

Disney
Better

NATE

Than Ever



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DISNEY
Presents

Disney
Better
NATE
Than Ever

A
MARC PLATT
Production

Directed by TIM FEDERLE
Written for the Screen by TIM FEDERLE
Based Upon the Book by TIM FEDERLE
Produced by MARC PLATT
ADAM SIEGEL
Executive Producers TIM FEDERLE
PAMELA THUR
Director of Photography DECLAN QUINN, ASC, ISC
Production Designer JANE MUSKY
Film Editor KATHARINE MCQUERREY
Score by GABRIEL MANN
Music Supervisor JORDAN CARROLL
Costume Designer JOSHUA J. MARSH
Casting by BERNARD TELSEY, CSA
BETHANY KNOX, CSA
PATRICK GOODWIN, CSA

Unit Production Manager GUY EFRAT
Unit Production Manager PAMELA THUR
First Assistant Director DANIELLE RIGBY
Second Assistant Director BRAD ROBINSON

CAST

(in order of appearance)

Nate RUEBY WOOD
Anthony JOSHUA BASSETT
Libby ARIA BROOKS
Sherrie MICHELLE FEDERER
Jimmy Madison FINN EGAN-LIANG
Tall Middle Schooler PIERSON SALVADOR
Mrs. Wadsworth MANDY GONZALEZ
Fantasy Audition Greeter JIMMY RAY BENNETT
Rex NORBERT LEO BUTZ
Local Guy BRANDON ESPINOZA
Security Guard EDDIE COOPER

Stage Mom KIM BERRIOS LIN
Stage Daughter KYLIE KUIOKA
Crying Kid at Audition GABRIEL AMOROSO
Tumbler Boy CHARLES KAHLER
Assistant Casting Director KRYSTINA ALABADO
Casting Director BROOKS ASHMANSKAS
Young Screaming Boy #1 COOPER LANTZ
Kind Girl COSIMA HO
Track Teammate ADRIAN ACOSTA
Massage Therapist #1 TORI SCOTT
Aunt Heidi LISA KUDROW
Garret Kekoa KEOLA SIMPSON
Assistant Choreographer KAYLA DAVION
Young Screaming Boy #2 JULIAN LEE
Young Screaming Girl #1 MILANIS CLARK
Wry Female Passenger ALIX ELIAS
Bus Driver #2 DAVID MICHAEL GARRY
Kimmy NATALIE KAYE CLATER
Music Director MARY-MITCHELL CAMPBELL
Sleepy Bus Passenger MICHAEL HEGARTY
Drugstore Employee TAMIKA LAWRENCE
Himself GEORGE BENSON
Random Tourist in Times Square JEN PERRY
Dinosaur Guy #1 JOHN MCGINTY
Dinosaur Guy #2 STEVE CROWLEY
Museum Guard ELLYN MARIE MARSH
Caterer #2 CHAD BURRIS
Caterer #1 ASHLEY BLANCHET
Bar Mitzvah Girl HAILEY JADE PANCHAME
Squeaky Voiced Sophomore JARED GOLDSMITH
Zach (Bar Mitzvah Boy) JACKSON GREENSPAN
Newscaster EDWARD WATTS
MTA Worker CARLA DUREN
Businesswoman on Subway SUZANNE SAVOY
Random Teen on Subway ZARIAH SINGLETARY
Serious Play Casting Director PRISCILLA LOPEZ
Reader JULIA BLANCHARD
Director ANASEINI KATOA
Heidi's Competition TESS GOLDWYN
Principal NATASHA YVETTE WILLIAMS

Dancers

MIKE BAERGA
SARAH BEYMER
ALEXA DE BARR
MICHAEL FATICA
ZURI NOELLE FORD
DAVID GUZMAN
ERICKA HUNTER
MORGAN MARCELL
JUSTICE MOORE
CHRISTINE SIENICKI
RYAN STEELE
SHARROD WILLIAMS
BLAKE ZELESNIKAR
Bar Mitzvah Dancers JACOB ACEVEDO
LUCAS CARDONA
ADRIANA CIOCIANO
GIANNA-MILANI COOLEY
TALLULAH SANDERS
ANGELICA MARIA BELIARD
OLIVIA CECE
TILLY EVANS-KREUGER
SATORI FOLKES-STONE
KARLA PUNO GARCIA
JACOB GUZMAN
JARRED MANISTA
BRANDT MARTINEZ
MISHAY PETRONELLI
AHMAD SIMMONS
DARYL TOFA-SORIANO
ALEX WONG

Choreographer	ZACH WOODLEE	Costume Supervisor	KATE SMITH
Assistant Choreographer	SARAH BEYMER	Background Wardrobe Supervisor	CHARLES CARTER
Stunt Coordinators	IAN MCLAUGHLIN	Background Costumer	ALLEGRA STAROBIN
	JENNIFER LAMB	Costumers	AMOS LEBLANC
Stunt Driver	ELIZA COLEMAN		PAIGE LUNDGREN
Anthony Stunt Double	SPENCER BARNES		KRISTIN LINDBECK REYNOLDS
Lyft Driver	TONY GUIDA	Set Costumer	ISABEL GANDIA
Nate Photo Double	RACHEL BRANNON	Truck Costumer	KAYLA VIANI
Libby Photo Double	EBONE WILLIAMS	Head Tailor	DREA TARTAGLIA
Art Director	PETER BARAN	Tailor	KELLY KASPER
Art Department Coordinator	LEONARD BRUNO	Costume Shopper	JAKE POSER
Assistant Art Directors	JEANNETTE KIM	Costume Production Assistants	MARCIELA NODAR
	CASEY SMITH		ELLA SPENCER
	BRETT BANAKIS		ASHLEY BOMBINO
Storyboard Artists	CHRIS WOLFGANG MAUCH	Makeup Department Head	MARTHA MELENDEZ
	PATRICK CAMPBELL	Key Makeup Artist	STEPHANIE BARR
Graphic Artists	JOE KEPPLER	Makeup	KIRSTEN SYLVESTER
	MARK CHANG	Hair Department Head	NATHAN BUSCH
	ADAM BRUSTEIN	Key Hairstylist	SHELLIE BIVIENS
Art Department Production Assistants	JUSTINE YEH	Hair	ROB HARMON
	LOUIS JORGE MEDRANO	Camera Operators	CARLOS GUERRA
	BAILEY WAIT		AILEEN TAYLOR
	NINA ATTINELLO	First Assistants Camera	ANDY PECK
Set Decorator	KERI LEDERMAN		SARAH HENDRICK
Assistant Set Decorator	MARY ATTAWAY	Second Assistants Camera	CONNY KLAPPER
Set Decorating Coordinator	ABIGAIL ALANGUILAN		EVE STRICKMAN
Leadman	TOM GOUGH	DIT	ABBY LEVINE
Set Dressing Foreman	JOHN DRISCOLL	Camera Loader	DEREK DIBONA
Set Dressers	JADE POTTS	Video Playback	MIKE SIME
	ANDY GARFUNKEL	Playback Coordinators	JASMINE VARGAS
	MARTIN BOYLE		SARAH BLANTON
	MARK RODRIGUEZ	On Set Video Playback	ETHAN WEINSTOCK
Key On Set Dresser	ELISA BROTHERHOOD	Video Assist	MAX FRANKSTON
On Set Dresser	STEPHANIE RAPP		IAN PRYZCHODNIEZ
Shoppers	CARLY WHITAKER	Video Utility	JABRI RIOS RHODES
	KENDALL ANDERSON	Key Grip	MITCH LILLIAN
Property Master	NATALIE DORSET	Best Boy Grip	PAUL CANDRILLI
Assistant Property Master	LIZA DONATELLI	Dolly Grips	BRENDAN LOWRY
	Prop Assistants		PETER CLEMENCE
SHANNON BOWEN	SHAWN BATEY		Grips
ALEXA LEE	EMILY THOMAS	TODD KLEMM	JACK LILLIAN
ALEXANDRA LUTZ	JESSIE PELLEGRINO	JENNIFER CRAMMER	ANTHONY STRACQUADANIO
RAQUEL CEDAR		JACK DOUGLAS	EDWARD SARKISOV
Asset Coordinator	ROB QUINN	DANIEL WONG	
Scenic Charge	BRIAN DAVID COTE	Key Rigging Grip	JIM BONIECE
Camera Scenic	MICHELE MAYAS	Best Boy Rigging Grip	JAMES BARATTA
Scenic Foreperson	RACHAEL WARNER	Gaffer	ROBERT SCIRETTA
Key Industrial	JOEHAYNE KRUGER	Best Boy	JARED DUBINSKI
Industrial	PETER BUXTON	Programmer	BROOKS TORAN
Scenic Artists	ALEX JAMES	DMX Technician	JOSEPH ORI
	SEAN O'CONNOR	Genny Op	MATTHEW HOWE
	ILYA SHEVEL	Basecamp Genny Op	JHONNY FERMIN
Assistant Costume Designers	KATIE HARTSOE		
	RACHEL TOWNSEND		
Costume Coordinator	REBECCA WALLACE		

