Mirren and John Hurt.

Riley made his debut as a leading actor in “Control,” a film by Anton Corbijn. His extraordinary performance earned him many awards, including Best Actor at the Edinburgh International Film Festival, the Newcomer Award at the British Independent Film Awards, the British Breakthrough Award at the London Film Critics’ Circle Awards 2008, and a BAFTA Orange Rising Star 2008 nomination. The film won the Directors’ Fortnight Award at the Cannes Film Festival in 2007.

Riley’s other credits include leading roles in “13,” directed by Gela Babluani and co-starring Mickey Rourke, and “Franklyn,” directed by Gerald McMorrow and co-starring Eva Green and Ryan Phillippe. Riley has also appeared in German-language films, including a cameo role in “Rubble Die Katz.”

IMELDA STAUNTON (Knotgrass), a graduate of the Royal Academy of Dramatic Arts, has an extensive career that spans across film, theatre and television. She was awarded a BAFTA and received an Academy Award® nomination for playing the title role in “Vera Drake.” She also gained attention for playing the diabolical Dolores Umbridge in the “Harry Potter” film series.

Other film roles include “The Awakening,” “Another Year,” “Taking Woodstock,” “Freedom Writers” and “Nanny McPhee.” Among her previous film credits are Stephen Fry’s “Bright Young Things,” the romantic comedy “Crush,” the Oscar®-winning “Shakespeare in Love,” Ang Lee’s “Sense and Sensibility,” Trevor Nunn’s “Twelfth Night” and Kenneth Branagh’s “Much Ado About Nothing.”

Last year, Staunton won a Laurence Olivier Theatre Award for Best Actress in a Musical for her performance as Mrs. Lovett in “Sweeney Todd”—a title she also won in 1991 for “Into the Woods” and likewise received in two 1985 productions, “A Chorus of Disapproval” and “The Corn Is Green.” She has also received Olivier nominations for playing Adelaide in “Guys and Dolls,” Dorothy in “The Wizard of Oz” and Sonya in “Uncle Vanya.”

Staunton played Alma Hitchcock in “The Girl,” for which she received BAFTA and Emmy® nominations. Other notable television appearances include “Psychoville,” “Cranford,” “The Singing Detective” and “Cambridge Spies.” Later this year, Staunton will be appearing in the highly anticipated musical drama, “That Day We Sang,” written by Victoria Wood and “Pride,” directed by Matthew Warchus.

Staunton has also performed as the voice of a wide range of animated characters in such features as “The Pirates! Band of Misfits,” “Arthur Christmas,” Tim Burton’s “Alice in Wonderland,” “Chicken Run,” “The Ugly Duckling,” “The Snow Queen” and “The Snow Queen’s Revenge.”
**JUNO TEMPLE (Thistlewit),** recipient of the 2013 BAFTA EE Rising Star Award, recently completed filming “Far from the Madding Crowd” for director Thomas Vinterberg. This summer, Temple will shoot the highly anticipated HBO pilot, “The Long Play,” to be directed by Martin Scorsese and also starring Bobby Cannavale and Olivia Wilde. She will also shoot the independent film “Len & Co.” opposite Rhys Ifans.

Temple will next be seen in the Mandalay independent feature “Horns,” opposite Daniel Radcliffe for director Alex Aja, and Robert Rodriguez’s “Sin City: A Dame to Kill For,” starring opposite Josh Brolin and Ray Liotta.

Last year, Temple starred in three films that premiered to critical acclaim at the 2013 Sundance Film Festival, including Jill Soloway’s directorial debut, “Afternoon Delight,” where she stars opposite Kathryn Hahn and Josh Radnor. Temple was also seen in Sebastian Silva’s dark thriller, “Magic Magic,” opposite Michael Cera and Emily Browning as well as alongside Amanda Seyfried in the Millennium Films feature, “Lovelace,” about the untold story of Linda Lovelace.


