



Disney
**PETER PAN
& WENDY**

April 28 

Disney
PETER PAN
& WENDY

PARENTAL GUIDANCE
SUGGESTED
PG VIOLENCE, PERIL
AND THEMATIC
ELEMENTS
Some Material May Not Be Suitable for Children

DISNEYS
Presents

Disney
**PETER PAN
& WENDY**

A
WHITAKER ENTERTAINMENT
Production

A
DAVID LOWERY
Film

Directed by DAVID LOWERY
Screenplay by DAVID LOWERY
& TOBY HALBROOKS

Based on the Novel "PETER AND WENDY" by J. M. BARRIE
and the 1953 Animated Film "PETER PAN"

Produced by JIM WHITAKER
Executive Producers ADAM BORBA
THOMAS M. HAMMEL
TOBY HALBROOKS
Director of Photography BOJAN BAZELLI, ASC
Production Designer JADE HEALY
Editor LISA ZENO CHURGIN, ACE
Costume Designer NGILA DICKSON
Original Score Composed by DANIEL HART
Visual Effects Supervisor RICH MCBRIDE
Visual Effects Producer CHRISTOPHER RAIMO
Casting by DEBRA ZANE
DYLAN JURY

Unit Production Manager THOMAS M. HAMMEL
First Assistant Director WALTER GASPAROVIC
Key Second Assistant Director DAN MANSFIELD
Second Unit Director JAMES M. JOHNSTON

CAST

Peter Pan ALEXANDER MOLONY
Wendy Darling EVER ANDERSON
Captain Hook JUDE LAW
Tiger Lily ALYSSA WAPANATÂHK
Smee JIM GAFFIGAN
John Darling JOSHUA PICKERING

Michael Darling JACOBI JUPE
Mrs. Darling MOLLY PARKER
Mr. Darling ALAN TUDYK
Tinker Bell YARA SHAHIDI
Curly FLORENCE BENSBERG
Nibs SEBASTIAN BILLINGSLEY-RODRIGUEZ
Slightly NOAH MATTHEWS MATOFSKY
Tootles CAELAN EDIE
Twin 1 KELSEY YATES
Twin 2 SKYLER YATES
Birdie DIANA TSOY
Bellweather FELIX DE SOUSA
Bill Jukes JOHN DESANTIS
Gurley GARFIELD WILSON
Sallyport IAN TRACEY
Old Clemson MARK ACHESON
Skylight JESSE JAMES PIERCE
Mermaid GEMITA SAMARRA
Adult Wendy CASSIE VAN WOLDE
Older Wendy DEBORAH RAMSAY
Mrs. Starkey PALOMA NUÑEZ
Scrimshaw Sam PAUL CHENG
Dirtbag Benny MIKE CHING
Tiger Lily's Grandmother NORA MCADAM

Pirate Chorus

STEVE HUNT
NICK PRESTON
JASON DEMIDOFF
Gundeck Pirate BOYD FERGUSON
Peter Stunt Doubles CHANELLE HUNTER
JADE QUON
Wendy Stunt Double CASSANDRA EBNER
Captain Hook Stunt Double MATT REIMER
Tiger Lily Stunt Double DEVON RICHES
Smee Stunt Double DAVID JACOX
Michael/Curly Stunt Double DEVYN DALTON
John Stunt Double JOSEPH FRANCO
Bill Jukes Stunt Doubles ANDRE TRICOTEAUX
NATHANIEL SHUKER
Mrs. Starkey Stunt Double LEANNE BUCHANAN
Stunt Mermaid 1 LIISE KEELING
Stunt Mermaid 2 IVETT GONDA

Jolly Roger Pirates

ATLIN MITCHELL
DANNY HOSPES
FRASER AITCHESON
JOSH MAZEROLLE
RYAN HANDLEY
LARS GRANT
CHAD BELLAMY
DARRYL QUON
JASON DAY
NATHANIEL SHUKER
JACK KINGSLEY
MARK KRYSKO

Skull Rock Pirates

CURTIS BRACONNIER
TREVOR ADDIE
BRAD KELLY
LARS GRANT
MARSHALL BINGHAM
ECLILSON DE JESUS
Gangly Pirate DANNY HOSPES
Peter's Shadow CHANELLE HUNTER
Hook's Shadow MATT REIMER
Tinker Bell Puppeteer KELLIE HAINES
ROY DILBERT
ARTHUR LEE ROSE
TONY KAZOLEAS
BOYD FERGUSON
CHANELLE HUNTER
JADE QUON
CASSANDRA EBNER
MATT REIMER
DEVON RICHES
DAVID JACOX
DEVYN DALTON
JOSEPH FRANCO
ANDRE TRICOTEAUX
NATHANIEL SHUKER
LEANNE BUCHANAN
LIISE KEELING
IVETT GONDA
CHAD BELLAMY
DARRYL QUON
JASON DAY
NATHANIEL SHUKER
JACK KINGSLEY
MARK KRYSKO
RYAN HANDLEY
WILL ERICHSON
JACK KINGSLEY
MARK KRYSKO
ANGELA UYEDA