Electricians	SCOTT KINCAID PAWEL MARKIEWICZ LARRY MCNEIL KATHARINE PIRO EUGENE MALKIN	ADR Mixer	BOBBY JOHANSON
Rigging Programmer	MICHAEL ARISOHN	ADR Recordists	MICHAEL RIVERA BEAU EMORY
Basecamp	MIKE DIAZ	Supervising Producer, ADR	TRICIA SCHULTZ
Rigging Gaffer	JAMAL JONES	Chief Sound Engineer	AVI LANIADO
Best Boy Rigging Electric	LORI DINSMORE	Sound Engineer	JOEL SCHEUNEMAN
Set Lighting Technician	CHRISTOPHER BARBARIA	Technical Audio Engineer	JIMMY CRUZ
Theatrical Lighting Designer	NATASHA KATZ	Senior Producer, Sound Post.	KELSEA WIGMORE
Associate Theatrical Lighting Designers	CRAIG STELZENMULLER ANTHONY PEARSON	Producer, Sound Post	JOY JACOBSON
Theatrical Lighting Programmer	ALEX FOGEL	Coordinator, Sound Post	MADELINE LITTLE
Theatrical Lighting Rigging Gaffer	CHRISTINA SEE	Foley Recorded at	STEPPING STONE FOLEY
Theatrical Lighting Rigging Best Boy	KELLY BRITT	Foley Artist	JAY PECK
Theatrical LED Signage Tech	MICHAEL CORNELL	Foley Mixers	MICAH BLAICHMAN MATTHEW KAY
Construction Coordinator	LEE CHRISTIE-IRVINE	ADR Voice Casting	DANN FINK BRUCE WINANT
Construction Key Coordinator	KENNETH BRZOZOWSKI	Digital Intermediate by	HARBOR
Construction Foreman	ANDREW ALBANESE	Colorist	JOE GAWLER
Construction Key Grip	MARC VRANESICH	DI Producer	KYLE CASEY
Best Boy Construction Grip	TIM DAVIES	Color Assist	SAM FISCHER MICHELLE PERKOWSKI
Construction Grips	DANIEL DENITTO IAN PRATT MICHAEL MELENDEZ ALAN SHEEHY STEPHEN BUNDRICK	Conform Artist	ALEC PEREZ
Carpenters		VFX Artist	CHRIS MACKENZIE
JUDAH BRAUNSTEIN	JOHN DEVITO	Post Coordinators	KYLE FLANNERY LORENA MORENO NICK GAMMON
KEITH HURDMAN	JIMMY POWER	Mastering Technicians	ANDREW MINOGUE JORGE PINIELLA GINO VOLPE ANIL BALRAM
CHRISTOPHER ETZEL	DENNIS TURNEY	Support Engineers	RANDY MAIN JEROME RAIM CURT KUHL STEFAN HUENEKE
DAN GEARY		Account Executive	RACHAEL FUNG
Script Supervisor	LEX HOGAN	Senior Dailies Colorist	KEVIN KROUT
Script Coordinator	EVA TAYLOR	Dailies Operator	DAVIS CLENNEY
Sound Mixer	PHIL ROSATI	Dailies Producers	MATT HAWKINS NICOLE GUILLERMO
Boom Operator	GIDEON JENSEN	Head of Operations	THOM BERRYMAN
Utility Sound	TIM WONG	Head of Offline & Studio Services	MICHELLE KACZOR
Post Production Supervisor	ALEXIS WISCOMB	TechOps Manager, Editorial	KYLE WITKOWSKI
Post Production Coordinator	AMANDA DUDZINSKI	Avid Engineer	BEN CRIPPS
First Assistant Editor	ELLIOTT TRAEGER	Production Coordinator	LINDSEY LEFKOW
Second Assistant Editor	GLORIA TELLO	Assistant Production Coordinator	STEPHENIE MOHAMED
Editing Room Assistant	VICTORIA JAYNE	Production Secretary	YVELLY CABRAL
Sound Editorial & Mix Services	HARBOR	Office Production Assistants	EVY HALL SIBLEY ZEPEDA DAVID DORSKY
Supervising Sound Editor	GLENFIELD PAYNE, MPSE	Environmental Production Assistant	SEAN MCHUGH
Re-Recording Mixers	ROBERTO FERNANDEZ TONY VOLANTE	2nd 2nd Assistant Director	BILLY BRENNAN
FX Editor	ROBERT HEIN	Additional 2nd Assistant Directors	ANNIE TOMPKINS JES NORRIS
Dialogue Editor	SYLVIA MENNO	Key Production Assistant	VERONICA GRANT
ADR Supervisor	GINA R. ALFANO	First Team Production Assistant	ISABELLA DE VALLE
Foley Supervisor	MATTHEW HAASCH	Assistant to Tim Federle	GRACIE CATANZARITE
Foley Editor	IGOR NIKOLIC	Assistant to Pamela Thur	JAKE SCHWENCKE
Assistant Sound Editor	GIUSEPPE CAPPELLO	Assistant to Marc Platt	JOEY LEVY
Mix Technician	MARK AMICUCCI		