Temple was also previously named one of BAFTA’s Brits to Watch in 2011 and Variety’s Ten Actors to Watch in 2010. Her other credits include Noah Baumbach’s “Greenberg,” opposite Ben Stiller for Focus Features; Paul W. S. Anderson’s “The Three Musketeers,” opposite Orlando Bloom, Christoph Waltz and Logan Lerman for Summit; “St. Trinian’s 2,” starring Rupert Everett and Colin Firth; “Cracks,” opposite Eva Green for director Jordan Scott; “Kaboom,” opposite Thomas Dekker; Stephen Poliakoff’s “Glorious 39,” opposite Bill Nighy and Julie Christie; Harold Ramis’ “Year One,” opposite Jack Black and Michael Cera for Sony; “The Other Boleyn Girl,” opposite Natalie Portman and Scarlett Johansson for Focus; “Atonement,” opposite James McAvoy and Keira Knightley for Universal; and “Notes on a Scandal,” opposite Judi Dench and Cate Blanchett for Fox Searchlight.

**LESLEY MANVILLE (Flittle)** was named Best Actress by the National Board of Review and The London Film Critics Circle for her role in Mike Leigh’s “Another Year,” for which she also received nominations for a 2010 BAFTA, British Independent Film Awards and European Film Awards.

Manville recently worked with Leigh on the highly anticipated “Mr. Turner” and previously on the features “Vera Drake,” “Topsy-Turvy,” “Secrets & Lies” and “High Hopes,” and won her first London Film Critics Circle Best Actress Award for Leigh’s “All or Nothing.” Other upcoming films include “Molly Moon: The Incredible Hypnotist” and “Theory of Everything.” Manville’s other film credits include Carlo Carlei’s “Romeo & Juliet,” Mat Whitecross’ “Spike Island,” the sci-fi drama “Clone” and Robert Zemeckis’ “A Christmas Carol.”

Manville’s extensive stage experience includes her appearance in “Ghosts” (2014), directed by Richard Eyre, for which she won the Olivier for Best Actress and the London Critics Circle Award for Best Actress. She was nominated for an Olivier for her performance in “Grief” at The National Theatre in 2012.
ABOUT THE FILMMAKERS

ROBERT STROMBERG (Director), who is making his feature film directing debut, won the Academy Award® for Best Art Direction (shared with Rick Carter) for the highest-grossing movie of all time, James Cameron’s “Avatar,” repeating the feat one year later when he landed his second Oscar® for Tim Burton’s 3D fantasy-adventure, “Alice in Wonderland,” currently the sixth highest-grossing film worldwide. He earned his first Oscar® nomination, as a VFX supervisor, for Peter Weir’s “Master and Commander: The Far Side of the World.”

Stromberg’s most recent project as production designer was Disney’s “Oz The Great and Powerful,” directed by Sam Raimi. The movie released in the U.S. on March 8, 2013.

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


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

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


He also collaborated with filmmaker Peter Weir on 2003’s “Master and Commander,” for which he earned Oscar®, BAFTA and VES (Visual Effects Society) nominations, while reimagining the roles of visual effects supervisor and production designer into a combined craft called “visual effects designer” that allowed Stromberg to create a film’s physical sets during actual production, then remain on the project during post to work with the director in overseeing the creation of its virtual elements.
In 2005, Stromberg met James Cameron, beginning a collaboration that would evolve into the creation of the world of Pandora for Cameron’s new film “Avatar.” Along with Rick Carter, Stromberg became co-production designer on the epic fantasy film, winning the first of his two Academy Awards® along with the Art Directors Guild prize and the BAFTA and a Saturn Award nomination. A year later, he took home another Oscar® for his production design on Tim Burton’s “Alice in Wonderland,” in addition to nominations for the BAFTA, the Saturn Award and a Broadcast Film Critics prize.


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

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

JOE ROTH (Producer) is an independent film producer, whose film, “Alice in Wonderland,” grossed over $1 billion, making it, at that time, the sixth highest grossing film of all time. He most recently produced “Heaven Is for Real” for Sony, starring Greg Kinnear and Kelly Reilly, directed by Randall Wallace; “OZ The Great and Powerful” for Disney, starring James Franco and Mila Kunis, directed by Sam Raimi; and “Snow White and the Huntsman” for Universal, starring Kristen Stewart, Chris Hemsworth and Charlize Theron. He is currently producing “Million Dollar Arm” for Disney, starring Jon Hamm and Alan Arkin, directed by Craig Gillespie; “Heart of the Sea” for Universal, starring Chris Hemsworth, directed by Ron Howard; “Through the Looking Glass” for Disney, starring Johnny Depp, directed by James Bobin; and “Brilliance” for Universal, starring Will Smith, directed by Julius Onah.