Fight Coordinator	ADAM HART		
Stunt Coordinator.....	DOUG COLEMAN	SUNNY MOHAJER	Set Dressers
		SHANE NICHOL	BRIAN MITCHELL
Stunt Coordinator.....	ELI ZAGOUDAKIS	ALEX BRADLEY	DENNY BAYLIS
Horse Stunt Coordinator	DANNY VIRTUE	SAM STIME	ANDEA LUDWIG
Key Stunt Rigging.....	CORBIN FOX	VLAD TESLENKO	JEAN-LUC GRENIER
		HARRY GILMOUR	JESSE DANIEL PHILLIPS
	Stunt Riggers	GORDON BRUCE	ZACH MELSON
PERRY BECKHAM	NEIL CALDWELL	On-Set Dresser.....	CORNELIS (CORNEL) MARIS
LUKE CORMIER	JASON KRUK	Ship Riggers	ANDY KOPETSCH
RYAN BILODEAU	DAR HICKS		THEOPHILOS (TAEO) TSAGKARIS
MIKE L'ARRIVEE	CHRIS ATKINSON		JAMES SPEED
JAMIE LAKERVELD	DAVE DUNAWAY		REAGAN KONYA
Stunt Office Assistant	JANE GOLDSMITH-JONES		SEAN PARSONAGE
		Set Wireman	KEITH BROOKES
Associate Producer.....	JOHN CATRON	Costume Supervisor	CAROLE GRIFFIN
Unit Manager.....	BLISS MCDONALD	Stunt Set Supervisor	LISE HACHE
Production Supervisor	ARIEL BOND		
Financial Controller	ANNE JACOBSEN	Main Unit Truck Supervisor	KEVIN HARRISON
Supervising Art Director.....	GRANT VAN DER SLAGT	Stunt Truck Supervisor	KIM BEJAR
Art Directors	CHRIS BEACH	Costume Coordinator	KATHY HOUGHTON
	PAT BANISTER	BG Coordinator	KATHARINE WIGZELL
	CRAIG HUMPHRIES	Shop/Contractor Coordinator	LISA COTTINGHAM
	DOUG HIGGINS	Assistant Costume Designers.....	COURTNEY DANIEL
Assistant Art Directors.....	LIZ GOLDWYN		ANGELA BRIGHT
	DEVIN GRAY		SARAH STEEVES
	NICK DUDAR		
Set Designers	JONATHAN ABBOTT		
	BRYAN SUTTON	Costumers	
	JAY MITCHELL		AYLA MCININCH
	ERIC LAJOIE		CORRINE LARSON
	MICHAEL SARGENT		EVELYN LEUNG
			MAUREEN HUNT
		Cutters	LESLIE CAIRNS
Creature Design by.....	NICHOLAS ASHE BATEMAN		ALISON ROY
			CATHY SEILER
			ELIZABETH RAAP-WOLSKI
Storyboard Artists.....	FEDERICO D'ALESSANDRO		
	COLIN LORIMER		
	PHILIP KELLER	Stitchers	
Key Frame Artist	BENJAMIN LOWERY	TRACEY GAUVIN	KATERYNA HAJDUK
	Concept Artists	MARIANA MAH	VINA GUINGCANGCO
VICKI PUI	AARON SIMS CREATIVE	PETRA WRIGHT	NICOLA RYALL
BEN WOOTEN	SUNG CHOI	HOLLY ANDERSON	SANDY DUNN
BRIAN CUNNINGHAM	FERNANDO ACOSTA	SARAH BAXTER	SARA ARMSTRONG
ANNIS NAEEM	KIRSTEN FRANSON	LINDIE VAN VUUREN	JILLIAN LITTLE
Art Department Coordinator	TINA OK	HEATHER SESHARDI	Ager/Dryers
Graphic Designer	ERIN SINCLAIR	NATALIE MASON	HOLLIE MCBETH
Graphic Artist.....	FERNANDO ACOSTA	TESSA ARMSTRONG	ELLIE ROBINSON
Art PA	NICOLE PIOVESAN	CHRISTINA CRAWFORD	LAYNE BECK
		TRENA HOLLANDS	BRIANA SCOTT
		Crafters.....	RENÉE HOPE TWADDLE
Set Decorator.....	ZOE JIRIK		CARMEN ALATORE
Assistant Set Decorator.....	KAREN SPANER		NANCY BRYANT
Set Dec Coordinator	BRITTANY GRAHAM		ALICE DEVONSHIRE
Set Dec Buyers	GARTH FLEMMING	Milliner	ISABEL BLOOR
	SHERILEE THOMAS	Embroider	HEATHER OSBORNE
	TERRY LEWIS	Set Supervisor	DAWN LEIGH-CLIMIE
Lead Set Dressers	THOMAS WALKER		
	ED HUERY		
Lead Carpenter	KEN LADERROUTE		

