

ISLA FISHER

JILLIAN BELL

Disney

# GODMOTHERED

Be Careful Who You Wish For.



Disney+

Original Movie Streaming Dec. 4

# Godmothered



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DISNEY  
presents

# Godmothered

A  
SECRET MACHINE ENTERTAINMENT  
Production

A  
SHARON MAGUIRE  
Film

Directed by ..... SHARON MAGUIRE  
Screenplay by ..... KARI GRANLUND  
and MELISSA STACK  
Story by ..... KARI GRANLUND  
Produced by ..... JUSTIN SPRINGER  
Executive Producer ..... DIANE L. SABATINI  
Executive Producers ..... TOM POLLOCK  
IVAN REITMAN  
AMIE KARP  
Director of Photography ..... CHRISTOPHER NORR  
Production Designer ..... ALICE NORMINGTON  
Edited by ..... GARY DOLLNER, ACE  
Costume Designer ..... RENÉE EHRLICH KALFUS  
Music by ..... RACHEL PORTMAN  
Casting by ..... DEBRA ZANE  
DYLAN JURY  
Unit Production Manager ..... DIANE L. SABATINI  
First Assistant Director ..... BRETT ROBINSON  
Second Assistant Director ..... KEN DONALDSON

## CAST

In Order Of Appearance

Agnes ..... JUNE SQUIBB  
Eleanor ..... JILLIAN BELL  
Opal ..... SONIA MANZANO  
Greta ..... CARLEASE BURKE  
Moirá ..... JANE CURTIN  
Young Mackenzie ..... ERICA PARKS  
Young Mackenzie Voice ..... ISABELLE McNAMARA  
Beth ..... OLGA MEREDIZ  
Barb ..... STEPHNIE WEIR  
Anchor ..... TIM ESTILOZ  
Floor Manager ..... CHRIS EVERETT  
Hugh ..... SANTIAGO CABRERA  
Duff ..... ARTEMIS PEBDANI  
Grant ..... UTKARSH AMBUDKAR  
Mackenzie ..... ISLA FISHER  
Security Guard 1 ..... RALPH AYALA

Security Guard 2 ..... JUVAN ELISMA  
Dave ..... RICHARD SNEE  
Cameraman ..... ROBERT NAJARIAN  
Jane ..... JILLIAN SHEA SPAEDER  
Mia ..... WILLA SKYE  
Paula ..... MARY ELIZABETH ELLIS  
Mr. Clancy ..... NELSON ASCENCIO  
Panhandler ..... LONNIE FARMER  
Teen Grandson ..... BRENDAN MEEHAN  
Couple ..... BENZ VEAL  
RAFAEL SILVA

Stunt Coordinator / 2nd Unit Director ..... CASEY O'NEILL  
Stunt Coordinator ..... PETER EPSTEIN  
Stunt Double Eleanor ..... MEREDITH RICHARDSON  
Stunt Double Mackenzie ..... NIKKI BROWER  
Stunt Double Mia ..... MOLLY ELIZABETH MILLER  
Stunt Double Hugh ..... LENNY CRUZ  
Stunt Double Duff ..... AMANDA CASS  
Stunt Double Beth ..... JANE BURDICK

## Stunt Utilities

SHAWN KAUTZ  
STEVE UPTON  
KAGE YAMI  
JUSTICE HEDENBERG  
PAUL MARINI  
ROXANNE ROCA  
KOREENA GOSLIN  
KAITLYN HILLER  
KELLI BARKSDALE  
KEVIN JACKSON  
TODD WARREN  
ANTHONY HOANG  
MARK PETTOGRASSO  
AJ PARATORE  
THOMAS CIARAMETARO  
ALESHA FORCHE  
VICTORIA LEE PARELLA

Production Supervisor ..... KAREN JARNECKE  
Visual Effects Supervisors ..... TYSON DONNELLY  
ARIEL VELASCO SHAW  
Visual Effects Producer ..... OOPIE PARRACO  
Financial Controller ..... MARY JASIONOWSKI  
Supervising Art Directors ..... CHARLIE DABOUB  
CATY MAXEY

Art Director ..... KRISTIN K. LEKKI  
Assistant Art Director ..... ANDREA RENNARD  
Set Designers ..... COSMAS A. DEMETRIOU  
E. DAVID COSIER  
NICOLE REED LEFEVRE

Art Department Coordinator ..... CHRIS SULLIVAN  
Graphic Artist ..... JACK FINCH  
Illustrator ..... DEAN TSCHETTER  
Story Board Artist ..... RAYMOND G. PRADO  
Set Decorator ..... MEG EVERIST  
Leadman ..... CAMERON MATHESON  
Set Dec Buyers ..... ASHLEY L. SYKES  
CRISTINA BAUER  
Set Dec Coordinator ..... ALIX METROS  
Gangboss ..... DAWNMARIE RICHARD  
Key Fixtures Tech ..... BRENDAN KEEFE  
On Set Dresser ..... ADAM ROFFMAN

	Set Dressers		Playback Operator . . . . .	JOSH LEVY
BRIAN W. BUCKLEY		JONATHAN CHAMPOUX		
DENNIS COLVIN		CHRIS CONROY III	Supervising Location Manager . . . . .	GREG CHIODO
GREGORY CORCORAN		WILLIAM COSTELLO	Location Manager . . . . .	BECKY BRAKE
BEAU DESMOND		AMANDA DOBSON	Assistant Location Managers . . . . .	NELSE CLARK
WAYNE KIMBALL		JOHN O'NEIL		JEREMY FISKE
TIMOTHY ROWCROFT		TYRIS SMITH		SAM GILLIS
				LILIANA KONDRACKI
Assistant Costume Designers . . . . .	KELSEY ETTMAN		Location Assistants . . . . .	DAN MARTIN
	ELIZABETH SHELTON			PETER GOBEN
Costume Supervisor . . . . .	DANA PACHECO			BRADFORD POLAK
Costume Coordinator . . . . .	LAURA BILL		Location Coordinator . . . . .	ELLE WIERBICKY
Key Costumer . . . . .	HONAH LEE MILNE		Environmental Steward . . . . .	LAUREN MACK
Truck Costumer . . . . .	MEG GUSTAFSON			
Costumers . . . . .	TYLER KINNEY		First Assistant Editor . . . . .	CHARLOTTE GAGE
	TARYN WALSH		Second Assistant Editor . . . . .	LUKE WALE
Additional Costumers . . . . .	NICOLE COOK		VFX Editor . . . . .	DAN McINTOSH
	COCO ROY		Reshoot Assistant Editor . . . . .	DAN GAGE
Key Tailor . . . . .	APRIL McCOY		VFX Assistant Editors . . . . .	ASHER THORNTON
Tailors . . . . .	KENNETH BUSBIN			CHRISTOPHER WILSON
	PENELOPE CARIOLO		Editorial Trainee . . . . .	PAOLA BACIALLI
Ager / Dyer . . . . .	JILL THIBAUT			
Stitchers . . . . .	CAROLINE ERRINGTON		Post Production Supervisor . . . . .	REBECCA ADAMS
	BETTINA HASTIE		Post Production Coordinator . . . . .	BEN SEWARD
	KIM VERCOE			
			VFX Production Manager . . . . .	SEAN AMES
Makeup Dept. Head . . . . .	DEBBIE ZOLLER		VFX Coordinator . . . . .	MATTHEW NESS
Key Makeup Artist . . . . .	BLAIR AYCOCK		VFX Assistant Coordinator . . . . .	ASHLEY WILD
Makeup Artists . . . . .	NIKI PLEAU		VFX Production Assistant . . . . .	SAM REYNOLDS
	JULIET LOVELAND		VFX Data Wrangler . . . . .	CHRIS MOORE
Hair Dept. Head . . . . .	MELISSA YONKEY			
Key Hairstylist . . . . .	SUSAN BUFFINGTON		Sound Designer /	
Hairstylist . . . . .	CONNIE KALLOS		Supervising Sound Editor . . . . .	GLENN FREEMANTLE
Additional Hair Stylists . . . . .	PAULA DION			
	JENNIFER DOUGLAS		Sound Designer . . . . .	BEN BARKER
	MATTHEW HOLMAN		Sound Design Editors . . . . .	MARK HESLOP
	MARIE LARKIN			DANNY FREEMANTLE
				ROB MALONE
A Camera Operator . . . . .	ALAN PIERCE, S.O.C.			NICK FREEMANTLE
B Camera Operator / Steadicam Operator . . . . .	GERARD SAVA			DAYO JAMES
C Camera Operator . . . . .	HENRY CLINE		Supervising Dialogue Editor . . . . .	EMILIE O'CONNOR
First Assistant Camera . . . . .	ETHAN BORSUK		Dialogue Editor . . . . .	JAMES WICHALL
	JAMES SCHLITTENHART		Re-Recording Mixers . . . . .	MIKE DOWSON
	JAMIE FITZPATRICK			ADAM SCRIVENER
Second Assistant Camera . . . . .	JASON BRIGNOLA		Foley Mixers . . . . .	GLEN GATHARD C.A.S.
	M. DEAN EGAN			JEMMA RILEY-TOLCH C.A.S.
	MATT HEDGES		Foley Artists . . . . .	ZOE FREED
DIT . . . . .	NICHOLAS PASQUARIELLO			REBECCA HEATHCOTE
Camera Loader . . . . .	AUDREY STEVENS		Foley Editor . . . . .	ADAM OAKLEY
Digital Utility . . . . .	ANNI ABBRUZZESE			
			Sound Design by . . . . .	SOUND 24
Script Supervisor . . . . .	KELLY CRONIN		Re-Recorded at . . . . .	GOLDCREST POST PRODUCTION
Script Coordinator . . . . .	JESSICA KIVNIK			PINEWOOD STUDIOS
			Mix Technicians . . . . .	ALEX SYMEONIDES
Production Sound Mixer . . . . .	TOM WILLIAMS, C.A.S.			FERGUS PATEMAN
Boom Operator . . . . .	RYAN BAKER		Sound Post Services	
Sound Utility . . . . .	DIA DONNELLY		Provided by . . . . .	GOLDCREST POST PRODUCTION
Pro Tools Playback Supervisor . . . . .	CHRIS ANDERSON		Studio Manager . . . . .	ROBBIE SCOTT
Video Supervisor . . . . .	DAVE HENRI			
Video Assist . . . . .	JOSHUA L.T. PRESSEY			