Assistants to Adam Siegel	CHLOE VENTURA MILAGROS MONTALVO	First Assistant Accountant	DARRYL SMITH
		Second Assistant Accountants	EVAN REED JASON HAFT
DGA Trainee	MATTHEW BREDÁ	Payroll Accountant	CARYL PIERRE
Background Production Assistant	FINISE AVERY	Accounting Clerk	JOHN BAN
Walkie Production Assistant	ROMAN CAPOSINO	Payroll Clerk	KIANA CARRINGTON
Set Production Assistants	CHRISTIAN PINTO ANGELA ROBERTS GABRIEL CONTRERAS TEDDY MAILER	Post Production Accountant	DIANA ASCHER
Cast PPE Production Assistant	MATT MARINO	Assistant Post Production Accountant	ARIANA HEWITT
Interns		Unit Publicist	BROOKE ENSIGN
ANIKÁ CHOWDHURY	KRISTEN CHANG	Still Photographer	DAVID LEE
CHRISTINA DISIBIO	CHRISTIAN DAVENPORT-PERKINS	EPK Camera	RON MCCAINE
JAMIE MEJIA	SOPHIA NAHON	EPK Sound	BRAD BERGBOM
SONIA RAI	SIENNA RODRIGUEZ-TRULEY	Casting Assistant	REBECCA SCHOLL
AUBREY WEEKS	NIA ATWATER	Extras Casting	GRANT WILFLEY MELISSA BRAUN
BEATRIZ BORBON	TANIA BORBON		
TESS CUTILLO	PRIMO DAVIS	First Aid/Medics	JAY WITKOWSKI JUSTIN O'GRADY
JANNETTE FISHER	ADANNE SPENCER-JOHNSON		
LUIS UCHOA CHAVEZ	AÑES OLLIVIER-YAMIN	2nd 2nd Assistant Director/Covid Team	VERONICA HEFFRON
ARIANA MARIE LUQUE	LIVIA SANTOS-HAVRILAK	Health & Safety Coordinator	TREVOR LAUFER
ELISABETH VIEL	SHYLA JADE	Testing Assistant	MATT BALFOUR
PRINCE BAWUAH	NZINGHA PRIMUS	Health & Safety Production Assistants	PAOLA SARANTE MAXWELL PIZARRO CONTRERAS ELIJAH BANKS
RUBEN FRISCHEISEN	EMILY CLARE GOCON	Location Assistant	GERONIMUS RAMIREZ
ANNA GRAZIANO	ALICE BLACKWOOD	Key Health & Safety Set Monitor	RYAN REID
DANNY BANKS	MANUEL ESCOBAR	Health & Safety Unit Production Assistants	TREY TORRES BRYAN WELCH BRANDON BANG CAMERON CAMPBELL
Dialogue Coach	MARC TUMMINELLI	Health & Safety Monitors	
Vocals Coach	MARY MITCHELL-CAMPBELL	BECKY NUSSBAUM	SAYVONE BROWN
Location Manager	MICHAEL BUONANNO	JJ CONDON	CALEB STROBEL
Assistant Location Managers	KERRIE CLINE LAUREN MARSZAL	GYOOHEON LEE	KIM PUGH
Location Coordinator	LEA RUWALDT	SHENNELLE BINHAM	ANDREW COHEN
Location Scout	JAY HORNE	NORMAN HURST	VAL LYNCH
Location Assistants	HOLLY MEYER ANTHONY DOHNERT ELIZABETH MOY MOLLY WILSON SHANE TURCO	ROBYN SHEOPERSAD	HASAANI PACK
Location Unit Production Assistants	TONY GONZALEZ MARCO AMENDOLA DANNY BANKS	NOBEL FITZGERALD	BRITT FLAHERTY
Parking Coordinator	DAVID LAURENTIN	Catering	WILSON RIVAS CRAFTS
Assistant Parking Coordinators	MIGUEL SANCHEZ DERICK LAURENTIN	Visual Effects Producer	MINH LY
Transportation Captain	JOE BUONOCORE	Visual Effects Coordinator	DANIEL TANTALEAN
Transportation Co-Captain	PAT NELSON	Visual Effects by	CRAFTY APES
Transportation DOT Coordinator	RICHARD BZURA	VFX Supervisor	BLAKE GOEDDE
Special Effects Coordinator	GILBERT GERTSEN	VFX Producer	ISABELLE HENAULT
Special Effects Foreman	JOE GALIONE	Compositing Supervisor	CHRISTIAN SIMON
Special Effects Technicians	NICK JAMARO KEITH FENNELLY	Enviroments Supervisor	JEAN-PHILIPPE MARCHAND
Studio Teacher	AMY WOLK	VFX Coordinator	EVELINE AUGER
Production Accountant	OTTO HESZKY	Compositing Lead	JESSE MELER
		Compositing	MAKSIM DOSLO STEPHANIE GADSDEN VINCENT MAK GABRIELLE PERREAULT SID RAMAN
		Digital Matte Painter	PAN PANYANUTARAK

Title Design by..... GHOST VFX
Head of Design, Motion Graphics.....LEVI AHMU
VFX ProducerCLINT WHITE
Senior VFX Producer SARAH MCGRAIL

Music Editor JACK DOLMAN
Music Playback EGOR PANCHENKO

Score Conducted by CHRISTOPHER JAHNKE
Score Orchestrated bySTEPHEN COLEMAN
ANDREW KINNEY
MICHAEL J. LLOYD

Music Preparation by BOOKER WHITE
Score Librarians.....MICHAEL MCCOY
JULES LAI

Orchestra Contracted by SANDRA PARK
Score Recorded & Mixed by BRAD HAEHNEL
Additional Mixing by NICK BAXTER
Choir Contracted by RONALD O'HANNON
Digital Recordist IAN KAGEY
Score Recorded at MANHATTAN CENTER STUDIOS
POWER STATION AT BERKLEE NYC

Manhattan Center Studios
Recording Assistant JOSHUA COLEMAN
Engineer Stage Manager ANGIE TEO
Manhattan Center Stage Crew RICH HILL
SHELDON YELLOWHAIR GILBERT
BRIAN MCKENNA

Choir Recorded at NEWMAN SCORING STAGE,
FOX STUDIO LOT
Newman Scoring Stage Recordist..... CHRISTINE SIROIS
Newman Scoring Stage ManagersPETER NELSON
HOSS YEBAND
Newman Scoring Stage EngineerERIN MICHAEL RETTIG

Score Mixed at NOISE ALCHEMY STUDIO
Digital Editing by BROOKE VILLANYI

Choir

GABRIEL RUTMAN	PIPER RUTMAN
RONALD O'HANNON	TIA SIMONE BRITT
LYDIA RENÉ	LAVANCE COLLEY
CHRISTINE SMIT	CHLOE VAUGHT
JACK DOLMAN	

Featured Score Musicians
NIV TOAR - TRUMPET
STEVE MAZUR - GUITAR
READE PRYOR – PERCUSSION
IAN SULLIVAN – PERCUSSION
SEAN RITENAUER – PERCUSSION
WILSON TORRES – PERCUSSION

CHRISTOPHER ANDERSON-BAZZOLI	BRANDON BAILO
MARSHALL BOWEN	LESLIE BUTTARS
NICHOLAS CAZARES	ALFREDO ESPARZA
DAVID GIULI	JENNIFER HAMMOND
LISA JANACUA	VALARIE KING
CHU-LI LAI	MARTIN MCCLELLAN
MICHAEL MCCOY	AARON MEYER
MELISSA ORQUIZA	SASIWAN SEITER
KAREN SMITH	

Violin

LISA E. KIM	SHARON YAMADA
NA SUN	JOANNA MAURER
RAGGA PETURSDOTTIR	JUSTIN SMITH
MATT LEHMANN	HENRY WANG
ADELYA NARTADJIEVA	ANN LEHMANN
REGI PAPA	PETER BAHNG
KUAN CHENG LU	JEANINE WYNTON
EMILY POPHAM	SEIN RYU
DASOL JEONG	JUNG SUN YOO
QUAN GE	ANGELA LEE
SUZANNE ORNSTEIN	SU HYUN PARK

Viola

REBECCA YOUNG
CELIA HATTON
MONICA DAVIS
CONG WU
ROBERT MEYER
DANIELLE FARINA
CONWAY KUO
TORRON PFEFFER

Cello

PATRICK JEE	KRISTEN JERMÉ
MAUREEN MCDERMOTT	SUMIRE KUDO
DAVID HEISS	SOPHIE SHAO

Double Bass

JEREMY MCCOY	RION WENTWORTH
GREGG AUGUST	SATOSHI OKAMOTO
Harp.....	STACEY SHAMES
Piano.....	LEE MUSIKER
Rhythm Bass.....	JAMES GENUS
Drums.....	SEAN MCDANIEL
Saxophone.....	AARON HEICK

Trombone RYAN KEBERLE
JOE FIEDLER

JOSEPH ALESSI
COLIN WILIAMS
GEORGE CURRAN

TrumpetRAY RICCOMINI
TONY KADLECK
BRANDON LEE
GARETH FLOWERS

Tuba.....ANDY BOVE
French HornLEELANEE STERRETT
CHAD YARBROUGH

THEO PRIMIS
DAVID PEEL

Flute..... MINDY KAUFMANN
TARA HELEN O'CONNOR

Oboe.....RYAN ROBERTS

Clarinet..... ANTHONY MCGILL
PAVEL VINNITSKY
Bassoon DAN SHELLY

SONGS

ON BROADWAY

Written by Jerry Leiber, Barry Mann, Mike Stoller and Cynthia Weil
Performed by George Benson
Courtesy of Warner Records
By arrangement with Warner Music Group Film &
TV Licensing