	Set Costumers		Location Manager	DAN KUZMENKO
GINA HOPKINS		MELISSA NICHOLSON	Assistant Location Managers	SEAN FINNAN
VANESSA PALMER		KIA PORTER		JASON COLLIER
CAROLYN BENTLEY		BROOKE HESSEIN		PETE DROZDZIK
DAISY SALVICON			Trainee Assistant Location Manager	KERRY PEARSON
			Location Production Assistants	
Makeup Dept. Head	NAOMI BAKSTAD		SEAN GIORDANO	JAMES THIRSK
Key Makeup Artists	MEGAN HARKNESS		DYLAN CASTRO	RAE SWETTE
	KRISTA SELLER		LILY ARNDT	SABRINA GROVER
Assistant Makeup	SARAH KEEN		JILLIAN WILSON	KARLI PICKETT
	MADISON MAH		CESAR INDUCIL	SIERRA MORHART
	JESSICA RATSOY		ARIANNE ROBBINS	
	RITA CICCOZZI		Environmental Steward	OWEN THELWALL
	CIARA ALLEN		Asset Manager	BRITT WAINWRIGHT
Makeup Effects Dept. Head	BILL TEREZAKIS		Location Accountant	COLLEEN MARTINEZ
Makeup Effects Key	VICKI SYSKAKIS		First Assistant Accountants	GWEN MACQUEEN
Makeup Effects Office Coordinator	SHEILA ERDMANN			MONIQUE LEDOHOWSKI
MUFX Bookkeeper	JULIO PALLARES			SELENA GINGER
			Construction Accountant	KYLIE TANKE
Hair Designer	ANJI BEMBEN		Payroll Accountants	ALEX ARONEANU
Key Hairstylists	LYNNEA BOARD			DEBI WEST
	AMBER HASSA			CHRISTA LENK
Tinker Bell Hair Designer	NIKKI NELMS		Accountant Assistants	HON LUI
				KRISTA HUPPERT
	Assistant Hair			TESSA BOYCE
ALICIA CHAO		HEATHER TILLSON		RYAN CHUNG
CODEY BLAIR		CINDY LARSEN	Accounting Clerks	AMY JAEGGLE
MARTIN ARMAND		SANDY MONESMITH		CONNOR PRATT
ANDIE HO		JULIE MCHAFFIE		GREG FARRELL
Wig Specialist	DIANNE HOLME			BETH WIGGINS
				CARSON PRATT
BG/ND Stunt Coordinator	SHARON MARKELL		Post Production Accountant	CYNTHIA PHILLIPS
Camera Operators	DEAN HESELDEN		Post Production Assistant Accountant	BETH WALLER
	STEVE KRASZNAI		Post Production Payroll Accountant	ATALIA HERNANDEZ
First Assistant Camera	CHRIS GIBBINS			
	TYLER WOESTE		Post Production Supervisor	LISA DENNIS
Second Assistant Camera	ASHTON HARMON		First Assistant Editors	MONTY BASS
	LUKAS FOURNIER			GARY LAM
Camera Loader	EMILY RAGLIN		Second Assistant Editors	MIKE MELENDI
DIT	SIMON JORI			PRESLEY IMPSON
DUT	ABIEL YOHANNES		Apprentice Editor	MATT GOUGH
Video Coordinator	DAVID JOSHI		Post Production Assistant	LILLIAN ENGEL
Video Assist	PRABHJOT "PJ" NIJJAR		VFX Editors	SAM SEXTON
DOP Assistant	STEVE NGUYEN			PAUL WAGNER
Camera Trainees	JACOB ROBERTS			LARA MAZZAWI
	ROOZBEH PEYKARI		VFX Assistant Editor	KEN SMITH
	MEGHAN RENNIE		Editorial PA	KEL ZHU
Drone Op	TOMMY DOUGLAS		Second Unit Director Visual Effects	RICH MCBRIDE
Drone Tech/DP	PATRICK WEIR			
Drone Spotter	TONY ELESTWANI		Associate VFX Producer	OOPIE PARRACO
Race Drone	ALEX JORDAN			
			VFX Coordinator	MELISSA LYMAN
Script Supervisor	JESSICA CLOTHIER		VFX Data I/O Manager	KATHY GOOSSEN
			VFX Assistant Coordinator	KATHERINE LINGLE
Sound Mixer	DAVID HUSBY		VFX Data Wranglers	STEVEN TETHER
Boom Operator	PARADOX DELILAH			STEPHEN CHAN
Sound Utility	DANIEL PARSONS		VFX Data Wrangler (AP)	HEATHER NICOLL