Mix Technicians . . . . .	CONNOR KELLY CANDELA PALENCIA	Rigging Grips . . . . .	MALACHI BIBEL MIKE GEOGHEGAN
Junior Mix Technicians . . . . .	JESSICA WATKINS JAMES WHITE XENA KIRBY		JEFFREY KING GARY M. OLITSKY
Head of Operations . . . . .	SIMON RAY	Property Master . . . . .	JAMES ROSENTHAL
Audio Producer . . . . .	LIZZIE CAMPBELL-KELLY	Assistant Property Master . . . . .	ROBIN SIMMERLY
ADR Mixers . . . . .	MARK APPLEBY SIMON DIGGINS MIKE TEHRANI	Assistant Props . . . . .	JUSTIN BLISS RACHEL BURGIO MAEVE PAGES
	ADR Mixers	Special Effects Supervisor . . . . .	MARK HAWKER
CHARLEEN RICHARDS-STEEVES	BILL HIGLEY C.A.S.	Special Effects On-Set Coordinator . . . . .	ANDY WEDER
SCOTT CANNIZZARO	MICHAEL MILLER C.A.S.	Special Effects Foremen . . . . .	THOMAS HOMSHER JEREMY DOMINICK ADAM BELLAO PHILLIP TANCREDE
DOC KANE	KEVIN T. McLAUGHLIN	Special Effects Set Technician . . . . .	RYAN HULL
ADR Re-Recordists . . . . .	RICH MACAR CHRISTINE SIROIS DAVID LUCARELLI JEANNETTE BROWNING	Special Effects Technicians . . . . .	THEODORE BARNES KATE PARSONS KENNETH R. SALTER
ADR Engineers . . . . .	EVAN RAUTIAINEN ANDY WINDERBAUM	Special Effects Pyro Foreman . . . . .	JOHN RUGGIERI
Chief Lighting Technician . . . . .	FRANS WETERRINGS	Special Effects Pyro Technician . . . . .	RALPH WILBUR III
Assistant Chief Lighting Technician . . . . .	TOM "TK" KEENEN	Special Effects Buyer . . . . .	LESLIE COOGAN HAWKER
Lighting Console Programmer . . . . .	TIM BOLAND	Production Coordinator . . . . .	TIM PATTERSON
Basecamp Generator Operator . . . . .	ZACHARY LAZAR	Assistant Production Coordinator . . . . .	CORRY LANE
Generator Operator . . . . .	JOSE "FLECHA" HERNANDEZ	Travel Coordinator . . . . .	HERB POLACK
Set Lighting Technicians . . . . .	CARLOS F. BERMUDEZ ROBERT CUDDY JOSH DREYFUS ED LALLI STEVE SIKORA	Asset Coordinator . . . . .	NATALIE BLOOMER
		Production Secretary . . . . .	KYLE LAFLEUR
Rigging Chief Lighting Technician . . . . .	DAVE CAMBRIA	2nd 2nd Assistant Director . . . . .	CHAD GOYETTE
Rigging Assistant Chief Lighting Technician . . . . .	ROBERT NADROWSKI	Additional 2nd Assistant Directors . . . . .	SARAH G. RUMMEL TIMOTHY LADUE
	Rigging Set Lighting Technicians	2nd Unit 1st Assistant Director . . . . .	JAYSON MERRILL
JAMES J. AHIGIAN	ERIC BENNETT	Assistant to Mr. Springer . . . . .	SAMANTHA LYN DICKINSON
RICK CARILLO	DEXTER FELICIANO	Assistant to Ms. Sabatini . . . . .	ALEC WITTSCHIEBE
GORDON MANSON	ROGER MARBURY	Assistants to Ms. Maguire . . . . .	CHERYL TKACH JOE MADDEN
ADAM PEABODY	HARRY E. PRAY IV	Assistant to Ms. Bell . . . . .	BREANNA BELL
RYAN PRAY		Assistant to Ms. Fisher . . . . .	HUSSEIN HAMMOUDA
Key Grip . . . . .	FRANK A. MONTESANTO	Construction Coordinator . . . . .	GRIFFIN J. KEARNEY
Best Boy Grip . . . . .	ROBERT KNOWLES	General Foreman . . . . .	ADAM McCLAIN
A Dolly Grip . . . . .	RUSSELL NORDSTEDT JR	Construction Foremen . . . . .	ISAAC NADREAU SR. JACK THOMPSON
B Dolly Grip . . . . .	MATT MANIA	Construction Gangbosses . . . . .	DONNCHADH GAF CONDON JARED C. HARTLEY ZACHARY SEARS
Company Grips . . . . .	MIKE HENRY JOSEPH BATTISTA TODD NICODEMUS ROBERT S. THORP	Construction Labor Foreman . . . . .	WILFREDO USUGA
Additional Grips . . . . .	STEPHEN HANSEN JULIAN LOWENTHAL	Construction Buyers . . . . .	ALEXANDRA MANN KIMMIE JOHNSON
Libra Tech . . . . .	PIERSON SILVER		
Crane Tech . . . . .	SCOTT DRINON		
Additional Crane Tech . . . . .	GEORGIA PANTAZOPOULOS		
Key Rigging Grip . . . . .	JOSE BARRIOS		
Best Boy Rigging Grip . . . . .	BRETT "2CH" SANTUCCI		
Rigging Grip Gangboss . . . . .	IGNACIO WOOLFOLK		

	Propmakers		2nd Assistant Accountants . . . . .	SARAH ELIZABETH GRANT AARON ASKEW NATHAN RIGIONE
NICHOLAS ANTOLINI		LUKE BELLAMY	Payroll Accountant . . . . .	PENNI M.M. SMITH
JASON COFFEY		KENNETH CURCIO	Accounting Clerks . . . . .	TREVOR CONNAL SAM RUOCCO
JOHN DELORY JR.		JILL DICICCO	Payroll Clerk . . . . .	NICK MARTIN
AARON EMERY		JAMES FAIRHURST	Post Production Accountant . . . . .	TARN HARPER
ROBERT D. FISHER III		JOSH FRANKOUSER	Assistant Post Production Accountant . . . . .	POLLY WILBY
NICHOLAS KING		JOHN "JAY" LARSON	Unit Publicist . . . . .	SCOTT LEVINE
ARAM MARANIAN III		GEORGE D. McEACHERN	Still Photographer . . . . .	K. C. BAILEY
DAVID T. PARSONS		JORDAN H. RUCKER	Picture Car Coordinator . . . . .	BOBBY ANDERSON
OSCAR CASAS			On Set Coordinator . . . . .	PAUL DEQUATTRO
Lead Scenic Artist . . . . .	JOSEPH B. BARILLARO		Mechanic . . . . .	CHRISTOPHER JOHNSON
Scenic Foreman . . . . .	PAULA BIRD		Transportation Coordinator . . . . .	ROB WRIGHT
On Set Scenic Artist . . . . .	JEREMY M. PEREIRA		Transportation Captain . . . . .	KEVIN O'CONNELL
	Scenic Artists		Dispatcher . . . . .	WILLIAM BENNER DOT . . . . .
DAVID J. BENNETT		THOMAS COLLERAN	Casting Assistant . . . . .	CINDY LIN
ROBERTO A. GALLO		LORI A. HRUSKA	Local Casting . . . . .	CP CASTING CAROLYN PICKMAN KYLE CRAND MATT BOULDRY
CHERYL A. JEFFRIES		ISABEL RILEY	Background Casting . . . . .	BOSTON CASTING LISA LOBEL, C.S.A. ANGELA PERI, C.S.A.
JARED ABRAHAMSON		ALEXANDER J. DEMAJIAN	Background Casting Associates . . . . .	MIKAYLA CRAMER BRETT DUFFY
CHEQUE HERMAN		ALYSSA LEBLANC	Catering . . . . .	GALA CATERING
CHAD LITTLEFIELD			Chef . . . . .	DONNA CUSHING
Key Greens . . . . .	JESSE CAMBRIA		Key Craft Service . . . . .	DANE BENTON
Greens Foreman . . . . .	CHRISTOPHER MELO		First Aid/Medics . . . . .	KIM QUAM JOHN SANSONE ROGER T.S. DILLINGHAM JR. HEATHER PHILLIPS JILLIAN TAYLOR
On Set Greens . . . . .	BRIAN FRY		Supervising Music Editor . . . . .	YANN McCULLOUGH
Greensmen . . . . .	KENNY SMITH SCOTT SHALLCROSS		Music Editors . . . . .	CHRISTOPH BAUSCHINGER PAUL CHANDLER
Production Assistants . . . . .	ANDREW KIMBALL CHRIS FERREIRA		Orchestrations and Conductor . . . . .	ALASTAIR KING
Art PAs . . . . .	VICTOR RAMOS KATHLEEN C. HARRISON SAMANTHA DORCEAN		Additional Orchestrations . . . . .	ALEC ROBERTS
Costumes PAs . . . . .	TYLER RAMIREZ SUNNY DAVIS		Score Recorded and Mixed by . . . . .	NICK WOLLAGE JAKE JACKSON
Environmental PA . . . . .	RICKY ARAOZ		Score Editor . . . . .	CHRIS BARRETT
Locations PAs . . . . .	KELVIN ANDRADE IAN DAVIS JORDAN GOBERT ROBERT MITCHELL		Pro Tools Recordist . . . . .	JOHN PRESTAGE GEORGE OULTON
Props PA . . . . .	EMMA COLLIS		Orchestra . . . . .	THE CHAMBER ORCHESTRA OF LONDON Leaders . . . . .
Set Dec PA . . . . .	VICTORIA BANE			SIMON BLENDIS STEPHANIE GONLEY
Key Set PA . . . . .	RYAN BEGLEY		Orchestra Contractor . . . . .	GARETH GRIFFITHS
	Set PAs		Choir . . . . .	RSVP VOICES
CONNOR BREEN		JULIA GETZ	Choir Conductor . . . . .	ROB JOHNSTON
MELISSA HUNTER		ERIC OLIN ANDERSON	Music Preparation . . . . .	SIMON WHITESIDE
MATTHEW TOOLE		CHRIS IHLEFELD		
MORGAN MONDRAGON				
Studio Teacher . . . . .	ELLEN ARONSON			
Dialect Coach . . . . .	ELIZABETH HIMELSTEIN			
Acting Coach . . . . .	MARIA HUBBARD			
Welfare Worker . . . . .	ESTHER R. PEMBERTON			
News Technical Advisor . . . . .	LISA HALL MAZZAGLIA			
Product Placement . . . . .	JOE STEELE			
Choreographer . . . . .	BUBBA CARR			
First Assistant Accountant . . . . .	ALAN MURPHY			
Key 2nd Assistant Accountant . . . . .	LEAH M. PETERSON			

Score Coordinators..... DARRELL ALEXANDER  
 GARETH GRIFFITHS  
 Additional Arrangements / Programming.....LUKE RICHARDS  
 Score Programming.....ED WATKINS  
 Score Recorded and  
 Mixed at..... AIR LYNDHURST STUDIOS, LONDON  
 ABBEY ROAD STUDIOS, LONDON  
 Studio Assistants..... ASHLEY ANDREW-JONES  
 GIANLUCA MASSIMO  
 JACK THOMASON  
 Composer's Assistant.....ZOE CHARTERIS

Songs Produced by..... ELDAD GUETTA  
 Songs Mixed by..... JUSTIN MOSHKEVICH AT IGLOO MUSIC,  
 BURBANK, CA

Pre-Record Vocals  
 Recorded by.....ROB WHITAKER AT CYBERSOUND STUDIO,  
 BOSTON, MA

Vocal Coach..... FIORA CUTLER

Title Design......MOMOCO

Digital Intermediate by..... HARBOR  
 Digital Film Colorist.....JOE GAWLER  
 Digital Intermediate Editor.....ALEC PEREZ  
 Digital Intermediate Producer.....JAMES REYES  
 Color Assistants..... SAM FISCHER  
 MICHELLE PERKOWSKI