THE FOUR SEASONS NO.1-SPRING-ALLEGRO

Written by Antonio Vivaldi

BIG TIME

Written by Lyndie Lane
Produced by Jon Levine
Performed by Rueby Wood

ONLY TIME

Written by Enya, Nicky Ryan, and Roma Ryan
Performed by Enya
Courtesy of Warner Music UK Ltd.
By arrangement with Warner Music Group Film & TV Licensing

BREATH OF AIR

Written by Carmen Daye and Stephen Baker
Courtesy of APM Music

LATIN BOSSA NOVA ELEVATOR MUSIC

Written and Performed by Craig Austin
Courtesy of Sound Ideas

LET IT GO

Music and Lyrics by Kristen Anderson-Lopez
and Robert Lopez

SMOOTH NYLONS

Written by Kenny Salmon
Courtesy of APM Music

ON BROADWAY

Written by Jerry Leiber, Barry Mann, Mike Stoller and Cynthia Weil
Produced by Jon Levine
Performed by Rueby Wood and Lucky Chops

WE'RE JUST HERE FOR HIM

Written and Performed by Alan Silvestri
Courtesy of Walt Disney Records

THE MURDER from PSYCHO

Written by Bernard Herrmann

GLITTER FREAK

Written by Tom Linden and Harry Valentine
Courtesy of APM Music

ONE MORE TIME SHE SAID

Written by Luther Russell
Performed by Slang
Courtesy of Fundamental Music

SANDSTORM

Written by Ville Virtanen
Arranged by Jaako Salovaara
Performed by Darude
Courtesy of Robbins Entertainment LLC
By arrangement with Ocean Park Music Group

HAVA NAGILA

Traditional
Arranged and Produced by Niv Toar

DUNY

BACK IN

DEL THE MAN

Written by Greg O'Connor, Michael Lloyd and Geoff Siegel
Courtesy of Number 1 Trax

NO ONE GETS LEFT BEHIND

Written by Lyndie Lane
Produced by Jon Levine
Performed by Rueby Wood

DEFYING GRAVITY

Music and Lyrics by Stephen Schwartz
Performed by Kristin Chenoweth and Idina Menzel
Courtesy of The Verve Music Group under license from
Universal Music Enterprises

CORNER OF THE SKY

Written by Stephen Schwartz

ABOUT TO GO AWF

Written by Taura Stinson and Jon Levine
Produced by Jon Levine
Performed by Aria Brooks and Rueby Wood

Soundtrack Available on

WALT DISNEY
RECORDS

American Humane monitored the animal action.
No animals were harmed ®
(AHD 10552)



American Humane™

Footage from LILO AND STITCH
Courtesy of Disney Enterprises, Inc. © Disney

"Designing Women"
Courtesy Sony Pictures Television

Meteor Girl and As You Like It
courtesy of La Mama & Ellen Stewart Private Collection

110 in the Shade Theatrical Show Art (EMG)
courtesy of the Roundabout Theatre Company Archives

Roundabout Theatre Theatrical show art
(EMG/Scott McKowen, illustrator)
courtesy of Roundabout Theatre Archives

Billy Elliot Poster courtesy of Universal City Studios LLC

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Dreamgirls and Mean Girls posters courtesy of
Sonia Friedman Productions

Music Man Poster from 1957 Broadway Production

Redhead Poster from 1959 Broadway Production

Filmed with the Support of the New York State Governor's Office
of Motion Picture & Television Development



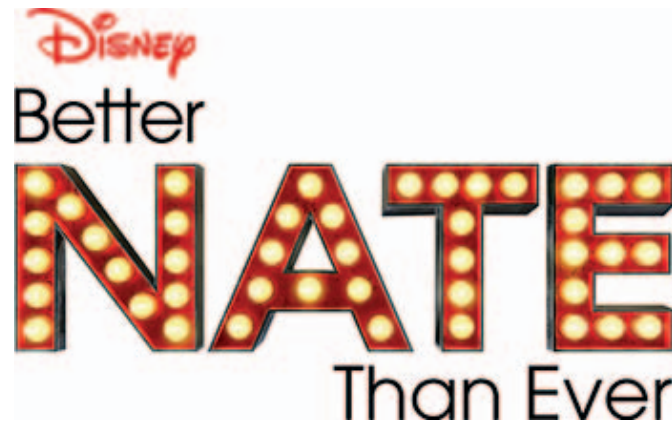
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PRODUCTION NOTES

Disney's "Better Nate Than Ever" is a feel-good comedy adventure with showstopping musical numbers.

In "Better Nate Than Ever," 13-year-old Nate Foster has big Broadway dreams. There's only one problem: He can't even land a part in the school play. But when his parents leave town, Nate and his best friend Libby sneak off to the Big Apple for a once-in-a-lifetime opportunity to prove everyone wrong. A chance encounter with Nate's long-lost Aunt Heidi turns his journey upside-down, and together they must learn that life's greatest adventures are only as big as your dreams. Based on the award-winning novel.

"Better Nate Than Ever" stars Aria Brooks ("All That," "Saved in the City"), Joshua Bassett ("High School Musical: The Musical: The Series"), Michelle Federer ("New Amsterdam," "The Defenders"), introducing Rueby Wood as Nate, with Norbert Leo Butz ("Debris," "Fosse/Verdon") and Lisa Kudrow ("Friends," "Housebroken"). Based upon the debut novel by Tim Federle, the film was written for the screen and directed by Federle ("High School Musical: The Musical: The Series") in his feature film directing debut. Marc Platt ("La La Land," "Cruella") and Adam Siegel ("Oslo," "Thunder Force") served as the film's producers, with Tim Federle and Pamela Thur ("Hustlers," "Marry Me") as its executive producers.

Shot on locations throughout New York, "Better Nate Than Ever" will stream exclusively on Disney+ beginning April 1, 2022.

ABOUT THE PRODUCTION

First published in 2013, "Better Nate Than Ever" was director Federle's first novel for middle-graders, inspired by his time as a theater-loving kid in Pittsburgh. The book was the first in an award-winning trilogy hailed as "a wonderful evocation of what it's like to be a theater kid" by Lin-Manuel Miranda in The New York Times. Federle began his career as a dancer on Broadway ("The Little Mermaid," "Billy Elliot," "Gypsy"), where he returned to co-write the adaptation of "Tuck Everlasting" for the stage. He won a Humanitas Prize for co-writing the Oscar®-nominated animated feature "Ferdinand," and his artistic journey expanded into television in 2019 as the executive producer and creator of "High School Musical: The Musical: The Series." Certified "Fresh" on Rotten Tomatoes, the series helped launch Disney+, won a GLAAD Media Award and is currently in its third season of production. Now, making his directorial debut for his own screen adaptation of "Better Nate Than Ever," Federle sees his accomplishments as a validation of his own young life as a Nate-in-waiting for something to happen.

“Sometimes when you’re young,” Federle said, “you think you have to change yourself to fit in at the right cafeteria table. And I think the journey of adulthood is about realizing you don’t have to change yourself. Sometimes you actually just have to change the people around you who can understand who you are. When you get enough people with similar passions and interests together, you’ve got this club and you no longer have to apologize. You can actually create.”

It may be easier for some people to make fun of things than to actually MAKE things. Nate’s journey reaches its first peak when he realizes he needs to put himself out there, even if it means he could be cut from the audition or made fun of, but to try anyway. That act of bravery is not just an act of confidence, not in Federle’s own estimation.