Over the past 35 years, Roth founded both Morgan Creek and Revolution Studios, was chairman of 20th Century Fox and Walt Disney Studios, and directed six films while producing or supervising over 300 movies. Megahits “Home Alone” and “The Sixth Sense,” as well as Academy® Award–nominated films “The Insider” and “Blackhawk Down,” were made on his watch. He also produced the Emmy®-nominated 2004 Academy Awards show.

Roth is the majority owner of the Seattle Sounders Soccer team. The most successful team in America’s soccer history, the Sounders were awarded 2010 Professional Sports Team of the Year in all sports by the SportsBusiness Journal.

Equally noted for his diverse civic and charitable activities, Joe Roth has received various awards such as the 1991 Variety Club’s Man of the Year Award, the 1996 Humanitarian Award from the NCCJ, the 1997 American Museum of Moving Image Award, and was honored in 1998 by APLA and The National Multiple Sclerosis Society. He was also the recipient of the 2004 Dorothy and Sherill C. Corwin Human Relations Award from the American Jewish Committee.
While working as a development executive at CBS, LINDA WOOLVERTON (Screenplay by) wrote two young adult novels: “Star Wind” and “Running Before the Wind.” After her books were published by Houghton Mifflin, she abandoned development and began to write full time.

Woolverton started by writing scripts for animated television shows. When one of her novels caught the attention of a Disney executive, she was hired to write the script for the animated feature, “Beauty and the Beast.” Upon its release in 1991, the film won the Golden Globe® for the Best Comedy/Musical and became the first animated film to be nominated for the Best Picture Academy Award®.

Woolverton was then hired to write the screenplay for “The Lion King” (shared credit). She then rewrote the script for “Homeward Bound: The Incredible Journey” (shared credit) as well as writing for the animated feature “Mulan.”

She went on to adapt the script of “Beauty and the Beast” for the Broadway stage and received the Tony Award® nomination for Best Book of a Musical in 1994. Woolverton was also awarded the Laurence Olivier Award for “Beauty and the Beast” for Best New Musical in the U.K. “Beauty and the Beast” ran between 1994 and 2007, becoming the sixth longest-running show in Broadway history. She also wrote the book (shared) for Elton John and Tim Rice’s musical “Aida,” which ran for five years at the Palace Theatre.

Linda Woolverton’s script for “Alice in Wonderland” was directed by Tim Burton and starred Johnny Depp. It was released in March of 2010 and grossed over $1 billion worldwide. It is the sixteenth highest-grossing film of all time. She has recently scripted “Through the Looking Glass” for Disney. The film is to be released in 2016.

Academy Award® and three-time Golden Globe® winner ANGELINA JOLIE (Executive Producer) continues to be one of Hollywood’s most talented leading actresses.

Jolie has starred in a host of award-winning and nominated films. In 2008, Jolie starred in Clint Eastwood’s acclaimed film “Changeling,” for which she received an Academy Award® nomination for Best Actress, as well as nominations from the Golden Globes®, Screen Actors Guild®, British Academy of Film and Television Arts, Broadcast Film Critics, London Film Critics and Chicago Film Critics.

In 2007, she starred in Michael Winterbottom’s critically acclaimed “A Mighty Heart,” the dramatic true story of Mariane and Daniel Pearl. Jolie’s performance in “A Mighty Heart” earned her nominations from the Golden Globes®, Screen Actors Guild®, Broadcast Film Critics and Film Independent’s Spirit Awards.

Jolie’s portrayal of a mental patient in “Girl, Interrupted” garnered her an Academy Award®, her third Golden Globe Award®, a Broadcast Film Critics Association Award, ShoWest’s Supporting Actress of the Year Award and a Screen Actors Guild Award® for Outstanding Performance by a Female Actor in a Supporting Role. The film, based on the true story by Susanna Kaysen, was directed by James Mangold and co-starred Winona Ryder.

The HBO film “Gia” earned Jolie critical praise as well as a Golden Globe Award®, a Screen Actors Guild Award® and an Emmy® nomination for her portrayal of supermodel Gia Carangi, who died of AIDS.