VFX Artist..... CHRIS MACKENZIE  
 Post Coordinator......KYLE FLANNERY  
 Mastering Technicians..... ANDREW MINOGUE  
 MAX MARCELLUS

Support Engineers..... COREY STEWART  
 CURT KUHL  
 GAUTAM SINHA  
 JEROME RAIM  
 PHIL HARRIS

Imaging Scientist......MATTHEW TOMLINSON  
 Supervising DI Producer..... KEVIN VALE  
 UK Operations Executive.....THOM BERRYMAN  
 Account Executive.....RUSS ROBERTSON  
 Textured by.....LIVEGRAIN  
 Post Production Facility..... VIVID RENTAL  
 Virtual Production Services by......EVERCAST

## VISUAL EFFECTS

Visual Effects by  
 ONE OF US

VFX Producer......LEILA NICOTERA  
 Comp Supervisor......KENN KALVIK  
 CG Supervisor......BODIE CLARE  
 Animation Supervisor..... CATHERINE MULLAN  
 VFX Production Supervisor..... GIOVANNI Di GIULIO

Lead Digital Artists

EMMANUEL HUMBERT CEYLAN SHEVKET JAWARA  
 MATTHEW D'ANGIBAU JOSH LYNCH  
 STEPHEN J. SMITH KYRAN BISHOP  
 PHILIP BORG FLORIAN KOEBISCH  
 DOMINIK PLATEN CÉDRIC DE LA FOREST DIVONNE

## Digital Artists

MORITZ BURKART BARBORA SALASEVICIUTE  
 BILLY STOCKWELL NICOLAS MOREL  
 SERGIO FORNASIERI JO AMERY  
 JAMES WESTON ANTONI KUJAWA  
 MAURO FOGGIANO CHRIS GILL  
 ELLIE ANSELL ALEXANDER BREITFELD  
 LUDOVIC RAMISANDRAINA CLEMENT THOMASSON  
 FEDERICO RIGHI FATEMA MUTTAR  
 OLA PELLERUD HAMLETSEN THEO DEMIRIS  
 RACHEL WARD BENJAMIN TRON  
 ELLEN ERIKSON CARLOS GARCIA BARRAGAN  
 ZÖE FURNESS HARRY ROGER SMITH  
 PABLO SALVADOR LAINEZ MINAL MISTRY  
 TRISTAN ROUSSELOT DE SAINT CERAN ADAM AZMY  
 SARAH CROFT DANIEL MILLER  
 ANTONIO RODRIGUEZ DIAZ ALEX DAVIS  
 ESMÉ COLEMAN SIMONE ZUCCARINI  
 GRAEME EGLIN ANTONY ALLEN  
 SANTIAGO ITURMENDI PILAR SEJO  
 STEFANO BAGNOLI TOM KIDD  
 DAN WHIPPY

Visual Editorial..... SAM PAUL TOMS  
 Production Coordinator..... ROBYN WOOLLEY  
 Production Assistant......SHEILA SILVEIRA

Visual Effects & Animation by  
 INDUSTRIAL LIGHT & MAGIC,  
 A LUCASFILM LTD. COMPANY

Visual Effects Supervisors......BEN SNOW  
 ROBERT WEAVER

## Digital Artists

KARIN COOPER BRUCE HOLCOMB  
 MASATAKA NARITA DAVID SHIRK  
 JOHN WALKER ADAM WATKINS  
 Executive Producer..... JILL BROOKS  
 Associate Producer......NICOLE MATTESON  
 Coordinator......JONATHAN HOWARD

Additional Effects by  
 WHISKEYTREE INC.

Visual Effects by  
 CRAFTY APES

VFX Supervisor..... TIM LEDOUX  
 VFX Executive Producer.....JASON SANFORD  
 VFX Compositing Supervisor..... JOHN BRUBAKER  
 VFX Producer..... ADAM PERE  
 VFX Co-Producer..... ANDREW KALICKI  
 Digital Compositors..... LAUREN HULSEY  
 YOUNGMIN KIM  
 TOMOHIKO FUKUDA

Additional Visual Effects by  
 DIGITAL MAKEUP GROUP

Animation Sequence Produced by..... STUDIO AKA  
 Creative Supervisor..... MARC CRASTE  
 Producer..... NIKKI KEFFORD-WHITE

Shot-gun Coordinator . . . . . BEVERLY YEANG  
Art Director . . . . . GERGELY WOOTSCH  
Production Designer . . . . . DERMOT FLYNN  
Character Designer . . . . . NIKOLAS ILIC  
Storyboard . . . . . ZHIHUANG DONG

2d Animation

Supervising Animator . . . . . AYA SUZUKI  
ULI MEYER MICHAEL SCHLINGMANN  
ANDREA SIMONTI THIERRY TORRES  
ANDY POWELL ANDREW BROOKS  
PETER DODD SLAVEN REESE  
VICTOR ENS ALLAN FERNANDO  
MATTHIAS CUCINIELLO  
FX Animation . . . . . DUNCAN GIST

Assistant Animation

Production Coordinator . . . . . JUSTINE WALDIE  
Assistant Coordinator . . . . . JONATHAN WREN  
SIMON SWALES ALAN HENRY  
KAY SALES RYAN FAIRBANKS  
MATTHEW ARMITAGE DENISE DEAN

CGI/Compositing

JEROME FERRA CLARISSE VALEIX  
WILL EAGAR DANIEL GARNERONE  
ADAM O'SULLIVAN AVERY JOSHUA CREW

Editing . . . . . NIC GILL

Lidar and Cyberscanning by . . . . . CLEAR ANGLE

**SONGS**

*"Everybody's Talkin'"*

Written by Fred Neil

Performed by Harry Nilsson

Courtesy of Metro-Goldwyn-Mayer Music Inc.

Under license from Sony/ATV Music Publishing

*"High Hopes"*

Written by Jonas Jeberg, Bernard Edwards, Nile Rodgers,  
Ilsey Juber, Jake Sinclair, Jenny Owen Youngs, Lolo, Tayla Parx,  
Samuel Hollander, William Lobban-Bean, Brendon Urie

Performed by Panic! At The Disco

Courtesy of DCD2/Fueled By Ramen

By arrangement with Warner Music Group Film & TV Licensing

*"Do-Re-Mi"*

Written By Richard Rodgers, Oscar Hammerstein II

*"Hero"*

Written by Tina Parol, Madeline Poppe, David Spencer

Produced by Eldad Guetta

Performed by Jillian Shea Spaeder

*"It's Beginning to Look Like Christmas"*

Written by Meredith Willson

Performed by Perry Como and The Fontane Sisters with  
Mitchell Ayers & His Orchestra

Courtesy of RCA Records

By arrangement with Sony Music Entertainment

*"My Favorite Things"*

Written by Richard Rodgers, Oscar Hammerstein II

Produced by Eldad Guetta

Performed by Jillian Bell, Jillian Shea Spaeder,  
Willa Skye, Lonnie Farmer

*"The Sound Of Music"*

Written by Richard Rodgers, Oscar Hammerstein II

*"Born To Be Wild"*

Written by Mars Bonfire

Performed by Steppenwolf

Courtesy of Geffen Records under license from  
Universal Music Enterprises

*"Joy To The World"*

By Lowell Mason (based on Handel)

Arranged by John Rutter

Performed by The Bach Choir,  
Royal Philharmonic Orchestra, John Rutter

Courtesy of Decca Music Group Ltd under license from  
Universal Music Enterprises

*"Good Times"*

Written by Bernard Edwards, Nile Rodgers

Performed by Chic

Courtesy of Atlantic Recording Corp.

By arrangement with Warner Music Group Film & TV Licensing

*"Y.M.C.A."*

Written by Henri Belolo, Jacques Morali, Victor Edward Willis

Performed by Village People

Courtesy of The Island Def Jam Music Group  
under license from Universal Music Enterprises

Courtesy of Scorpio Music, S.A.

*"Cheek To Cheek"*

Written by Irving Berlin

Performed by Fred Astaire

Courtesy of Columbia Records

By arrangement with Sony Music Entertainment

*"A Good Time"*

Written by Brian K. Morgan, Katie Goulet

Performed By HitShack

Courtesy Of Music Of The Sea Inc.

*"Sleigh Ride"*

Written by Leroy Anderson, Mitchell Parish

Performed by The Ronettes

Courtesy of Phil Spector Records, Inc.

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"Rise Up"  
Written by Cassandra Batie, Jennifer Decilveo  
Produced by Eldad Guetta  
Performed by Jillian Shea Spaeder



"Fantasy"  
Written by Eddie del Barrio, Maurice White, Verdine White  
Performed by Earth, Wind & Fire  
Courtesy of Columbia Records  
By arrangement with Sony Music Entertainment



American Humane monitored the animal action.  
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# Godmothered

Disney's "Godmothered" is an all-new magical Christmas comedy in the classic Disney tradition, starring Jillian Bell and Isla Fisher.

Set at Christmas time, "Godmothered" is a comedy about Eleanor, a young, inexperienced fairy godmother-in-training (Bell) who, upon hearing that her chosen profession is facing extinction, decides to show the world that people still need fairy godmothers. Finding a mislaid letter from a 10-year-old girl in distress, Eleanor tracks her down and discovers that the girl, Mackenzie, is now a 40-year-old single mom (Fisher) working at a news station in Boston. Having lost her husband several years earlier, Mackenzie has all but given up on the idea of "happily ever after," but Eleanor is bound and determined to give Mackenzie a happiness makeover, whether she likes it or not.

"Godmothered" also stars Santiago Cabrera, Mary Elizabeth Ellis, Jane Curtin, June Squibb, Jillian Shea Spader, Willa Skye, Artemis Pebdani, Utkarsh Ambudkar, and Stephnie Weir.

"Godmothered" is directed by Sharon Maguire and produced by Justin Springer. The screenplay is by Kari Granlund and Melissa Stack, story by Kari Granlund. Diane L. Sabatini, Tom Pollock, Ivan Reitman and Amie Karp serve as the film's executive producers.

## A COMICALLY MISMATCHED ODD COUPLE

Fantasy faces a hard reality in Disney's "Godmothered" – a hilarious Christmas comedy that turns the traditional fairy tale completely on its head. When an offbeat fairy godmother forces herself on a reluctant human protégé, they'll both discover life isn't as simple as "happily ever after."

Eleanor is an apprentice fairy godmother, highly enthusiastic and eager to learn the tricks of the trade, but not quite there yet. All her life she has lived in The Motherland, the Gothic fantasy otherworld where fairy godmothers come from and where they are raised and trained and have existed for a thousand years. There, she has been taught by her imperious headmistress Moira (Emmy® winner Jane Curtin), who literally wrote the book on "godmothering," all the very traditional fairy tale notions of what girls aspire to—going to balls in beautiful gowns, marrying Prince Charming and also things like turning pumpkins into carriages and mice into footmen.

Mackenzie is a world-weary widow who lives in Boston with her daughters Jane (Jillian Shea Spaeder) and Mia (Willa Skye) and is exhausted from trying to juggle all the responsibilities of motherhood with a high pressure and mostly unrewarding job on the number four local news program. Since her husband was killed in a car crash four years ago, she's closed herself off from any dreams of romance or happiness and has just focused on getting through the day. With babysitting help from her sister Paula (Mary Elizabeth Ellis), Mackenzie has tried her best to raise her daughters to be as pragmatic as she is about what life has to offer.