VFX Witness Camera Operators	TYLER GOULD T. PARKER	ADR Recordists	CHRISTINE SIROIS TIM LAUBER
VFX Witness Camera Operators (AP)	PATRICK GERMAIN MICHAEL BEDNER	ADR Engineer	DAVE TOURKOW
VFX Intern	SAMANTHA HENRY	ADR Re-Recorded at	THE WALT DISNEY STUDIOS, BURBANK
Post Production Sound Services by	SKYWALKER SOUND A LUCASFILM LTD. COMPANY MARIN COUNTY, CALIFORNIA	ADR Mixer	DOC KANE
Sound Designers.....	AL NELSON CHRISTOPHER BOYES	ADR Recordist	BRETT VOSS
Supervising Sound Editors	AL NELSON ANDRÉ FENLEY	ADR Re-Recorded at	PINEWOOD SOUND
Re-Recording Mixers	MICHAEL SEMANICK GARY SUMMERS	Mixer.....	MICHAEL MACDONALD
Sound Effects Editor.....	PASCAL GARNEAU	Assistant.....	JASON COLE
Dialogue/ADR Supervisor	STEPHANIE BROWN	Loop Group.....	LOOP OUT LOUD
Dialogue Editor	JACOB RIEHLE	Chief Lighting Technician.....	DAVID TICKELL
Foley Supervisor	LUKE DUNN GIELMUDA	Best Boys Electric	JUSTIN GILES ANDREW PERESZLENYI
Assistant Supervising Sound Editor	SARAH SHAW	Electricians	JESSE DEACON RANDY JABLONKA DAMIAN KLIMAN JOFFREY MIDDLETON-HOPE ADAM ANDRUSIAK
Foley Artists	JANA VANCE RONNI BROWN	Rigging Gaffer	JARROD TIFFIN
Foley Mixer	RICHARD DUARTE	Rigging Best Boy Electric	BRENT GIES MATT LAFLAMME
Assistant Re-Recording Mixer.....	DEREK MCGINLEY		
Engineering Services.....	DONNIE LITTLE	Rigging Electrics	
Digital Editorial Support.....	NOAH KATZ	CHRIS DAVIS	ASSEN GADJALOV
Post-Production Sound Accountant	JESSICA ENGEL	DANIEL GORTZEN	SANDRA HARDY
Client Services	TRAYNOR KATZER	STANLEY MISHRA	PHIL STAPLETON
Studio Capacity Manager.....	CARRIE PERRY	ANNA WATERS	AARON TALOS
Head of Production Finance & Planning.....	MIKE PETERS	ROBERT DYCK	THOMAS MOYER
Head of Engineering	STEVE MORRIS	AARON VAN RUSSUM	TYLER BALBAKI
Head of Production	JON NULL	SPENCER VUKICEVIC	NICK ROOT
General Manager	JOSH LOWDEN	Genny Op.....	MIKE BOWEN
Temp Music Editors	DANIEL WALDMAN MARK JAN WLODARKIWICZ	Console Op.....	IAN GLEDHILL
Sound Facilities Provided by.....	FOX STUDIO LOT	Rigging Console Op.....	KEVIN ARNONE
Recordists	LUKE SCHWARZWELLER JOHN TRAUNWIESER	Rigging Console Programmer	JUSTIN HAY
Re-Recording Engineer.....	TOM LALLEY	Key Grip	FINN KING
FOX Executive Sound Staff, VP Post Sound Operations.....	STACEY ROBINSON	Best Boy Grip	MARCO CORREIA
Sound Facilities Provided by.....	THE WALT DISNEY STUDIOS	Dolly Grips.....	RYAN MONRO PAUL SHERIDAN
Mix Techs	ERIC FLICKINGER JESSICA JANSEN	Lead Grip	SAM MCMANUS
Sound Facilities Provided by.....	WARNER BROS. POST PRODUCTION CREATIVE SERVICES		
ADR Re-Recorded at	AURA SOUND & COLOR	Grips	
ADR Mixers	JAMISON RABBE STIV SCHEIDER	MACK SMITH	QUINN CAMPBELL
ADR Re-Recorded at	GOLDCREST POST	DEAN SCHWINGBOTH	RYAN PALETHORPE
ADR Mixers	MARK APPLEBY MIKE TEHRANI	RON ZITTLAU	JESSICA YI
ADR Assistant.....	SEAN MILLER	Key Rigging Grip	DAVE MCINTOSH
ADR Re-Recorded at	WARNER BROS. DE LANE LEA STUDIOS	Best Boy Rigging Grips	ROBIN SAY DAN PIERCE
ADR Mixer	NICK ROBERTS		
ADR Re-Recorded at	FOX SOUND OPERATIONS	Rigging Grips	
Marilyn Monroe ADR Stage–		PETER PACULA	ROD HANEY
ADR Mixer	CHARLEEN RICHARDS-STEEVES	CORY PETERS	SCOTT CAMPBELL
		SERGIO PETRE	STEVE ARNOTT
		On Set Rigging Grip	MATT BONIN
		Libra Head Tech.....	JAMES WILLIAMS
		Crane Techs.....	BRYCE SHAW LYLE CONTAOE