In 2011, Jolie lent her voice to DreamWorks animated film “Kung Fu Panda 2,” reprising her role of Tigress from 2008’s “Kung Fu Panda” and starring once again opposite Jack Black. She also lent her voice to the animated feature “Shark Tale,” directed by the creators of “Shrek,” which also featured the voices of Will Smith, Robert De Niro and Jack Black.
Jolie also starred in the 2008 box-office hit “Wanted,” the fantasy-thriller directed by Timur Bekmambetov, and was recently seen in “The Tourist,” co-starring opposite Johnny Depp for director Florian Henckel von Donnersmarck, and in Phillip Noyce’s “Salt,” in which she starred as Evelyn Salt.

Jolie made her feature film directorial debut in 2011 with the film “In the Land of Blood and Honey,” a story set during the Bosnian War in which a Serb soldier reconnects with a Bosnian girl he once knew who is held captive in the camp he oversees.

Jolie is now in post-production on “Unbroken,” a drama that tells the story of the World War II hero Louis Zamperini, which she directed and is due out from Universal this Christmas.

Jolie has also received wide recognition for her humanitarian work. She was the first recipient of the Citizen of the World Award from the United Nations Correspondents Association, as well as the Global Humanitarian Action Award in 2005. In February 2007, Jolie was accepted by the bipartisan think tank Council on Foreign Relations for a special five-year term designed to nurture the next generation of foreign-policy makers.

Jolie is also a Goodwill Ambassador for the United Nations High Commissioner for Refugees (UNHCR), for which she was appointed Special Envoy of High Commissioner António Guterres in 2012 after 12 years of service. She helped push through the Unaccompanied Alien Child Protection Act and founded the National Center for Refugee and Immigrant Children, an organization that provides free legal aid to asylum-seeking children.

Additionally, Jolie is extremely passionate about the prevention of wartime sexual violence and, in turn, co-founded the Prevent Sexual Violence Initiative with UK Foreign Secretary William Hague. Jolie will co-host a global summit this June, bringing together over 140 countries to discuss how to improve the investigation of wartime sexual violence.

**DON HAHN (Executive Producer)** produced “Beauty and the Beast,” the first animated film nominated for a Best Picture Oscar® by the Academy of Motion Picture Arts and Sciences. His next film, “The Lion King,” was an international box-office phenomenon and a Tony Award®–winning Broadway musical that still plays to packed houses around the world. Hahn was associate producer on the landmark motion picture “Who Framed Roger Rabbit.” His other credits include the cult comedy “The Emperor’s New Groove,” “The Hunchback of Notre Dame” and the Oscar-Nominated sensation, Tim Burton’s “Frankenweenie.”

Hahn also launched the Disneynature label as the executive producer of the epic documentaries “Earth,” “Oceans,” “African Cats” and “Chimpanzee.”

Hahn serves on the Board of PBS SoCal and has just finished his new book, “Before Ever After,” about Walt Disney’s impossible plan to build a world-class animation studio during the height of the depression.

**PALAK PATEL (Executive Producer)** is President of Production at Roth Films and an executive producer on “Oz The Great and Powerful” and “Snow White and the Huntsman.” Patel is also a producer on the film “Sabotage” as well as the Warner Bros.’ film “Heart of the Sea” and an executive producer on the Disney film “Million Dollar Arm.” Patel oversees and supervises all film projects in development and production at Roth Films.

Patel was a production executive at Paula Weinstein’s Spring Creek Productions. He worked closely with Weinstein helping to oversee “Monster-in-Law,” “Rumor Has It,” “Looney Tunes,” “Envy,” “Blood Diamond” and “Recount.”
Prior to joining Spring Creek, Patel was West Coast Story Editor at Focus Features, working closely with Russell Schwartz, Scott Greenstein, Donna Gigliotti and others. While at Focus, Patel worked closely with senior executives on “Traffic,” “Gosford Park,” “Nurse Betty,” “Deliver Us from Eva,” “Possession,” “The Kid Stays in the Picture” and “The Man Who Wasn’t There,” and assisted the acquisitions department on “In the Mood for Love,” “Monsoon Wedding” and “Wet Hot American Summer.”

Patel started out in the business as an intern/assistant on “The Sixth Sense” in his hometown of Philadelphia. After moving to Los Angeles, he worked as a development assistant at Paul Schiff Productions.