Eleanor's and Mackenzie's worlds collide one day when, due to a lack of demand for fairy godmothers, The Motherland is in great danger of shutting down, with everyone to be retrained as tooth fairies. Desperate to find something that will validate the need for fairy godmothers to continue to exist, Eleanor finds a letter from Mackenzie asking for help, unaware that she sent it decades ago. With the help of her roommate, Agnes (Oscar® nominee June Squibb), Eleanor is transported from The Motherland to 21st century Boston in order to find Mackenzie and use what she has learned from Moira to bring happiness to her life.

"Godmothered" producer Justin Springer ("Dumbo") and director Sharon Maguire ("Bridget Jones's Diary," "Bridget Jones's Baby") recognized the comic potential in the notion of the classic fairy godmother being a fish out of water in today's world.

Recalls Springer, "We have this kind of woefully naïve fairy godmother who expects to find things perfectly situated as you might in a fairy tale story. But instead, she runs right into the wall that is Boston in the present day. A lot of the comedy is just her trying to make sense of today's world."

Maguire explains, "There's this conflict between Eleanor's expectations and what she thinks being a fairy godmother and what she thinks magic is like. But then when she's confronted with the real world, all her expectations come crashing down in a very funny way."

The director continues, "There are all the tropes of the Disney legacy—magic, there's wands, fairy godmothers and woodland creatures, but we also get to subvert that legacy for comedy. Eleanor is untrained in magic, so none of her spells go according to plan and Happily Ever After is delivered in a very different way than we've come to expect in previous Disney movies."

From her first encounter with the much-older-than-she-expected Mackenzie, it is evident that this assignment is not going to be easy for Eleanor. Their differences make them a comically unharmonious odd couple, a recipe for laughs in a buddy comedy.

Says Springer, "You have sweet, sugary, naïve Eleanor who runs into this cynical kind of pragmatic woman who's lost her belief in magic. She started as a young girl who believed in fairy godmothers and magic and all that could be. But life has worn that down for her and she no longer prioritizes her own happiness. She's not worried about finding her Prince Charming, she's just pragmatically trying to make it through things. So you have this story where Eleanor is trying to nudge her in the direction of following a formula to become 'happily ever after' when Mackenzie's not really looking for that."

Maguire says, "For Eleanor to come into the modern world is a shock, you know. And for her to bring her brand of magic into the world of a 2020 Boston single mom is a huge shock."

## THE STARS

The roles of Eleanor and Mackenzie provide fantastic showcases for two comedic actors able to balance the humor with emotion and poignancy. To play Eleanor, the filmmakers chose Jillian Bell, who's starred in such films as "Brittany Runs a Marathon," "Rough Night," "Office Christmas Party," "22 Jump Street" and the TV comedies "Workaholics" and "Idiotsitter."

Springer says, "I think Jillian's the funniest person working on the planet right now. I feel like not only does she have the comedic chops to make this a very funny, fish out of water fairy godmother story, but she could also bring an emotionality to it that would really resonate for us and for an audience."

Maguire adds, "In Jillian Bell we've got a unique Disney godmother. I don't think Disney ever had a godmother like this one. I think she's going to be very winning to audiences."

Bell explains, "I just fell absolutely in love with the character and the idea for the film. Eleanor is probably one of my favorite characters I've ever gotten to play. She is naïve in some areas but she's also smart. She wants the best for everyone and she wants everything to be magical and wonderful and lovely. Her dream in life is to come down and prove that fairy godmothers are still needed during these modern times."

Of her director, Bell says, "I was a big fan of Sharon's because I love the 'Bridget Jones' movies very much and I was excited to get to work with her. And she's very passionate and she knows what she wants and she knows the look of it all."

To portray Mackenzie, the filmmakers cast Australian actress Isla Fisher, whose memorable scene-stealing in "The Wedding Crashers" led to starring roles in such films as "Wedding Daze," "Definitely, Maybe" and "Confessions of a Shopaholic."

Springer said, "Isla Fisher's been in some of the funniest movies over the last twenty years and has become a household name in comedy. To have her play the mom and a woman who's become a bit of a cynic and is ultimately transformed by this fairy godmother felt really exciting to us."

Added Maguire, "I think audiences will be amazed at seeing Isla play a tired, cynical, forty-something Boston single mom, which in many ways is like the Bill Murray role in 'Groundhog Day.'"

Fisher says, "There are so many great elements in this movie. There's magic, there's humor, there's the connection between the two women—you root for them, you care about them. It's a buddy comedy. It's something that I think that families will all enjoy. And most importantly it's set at Christmas, which is everybody's favorite time of the year."

About her co-star, Bell says, "Isla's brilliant. She's hysterical and she's so good in this. She's so incredibly talented and she has some really funny moments of doing physical comedy within the scenes. She is the most beautiful clown I've ever worked with."

Fisher returns the praise, saying, "I love working with Jillian. She has a ton of energy. She's so funny. She makes me laugh every day. She's just so much fun and she just creates a really fun vibe on set. And she's absolutely perfect as Eleanor."

## COMEDY, BUT ALSO HEART

Fisher was equally effusive about director Maguire. She says, “It’s so fun working with Sharon. I was a big fan of ‘Bridget Jones’ and she really is a thoughtful director who can discuss the emotional landscape of your character. She’s very good technically. She loves to keep the camera moving. She allows you to do an improv take. She’s able to walk that fine line where we can laugh but we still have heart.”

Springer concurs, saying, “With ‘Bridget Jones’s Diary,’ Sharon demonstrated that she can make a very funny movie that’s also full of emotion and really takes you through the reality of being a woman in the modern world. Those are all things that we really want this film to succeed at, too.”

Mackenzie’s grief over losing her husband and the pressures of being both a single mom and sole provider are both moving and grounded in reality. Her wanting to shield her daughters from experiencing the heartbreak and pain in life that she’s experienced and having to learn to let her kids take risks and live their own lives is something every parent goes through.

Fisher explains, “I loved the emotional arc of Mackenzie. How she begins as a woman who is sort of self-sacrificing and putting her kids’ needs first and really trying to heal herself after the death of her husband. She’s frustrated emotionally because she is trying to raise her children, but she can’t be vulnerable in front of them. She needs to be in charge and sort of models someone who’s coping while secretly she’s heartbroken over the death of her husband. And to see her awakened by this fairy godmother into a person who can have fun and occasionally spoil herself, who learns to love life again...”

## “HAPPILY EVER AFTER” IN TODAY’S WORLD

There’s poignancy and truth when Eleanor is forced to realize that all her old-school concepts about what will make Mackenzie happy are false, and presumptuous on her part.

Maguire says, “When Eleanor finds out why Mackenzie doesn’t believe in ‘happily ever afters,’ she doesn’t know what to do with that and that’s great because it sends her back to zero in what she does with her magic and she has to learn what ‘happily ever after’ really is.”

This is one of the film’s key messages: That, in today’s world, unlike in traditional fairy tales, ‘happily ever after’ doesn’t mean marrying a prince and living in a castle. It’s completely subjective.

Says Springer, “That notion of redefining what ‘happily ever’ after might mean in a way that’s more practical and real in our regular lives. That sometimes you have to take control of your own fate and become your own fairy godmother and find that happiness.”

Fisher says, “Mackenzie realizes that her true love is her children and they were in front of her the whole time. But due to so many ingredients – an unhappy job, struggling economically, feeling sort of overwhelmed as a single mom, – she was unable to actually see the magic that was in front of her. I think a lot of mothers will relate to her.”

She continues, “‘Happily ever after’ doesn’t need to come from a fairy tale. ‘Happily ever after’ can come from helping others, being of service, being the best version of yourself, being of service and caring for each other, like Mackenzie and Eleanor do in the end and living in a world in which we all support each other. That’s ‘happily

ever after.”

Springer adds, “The real magic from real life comes from seeing the everyday things in our life that bring us joy and happiness. The real magic is making a friendship. It’s the friendship between Eleanor and Mackenzie that becomes the magic of the story that helps Mackenzie see her life in a different way and realize that her own happiness has been right there with her the whole time.”

He says, “There’s also the message that our lives don’t always have to just be filled with pragmatism, and we don’t have to give up on our own happiness. That it’s important to keep hope alive. So, I think there’s a lot of different messages in the movie all wrapped up in a really funny fish out of water holiday film.”

## THE SUPPORTING CAST

Joining Bell and Fisher in supporting roles are Santiago Cabrera (“Star Trek: Picard”) as Mackenzie’s on-air reporter partner Hugh; Mary Elizabeth Ellis (“It’s Always Sunny in Philadelphia”) as Mackenzie’s sister Paula; and Jillian Shea Spaeder (“Walk the Prank”) and Willa Skye (“Lazy Susan”) as Mackenzie’s young daughters Jane and Mia, respectively. Emmy® winner Jane Curtin (“Kate & Allie” and “Saturday Night Live”) is Moira, headmistress of The Motherland, and June Squibb (Oscar® nominee for “Nebraska”) is Eleanor’s roommate Agnes. Artemis Pebdani (“Scandal”), Utkarsh Ambudkar (“Brittany Runs a Marathon”) and Stephnie Weir (“Crazy Ex-Girlfriend”) portray Mackenzie’s colleagues at the TV news station and Carlease Burke (“Child’s Play”) appears as Greta, one of Eleanor’s fellow fairy godmothers at The Motherland.

## THE BELOW THE LINE TALENT

Maguire says, “We’ve got an amazing team on this movie.”

“We asked everyone in every department to treat the material as it’s real and it’s serious, and it has to be fully believable and then the comedy can come on top of that,” says Springer.

Christopher Norr (“Succession,” “Gotham”) serves as director of photography with Alice Normington (“Suffragette,” “My Cousin Rachel”) as the production designer, Gary Dollner, ACE (“Fleabag,” “Killing Eve”) as editor and Renee Ehrlich Kalfus (“Hidden Figures,” “Last Christmas”) as costume designer. The Music is by Academy Award® winner Rachel Portman (“A Dog’s Purpose,” “The Cider House Rules”).

Maguire explains, “It’s very important to me that it’s very funny but it’s also very important to me that it looks beautiful. I do think it’s possible to shoot a comedy that looks beautiful. I really, really want that aesthetic to run throughout the whole thing. I think we have the means to do that here and we have the people employed to help us get there.”

“We’ve really put together a team of people who I think can make it both a beautiful movie but also a really funny one,” Springer added.

## A WORKPLACE COMEDY

Mackenzie’s field of work provided an additional repository of humor. Maguire says, “The whole local news

angle I think is a source of great comedy.”

Springer explains, “Local news is always quite hilarious. We spent a lot of time around the office watching videos of stories that are told on local news around the country and we’re gonna leverage some of that in our film as kind of a comedic runner. Eleanor’s story plays into that as she’s this character who’s coming into the world and finds her way into the center of these news stories and that makes them quite comedic.”

Mackenzie and her on-air reporter partner Hugh are given such typical assignments to cover as a snowstorm, a tailgate party for a Boston Bruins ice hockey game and a patch full of exploded pumpkins, courtesy of Eleanor.