“Bravery is in fact being afraid,” the filmmaker continued, “but passionately trying your best anyway. This film is about the journey to finding yourself. Sometimes literally it’s about getting on a bus and going to a city that accepts you. It’s also about the inner journey of not just accepting the truth about yourself and what you love and who you love but celebrating that it’s not just acceptance but also worth celebrating.”

The popularity of Nate Foster as a literary character touched a nerve with readers of all ages due to his ability to live out loud with what he’s passionate about. For this vivid 13-year-old, that’s the theater, which is not always popular in many hometowns.

“There’s a Nate in every middle school in America,” said producer Adam Siegel. “That’s one of the things that I hooked into. Nate doesn’t fit in, and underneath he’s struggling with who he is. Hopefully watching Nate’s journey makes the journey for everyone out there who’s like him a little bit brighter.”

Federle said he takes very seriously the idea of mentoring the next generation. He credits his own history of champions when he was a theater kid in Pittsburgh, those who said to him that he “could actually do this. You don’t have to just love musicals. You can be in them and make them.” With the encouragement of his parents and mentors, Federle, too, got on an overnight Greyhound bus to New York.

“I hoped that New York would accept me,” Federle smiled, “and it did. I think this movie is a celebration of those people who lead the way for the next generation and those places that we escaped to in order to find ourselves.”

Added Siegel, “‘Better Nate Than Ever’ is a love letter to New York City. It’s a place of people who were all just kids from somewhere who came to New York to achieve their dreams.”

And Introducing Rueby Wood as Nate: Casting a New Star

Finding the screen Nate was a journey almost as involved as the character’s comic adventures in New York City. For the filmmakers, they knew they needed to find a Ferris Bueller type. Rueby Wood would be one of the first people to audition for the role of Nate, singing a song from the long-running musical “Wicked.”

“He was so unapologetically himself,” Federle recalled. “He did not have a single movie or TV credit, but I saw in him that theater kid who could take a note, put himself out there, sing really loud and really high and crack and still keep going, which is what this character is. I think the risk of casting a total unknown in the starring role is that he’s a total unknown in the starring role. You can’t bank on a box-office star. You can’t turn to somebody who has starred in a million movies. You always at the last minute have to take that risk.”

Federle thought of the people who had taken a chance on him over the course of his career, whether it was the dance teacher who said, “You’re a boy who likes to dance, I’m going to give you free dance classes” or the first person who found something of note in “Better Nate Than Ever” when it was just a Microsoft Word document. They saw the potential of the character, which turned into a novel.

“I felt that same way with Rueby,” Federle continued. “That was my responsibility to guide him and also get out of his way. It also meant he had like six and seven callbacks. He would always come back in, and he was totally off book, and he took direction easily. One of the most exciting things you can do in this business as a gatekeeper is take down the gates and open them and let the next generation run through. He’s not just running through; he’s dancing through. I think he’s going to inspire a lot of little Rueby Woods out there.”

Recalled Siegel, “There was such a sweetness and such a light to him and just a sense of wonder. Watching Rueby go on this journey is probably a lot like watching Nate go on this journey.”

Hailing from “the middle of the woods and nowhere,” but really upstate New York in a town just north of Syracuse, Rueby Wood was 14 years old when production began on “Better Nate Than Ever.” He connected instantly with the reality that both he and Nate are theater kids, sharing a love for theater and performing, and that their talents were discovered by accident if you will. But Wood’s journey began with an email sent by his agent.

“We want you to audition for this,” Wood said. “I had like two scenes and a song. For my song, I sang ‘The Wizard and I’ from ‘Wicked.’ After that, we waited for a little while, and I got a callback. They sent me another scene, and I sang another song. There were just more and more callbacks. There were so many, it was such a long time, but it was worth it because here we are.”

Wood had been performing since the age of 6, but it was not until he landed the lead role of Charlie in a community theater production of “Charlie and the Chocolate Factory” that he seriously considered the idea of becoming a professional actor. Years later, Wood still sees his landing the lead role of Charlie as a “miracle,” but one that sparked a love for theater and, after his experience of shooting the film, of being in New York. More, he discovered a life lesson many theater people have taken to heart for generations.

“Broadway is really a place where anything can happen,” Wood said. “Anything is possible. You can walk into that theater, and you can sit in the audience and watch the magic unfold, or you can be on the stage and still watch that magic unfold, just from a different perspective. I loved it in New York. I’m just learning all of the differences in between theater and movie making. When we filmed in Times Square and when we filmed outside, it was so spontaneous because anything could happen. Anybody could walk by! It was real. It was a whole lot of fun. I think my takeaway is going to be that you can make a family anywhere that you go. It’s so important to do that.”

Aria Brooks as Libby, Nate’s BFF

If anything can match Nate’s outsize personality, it is the unconditional spark and love that is his best friend forever, Libby. She always has an encouraging word but also an often devastating one-liner of truth. It is Libby who inspires Nate to take the chance of sneaking off to New York to audition for a big Broadway show. When it came time to cast the role, director Federle was impressed with Atlanta-born Aria Brooks, who was also the first actress to be seen for the role.

“She has irreplaceable comic timing,” said Federle. “She and Rueby auditioned together on Zoom since we could not get them in the same room. When they arrived on set the first day, they became instant best friends.

We saw lots of talented kids, but she was the one Libby who really had a wry world-weariness mixed with the vulnerability of being 13.”

Siegel said, “When we saw Aria Brooks, we were done. We said that young lady is a star, and if we don’t have her today, somebody else will have her tomorrow. And she just was Libby through and through. And I’m not saying Aria is Libby. I’m saying the minute she read, she took on this character in such a real way. It was exactly the way Tim envisioned the character.”

Known for her work on the Nickelodeon sketch comedy TV series “All That,” Brooks continues to nurture an impressive roster of credits, including a role in the Oscar®-nominated drama “Harriet” and the recent Netflix series “Heartstrings,” inspired by the music of Dolly Parton. Federle was impressed with Brooks’ confidence, and by her having just released an EP of her own music and written a screenplay.

“She represents the best of this generation that doesn’t wait for permission to create,” Federle continued. “They just create. That’s really exciting to witness. She was a very easy person to cast.”

Born into a musical family herself, Brooks found her way to the role of Libby by recognizing their similarities. She was drawn to the character’s strong personality and her use of wit to cope with a less-than-stellar homelife of being a child of divorced parents.

Brooks said, “My background is theater, but Broadway hasn’t necessarily been my dream. Both of my parents teach performing arts, so I’ve always been around music and the arts. I liked the acting and singing aspect of it. When I turned 10, I wanted to do on-camera acting and also sing and dance, too.”

The teen star was thrilled to be able to contribute to Libby’s big statement number at the end of the film. Songwriter Taura Stinson saw an Instagram post of Brooks and was inspired to write a song.

Recalled Brooks, “Tim wanted to get my connection to the song and make sure I was singing it from the heart and seeing it from a place that I understood. Right before we were in the studio, they told me to bring a picture of my sisters and sing it to them so you can really attach to the emotion. He made sure we could relate to it and feel it and connect to our characters.”

Disney+ Star Joshua Bassett as Nate’s Older Bro Anthony

Branching out Nate’s family life, director Federle looked no further than Joshua Bassett to take on the role of Foster family jock Anthony. Bassett, who currently stars in Federle’s “High School Musical: The Musical: The Series” on Disney+, was the first person Federle cast in the hit series. Viewing him as a good-luck actor, he wanted to infuse “Better Nate Than Ever” with the same nuance, truth and naturalism for the film. For Bassett, seeing Federle outside the context of the television series was inspiring.

“We have a good relationship,” Bassett said, “and being able to work with him outside of the series has been so wonderful, especially seeing him step into his power as a director. I remember specifically when we were shooting some of this stuff in Nate and Anthony’s house and I texted Tim, after we were done filming. I was like, ‘Tim, can you believe it? We’re in New York filming a movie that you wrote that you’re directing, like what, like pinch me! This is a crazy thing!’ And I think if you had told 10-year-old me that I would be in New York, shooting a film, that I had a role in and an actual speaking part, I would not believe you. This is just an absolute dream.”