Property Master.....	DEAN GOODINE	Trainee Assistant Directors	JANE SPENCER
Assistant Property Masters	CATHERINE LEIGHTON		SHUBHAM CHHABRA
	MICHELLE HENDRIKSEN		
	SCOTT RIDDELL	Assistants to Jim Whitaker.....	NICOLE BRYANT
Property Buyer.....	JORDY WIHAK		HANNAH STEPHENS
Property Assistants.....	TYLER WARING	Assistant to David Lowery.....	BROOKE STORRY
	JOANNE LADEROUTE	Assistant to Jude Law	KIRSTEN OVSTAAS
	LOLA POLNIK	Assistant to Cast	ECHO ANDERSSON
	KASH PAPALI		
Lead Builder	DAVID INKSTER	Construction Coordinator	JOHNNY DALE
Builders.....	BRAD LARSON	Construction Foremen	BILL FORSTER
	ROSEMARY STEGMAN		TIM BATTLE
	AARON HARRISON		JOHN KOBYLKA
	GARY FERGUSON		JACQUES PARADIS
			RODGER SCHULTZ
Special Effects Supervisor	CAM WALDBAUER	Construction Buyers	CHRIS LATTEY
Shop Supervisor	W.A. ANDREW SCULTHORP		MICHEL RHEAULT
Set Supervisor	BRAD ZEHR		ROSE DALE
Special Effects Best Boy	JORDAN KIDSTON		
Special Effects Office Coordinator.....	NICOLE CONNELLY	Construction Lead Carpenters	
Special Effects Designer.....	PAUL BRASSARD	TODD HANDEL	KAMEL ARMONPOUR
Special Effects 1st Assistant.....	CARA E. ANDERSON	PERRY BAYCROFT	BRUCE TIMKO
Special Effects Technicians		JEREMY YOUNG	KEN MACKAY
TREVOR HILL	STEVE COLLINS	SAM MCMASTER	BRIAN SAMMARTINO
KEVIN WILLIS	ED DUGGAN	RON WERNEBURG	BRIAN KAISER
DARRYL REEVES	AMOS WONG	JIM THUMM	MARCO BUTTIGNOL
TIM GUERTIN	BRANDON ALLEN	DRAGAN CVIJAN	ANIL CHAUHAN
IVONA KOLIC	BRISA WALDBAUER	KRIS LONGWORTH	CHARLES AUDET
ANDREW VERHOEVEN			
Special Effects Machinists	RICHARD DARWIN	JAMES WALKER	JAVIER TUDELA
	RICHARD HALL	KERRY SOAMES	CHRIS HUME
	KEVIN WALDBAUER	JAMES DAVIDSON	ARIEL NAKAGAWA
Special Effects Fabricators		RON ROBINSON	MIKE FARINA
MIKKI BANG	PAUL BENJAMIN	JEFF JAKUBEC	PATRICK KYNE
JAKE CHAISSON	HANS LUNDBERG	BEN POLLOCK	HARRY SPEROPOULOS
TRAVIS MCLELLAND	ALEC MUNRO	MIKE MCLEOD	PAUL PEDERSON
BRIAN NAKAZAWA	LANCE SMITH	JOHNATHAN ATTWOOD	QUILL GOLDMAN
TUCKER VEZINA	JIM WALDBAUER	DEAN KELLY	JORDAN NELSON
RILEY WALDBAUER	CALLUM HUTSON	JOHN WACE	KYLE IRWIN
NICHOLAS A. LOUGHEED	JOSH BENJAMIN	MICHAEL PATKO	LEO KACZOR
ERIC VRBA		ANDY THORNTON	MATHEW BELL
Special Effects Assistants		TOMAS KOBYLKA	MARK GOOBIE
JASON CARTIER	VLAD DJURIC	MARK ENNIS	PATRIZIO SANTALUCIA
WILLEM HEALEY	SETH LONGWORTH	BRADLEY JOHNSTON	JUSTIN KING
BLAKE MEADOWS	DANIELLE ROYLE	TROY S. BROLLY	DUSAN FEJES
MATEO WALBAUER		RAPHAEL MEADOWS	TODD MITCHELL
		VLADIMIR MOSKOVCHENKO	SERGIO PEREZ
		GEORGE PERIGO	
Supervising Production Coordinator.....	TARA MEWS	Head Metal Fabricator.....	ERIC LANGSTROTH
Assistant Production Coordinators.....	CASSIDY KENNEDY	Metal Fabricator Foremen	WAYNE BERARDUCCI
	EVAN GODFREY		VERNON WINN
	DANI HALL	Lead Metal Fabricators	GRAHAM BROWN
	JESS HOYLES		SCOTT CALLOW
2nd Assistant Production Coordinator	CHLOE CARTER	Scenic Metal Fabricators.....	JASON OVEREND
Office Production Assistants.....	DANTÉ SALI		HOWARD RANDALL
	BEN BOURGON		WILLIAM LANGSTROTH
		Metal Fabricator Helper	JORDAN BALOGH-CALLOW
2nd 2nd Assistant Director	DAVID SCOTT THOMSON	Head Sculptor	JACK GAUVREAU
3rd Assistant Directors	MEAGHAN JOHNSON		
	CHELSEA COLQUHOUN		
	HALEY LAUTEN		