And as in other film and TV comedies set in a local TV station, there are eccentric characters and office politics. Among Mackenzie’s co-workers are her unctuous, backstabbing bully of a boss Grant (Ambudkar); female cameraman Duff (Pebdani), who is fascinated with Eleanor; and vapid news anchor Barb (Weir). Hugh, a divorced dad who moonlights as a costumed Sons of Liberty performer, re-enacting the Boston Tea Party, may or may not be a potential romantic interest for Mackenzie, despite having the last name Prince.

## BOSTON AS A CHARACTER IN THE FILM

“Godmothered” is set in two worlds: the fantasy otherworld of The Motherland, and the real world we live in today. To represent the real world, the filmmakers were intent on setting the film in a real American city, rather than Anywhere, U.S.A.

Springer recalls, “When you look at a lot of great comedies from the past you can really remember where they took place. ‘Trading Spaces’ was in Philadelphia. All the John Hughes stuff was in Chicago. We wanted to find a real city where we could shoot it as that city.”

Because the story is during the holidays, they envisioned “Godmothered” taking place in a city that would have a very beautiful, very Christmas-y, feel to it—a winter wonderland with sparkly, twinkling lights. After considering various cities, they settled on Boston.

To showcase Boston, they purposely chose locations with identifiable points of interest that are associated with the city, such as City Hall, Boston Public Garden and Copley Square. For the exterior of Paula’s apartment, the crew shot in Boston’s North End, and for some of the parade shots, Boston’s Financial District. The Charlestown area around the Bunker Hill monument was used for the exteriors of Mackenzie’s house and Jane’s school. The exterior of the TV station where Mackenzie works was in Chelsea. Additional locations in the Boston area included an old military airplane hangar in Weymouth for most of the parade sequence and Jane’s performance; an unoccupied office building in North Andover for the interior of the TV station; and a parking garage in Malden. Two different houses in Dedham were used for the interiors of Mackenzie’s house. In Westford, scenes of Eleanor’s runaway sled were shot at the Nashoba Valley Ski Area. They also filmed in Ipswich for the scenes with the pumpkin patch and Eleanor being picked up by the lady trucker. A deconsecrated church in Lowell was used for the interiors of The Motherland.

For The Motherland, a make-believe world that doesn’t really exist, the filmmakers pictured a timeless Gothic institution like Oxford or Yale, but overgrown. Because of the absence of light stone Gothic buildings in America, The Motherland had to be created using green screen and plate shots of Oxford and references of everything from castles to colleges all over different parts of Europe.

Principal photography commenced on January 17, 2020 and wrapped five days early (due to the COVID pandemic) on March 12.

## THE POOF, THE WANDS AND GARY

Although visual effects were key to bringing “Godmothered” to life, it was important to the filmmakers that they not be overdone and potentially overshadow everything else in the film. They wanted to keep everything in check in order to keep it grounded in reality as much as possible.

They coined the term “poof” for the sequences when Eleanor would wave her wand to do a bit of magic. Because Eleanor has not yet mastered her use of her wand, some of the “poofs” yield the result that Eleanor desires—such as when she transforms Mackenzie’s streetwear into a fairy godmother’s notion of a party dress or a luxurious living space—much to Mackenzie’s horror. At other times, her poofs don’t quite work out the way she wants, like when she attempts to turn a pumpkin patch into a carriage to transport her to where Mackenzie works in Boston.

“There’s gonna be some big set pieces in this film, but I think it’s funniest when it’s done in a small way, like when it’s Eleanor trying really hard to do her magic and it’s not working out exactly the way she thought,” says Springer.

Maguire adds, “The magic and the poofs are within a modern setting and it’s a tricky thing to get right, but it also is very funny. Because Eleanor is untrained in magic, she gets things very wrong and, as they say, hilarity ensues.”

In order to make the poofs happen, the fairy godmothers need their wands. In “Godmothered,” there are three different types of wands. Because Eleanor is just an apprentice, she has a very simple wooden wand, almost like bleached bone or ivory. Moira, the headmistress of The Motherland, has a gorgeous solid gold wand. The other godmothers have a wand that’s somewhere in between the first two. They’re all made entirely out of green resin and painted and fitted inside with a cool white LED.

In the beginning, Eleanor is not quite familiar with her wand, so there are scenes where the wand will actually droop when she tries to cast a spell. For those, the prop department created a mechanical wand that’s “puppeteered” to go limp to show how immature she is with it at first. To show her progression with her magic, as she develops skill and confidence, she will graduate to a wand that’s straight and clearly under her control.

Along with the poofs, “Godmothered” features Gary, a magical CG creature—a city raccoon Eleanor has enlisted to help lighten Mackenzie’s load of household chores, like laundry, sweeping and hanging Christmas lights. He’s very much in the tradition of the woodland creatures in other classic fairy tales, just not quite as helpful.

## ABOUT THE CAST

**ISLA FISHER (Mackenzie)** will next be seen in “Blithe Spirit,” directed by Edward Hall and co-starring Dan Stevens and Dame Judi Dench.

Fisher was last seen in “Greed,” directed by Michael Winterbottom and co-starring Steve Coogan. Prior to that, she appeared in Harmony Korine’s film “The Beach Bum” with Matthew McConaughey, Snoop Dogg and Zac Efron and in Warner Bros.’ 2018 comedy “Tag” alongside Jon Hamm, Rashida Jones and Ed Helms.

In 2016, Fisher appeared in Tom Ford's critically acclaimed "Nocturnal Animals" alongside Amy Adams and Jake Gyllenhaal. Earlier that year, she starred in Fox's comedy "Keeping Up with the Joneses," directed by Greg Mottola, alongside Jon Hamm, Zach Galifianakis and Gal Gadot.

Fisher is most widely recognized for her critically-acclaimed performance as Vince Vaughn's off-kilter love interest in the blockbuster "The Wedding Crashers." Other film credits include "Now You See Me" with Mark Ruffalo, Woody Harrelson and Jesse Eisenberg; Gore Verbinski's Academy Award®-winning animated feature "Rango" with Johnny Depp; John Landis' "Burke and Hare" with Simon Pegg and Andy Serkis; "Confessions of a Shopaholic" (based on the best-selling book series by Sophie Kinsella); the romantic comedy "Definitely, Maybe" with Ryan Reynolds; writer/director Scott Frank's critically acclaimed thriller "The Lookout" starring Joseph Gordon-Levitt and Jeff Daniels; the animated flicks "Horton Hears a Who!" with Jim Carrey and Steve Carell and "Rise of the Guardians" with Hugh Jackman and Chris Pine; "Hot Rod" with Andy Samberg; "Wedding Daze" with Jason Biggs; "Life Of Crime" with Jennifer Aniston; David O. Russell's "I Heart Huckabees" alongside Dustin Hoffman and Naomi Watts; "Scooby-Doo"; "Bachelorette" opposite Kirsten Dunst and Lizzy Caplan; "The Great Gatsby" in the supporting role of Myrtle Wilson alongside Leonardo DiCaprio and Joel Edgerton, for which she was nominated for many Critics Awards and an AACTA award for best supporting actress; "Now You See Me" opposite Mark Ruffalo, Jesse Eisenberg, Woody Harrelson and Morgan Freeman; "The Brothers Grimsby" alongside her husband Sacha Baron Cohen, Rebel Wilson, and Penélope Cruz; and the scripted/improvisation TV series "Pilot Season" with comedic actors David Cross, Andy Dick and Sarah Silverman. She has had recurring roles in "Bored to Death," alongside Zach Galifianakis, and "Arrested Development," for which she was nominated for a SAG Award®, and starred in "Curb Your Enthusiasm."

In June 2016, Fisher made her debut as a children's author with "Marge in Charge." Fisher has been making up stories at bedtime for her children every night since they were born, which is how "Marge in Charge" began. She is developing the books into a TV show, which she sold to Nickelodeon with Bonnie Arnold, the award-winning producer of "Toy Story" and "How to Train Your Dragon."

Born in the Middle Eastern country of Oman, Fisher's family moved to the small city of Perth in Western Australia when she was a young girl. At the age of nine, Fisher was already appearing in commercials as well as TV shows broadcast on Australian television. She then became best known for her role as Shannon Reed in the popular soap "Home & Away," which also helped launch the careers of Guy Pearce, Naomi Watts and Heath Ledger. While working on the set of "Home & Away," she also found the time to write and release two best-selling teen-themed novels.

She studied at L'École Internationale de Théâtre Jacques Lecoq in Paris, where she studied clown, mime and commedia dell'arte.

**JILLIAN BELL (Eleanor)** has become Hollywood's comedy darling. In 2019, she starred in the title role in the Amazon feature "Brittany Runs a Marathon," which she also executive produced. She was a standout in the Summer 2017 comedy blockbuster "Rough Night" opposite Scarlett Johansson and Kate McKinnon. Jillian can also be seen in New Line's feature "Fist Fight" opposite Charlie Day and Ice Cube, and in Paramount Pictures' "Office Christmas Party" opposite Jason Bateman and Jennifer Aniston.

In 2015, Jillian was in Sony's "Goosebumps" as well as "The Night Before."

Jillian recently sold a remake of the film "Splash" to Disney with Imagine Entertainment producing. She will star opposite Channing Tatum. In this reimaged version, Jillian will reprise Tom Hanks' role while Channing will play

the Merman.

Her breakout role was in “22 Jump Street,” opposite Jonah Hill & Channing Tatum, where she played the villain “Mercedes,” the mastermind behind the drug WHYPHY. Paul Thomas Anderson also cast her in both “Inherent Vice” and “The Master.”

Jillian has been busy on the TV side as well, having written, executive produced and starred in two seasons of “Idiotsitter” for Comedy Central. Her TV credits include “Workaholics” and HBO’s “Eastbound & Down.”

**SANTIAGO CABRERA (Hugh)** is best known for his breakthrough role in NBC’s “Heroes” which earned an Emmy® and Golden Globe® nomination. Cabrera stars in the CBS All Access series “Star Trek: Picard” opposite Patrick Stewart, which premiered on January 23, 2020.

Most recently, Cabrera starred as Joseph Bachman on HBO’s miniseries “Big Little Lies” opposite Reese Witherspoon, CBS’s “Salvation,” and Mindy Kaling’s “The Mindy Project.” On the movie side, Cabrera most recently starred in Pablo Larraín’s musical drama “Ema” alongside Gael Garcia Bernal and “Transformers: The Last Knight” opposite Mark Wahlberg and Josh Duhamel.

Other television credits include “BBC’s “The Musketeers,” “Empire,” “Merlin,” “Dexter,” “Spooks,” “Judge John Deed,” “Falcón” and “Anna Karenina.”

Domestic and international movie credits include “Haven,” “Love and Other Disasters,” “Che,” “For Greater Glory: The True Story of Cristiada,” “Hemingway & Gellhorn” and “Meant to Be.” Cabrera played the lead role in Matias Bize’s “La Vida De Los Peces” (“The Life of Fish”), which premiered at the Venice Film Festival in 2010. The film went on to earn a Spanish GOYA Award for best Spanish language foreign film and Cabrera picked up a best actor award at Chile’s Altazor (Chilean BAFTA equivalent).