MATT SMITH (Executive Producer) is currently the executive vice president of Offspring Entertainment, a feature film and television production company founded by director Adam Shankman (“Hairspray”). Offspring Entertainment has many projects in active development, most notably the upcoming comedy “Mean Moms” at New Line Cinema, starring Jennifer Aniston.

Smith is the executive producer of “Step Up All In,” which will be released by Lionsgate/Summit on July 25, 2014. Smith was also the executive producer of the previous installment of the “Step Up” franchise, which in total has grossed more than half a billion dollars worldwide, and “Step Up Revolution,” which was released by Summit Entertainment in July 2012.

Additionally, Smith will produce MGM’s “Valley Girl: The Musical” and Universal’s “Villains,” based on the Viper graphic novel. He will serve as an executive producer on “Tink,” Disney’s fresh take on the character of Tinkerbell, to star Elizabeth Banks (“The Hunger Games”) and Paramount’s “Heatseekers,” to be directed by Timur Bekmambatov.

Prior to Offspring Entertainment, Smith served as the senior executive at Idealogy, Inc., run by Disney’s current President of Production Sean Bailey. During his time at Idealogy, Smith oversaw all aspects of production and development, most notably on Disney’s “20,000 Leagues Under the Sea: Captain Nemo” and their upcoming remake of “The Black Hole.”

Prior to Idealogy, Inc., Smith was the head of development for Michael Bay’s Platinum Dunes, where he oversaw “Friday the 13th” and “The Unborn,” as well as an executive at Weed Road Pictures and Revolution Studios. He began his career as an agent trainee at the former Broder Webb Chervin Silbermann Agency.

Smith received his Bachelor of Arts degree from the University of Kansas and is a native of Kansas City and Boston, Massachusetts.

SARAH BRADSHAW (Executive Producer) began her career as a freelance production manager and producer in commercials, before moving into features and working as a production manager/supervisor on films such as “The Fifth Element,” “Entrapment,” “The Golden Bowl” and “Spy Game.”

Bradshaw went on to work as unit production manager on “Alexander,” “Prince of Persia: The Sands of Time” and “Pirates of the Caribbean: On Stranger Tides,” and as associate producer/unit production manager on “Miami Vice” and “Syriana.”

She also worked as co-producer on “Snow White and the Huntsman” for director Rupert Sanders. Bradshaw’s credits as executive producer include Roland Emmerich’s “10,000 BC,” and, more recently, Ron Howard’s “Heart of the Sea.”
DEAN SEMLER, AM, A.C.S./ASC (Director of Photography) won the Academy Award® and the American Society of Cinematographers (ASC) Outstanding Achievement honor for his stirring images on Kevin Costner’s seminal western “Dances with Wolves.”

One of the industry’s most respected cinematographers, the Australian native has directed the camera work on such features as “In the Land of Blood and Honey,” “Secretariat,” “Apocalypto” (ASC nomination), “Date Night,” “2012,” “Appaloosa,” “Get Smart,” “xXx,” “Dragonfly,” “Bruce Almighty,” “We Were Soldiers” and “Waterworld.”

Born and raised in the rural country town of Renmark, Australia, Semler began his career as a props assistant and video camera operator in local TV news. He next spent nine years with Film Australia, where he honed his craft in educational documentaries, before segueing over to narrative films.

One of his first features was George Miller’s “The Road Warrior,” the second in the “Mad Max” trilogy, marked by Semler’s kinetic camerawork and stark futuristic wastelands. He reunited with Miller on “Mad Max Beyond Thunderdome” and continued a busy career Down Under on such projects as Simon Wincer’s “The Lighthorseman,” the Australian comic western, “Bullseye,” Russell Mulcahy’s atmospheric horror flick, “Razorback” (winning the A.C.S. Award), and Phillip Noyce’s “Dead Calm” (winning his second Australian Film Institute Award for his work).

With those successes in his homeland, Hollywood soon beckoned and Semler has filled his slate over the last two decades with such projects as the romantic drama “Cocktail,” John Milius’ “Farewell to the King,” Noyce’s “The Bone Collector,” “Nutty Professor II: The Klumps,” “The Three Musketeers,” “Last Action Hero,” “City Slickers,” “Young Guns” and its sequel, “Young Guns II,” “The Cowboy Way,” and “Super Mario Bros.,” among others.