Bassett believes “Better Nate Than Ever” has an important message. He said, “What really resonated with me is the idea that if, where you currently are, the people around you can’t see you for who you are or you don’t feel like you can be your authentic self, there are other places out there for you where you can be yourself.”

and Lisa Kudrow as Aunt Heidi

Nate’s unique qualities are not the result of some interstellar magic. It’s in his blood. His Aunt Heidi, who fell out of the family’s grace when she failed to show up to younger sister Sherrie’s wedding, despite her being maid of honor, is a struggling New York actor who makes ends meet by catering Bar Mitzvahs. So, Heidi’s reason for not showing up at her sister’s wedding is something only other theater people would understand: she had a callback for a role in a Broadway show that would be her debut. It was her dream moment, but things didn’t go as planned. She landed the role, but the show closed early, and her career failed to materialize.

Despite years of estrangement and the hard knocks that followed, Heidi sees an opportunity to reconnect with her family when the surprise arrival of Nate energizes her life in an unexpected way. For Nate, she’s a beacon of what is possible, not impossible. Heidi is more than the “cool aunt,” but the role required someone who could infuse her colorful personality with nuance and humanity. Welcome Emmy®-winning television icon Lisa Kudrow to the company.

“Lisa Kudrow was the dream aunt,” Federle smiled. “Of course, I grew up as so many of us did as a huge fan of ‘Friends’ and ‘The Comeback.’ It made me obsessed with TV writing. They say never meet your heroes, but when you do, and they’re even better than you imagine, then it’s like the greatest payoff. She has brought such instant idiosyncrasy, heart, humanity and beauty to this role.”

Kudrow found herself engaged by Federle’s script, particularly with Nate’s commitment to who he is as person. He accepted himself unconditionally, even when his outside world seemed to wonder what he’s all about. It struck a note of happiness for the accomplished star as well as relatability as she maneuvered through her now-storied career.

Kudrow said, “There’s a lot of rejection in this business, and I would just focus on the people that I knew thought that I was okay, and that really got me through. I see that with Nate and Libby and their relationship. Nate does that for himself. For Heidi, she hasn’t had her family around, and that kind of support is what you would hope to get from your family. But I did, my family was very supportive.”

With the film’s multiple working parts of human comedy, drama, music and dance, Kudrow was impressed by how Wood and Brooks pivoted with such abandon, even with the demands of rehearsals and on-site schooling, as well as the production demands.

“While they’re setting up,” Kudrow continued, “Rueby has 20 minutes of school. It’s unbelievable how much energy he has, how much concentration and focus. I hope I had that at some point, but I don’t think I ever did, though. He and Aria are really remarkable, and it’s really motivating, too.”

Brought back to New York for the project, Kudrow enjoyed the process thanks to Federle’s leadership and innate sense of ensuring that the experience should be fun for everyone.

“It’s a really nurturing set,” Kudrow said. “Maybe that’s because there are young people on it. That’s not always the case. I think the biggest thing is Tim, yes, he wrote the novel, wrote the script, and he’s directing. But he’s

really clear on what he needs and what options he needs. It's really nice to just trust when he says, 'I've got it.' He knows exactly what he's doing and what he wants."

In Addition

"Better Nate Than Ever" also features some notable Broadway luminaries: Nate's parents are played by real-life married couple Michelle Federer ("New Amsterdam," "The Defenders") and two-time Tony Award® winner Norbert Leo Butz ("Dirty Rotten Scoundrels," "Catch Me If You Can"), who first met when they were both in the original cast of "Wicked"; two-time Tony nominee Brooks Ashmanskas ("The Prom," "Martin Short: Fame Becomes Me"); Tony winner Priscilla Lopez ("A Day in Hollywood/A Night in the Ukraine," "A Chorus Line"); Krystina Alabado ("Mean Girls," "American Psycho") and Kayla Davion ("Tina: The Tina Turner Musical," "King Kong").

Leading the film's creative team are director of photography Declan Quinn, ASC, ISC ("Hamilton"), production designer Jane Musky ("Marry Me"), film editor Katharine McQuerrey ("Naked Singularity"), musical score composer Gabriel Mann ("High School Musical: The Musical: The Series"), music supervisor Jordan Carroll ("Godfather of Harlem"), costume designer Joshua J. Marsh ("When You Finish Saving the World") and choreographer Zach Woodlee ("High School Musical: the Musical: the Series").

For Tim Federle, taking on the reins as director of the film is the culmination of a journey that began with his watching so many adventure movies. Whether it was classic Spielberg or modern romps like "Adventures in Babysitting," he understood the power of entertainment that is designed to be enjoyed by the whole family. More, he wants the audience to champion Nate in the way you would any other action hero as a needed presence on the pop culture landscape.

"I grew up in the era of those great sleepover films that you could watch with your parents," Federle said. "They would laugh at stuff that you didn't get, and you'd laugh at stuff that they thought was for kids, but it was something for everybody. I hope what the audience gets is that this is a real family movie night with something for everybody. We're not used to seeing Nate as the star. He's the type of character and the type of kid who usually is the sidekick. He's telling the jokes on the side, and he gets two or three scenes. All kinds of kids deserve all kinds of heroes. There is hope for a generation of kids who see themselves through this character who dares to put himself out there. Sometimes you just have to step out of line and sing a song."

Federle was closely involved in all aspects of music in "Better Nate Than Ever." Having established a tight working relationship with composer Gabriel Mann on "High School Musical: The Musical: The Series," he selected Mann to do the score for the film. Although Mann had composed for many television series and TV films, including "A Million Little Things" and "Modern Family," "Better Nate Than Ever" is his first major studio feature film.

Among the songs featured in "Better Nate Than Ever" are the originals "Big Time" and "No One Gets Left Behind," performed by Rueby Wood, and "About to Go AWF," performed by Aria Brooks and Rueby Wood. In addition, the classic "On Broadway" is performed by Rueby Wood and Lucky Chops in the film, and musical comedy fans will certainly recognize such favorites as "Let It Go" from "Frozen," "Defying Gravity" from "Wicked" and "Corner of the Sky" from "Pippin."

ABOUT THE CAST

ARIA BROOKS (Libby) was destined for a career in entertainment. Born in Atlanta, Ga., as the daughter of two performing arts educators, she began singing and dancing at a young age. Soon, she could be seen showcasing her talents in local musical theater productions. At the tender age of 10, Brooks made the decision to pursue acting as a career path and shifted her focus to TV and film projects.

At 15, Brooks is quickly establishing herself as a powerhouse in the industry. She was seen on the big screen with a pivotal role in the award-winning film “Harriet.” She played Anger, the niece of Harriet Tubman, who is part of the group Tubman comes back to save. The all-star cast also includes Cynthia Erivo, Jennifer Nettles and Leslie Odom Jr.

Brooks also brought her talent to television with a guest-starring role as Nola in the anthology series “Dolly Parton’s Heartstrings.” Each installment tells an inspirational story based on the singer’s song catalog. In Brooks’ episode, her character has a dog that reminds Dolly of her childhood furry companion, Crackerjack. The show is streaming now on Netflix. Other onscreen credits include “Saved in the City” and “Nocturnal,” just to name a few.

Brooks’ breakout role came when she landed a spot as the newest series-regular cast member on Nickelodeon’s “All That,” a reboot of the classic ’90s comedy series. Known as the network’s version of “Saturday Night Live,” the hit show allowed Brooks to hone her comedic talent alongside original cast member Kel Mitchell, who also serves as an executive producer.