Cabrera also has a developed theatre background. He trained at London’s Drama Centre from 2000 to 2003 and went on to rehearsals for a Northampton theatre production of “Othello,” directed by Rupert Goold. In 2008, Cabrera returned to the stage for Theatre of Memory production of Shakespeare’s “Romeo and Juliet” at Middle Temple Hall, in which he played the title role opposite Juliet Rylance.

**MARY ELIZABETH ELLIS (Paula)** began her love for acting as a child in the local theatre of Laurel, Mississippi, and that love drove her to attend Meadows School of the Arts at Southern Methodist University. Upon graduation, L.A. was calling. Ellis continued studying acting as well as improvisation at the Upright Citizen’s Brigade Theater.

On the feature front, Ellis is currently filming Paul Thomas Anderson’s new film, which is a period piece that takes place in Los Angeles. Other feature credits include “Masterminds,” in which she plays Owen Wilson’s scene-stealing wife Michelle; “Free State of Jones,” where she plays a confederate woman, Margaret, opposite Matthew McConaughey; and the indie “The Last Time You Had Fun,” which premiered at the Los Angeles International Film Festival. She co-wrote and starred in the independent film “A Quiet Little Marriage,” which won The Grand Jury Prize at Slamdance Film Festival.

Recent television credits include AMC series “Lodge 49” opposite Wyatt Russell and her recurring role on the Netflix series “Santa Clarita Diet” opposite Drew Barrymore and Timothy Olyphant. Ellis starred opposite Fred Savage and Rob Lowe on the Fox single-camera legal comedy “The Grinder.” She is also known for her hysterical

recurring role as The Waitress on FXX's hit show "It's Always Sunny in Philadelphia," which she began working on at the show's creation. Her Lifetime television spoof, "Mother May I Dance with Mary Jane's Fist," which she created for the stage, was turned into a television special for Adult Swim, which she wrote and produced. Other TV credits include playing Amy in the NBC single-camera comedy "Perfect Couples" and recurring on Fox's "New Girl" playing the character of Caroline. Ellis also recurred on the ABC comedy "Happy Endings" and played roles on "Drunk History" and "Comedy Bang! Bang!"

**JILLIAN SHEA SPAEDER (Jane)** is an accomplished actress, having starred on the Disney XD series "Walk the Prank" for three years, followed by a recurring role on the Netflix series "No Good Nick" alongside Sean Astin and Melissa Joan Hart, a stint on Disney's "Just Roll with It" and a supporting role in the film "To the Beat!: Back 2 School," to name a few.

In addition to her acting career, the 18-year-old is also a talented singer-songwriter. Jillian got her start singing and playing the piano when she was five years old, discovered her love of guitar at 12, and now is passionate about writing and recording her original music. Her first two singles, "Story" (July 2018) and "Barely Changed" (January 2019), were produced by music director and producer Mike Avenaim and mastered at Capitol Records. Working with acclaimed producer Mikal Blue (Colbie Caillat, Jason Mraz, Five for Fighting, One Republic), Jillian released "Talk Too Loud" in June 2019 and "Something Better" in September 2019. She also co-wrote, directed, and produced the video for "Something Better." In November 2019, Jillian released "Runaway," which she co-composed as the theme song for the Brat TV show "Crazy Fast."

A Philadelphia-area native who primarily resides in Los Angeles, Jillian started her acting career with several roles in regional musical theater. It was a trip to Hollywood that changed Jillian's life through a chance encounter with her manager, who encouraged her to consider moving to California to enter the film and television industry. In her first three months in Hollywood, she appeared in the digital DreamWorksTV series "OMG!," had a guest starring role on Nickelodeon's "Nicky, Ricky, Dicky & Dawn" and booked the series regular role on "Walk the Prank."

The youngest of three siblings, Jillian holds "Children International" close to her heart for their dedication to giving children all across the world an equal opportunity at success.

10-year-old **WILLA SKYE (Mia)** began her career at the young age of 6, doing commercial work for the brands GE and Alexa in 2017. Willa made her film debut earlier this year, appearing in the Shout! Studios comedy "Lazy Susan," starring Sean Hayes and Allison Janney.

Aside from acting, Willa is passionate about dance, specifically jazz and ballet. She also enjoys baking and considers herself to be a bit of a mixologist, as she loves to make "mocktails" for her family. Willa also loves animals and has her own rescue dog named Mickey.

**JANE CURTIN (Moir)** first gained national attention when she made her TV debut in 1975 as one of the original members of the "Not Ready for Prime-Time Players" on the hit late-night series "Saturday Night Live." During her five-year run on that show, she received critical acclaim and two Emmy® nominations for her creation of many memorable characters.

She starred with Susan Saint James for five years on the popular television series "Kate & Allie," twice earning the

Emmy® Award as outstanding lead actress in a comedy series for her portrayal of affable divorcee Allie Lowell. Jane went on to a successful six-year run as Dr. Mary Albright on the NBC hit “3rd Rock from the Sun.”

Curtin’s other television credits include the critically acclaimed miniseries “Common Ground,” as well as the television movies “Divorce Wars” (with Tom Selleck) and “Maybe Baby” (with Dabney Coleman), and “The Librarians” series on TNT.

Her feature film credits include “Antz,” “Coneheads,” “How to Beat the High Cost of Living,” “Suspicion,” “Mr. Mike’s Mondo Video,” “O.C. and Stiggs,” “The Shaggy Dog,” “I Love You, Man” and “I Don’t Know How She Does It.”

Born and raised in Cambridge, Massachusetts, Curtin studied drama at Northeastern University. She was a member of the improvisational theater group The Proposition for four years before going on a national tour with a number of plays, including the comedy “Last of the Red Hot Lovers.” She appeared on Broadway with Joanne Woodward as Prossie in George Bernard Shaw’s “Candida,” and reprised the role on television. Her other stage credits include the off-Broadway musical revue “Pretzels,” which she co-wrote, and several appearances in A.R. Gurney’s “Love Letters.” Jane also appeared in the Westport Country Playhouse production of “Our Town,” which also played on Broadway to a sold-out run in late 2002 with Jane reprising her role.

Recently, Jane appeared in the comedy smash “The Heat” with Sandra Bullock and Melissa McCarthy, and starred in the CBS series “Unforgettable.” Jane also had a role in Marielle Heller’s critically-acclaimed dark comedy “Can You Ever Forgive Me?” opposite Melissa McCarthy and Richard E. Grant. She can also be seen opposite Mila Kunis and Kate McKinnon in the Lionsgate feature “The Spy Who Dumped Me.” She most recently starred in the ABC comedy series “United We Fall.”

**JUNE SQUIBB’s (Agnes)** upcoming film appearances include “Palmer” and “The Humans.”

June is best known for her supporting role in Alexander Payne’s “Nebraska,” which earned her critical claim and numerous award nominations including best supporting actress for the Golden Globe®, SAG®, Critics Choice, Independent Spirit and Academy Award®. Her other films include Adam Sandler’s “Hubie Halloween,” Payne’s “About Schmidt,” “Table 19,” “Love the Coopers,” “Amanda & Jack Go Glamping,” and “A Country Called Home.”

Her most recent TV appearances were recurring roles on “Shameless,” “Good Girls,” “Getting On” and “Girls.” Her recent guest appearances include “The Good Doctor,” “Room 104,” “Grey’s Anatomy,” “The Big Bang Theory” and “Modern Family.” June was also a regular on Robert Smigel’s “The Jack and Triumph Show,” a sitcom with Triumph the Wonder Dog and Jack McBrayer.

On Broadway, June was Electra, the electrifying stripper in “Gypsy” with Ethel Merman. She was also on Broadway in “Waitress,” “Happy Time,” “Gorey Stories” and “Sacrilege.”

**ARTEMIS PEBDANI (Duff)** is best known for her long-standing role as Artemis in the beloved FX series “It’s Always Sunny in Philadelphia,” having appeared on the show since its first season. Artemis majorly recurred on ABC’s hit series “Scandal” as Vice President Susan Ross. She also recurred on “Future Man” for Hulu, Showtime’s “Masters of Sex” and Fox’s “The Cool Kids” – a comedy from Charlie Day. She was also a series regular on the Fox comedy “Son of Zorn,” with Jason Sudeikis.

Pebdani is upcoming on Showtime’s “Black Monday,” with Don Cheadle. Other credits include “Better Things,”

“Brooklyn Nine-Nine,” “Santa Clarita Diet,” “Life In Pieces,” “Agents of S.H.I.E.L.D.,” “Superstore,” “New Girl,” “Another Period,” “House of Lies,” “Garfunkel and Oates,” “Raising Hope,” “Modern Family,” “House,” “How I Met Your Mother” and the movie “Sex Tape.” In addition, she was a series regular on the Fox pilot “Boldly Going Nowhere,” a sci-fi comedy where she played...wait for it...Startemis.

Artemis and her “Always Sunny” co-star Mary Elizabeth Ellis wrote and starred in “Mother May I,” a Lifetime TV movie parody for Adult Swim. The pair also wrote and starred in a pilot presentation for FX, “We’re Good, Thanks,” directed and produced by Charlie Day.

Pebdani grew up in Houston, Texas, and received her BFA in theater from Southern Methodist University. Upon moving to California, she studied at the Dell’Arte International School of Physical Theatre. She continued her training at L.A.’s famed Groundlings Theatre, where she was a member of the Sunday Company.

**UTKARSH AMBUDKAR (Grant)** 2020 should prove to be quite a year for multihyphenate Utkarsh Ambudkar, one of the freshest, smartest, most relevant voices in the business right now.

Utkarsh can currently be seen in Sony’s “The Broken Hearts Gallery,” opposite Geraldine Viswanathan and Dacre Montgomery, and in the upcoming 20th Century feature “Free Guy” opposite Ryan Reynolds, Taika Waititi, Jodie Comer, Joe Keery, and Lil Rel Howery.

Ambudkar’s film credits include the Sundance darlings “Blindspotting” and “Brittany Runs A Marathon.” In the latter, Ambudkar is the romantic lead to the titular character (Jillian Bell), an underachieving hot mess of a 27-year-old woman who decides to take control of her life – one New York City block at a time. “Brittany Runs A Marathon” marks the directorial debut of award-winning playwright Paul Downs Colaizzo. Material Pictures’ Tobey Maguire and Matthew Plouffe and Picture Films’ Margot Hand produce. His features résumé includes Universal’s “Ride Along 2” with Kevin Hart and Ice Cube, with whom he also co-starred in “Barbershop 3” and “Game Over, Man!”

A rapper and creative force from a young age, Ambudkar was an original member of The Beatards, a NYC-based underground hip-hop group (early aughts) that performed alongside acts like Santigold, Azealia Banks, G-Eazy, Public Enemy, Questlove and more. His work with the Beatards eventually helped Ambudkar land the role of Donald, a member of the competitive Treblemakers, in “Pitch Perfect,” with Anna Kendrick, Elizabeth Banks and Rebel Wilson.