Despite his big-screen success, Semler has still worked on TV projects, including the Australian miniseries “Return to Eden” and the telefilm “Passion Flower,” directed by the veteran Joe Sargent. He has also acted as 2nd unit director on two epic miniseries: Simon Wincer’s western “Lonesome Dove” and ABC-TV’s “Son of the Morning Star” (recreating the Battle of Little Bighorn).

GARY FREEMAN (Production Designer) was initially trained in interior design but shifted his career goals after being inspired by films such as “2001,” “Blade Runner” and “Brazil.” He found work with a London-based TV company that gave him access to the big film studios in the U.K., which allowed him to further his career in the movie industry.

Freeman worked for many years learning the craft of production design, beginning as an art department assistant and working his way up to supervising art director. He was fortunate enough to work with several eminent designers, including Tom Sanders, Dante Ferretti, Jan Roelfs and Wolf Kroeger, among others. “Maleficent” is his first credit as production designer.


Among Freeman’s other films as Art Director are “Prince of Persia: The Sands of Time,” “Clash of the Titans,” “National Treasure: Book of Secrets,” “Sunshine,” “The Bourne Supremacy,” “Around the World in 80 Days,” “Timeline,” “Spy Game” and “About a Boy.”
DYLAN COLE (Production Designer) shared the 2010 Art Directors Guild Award for Excellence with Robert Stromberg and others on “Avatar.” He was part of a nominated team on two films the following year: “TRON: Legacy” and “Alice in Wonderland,” teaming again with Stromberg on the latter. His most recent collaboration with Stromberg was Disney’s “Oz The Great and Powerful.”


Cole’s television credits include the award-winning series “Boardwalk Empire” and the acclaimed miniseries “John Adams” and “Game of Thrones.”

Cole is currently co-production designing the “Avatar” sequels.

ANNA B. SHEPPARD (Costume Designer) is based in London and her varied film credits include Lee Tamahori’s “The Devil’s Double,” Quentin Tarantino’s “Inglourious Basterds,” Peter Webber’s “Hannibal Rising,” Michael Mann’s “The Insider” and Joe Johnston’s “Captain America: The First Avenger.” Most recently, Sheppard worked on Brian Percival’s “The Book Thief.”

In 1993 Sheppard earned Academy Award® and BAFTA Award nominations for her work on Steven Spielberg’s critically acclaimed masterpiece “Schindler’s List.” She has worked on two features with director Roman Polanski, “Oliver Twist” in 2005 and “The Pianist” in 2002, for which she received her second Academy Award nomination, a Cesar Award nomination, and won Best Costume Design at the Polish Film Awards. Sheppard has also collaborated with the prominent Polish director Agnieszka Holland on two features, “Washington Square” and “To Kill a Priest.”

Sheppard’s television credits include the multi-award-winning HBO series “Band of Brothers” and Jon Jones’ remake of the cult series “The Prisoner.” Other film credits are Rob Cohen’s “DragonHeart,” David Dobkin’s “Fred Claus” and “Shanghai Nights,” Frank Coraci’s “Around the World in 80 Days” and Breck Eisner’s “Sahara.”

CHRIS LEBENZON, A.C.E. (Editor) has collaborated with Tim Burton on all of his films for the last 20 years. They include “Dark Shadows,” “Alice in Wonderland,” “Sweeney Todd: The Demon Barber of Fleet Street,” “Charlie and the Chocolate Factory,” “Corpse Bride,” “Big Fish,” “Planet of the Apes,” “Sleepy Hollow,” “Mars Attacks!,” “Ed Wood,” “The Nightmare Before Christmas” and “Batman Returns.”

Lebenzon has teamed up many times with award-winning producer Jerry Bruckheimer, working with him on “Pearl Harbor,” “Gone in Sixty Seconds,” “Enemy of the State,” “Armageddon,” “Con Air,” “Crimson Tide,” “Days of Thunder,” “Beverly Hills Cop II” and “Top Gun,” and is a frequent collaborator of directors Michael Bay and Tony Scott.