	Sculptors		Health and Safety Testing Scheduler	HALEY PACAUD
DANIEL POKORNY		THOMAS WEIGELDT	Health and Safety Monitors	
KIRSTEN DUMONT-AUBREY		KALEIGH WILSON	HOLDEN MARTINDALE	SARAH BREEN
SILVIU BEJAN		DANUTA FRYDRYCH	JOHN LARSEN	BONNIE COOKE
MARIA FRYDRYCH		DAVIDE PAN	KEENAN PERRY	RICK MINDLIN
IVELIN IVANOV		ANTHONY KERR	ALLEN SHERST	JORDAN KNUTSON
	Scenic Helpers		BO MARTINDALE	GIOVANA PIOTTO
JACOB TAYLOR		RILEY CAMAZZOLA	ISABELLA PIOVESAN	REID HEPNAR
AMANPAL BHACHU		NICOLAS MCNABB	PARISSA IMANI	TREVOR JONES
EVAN WORTLEY		THOMAS PAYNE	PRIYA ARYAN	STEVEN BUI
KEITH FUKAKUSA		JUSTYN BAXTER		Interns
BRIAN RUITER		RICK GUETRE	CLAUDIA MANUAL	GURPREET SEMBHI
TERRY CARSON		BRENT FALLIS	NUHA ELIDRISSI	THOMAS RASILIM
Tool Maintenance		CHRIS VAN STREPPEN	SAMANTHA HENRY	ALI MERALI
		TED KONINGS	LYNDA SCHMIT	TRACEY SHELLEY
	Laborers		JENNIFER GARCIA	ANNE WEBSTER
CHRISTIAN D. NORGAARD		MICHAEL DALE	MARY JO MACVEY	JESSE GADSBY
SAMUEL HAZELMAN		KENJI YUKINAGA-PARADIS	ESTEBAN MANUEL	
ROBERT HELM		THOMAS SEMPLE		Technical Advisor
MANDEEPAK TAHKER				DR. KEVIN LEWIS
	Scenic Artists		Unit Publicist	LEE ANNE MULDOON
MICHAEL COSMAN		LUBOR CENCAK	Still Photographer	ERIC ZACHANOWICH
GILLIAN RICHARDS		LEANNE CURRIE	BTS Camera Operator	JON MORRIS
LINDA BISHOP		ANDRE DESJARDINS		Transportation Coordinator
FRASER STEPANICK		JENNIFER SILVER	Transportation Captain	DAVID HOLM
WILLIAM EATON			Transport Co-Captain	CODY BLAKE
Paint Coordinator		J.J. MESTINSEK	Transport Co-Captain HOS	JASON LANGILL
Paint Foremen		LYNN CHAULK	Transport Dispatcher	SEAN PARR
		GRAHAM JOHNSTON		MEGAN IRVINE
Lead Painter		EREZ NAKAGAWA	Disney Security Coordinator	DAVID HOLM
Scenic Painters		ANGELA CALDER	Security Captain	MIKE RAIMONDO
		ELENA CENCAK	Security Co-Captain	RICHARD WYNNYK
		DIANE SCHIMPL	Security Guards	ANDREW WYNNYK
Set Painters		ELISABETH LITTLE		DON SILVAN
		JEREMY DESJARDINS		DEBBIE SMART
		PAOLA OSORIO		ANTONY PAPETTI
On-Set Painter		TOM ROBERTSON	Casting Assistant	CINDY LIN
Automotive Sprayers		GERMAN GIRALDO	UK Casting	KATE RINGSSELL, CDG, CSA
		ALEX ISIDOROU	UK Casting Associates	CLAUDIA BLUNT
Plasterers		JOSEPH DALE		VERITY NAUGHTON
		BRODY OSBORNE	Canadian Casting by	JENNIFER PAGE, CSA
Greens Foreman		ROHAN LYAL		CORINNE CLARK, CSA
Greens Best Boy		MIKE SIVER	Canadian Casting Associate	MEGAN BAYLISS
	Lead Greens		BG Casting	ANDREA BROWN
JANA KELLY		ERICH HEPNAR	Extra Casting Associate	ANNABEL GREEN
ANDREW THOMPSON		JONATHAN ZUBATIUK	Office Assistant	KYLE HORTON
PHIL LUNT		KYLE HUME	Key On Set BG Coordinator	JAMES FORRESTER
GREG SAND		WARREN WINTER		Dialect/Dialogue Coach
DEREK BIDDLE		NICK HERRICK		CATHERINE CHARLTON
				Supervising Studio Teacher
Marine Coordinator		JASON CROSBY		RACHEL GRAHAM
Assistant Marine Coordinator		JAROD RIDGE	Studio Teachers	LYNDA SCHMIT
Lead Water Safety Personnel		JEFF HOTTE		TRACEY SHELLEY
Lead Boat Wrangler		SAM SWINWOOD		JENNIFER GARCIA
				ANNE WEBSTER
Health and Safety Managers		ANIKA DEISS		MARY JO MACVEY
		ARCHIE MCAFFER	Education Assistant	JESSE GADSBY
Health and Safety Supervisors		ANDREW LEARMONTH		
		AINE COADY		
Health and Safety Testing Admin		NICOLE MCLEAN		