Following “Pitch Perfect,” Ambudkar snagged the role of Rishi in “The Mindy Project.” More recently for television, he played Raj, a young, charismatic announcer pitted against Hank Azaria’s “Brockmire” in the second season of the IFC series. Ambudkar’s TV credits also include Showtime’s “White Famous,” where he regularly stole scenes as a Hollywood agent, “House of Lies,” with Don Cheadle, TNT’s “Legends,” a recurring arc on ABC’s “The Muppets” and a guest role on Hulu’s anthology series “Dimension 404.” In 2016, Ambudkar played Apu’s nephew Jay, the first Indian-American actor to lend his voice to “The Simpsons.” A year later, in comedian Hari Kondabolu’s documentary “The Problem With Apu” (2017), Ambudkar discussed the cultural ripple effects of one of the few Indian characters on TV.

Born in Baltimore, Maryland, Ambudkar trained at NYU’s Tisch School of the Arts. While in New York, he acted in various plays and received a Lucille Lortel Award nomination for his work in “Animals Out of Paper,” by Rajiv Joseph at the Second Stage Theatre.

Originating the role of Aaron Burr in the developmental readings of “Hamilton,” Ambudkar later reunited with Lin-Manuel Miranda as part of the improvisational rap group Freestyle Love Supreme, named in tribute to the John Coltrane jazz suite. Accompanied by keyboards and beats, the group performs spoken and sung numbers that are created in real time based on suggestions from the audience. The group performed at a variety of festivals and venues around the world and episodes ran on Pivot in 2014 and Seeso two years later. Just this year, Ambudkar and his cohorts reconvened for Freestyle Love Supreme’s Broadway run at the Booth Theatre to rave reviews. Thomas Kail (“Hamilton,” “In the Heights”) directed and produced along with Miranda, Jill Furman and Jon Steingart.

Ambudkar’s debut album “Vanity” also dropped in 2018. His brand of raw and melodic hip-hop addresses race, the first-generation immigrant experience, politics and Hollywood and also features Ambudkar’s old rap crew, including Miranda, “Blindspotting”’s Daveed Diggs and Rafael Casal, and a variety of South Asian artists such as Das Racist’s Heems, Brooklyn Shanti, Kaly and Samora Pinderhughes.

**STEPHIE WEIR (Barb)** was most recently seen on CBS as Bonnie on “Happy Together” opposite Damon Wayans, Jr and Amber Stevens West.

Born and raised in Odessa, Texas, Weir launched her career after moving to Chicago and performing on stage in the city with theater companies that include The Second City Main Stage, The Goodman Theatre and ImprovOlympic.

She is often recognized for her portrayal as Kristen on the FX series “The Comedians” opposite Billy Crystal and Josh Gad and her wide range of colorful characters on the hit series “MADtv.”

Opportunities that followed her run on “MADtv” include her work on the series “Big Day,” as well other favorites including “Crazy Ex-Girlfriend,” “Life in Pieces,” “Modern Family,” “Weeds” and the animated series “King of the Hill.”

As a writer, she has developed several half-hour scripts for television including projects for CBS and ABC.

Weir and her husband, Robert Dassie, continue to perform “WeirDass,” the two-person show they created. They have performed internationally, including Los Angeles, Portland, New York, Chicago and Edinburgh.

In 2002, Ms. Weir was named one of VARIETY’s “Top Ten Comedians to Watch.” She has performed at many comedy festivals, including the Las Vegas Comedy Arts Festival, Montreal Comedy Festival, HBO Aspen Comedy Festival and the Edinburgh Fringe Festival.

## ABOUT THE FILMMAKERS

**SHARON MAGUIRE (Director)** is the director of “Bridget Jones’s Diary” (2000) and “Bridget Jones’s Baby” (2016). Both movies smashed box office records, becoming the biggest rom-coms of all time in the UK.

Sharon Maguire trained in journalism and began her career making documentaries for the BBC and Channel 4 television in the UK. She also directs commercials (Audi, BT, Ford, Volkswagen, Irish Tourist Board). Her movie directorial debut was in 2001 with the box office smash “Bridget Jones’s Diary.” The movie grossed \$300 million worldwide. In 2007, Sharon wrote and directed the film “Incendiary” for Film 4, which starred Ewan McGregor and Michelle Williams. In 2012, she co-directed “Call Me Crazy,” with writer Marta Kauffman. Since 2017 she’s

been running the production company 7Stories, creating film and television projects.

Her next projects are to adapt and direct “An Excellent Choice,” the memoir of Guardian columnist Emma Brockes, for Sony Pictures, and an adaptation of the bestselling novel “Longbourn” for Studio Canal.

**KARI GRANLUND (Screenplay, Story)** earned early acclaim when her original feature landed on the 2015 Black List. Since then, Kari has worked on a variety of projects, including a television series based on a graphic novel by Tom Gauld, which is currently in development at Annapurna. Kari also wrote “Lady and The Tramp” for Disney, which became the first feature to launch Disney+. Recently, Kari was announced as the writer of a new “Robin Hood” adaptation, also for Disney. She hails from Portland, Oregon, and the only thing she loves more than writing is the Trail Blazers.

**MELISSA K. STACK (Screenplay)** is a lawyer-turned-screenwriter who made her debut with the 2007 Black List script “I Want To \_\_\_\_ Your Brother.” She is best known for her comedy “The Other Woman” (starring Cameron Diaz, Leslie Mann and Kate Upton), and is currently attached to direct two of her own original scripts (“Family Vacation” and “I Want To \_\_\_\_ Your Brother”).

**JUSTIN SPRINGER (Producer)** currently has a deal at Disney under his production banner SecretMachine. Most recently he produced “Dumbo,” directed by Tim Burton. Previously, Springer executive produced Joseph Kosinski’s “Oblivion,” starring Tom Cruise, and produced “Prom” for Disney. In 2010, Springer co-produced “TRON: Legacy,” also directed by Kosinski and starring Jeff Bridges, and subsequently was a producer on “TRON: Uprising,” the Emmy®- and Annie-nominated animated series on Disney XD.

**DIANE L. SABATINI (Executive Producer)** has amassed an impressive list of film credits over the last two decades working in production with some of Hollywood’s most esteemed filmmakers.

Recently she served as executive producer on Disney’s live action/CG adaptation of the animated classic “Lady and the Tramp,” marking her first time collaborating with director Charlie Bean.

Prior to “Lady,” she was co-producer on Tom Ford’s arresting psychological thriller “Nocturnal Animals,” starring Amy Adams and Jake Gyllenhaal, and co-producer on Martin Scorsese’s critically acclaimed historical drama “Silence,” starring Adam Driver and Andrew Garfield. Her other co-producer credits include Michael Mann’s crime thriller “Blackhat,” starring Chris Hemsworth and Viola Davis, as well as Tony Scott’s action thriller “Unstoppable,” starring Denzel Washington and Chris Pine.

Sabatini began her foray into film production working on Jerry Bruckheimer films including Michael Bay’s “Armageddon” and “The Rock” as well as Dominic Sena’s “Gone in 60 Seconds.” Her additional film credits include Alejandro Iñárritu’s Oscar® nominated film “21 Grams,” Doug Liman’s “Mr. & Mrs. Smith” and Adam McKay’s contemporary classic “Anchorman: The Legend of Ron Burgundy,” among others.

Apart from Sabatini’s successful career in film production, she has also ventured into television serving as producer for Ridley Scott’s company Scott Free Television on the Amazon series “Jean-Claude Van Johnson” and “Killing Reagan” for National Geographic.

Prior to working as an Executive Producer, Sabatini spent three years as Senior Vice President of Physical Production with MGM and Paramount Pictures.

**TOM POLLOCK (Executive Producer)**, who sadly passed away in August of 2020, served as Vice Chairman of MCA Inc. from July 1995 to March 1996. He previously served as executive vice president of MCA and chairman of its motion picture group, Universal Pictures, from September 1986 to July 1995. He was also a member of the board of directors of MCA Inc. and Cineplex-Odeon Corporation.

One of the most highly-regarded and experienced attorneys in the entertainment field, he was previously the senior partner of Pollock, Bloom, and Dekom (now Goodman, Genow, Schenkman, Smelkinson & Christopher). The firm represents leading producers, directors, writers, and actors.

Mr. Pollock joined MCA on September 18, 1986. During his tenure as chairman of the motion picture group, Universal released over 200 films that grossed in excess of \$10 billion worldwide, including "Jurassic Park" (the then-highest grossing film of all time), "Parenthood," "Cape Fear," "Twins," "The Flintstones," "Kindergarten Cop," "Back to the Future II and III," "Casper," "Waterworld," "Backdraft," "Beethoven" and "Beethoven's 2nd," "Do The Right Thing," "Fried Green Tomatoes," "Sneakers" and "Lorenzo's Oil."

Also during this time, Universal had seven Academy Award® best picture nominations, including "Schindler's List," which won the Academy Award for best picture in 1993. Other best picture nominees include "Field of Dreams," "Born on the Fourth of July," "Scent of a Woman," "In the Name of the Father," "Apollo 13" and "Babe."

Mr. Pollock was also responsible for bringing numerous creative talents to the studio, including Ivan Reitman, Ron Howard and Brian Grazer of Imagine Entertainment, Martin Scorsese, Spike Lee, George Miller, Jon Avnet, Martin Brest, Rob Cohen, Phil Alden Robinson, Jim Sheridan, James Cameron and Larry Gordon.

Mr. Pollock played a key role in the creation of United Cinemas International (UCI), a joint venture with Paramount Pictures, which has become the largest exhibitor outside North America, with nearly 700 multiplex screens. He also formed Gramercy Pictures with Polygram in 1992.

During his tenure as vice chairman, Pollock forged MCA's alliance with DreamWorks SKG and the interactive arcade venture GameWorks among Sega, DreamWorks and MCA.

In 1998 Mr. Pollock, together with director/producer Ivan Reitman, set up The Montecito Picture Company, which has produced "Road Trip" (2000), "Old School" (2003), "Disturbia" (2007), the Academy Award® best picture nominee "Up in the Air" (2009), "I Love You, Man" (2009), "Chloe" (2010), "No Strings Attached" (2011), "Hitchcock" (2012), "Draft Day" (2014), "Baywatch" (2017), "Father Figures" (2017), and "A Babysitter's Guide to Monster Hunting" (2020). Mr. Pollock was also executive producer on Sony Pictures' "Ghostbusters: Answer the Call" (2016) and an executive producer on the upcoming "Ghostbusters: Afterlife" (2021), starring Paul Rudd, Carrie Coon, McKenna Grace, and Finn Wolfhard.

Mr. Pollock was born April 10th, 1943, in Los Angeles, California. He graduated with a B.A. from Stanford University in 1964 and received a J.D. from Columbia University in 1967.

He was a member of the California Bar Association, the former chairman of the board of trustees of the American Film Institute, a trustee of the American Museum of the Moving Image, adjunct professor of film at the University of California at Santa Barbara, and a former trustee of the Los Angeles Music Center. Mr. Pollock had three

children (Alexandra, Allegra and Luke), four grandchildren, and a beloved four-legged companion, Wednesday.

**IVAN REITMAN (Executive Producer)** has been the creative force behind films beloved by audiences around the world – from raucous comedies like “Animal House,” “Stripes” and “Ghostbusters,” to more sophisticated delights like “Dave,” “Six Days Seven Nights” and “Twins.”