Lebenzon is a two-time Academy Award® nominee for the films “Crimson Tide” and “Top Gun” (co-editor). His other credits include “Unstoppable,” “The Taking of Pelham 123,” “Déjà Vu,” “xXx,” “Radio,” “The Last Boy Scout,” “Revenge,” “Midnight Run,” “Weird Science” and “Wolfen.”
RICHARD PEARSON, A.C.E. (Editor) won the BAFTA, was an Academy Award® nominee and an ACE nominee for his work on Paul Greengrass’ “United 83.” He had previously worked with the director on the action blockbuster “The Bourne Supremacy.”


For television, Pearson has edited “From the Earth to the Moon,” which earned him nominations for both a Primetime Emmy® and an ACE Award. He began his career as editor for the episodic police drama “New York Undercover.”

CAREY VILLEGAS (Senior Visual Effects Supervisor) has been a supervisor for many of the most demanding effects-driven directors, including Michael Bay, Robert Zemeckis, David Fincher, James Cameron and most recently Tim Burton. For his contribution to Burton’s “Alice in Wonderland,” Villegas won the 2010 Golden Satellite Award for Best Visual Effects. The film also earned him nominations for the 2011 Academy Award®, British Academy (BAFTA) Award, Critics’ Choice Award, Saturn Award and the Visual Effects Society (VES) Award for Outstanding Visual Effects in a Visual Effects Driven Motion Picture.

After graduating from the University of St. Francis, Villegas began his professional career working at Editel in Chicago, the Midwest’s largest post-production facility of its time. While there, he worked on national commercials for many of the world’s largest advertising agencies. In 1995, he moved to Los Angeles to pursue work on feature films at Digital Domain.

At Digital Domain, Villegas was a compositing supervisor and lead artist for the company’s first two visual effects Academy Award® wins: “Titanic” and “What Dreams May Come.” His other credits while at Digital Domain include such films as “Fight Club,” “Rules of Engagement,” “Supernova,” “Armageddon,” “The Fifth Element,” “Dante’s Peak,” “Chain Reaction,” “Michael Collins” and “Sgt. Bilko.” Villegas also supervised many commercial projects and music videos, including those for Michael Jackson, Celine Dion and the Rolling Stones.

In 1999, Villegas joined Sony Pictures Imageworks as a visual effects supervisor to work with director Robert Zemeckis on the feature films “Cast Away” and “What Lies Beneath.” In 2003, as the visual effects supervisor for “Bad Boys II,” he was nominated for the Visual Effects Society (VES) Award for Outstanding Supporting Visual Effects in a Motion Picture. Prior to “Alice in Wonderland,” Villegas was brought in to supervise and ensure the delivery of more than 550 shots for “Hancock,” in less than nine weeks.

Villegas was also the overall visual effects supervisor for films as diverse as “I Spy,” “Bewitched,” “The Forgotten,” “The Jane Austen Book Club,” “Little Black Book,” “Hollywood Homicide” and “America’s Sweethearts.” In addition, he was often called upon to supervise on-set visual effects photography for a number of features, including “Eagle Eye,” “Spider-Man 3,” “I Am Legend,” “Aviator,” and most recently for actor/director Tim Allen’s “Crazy on the Outside.”

RICK BAKER (Maleficent Makeup Designer) has been an influential force in the creation of creatures and prosthetic makeup for over 40 years. Mentored early in his career by cinema makeup pioneer and innovator Dick Smith, Baker honed his craft contributing to films such as “The Exorcist,” “Live and Let Die” and television’s “The Autobiography of Miss Jane Pittman,” for which Baker won an Emmy®.
As his reputation grew within the Hollywood community, he pushed the boundaries of traditional makeup effects by transforming David Naughton into a four-legged, ferocious werewolf in “An American Werewolf in London.” Baker’s ingenious use of prosthetics and puppet effects won him an Academy Award® for Outstanding Achievement in Makeup, in the debut year of the category.

Garnering a reputation for excellence and resourcefulness, Baker’s assignments became a diverse and iconic collection of creatures including “Harry and the Hendersons,” “Michael Jackson’s Thriller,” “Greystoke: The Legend of Tarzan, Lord of the Apes,” “Gorillas in the Mist,” “Coming to America,” “Gremlins 2: The New Batch,” “Men in Black,” “The Nutty Professor,” “Mighty Joe Young” and “How the Grinch Stole Christmas,” to name but a few.