When she is not acting, Brooks is making a name for herself as a recording artist. She recently released her debut EP, “castles pt. 1 and 2,” under the moniker ARIA. It is available now on all streaming platforms. Brooks is also an accomplished writer who has penned her own short film as well as a television series that explore the ups and downs of friendship.

Outside of acting, Brooks loves to keep busy. In her spare time, she enjoys baking, doing crafts, filmmaking, making TikTok videos and recording content for her YouTube audience. She and her family are also passionate supporters of the Kilgore Music Foundation, founded by famed saxophonist Ryan Kilgore, which aims to mentor, teach and inspire children to be lifelong musicians.

JOSHUA BASSETT (Anthony) can currently be seen playing the lead role of Ricky in “High School Musical: The Musical: The Series,” a reinvented take on the two-time Emmy® Award-winning “High School Musical” franchise, for Disney+, which has earned him two Kids’ Choice Award nominations for favorite male TV star. In addition to acting, playing and singing in the series, Bassett co-wrote one of the first season’s original songs, “Just for a Moment.” In 2021 the second season of the series featured another original song, “The Perfect Gift,” written by Bassett for the show.

Additionally, Bassett released his first single, “Common Sense,” in April 2020 after signing with Warner Records. Bassett’s single “Lie Lie Lie” debuted at No. 33 on the Billboard Emerging Artists chart and opened at No. 25 on Billboard’s Bubbling Under Hot 100 chart. In early 2021 he unveiled his self-titled debut EP. In December 2021 he released a trio of singles—“Set Me Free,” “Secret” and “Crisis”—that have amassed millions of streams and views across platforms.

Bassett’s other television credits include Disney Channel’s “Stuck in the Middle,” “Lethal Weapon,” “Game Shakers” and guest-starring arcs on “Dirty John” and ABC’s “Grey’s Anatomy.”

Born in Oceanside, Calif., the 20-year-old actor, singer-songwriter and multitalented musician started his career in theater and has landed nearly a dozen lead roles in local productions, including Apostle James in “Godspell,” The Cat in the Hat in “Seussical,” Peter Pan in “Peter Pan,” Kurt von Trapp in “The Sound of Music” and Charlie in “Willy Wonka.”

In his downtime, Bassett enjoys writing music, playing his guitar and piano, and watching as many films as possible.

INSTAGRAM: @joshuatbassett

MICHELLE FEDERER (Sherrie) originated the role of Nessarose in the Broadway company of “Wicked.” Other New York theater credits include: “Three Days of Rain” (Broadway), “A Man of No Importance” (Lincoln Center), “Anon” (The Atlantic) and “Boys’ Life” (2nd Stage). Her most recent TV work can be seen on the first three seasons of “New Amsterdam” (NBC), “Archive 81,” “Hit & Run” and “The Defenders” (Netflix). Federer has also appeared in several films, including “Rachel Getting Married” and “Kinsey.” She is married to Norbert Leo Butz.

RUEBY WOOD (Nate) is a 15-year-old actor, singer and dancer.

Wood starred as Charlie in the first national Broadway tour of “Charlie and the Chocolate Factory” (2018-2019). Wood’s background includes community and regional theater in and around Central New York, where his roles include Michael Banks in “Mary Poppins” (Syracuse Stage, 2016-2017). Additionally, Wood’s credits include voice work in a variety of digital media. In his free time, he likes to write and edit short films.

NORBERT LEO BUTZ (Rex) is a two-time Tony Award® winner for best actor in a musical and is one of only nine actors ever to have won the award twice as lead actor. He first won for his work in “Dirty Rotten Scoundrels” and won again for his work in “Catch Me If You Can.” He was additionally nominated for Tonys for his work in “Thou Shalt Not” and “My Fair Lady.” The star of 11 Broadway shows, he is also a five-time Drama Desk nominee and two-time winner, among other stage accolades.

On television, Butz will next be seen starring on Hulu’s “The Girl From Plainville” and has previously starred on David Zabel and Ridley Scott’s “Mercy Street” on PBS, in “Bloodline” on Netflix, as Paddy Chayefsky in “Fosse/Verdon” for FX, and in “Debris” for NBC.

Films include Sean Penn’s “Flag Day”; Peter Hedges’ “Dan in Real Life”; Sony’s “Higher Ground,” opposite and directed by Vera Farmiga; Craig Zisk’s “The English Teacher”; “Better Living Through Chemistry,” opposite Sam Rockwell; and 2019 Sundance pic “Luce,” directed by Julius Onah.

He received a BFA from Webster University and an MFA from Alabama Shakespeare Theatre.

Emmy® Award–winning actress **LISA KUDROW (Aunt Heidi)** continues to bring her original sense of comedic timing and delivery to every role she takes on, and ventures from films to television to the internet with ease.

Kudrow made her feature film debut in the Albert Brooks comedy “Mother” in 1996. Following “Mother” she starred opposite Toni Collette and Parker Posey in “Clockwatchers” (1997) and in the critically acclaimed hit comedy “Romy & Michele’s High School Reunion” (1997) with Mira Sorvino.

She went on to star in “The Opposite of Sex” for writer-director Don Roos (1998); “Analyze This” (1999) and the sequel, “Analyze That” (2002), with Robert De Niro and Billy Crystal; “Lucky Numbers” (2000) with John Travolta; “Hanging Up” (2000) opposite Meg Ryan and Diane Keaton; “Wonderland” (2003) with Val Kilmer; “Happy Endings” (2005) for writer-director Don Roos; “Kabluey” (2007); “P.S. I Love You” (2007) with Hilary Swank and Gerard Butler; “Hotel for Dogs” (2009); “Paper Man” (2009) opposite Emma Stone, Jeff Daniels and Ryan Reynolds; “Bandslam” (2009); “Easy A” (2010) with Emma Stone, Stanley Tucci, Patricia Clarkson and Thomas Haden Church; “Neighbors” (2014) and “Neighbors 2: Sorority Rising” (2016) with Zac Efron and Seth Rogen; the psychological thriller “The Girl on the Train” (2016) for director Tate Taylor; “Table 19” with Anna Kendrick; the Academy Award®-nominated family comedy “The Boss Baby” alongside Alec Baldwin, Steve Buscemi and Jimmy Kimmel; Olivia Wilde’s directorial debut, “Booksmart,” alongside Jason Sudeikis; and “Long Shot” with Charlize Theron and Seth Rogen for director Jonathan Levine.

Kudrow has always received rave reviews for her roles in both film and television. She won the best supporting actress award from the New York Film Critics, an Independent Spirit Award nomination and a Chicago Film Critics Award nomination for her role in “The Opposite of Sex.” She won a Blockbuster Award and received a nomination for an American Comedy Award for her starring role in the box-office hit “Analyze This” for director Harold Ramis.

Of course, it was Kudrow’s role as Phoebe Buffay, the character she brilliantly portrayed on the NBC hit comedy series “Friends” for 10 seasons, that brought her to audience attention worldwide.

For this role, Kudrow was nominated for an Emmy® Award five times and won once for outstanding supporting actress in a comedy series in 1998. She also received a Screen Actors Guild Award® for outstanding performance by a female actor in a comedy series, an American Comedy Award for funniest supporting female performer in a television series, and a Golden Globe® Award nomination.

Most recently the “Friends” cast reunited for the HBO Max “Friends Reunion,” which premiered on May 27, 2021.

Kudrow guest starred in two episodes of “Unbreakable Kimmy Schmidt,” for which she received a Critics’ Choice Television Award nomination for outstanding guest performer in a comedy series in 2016.

Kudrow reunited with “Friends” co-creator Marta Kauffman for a three-episode guest arc on season four of the Netflix hit comedy “Grace & Frankie,” alongside Academy Award® winner Jane Fonda and Academy Award nominee Lily Tomlin.

Recently, Kudrow starred in the Netflix series “Space Force,” alongside Steve Carell and John Malkovich, from the creator of “The Office.”