2020 saw the release of “A Babysitter’s Guide to Monster Hunting,” which Reitman produced for Netflix under The Montecito Picture Company banner. In addition to “A Babysitter’s Guide,” Ivan spent 2019 producing the much anticipated “Ghostbusters: Afterlife” for Sony Pictures, with his son Jason Reitman continuing the family legacy in the director’s chair.

In 2017, he produced “Father Figures” for Alcon Entertainment and “Baywatch” starring Dwayne Johnson and Zac Efron for Paramount Pictures. In 2016, he brought the Paul Feig reboot of “Ghostbusters” to life for Columbia Pictures.

The career that has brought us so much laughter began in Canada, where his family emigrated from Czechoslovakia when he was four years old. Reitman studied music at McMaster University, but soon turned his talents to film and theater.

Shortly after graduation, Reitman delved into film production – first with the extremely low-budget horror comedy “Cannibal Girls,” starring Canada’s Eugene Levy and Andrea Martin, followed by the live television show “Greed: The Series,” with Dan Aykroyd as its announcer. Reitman then headed to New York City and produced the Broadway hit “The Magic Show,” starring McMaster friend Doug Henning. He continued producing for the stage with the off-Broadway hit “The National Lampoon Show,” where he brought together for the first time the then-unknown John Belushi, Gilda Radner, Bill Murray, Harold Ramis and Joe Flaherty.

Reitman returned to Broadway to produce and direct the musical “Merlin,” earning him Tony nominations for directing and producing. While in New York, Reitman reapplied his talents to filmmaking when he joined forces with the National Lampoon and brought us the groundbreaking sensation “Animal House.” Following the success of that film, Reitman returned home to Canada to direct “Meatballs,” still considered one of the most successful films made in Canada.

The string of hits continued with “Stripes” and the “Ghostbusters” series, which teamed Bill Murray with Dan Aykroyd and Harold Ramis; “Dave,” starring Kevin Kline and Sigourney Weaver; “Legal Eagles,” starring Robert Redford and Debra Winger; “Six Days Seven Nights,” with Harrison Ford and Anne Heche; “Evolution,” starring David Duchovny and Julianne Moore; and a series of films that revealed an untapped comic persona for action hero Arnold Schwarzenegger: “Twins,” “Junior,” (both co-starring Danny DeVito) and “Kindergarten Cop.”

Reitman’s list of producing credits is equally extensive. He produced the family features “Beethoven” and “Beethoven’s 2nd,” as well as the HBO telefilm “The Late Shift,” which received seven Emmy® nominations. Other producing endeavors include “Heavy Metal,” Howard Stern’s “Private Parts,” the animation/live action film “Space Jam” (which teamed Michael Jordan with Looney Tunes characters), and the teen comedy hits “Road Trip,” “EuroTrip” and “Old School,” starring Will Ferrell, Vince Vaughn and Luke Wilson.

In 1984, Reitman was honored as Director of the Year by the National Association of Theater Owners and the next year received a Special Achievement Award at the Canadian Genie Awards. In 1979, and again in 1989, for the films “Animal House” and “Twins,” Reitman was honored with the People’s Choice Award. In November

of 1994, Reitman became the third director honored by Variety magazine in a special “Billion Dollar Director” issue. At the end of 2000, Reitman’s films “Animal House” and “Ghostbusters” were honored as two of this past century’s funniest movies by the American Film Institute. He currently heads The Montecito Picture Company, a film and television production company.

In 2009, Reitman completed the family hit “Hotel For Dogs,” “The Uninvited,” “I Love You, Man,” “Post Grad,” “Chloe” and the Oscar®-nominated “Up In The Air,” starring George Clooney and directed by his son, Jason Reitman. In 2011, he directed the comedy hit “No Strings Attached,” starring Natalie Portman and Ashton Kutcher. In 2012, he produced the wry “Hitchcock,” starring Anthony Hopkins and Helen Mirren, and in 2014, Ivan directed the sports film “Draft Day” with Kevin Costner. Reitman has been married to former Quebec film actress Geneviève Robert for more than 40 years. Together, they have three children and live in Santa Barbara, California.

**AMIE KARP (Executive Producer)** is president of production and development for The Montecito Picture Company and the Ghost Corps-Sony Pictures partnership with acclaimed director Ivan Reitman.

Karp is Executive producer on “Godmothered.” Most recently she also produced “A Babysitters Guide To Monster Hunting” at Netflix, and is executive producer on “Ghostbusters: Afterlife” for Sony Pictures, to be released in 2021.

As Karp leads Montecito into a new forward-looking creative chapter, she’s focused on bold storytelling that weaves diverse voices and a sense of wonder through projects that captivate audiences on theatrical and streaming screens worldwide.

Prior to joining Montecito in 2016, Karp worked as a development executive at DreamWorks Animation on legacy properties such as “Kung Fu Panda” and “How To Train Your Dragon.” She also was head of development for the DreamWorks Animation Girls Coalition task force, formed to promote the representation of women in animation.

Karp’s creative style is bringing stories to life that inspire audiences of all ages to follow their dreams and make a contribution to the world around them. Karp has never met an animated talking animal that she didn’t like. She traveled to the South Pole earlier this year and physically moved the pole to a new spot – and she strives to do the same with storytelling.

**CHRISTOPHER NORR (Director of Photography)** - Cinematography literally runs in Christopher’s blood. His father Carl Norr is an award-winning commercial D.P. who from a very early age engendered in his son a love for the beauty of the moving image. Conscious of also instilling a work ethic, Carl had Chris loading mags by his side at the age of 13 and, by the age of 18, Chris was getting paid to shoot short films. Christopher remains amazed that he makes a living doing what he loves.

His early experiences as a camera assistant landed him work on seminal films like Woody Allen’s “Crimes and Misdemeanors” and Rob Reiner’s “When Harry Met Sally.” During that time he also studied from the sidelines other directing greats like Sydney Pollack, Ron Howard and Oliver Stone, and award-winning cinematographers such as Sven Nykvist, Giuseppe Rotunno, Bob Richardson and Gordon Willis, but it wasn’t long before he was at the center of the action, shooting numerous independent feature films, dozens of commercials and music videos himself and putting his learned skills to work.

While Christopher is first and foremost a D.P., he continues to take advantage of all opportunities to learn more about the art form, which has included collaborations with director Michel Gondry and D.P. Ellen Kuras on the visually experimental films “Eternal Sunshine of the Spotless Mind” and “Be Kind Rewind” as well as operating on Martin Scorsese’s Rolling Stones (“Shine a Light”) and Fran Lebowitz (“Public Speaking”) documentaries.

Brooklyn born and raised, Christopher still lives in the New York City borough with his family but travels frequently for both work and pleasure. Because his passion for capturing life in all its forms transcends the workplace, he never leaves home without a still camera, his eyes always attuned to the kaleidoscope of subtle and not so subtle visual and graphic stories around him.

U.K.-based **ALICE NORMINGTON** has served as **Production Designer** on more than 25 feature films and television programs over the past three decades. Her film credits include “Rocks,” “The Hustle,” “Another Drink,” “My Cousin Rachel,” “Their Finest,” “Suffragette,” “The Riot Club,” “Nowhere Boy,” “Brideshead Revisited,” “When Did You Last See Your Father?,” “Love and Other Disasters,” “Proof” and “Hilary and Jackie.” Her TV credits include the mini-series “White Teeth” and “The Secret World of Michael Fry” and the TV movies “Birthday,” “Great Expectations” and “The Woman in White.”

**GARY DOLLNER, ACE (Editor)** graduated from Goldsmiths’ College in 1990 and first started editing on youth TV shows such as “The Word” and “Eurotrash” before moving into comedy. He’s since gone on to cut seminal shows in the genre including “Brass Eye,” “The Armando Iannucci Shows,” “I’m Alan Partridge,” “The Mighty Boosh,” “The Thick of It” (for which he was nominated for a BAFTA) and “Veep” (for which he was nominated for an ACE Eddie Award for Best Edited Half-Hour Series for Television). He most recently collaborated with Phoebe Waller-Bridge on two seasons of “Fleabag” (for which he was nominated for a BAFTA and won both an Emmy® and an ACE Eddie Award) as well as the international hit “Killing Eve” (for which he was again BAFTA nominated and won an ACE Eddie Award for best edited drama series for commercial television).

Alongside his work in television, most recently HBO’s “Avenue 5,” Gary has also cut several feature films including Ricky Gervais’ “David Brent: Life on the Road” and “How to Build a Girl” (Dir: Coky Giedroyc), which premiered at the 2019 Toronto International Film Festival where it won the FIPRESCI Prize.

**RENÉE EHRlich KALFUS (Costume Designer)** recently completed the movie “Last Christmas,” directed by Paul Feig and starring Emilia Clarke, Emma Thompson, Henry Golding and Michelle Yeoh.

She also worked with the director Paul Feig on his previous movie, “A Simple Favor,” starring Blake Lively and Anna Kendrick. Recent work also includes “The Mountain Between Us” directed by Hany Abu-Assad and starring Kate Winslet and Idris Elba.

Kalfus won a Costume Designers Guild Award for her work on “Hidden Figures,” an inspiring true story of female African-American mathematicians who were invaluable to NASA’s space program in the 1960s, which was directed by Theodore Melfi and starred Taraji P. Henson, Octavia Spencer, Janelle Monáe, Kevin Costner and Jim Parsons.

Her film work started with director Lasse Hallström’s “Once Around.” She went on to collaborate with Hallström on five films, including “Chocolat,” which earned her both BAFTA and Costume Designers Guild Award nominations for best costume design.

Her work showcases the diversity of her range, including period films such as “Snow Falling on Cedars” and “The Cider House Rules”; the gritty dramas “Dead Man Walking,” “The Taking of Pelham 123” and “The Life of David Gale”; and glamorous romantic comedies like “Friends with Benefits,” “What Happens in Vegas” and “Baby Mama.” The movie musical “Annie” led to a partnership with Target for a line of children’s clothes.

New York Women in Film and Television honored Kalfus at their Designing Women Awards in 2014.

**RACHEL PORTMAN (Music)** - Groundbreaking British composer Rachel Portman became the first female composer to win an Academy Award®, which she received for the Miramax feature “Emma.” Years later, she was also the first female composer to win a Primetime Emmy® Award, which she received for the HBO film “Bessie.” She received two more Academy Award® nominations for “The Cider House Rules” and “Chocolat,” which also earned her a Golden Globe® nomination, as well as an additional Primetime Emmy® nomination for “Grey Gardens.”

Portman has written over 100 scores for film, television and theatre for some of the world’s great filmmakers her credits include “The Manchurian Candidate,” “Oliver Twist,” “Hart’s War,” “The Legend of Bagger Vance,” “Beloved,” “Benny & Joon,” “Life is Sweet,” “Never Let Me Go,” “The Joy Luck Club,” “Infamous,” “Mona Lisa Smile,” “The Human Stain” and “Belle.”

In the concert world, she has also written an opera of Saint-Exupéry’s “The Little Prince” for the Houston Grand Opera, a stage musical of “Little House on the Prairie” and a dramatic choral symphony for the prestigious BBC Proms.

Portman was appointed Officer of the Order of the British Empire (OBE) in 2010 and is an honorary fellow of Worcester College, Oxford.

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