	Animal Handlers			Violins	
DANNY VIRTUE		GRACE MACLEOD	CHARLIE BISHARAT – CM		ALYSSA PARK – P2
SAM FOLEY		SELIA HILDEBRANDT	ARMEN ANASSIAN		CAROL POOL
QUENTIN SCHNEIDER		MIKE GARTHWAITE	CARRIE KENNEDY		CHRISTIAN HEBEL
Caterer	TWICE A NIGHT CATERING		ELIZABETH HEDMAN		EUGENE SAMUEL FISCHER
Chefs	MATT TOWSTYKA		GALLIA KASTNER		HEATHER POWELL
	THOMAS CRUISE		INA VELI		JOEL PARGMAN
Assistant Chefs	ANTHONY WEAVER		KAITLIN WOLFBERG		LORAND LOKUSZTA
	SIMON BELLMONT		LORENZ GAMMA		MARISA KUNEY
	ROB ZYWINA		MARISA SORAJJA		MARK ROBERTSON
	First Aid/Craft Service		NADIRA SCRUGGS		NEEL HAMMOND
BRIANNA DAKU		DOUG SINCLAIR	NEIL SAMPLES		NINA EVTUHOV
LINDA DESORMEAUX		SARAH STECKMAN	PAUL HENNING		RADU PIEPTEA
RONDA SIMPSON		LAURA LUND	RAFAEL RISHIK		SANDRA CAMERON
ADAM YARETZ		SHELDON STECKMAN	SARA PARKINS		SHALINI VIJAYAN
JENNIFER BALDWIN			SHARON JACKSON		STEPHANIE YU
			WYNTON GRANT		YELENA YEGORYAN
Additional Music by	MARK GRAHAM		YVETTE HOLZWARTH		
	JERMAINE STEGALL				
Supervising Music Editor	FERNAND BOS		ROBERT BROPHY – 1ST	Violas	AARON OLTMAN
Music Editor	NEVIN SEUS		ALMA FERNANDEZ		ANDREW DUCKLES
Score Produced by	JAKE JACKSON AND DANIEL HART		CAROLYN RILEY		DREW ALEXANDER FORDE
Score Mixed by	JAKE JACKSON AND DANNY REISCH		JONAH SIROTA		JONATHAN MOERSCHEL
Score Conducted and Orchestrated by	MARK GRAHAM		MARTA HONER		MICHAEL LARCO
Additional Orchestrations by	JEFF KRYKA		PHILLIP TRIGGS		RITA ANDRADE
	TOMMY LAURENCE		RODNEY WIRTZ		STEFAN SMITH
	TREVOR MOTYCKA				
ProTools Operator	LAURENCE ANSLOW		JACOB BRAUN – 1ST	Celli	BEN LASH
Music Librarian	JOANNE KANE MUSIC		CHARLIE TYLER		CHRISTINE KIM
Orchestra Contractor	PETER ROTTER, ENCOMPASS MUSIC		ERIKA DUKE-KIRKPATRICK		EVGENY TONKHA
Choir Contractor	JASPER RANDALL, ENCOMPASS MUSIC		GIOVANNA CLAYTON		JEAN-PAUL BARJON
Score Coordination	SHRUTI KUMAR		LASZLO MEZO		MICHELLE ELLIOTT-REARICK
Recorded at	NEWMAN SCORING STAGE, FOX STUDIOS		STEVEN VELEZ		
Newman Stage Engineer	JIM WRIGHT				
Newman Stage Managers	HOSS YEBAND		GEOFFREY OSIKA – 1ST	Basses	MICHAEL VALERIO
	CHRISTINE SIROIS		IAN WALKER		JORY HERMAN
Newman Stage Recordists	DAMON TEDESCO		OSCAR HIDALGO		TED BOTSFORD
	TIM LAUBER		THOMAS HARTE		TIMOTHY ECKERT
Tha Cree Recorded by	CHANDLER HARROD		TREY HENRY		
Recorded at	GLENN ENS				
	WANUSKEWIN HERITAGE SITE				
			BEN SMOLEN – 1ST	Flutes	HEATHER CLARK
			AMY TATUM		ELISE HENRY
			JOHANNA BORENSTEIN		
			CLAIRE BRAZEAU BRATT – 1ST	Oboes	LARA WICKES
			LELIE RESNICK		
			DONALD FOSTER – 1ST	Clarinets	CHRIS STOUTENBOROUGH
			DANIEL HIGGINS		JONATHAN SACDALAN
			STEFANI FELDMAN		
			WILLIAM WOOD – 1ST	Bassoons	WILLIAM MAY
			DAMIAN MONTANO		JONATHAN STEHNEY

Horns
 DYLAN HART – 1ST ADAM WOLF
 ALLEN FOGLE KATELYN FARAUDO
 MALIK TAYLOR MIKE MCCOY
 STEPHANIE THOMAS STEVEN BECKNELL

Trumpets
 ROBERT SCHAER – 1ST BARRY PERKINS
 JEFF STRONG MIKE STEVER

Trombones
 DAVID REJANO CANTERO – 1ST ALAN KAPLAN
 JAMES MILLER STEVEN HOLTMAN
 STEVEN TRAPANI

Tuba
 BLAKE COOPER – 1ST LUKAS STORM

Harp
 CRISTINA MONTES MATEO – 1ST ALISON BJORKEDAL

Percussion
 BRIAN KILGORE – 1ST DONALD WILLIAMS
 JOHN WAKEFIELD JOSEPH PEREIRA
 KENNETH MCGRATH MATTHEW HOWARD
 STEVE HERNANDEZ

Keyboards
 ROBERT THIES

Tha Cree
 JONATHAN CHIEF – LEADER ALEXIS OCHUSCHAYO
 BLAKE DEROCHE BRENNAN WAHPENAHWASIS
 CREE LITTLEBOY CHIEF EUGENE PACHAPIS
 ISIAH LEWIS JOEY CHIEF
 JOSHUA CROOKEDNECK TALON LAMBERT

Title Design TEDDY BLANKS, CHIPS
 End Credits by SCARLET LETTERS

Color and Finish by COMPANY 3
 Colorist STEPHEN NAKAMURA
 Finishing Producer CARL MOORE
 Finishing Associate Producer JAMES LEVINE
 Finishing Editors JOHN DIESSO

Image Scientist DR. JOHN QUARTEL
 Technologist MIKE CHIADO
 Color Assistants NICK NASSIF
 AARON BENNETT
 MALEY BOYL-DAVIS

Finishing Executive JACKIE LEE
 Head of Production LAURA GEUCHERIAN
 CO3 President STEFAN SONNENFELD

Digital Projection Technology and
 Managed Services Provided by CHRISTIE

SECOND UNIT

1st Assistant Director LORIE GIBSON
 2nd Assistant Director SCOTT KUKURUDZ
 3rd Assistant Directors MEGAN SCHAUFEL
 ROBYN LEDOUX

Director Assistant PETIE CHALIFOUX
 Trainee Assistant Director HOLLY BROWN
 Script Supervisors JOECY SHEPPARD
 DEIRDRE DE BUTLER

Director of Photography FRANCOIS DAGENAIS
 Camera Operators JOHN DAVIDSON
 CARAGH FITZSIMMONS