In the year 2011, Baker won his seventh Academy Award® for his contributions transforming Benicio Del Toro and Sir Anthony Hopkins into werewolves for “The Wolfman.” He recently supplied a new population of aliens for Barry Sonnenfeld’s “Men in Black III.”

JAMES NEWTON HOWARD (Composer) is one of the most versatile and respected composers currently working in films.

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

Howard, along with Hans Zimmer, won the 2009 GRAMMY Award® for the score for “The Dark Knight.” He has also received GRAMMY Award nominations for music from “Blood Diamond,” “Dinosaur,” “Signs” and the song from “One Fine Day.” In addition, he won an Emmy® Award for the theme to the Andre Braugher series “Gideon’s Crossing” and received two additional Emmy nominations for the themes to the long-running Warner Bros. series “ER” and the Ving Rhames series “Men.” Howard has also been nominated four times for Golden Globe® Awards for his massive orchestral score for Peter Jackson’s blockbuster remake of “King Kong”; for the songs from “Junior” and “One Fine Day”; and for his provocative symphonic score for “Defiance.”

He received the 2008 World Soundtrack Award for Film Composer of the Year for his work on the films “Charlie Wilson’s War,” “Michael Clayton” and “I Am Legend.” He has received the Soundtrack of the Year Award from the Classical BRIT Awards for “The Dark Knight” (2009) and “Blood Diamond” (2008). In 2009 he received the Special 5th Anniversary GoldSpirit Award for Best Composer of the Last 5 years (2004-2008) from the Úbeda Film Music Conference in Spain. In February 2009, Howard had his first concert piece, entitled “I Would Plant a Tree,” performed by the Pacific Symphony as part of their American Composers Festival.

Howard, who has been honored with ASCAP’s prestigious Henry Mancini Award for Lifetime Achievement, now has more than 100 films to his credit. Among them are all of M. Night Shyamalan’s films (“The Sixth Sense,” “Unbreakable,” “Signs,” “The Village,” “Lady in the Water,” “The Happening,” “The Last Airbender” and “After Earth”), six films for director Lawrence Kasdan (“Darling Companion,” “Grand Canyon,” “Wyatt Earp,” “French Kiss,” “Mumford” and “Dreamcatcher”), seven Julia Roberts films (“Pretty Woman,” “Runaway Bride,” “My Best Friend’s Wedding,” “America’s Sweethearts,” “Duplicity,” “Charlie Wilson’s War” and “Larry Crowne”) and three animated films for Walt Disney Studios (“Dinosaur,” “Treasure Planet” and “Atlantis: The Lost Empire”).

His other wide-ranging credits include “The Hunger Games,” “The Hunger Games: Catching Fire,” “Snow White and the Huntsman,” “The Bourne Legacy,” “Salt,” “Water for Elephants,” “Gnomeo & Juliet,” “Green Lantern,” “The

Howard’s success reflects the experiences of a rich musical past. Inspired by his grandmother, a classical violinist who played in the Pittsburgh Symphony in the ’30s and ’40s, he began his studies on the piano at age 4. After studying at the Music Academy of the West, in Santa Barbara, and at the USC Thornton School of Music, as a piano major, he completed his formal education with orchestration study under legendary arranger Marty Paich.

Though his training was classical, Howard maintained an interest in rock and pop music, and it was his early work in the pop arena that allowed him to hone his talents as a musician, arranger, songwriter and producer. He racked up a string of collaborations in the studio with some of pop’s biggest names, including Barbra Streisand, Earth, Wind and Fire, Bob Seger, Rod Stewart, Toto, Glenn Frey, Diana Ross, Carly Simon, Olivia Newton-John, Randy Newman, Rickie Lee Jones, Cher and Chaka Khan. In 1975, he joined pop superstar Elton John’s band on the road and in the studio.

Howard left the band in 1976 to do more record production. He would rejoin the band in 1980 for another tour and again in 1986 to conduct the Melbourne Symphony Orchestra for John’s “Live in Australia” tour, which later became a platinum-selling album.

When he was offered his first film in 1985, he never looked back. As a change of pace, Howard reunited with Elton John for a multi-city tour in the summer of 2004, which included sold-out concerts at the Royal Albert Hall in London and Radio City Music Hall in New York.

His upcoming films include Dan Gilroy’s “Nightcrawlers” and Ed Zwick’s “Pawn Sacrifice.”