She also costarred in the British comedy-drama series “Feel Good” from and alongside comedian Mae Martin. The second and final season of the series was released on Netflix on June 4, 2021.

Kudrow currently stars in Fox’s animated comedy “Housebroken.” The series follows a dog named Honey, played by Kudrow, who runs group therapy sessions to help neighborhood animals manage the neuroses brought on by their owners and each other. The series was recently renewed for season two.

In the fall of 2003, Kudrow formed the production company Is or Isn’t Entertainment with actor and writer Dan Bucatinsky. Is or Isn’t Entertainment has garnered great success since its inception. Its first television series was

the critically acclaimed HBO series “The Comeback.” The docu-style, single-camera comedy had its debut in June 2005 and returned to HBO as a limited series in 2014. The series garnered four Emmy® Award nominations including two for Kudrow for outstanding lead actress in a comedy series in 2006 and 2015.

“Who Do You Think You Are” is the second series from Is or Isn’t Entertainment. The documentary series traces the genealogy of a well-known person in each episode. To date, “Who Do You Think You Are” has been nominated for six Emmy® Awards—including four for outstanding structured reality program and one win in 2016 for outstanding picture editing for a structured or competition reality program. It was recently announced that the docuseries was renewed for a twelfth season, which will air on NBC.

Is or Isn’t also produced the critically acclaimed Showtime series “Web Therapy” for four seasons in which Kudrow starred as a therapist who does sessions with her clients via the internet. “Web Therapy” was the first web series to go to premium cable, and the format of the show has been sold to and produced all over the world, including productions in Poland and Spain.

In 2009 Kudrow received a Special Webby Award for outstanding comedic performance for her role in season one of “Web Therapy.” In 2010 the show won a Webby Award for best comedy series and received two additional nominations, including one for Kudrow for best individual performance, and in 2011 she won a Webby Award for best individual performance and “Web Therapy” won for best comedy: long form or series. “Web Therapy” was nominated for an Emmy® Award in 2012 for outstanding special class – short-format live-action entertainment programs. Most recently, “Web Therapy” received a nomination from the Producers Guild of America for best web series.

ABOUT THE FILMMAKERS

TIM FEDERLE (Director/Screenwriter/Book Author) is the showrunner and executive producer of “High School Musical: The Musical: The Series,” which he created for Disney+. The GLAAD Award–winning show has been called “‘Glee’ as envisioned by Christopher Guest” (IndieWire), “joyous and clever” (Paste Magazine) and “bubbly and terrific” (The New York Times). The first two seasons of “High School Musical: The Musical: The Series” are now streaming, and the third season is currently in production.

Federle’s novels include the New York Times Notable Book “Better Nate Than Ever” and its Lambda-winning sequel, which Lin-Manuel Miranda called “a wonderful evocation of what it’s like to be a theater kid” (The New York Times).

Federle co-wrote the Broadway musical adaptation of “Tuck Everlasting” and won the Humanitas Prize for co-writing the Golden Globe®– and Academy Award®–nominated best animated feature “Ferdinand,” starring John Cena and Kate McKinnon. Up next, Federle has signed on to direct “Sister Act 3” for Disney, starring Whoopi Goldberg reprising her role as Deloris, the nightclub singer turned nun.

A former Broadway dancer, Federle was born in San Francisco, grew up in Pittsburgh, and now divides his time between Los Angeles and the internet.

MARC PLATT’s (Producer) producing career spans film, theater and television and his projects have garnered a combined 41 Oscar® nominations, 36 Tony® nominations, 33 Golden Globe® nominations and 48 Emmy® nominations and have grossed over \$5 billion worldwide.

Platt's most recent film releases include Disney's hit "Cruella," starring Emma Stone and Emma Thompson, which earned \$233 million worldwide and two Oscar® nominations and is an enormous success on Disney+; "Oslo," starring Ruth Wilson and Andrew Scott, directed by Bartlett Sher for HBO, which earned two Emmy® Award nominations; Aaron Sorkin's critically acclaimed "The Trial of the Chicago 7," which earned six Academy Award® nominations including best picture; Universal's "Dear Evan Hansen," based on the Tony Award®-winning Broadway musical; and the hit comedy "Thunder Force" for Netflix starring Melissa McCarthy and Octavia Spencer.

His prior films include "La La Land," which tied the record for the most Oscar® nominations in history with 14, winning six; "Bridge of Spies," which earned six Oscar nominations including best picture; Disney's "Mary Poppins Returns" and "Into the Woods," which both earned multiple Academy Award® nominations; "Drive," starring Ryan Gosling, which was awarded the best director prize at the 2011 Cannes International Film Festival; "Legally Blonde" and its sequel; "Nine"; "Rachel Getting Married"; "Wanted"; "The Girl on the Train"; "Scott Pilgrim vs. the World"; "Hotel Artemis"; "Billy Lynn's Long Halftime Walk"; "Ricki and the Flash"; "Song One"; "Lost River"; "Winter's Tale"; "2 Guns"; "Charlie St. Cloud"; "Cop Out"; "The Other Woman"; "The Seeker"; "The Perfect Man"; "Honey"; and "Josie and the Pussycats."

Among his upcoming films are two for Disney—live-action feature "The Little Mermaid," directed by Rob Marshall, and a live-action "Snow White," directed by Marc Webb—as well as director Damien Chazelle's "Babylon," starring Brad Pitt, for Paramount.

In theater Platt produced the blockbuster "Wicked," currently in its 19th year on Broadway. His other shows include "The Band's Visit," which won 10 Tony Awards® including best musical; "War Paint," "Indecent," "Oh, Hello on Broadway," "If/Then," "Three Days of Rain" and Matthew Bourne's "Edward Scissorhands." In television Platt executive produced "Jesus Christ Superstar Live in Concert" and "Grease Live!," receiving the top Emmy® Awards for both productions. He also produced HBO's Emmy® and Golden Globe® award-winning miniseries "Empire Falls."

Platt's other television shows include "Rent" (two Emmy® Awards), "A Christmas Story Live," "Once Upon a Mattress," "The Path to 9/11" and MTV's series "Taking the Stage." Prior to becoming an independent producer, Platt served as president of production for three movie studios—Orion, TriStar and Universal.

ADAM SIEGEL (Producer) currently serves as president of Marc Platt Productions in Los Angeles.

Siegel most recently produced the feature film adaptation of "Dear Evan Hansen" starring Ben Platt, Kaitlyn Dever, Amanda Stenberg, Julianne Moore and Amy Adams and directed by Stephen Chbosky. Prior to that he produced "Oslo," starring Ruth Wilson and Andrew Scott and directed by Bartlett Sher, for HBO.

Siegel has produced numerous films including "Hotel Artemis" (2018), a crime thriller starring Jodie Foster, Sterling K. Brown, Dave Bautista, Sofia Boutella, Jeff Goldblum, Jenny Slate and Charlie Day. He previously produced "2 Guns" (2013), an action comedy directed by Baltasar Kormákur, starring Denzel Washington and Mark Wahlberg, as well as "Drive" (2011), directed by Nicolas Winding Refn, starring Ryan Gosling, Carey Mulligan, Bryan Cranston, Albert Brooks, and Christina Hendricks. The film earned the best director prize at the 2011 Cannes International Film Festival. Prior, Siegel executive produced films including "Wanted," directed by Timur Bekmambetov, starring Angelina Jolie, James McAvoy and Morgan Freeman, as well as "Scott Pilgrim Vs. the World," directed by Edgar Wright.

In the television space, Siegel has produced many live television musicals including Emmy® Award winner “Grease Live!” (2016) on FOX—the live television event of the beloved musical, directed by “Hamilton”’s Tommy Kail, and starring Aaron Tveit, Julianne Hough and Vanessa Hudgens.

Siegel is a graduate of Wesleyan University. He is married and a father to two kids, and recently one rescue dog named Macguffin.

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