C-Cam 1st AC JUSTIN BERGLER
 C-Cam 2nd AC TATIANA HOPCRAFT
 DIT RICKY CHOI
 Digital Loaders BRIAN BROZ

RAYLENE LEDGERWOOD
 PAOLA CERNICCHIARO

Camera Trainees ALEX LEMMON
 JARVIS KILLORAN

Video Assist CASEY POR
 Gaffer JAMES JACKSON
 Best Girl Electric MAYA BATTEN-YOUNG
 Console Op LUKE NESBITT
 Genny Op PAUL MATSALLA
 Lamp Ops CLYDE HARRELSON
 ANDY LIN

Key Grip AMRIT BAWA
 Best Boy Grip COLIN ROBSON
 Dolly Grip ED MCMAHON
 Lead Grip JAMES SALBERG
 Grips DENIS GILLEN
 WILSON POLK
 JONNY FREZZA
 AKASHA WEISGARBER
 TYLER OLSON

Rigging Grip JUSTIN STROUD
 Key Hair SUSAN BOYD
 Transport Captain SERENA CAINE
 Sound Mixer DAVE GRIFFITHS
 Boom Operators RICK BOLD
 TIM O'NEILL

Sound Assistants RODOLFO PIEDRAS
 KATHRYN HE
 Special Effects Coordinator KYLE MOORE
 Underwater Operator BRADEN HAGGERTY
 Underwater Housing Tech KIM MACNAUGHTON
 Underwater Focus Puller BRIA GRAHAM
 Underwater Key Grip CONNOR LUCAS
 Underwater Grip JESSICA URIBE
 Underwater Special Effects Technician GOEFF GROGNET
 Underwater Dive Supervisor AIDEN ZANINI

NEWFOUNDLAND UNIT

Line Producer ALLISON WHITE
 Assistant Art Director FRANCOIS SENEAL
 Art PA MICHELE STAMP

Costumers	LISA MACHIN	Water Safety	RICK STANLEY
	ARYN BALLETT		JOHN OLIVERO
Camera Utility 2nd Assistant Camera	HERB GIBBONS	Health and Safety Monitors	BRAD MURPHY
Video Assist	KYLA SMITH		GUY LARCHER
Location Manager	LYNN ANDREWS		MAITLAND SMITH
Assistant Location Managers	BERNICE MILLER	Tutor	BETHANY TORRAVILLE
	ADAM HOGAN	Assistant Accountants	JAMES FANTON
			SHARY SISON
	Location PAs	Accounting Clerk	CHANTEL PIERCEY
MICHELLE REX BAILEY	ADRIAN DRAKE	Transportation Coordinator	ROB VREUGDE
KURTIS PATEY	ANDREW PIKE	Transportation Captains	MAC DAY
BEN POWER	GAVIN SNOW		BOB SILLS
RYAN LAITE	LUCAS ROSE		SAM ELLIOT
CASSIDY GOUGH	HEATHER MCNEILL	Security Coordinators	TERRY TRAINOR
JEFF DODGE	WANDA PIPPY		BLAIR WATERMAN
TRAVIS NOFTALL	ANDREW MUSTGRAVE	Stand-In Casting	JAMIE PITT
Location Flaggers	RON AYLES	Horse Puppeteers	MARGUERITE LEFAUX
	KAREN MILLER		JACKSON KYLE PIKE
Visual Effects Assistant	DAVID DOWNTON	Horse Stunt Coordinator	QUENTIN SCHNEIDER
Gaffer	JUSTIN GILES	Horse Wrangler	PAYTON BRINE
Rigging Gaffer	BRENT GIES	Head Caterer	FARAH SULTANA HUSSAIN
	Rigging Electricians	Catering	JUDIE CALUCAG
MARK POWER	JAMES KEAN		AGATA STODUTO
TREVOR LINEHAN	STEPHEN THORNHILL		BRITTANY ORAM
ROBERT PIKE	GRANT COURTNEY		SHANE FLAHERTY
MIKE WILLS	MATT TETFORD	Key Craft Service	KARIM CASSIM
MIKE BOWEN	RANDY JABLONKA	Craft Assistants	KAYLA COLLINS
Genny Op	BOB ROGERS		IAN GOFF
Best Boy Grip	SIMON DOUCET		MITCHEL VINIMIT
Dolly Grip	COLIN MERDSOY	First Aid/Medics	JEFFERY STEVENS
Company Grips	IAN MACDONALD		VADEN KEATS
	MIKE DONOVAN		ANDREA DOOLEY
	BILL HUTCHINSON		GORDON FORWARD
	PETER COLLINS		ADAM PAISLEY
Russian Arm Technicians	BERTRAND DUPUIS		
	MIGUEL HENRIQUES		
	DENYS SVOIAK		
Property Assistant	JOJO GREELEY		
Special Effects Technician	WILLIAM HAPGOOD		
Production Coordinator	HEIDI WAGNER		
Housing Coordinator	DAVID GREEN		
Assistant Production Coordinator	CHRISTINA STEELE-NASH		
Assistant Housing Coordinator Trainee	COLIN EDDY		
Housing Assistants	SARAH PARSONS		
	LEONARD O'NEILL		
Office Production Assistants	KELSEA BENNETT		
	JAMES BASS		
3rd Assistant Director	ALEXA JERRETT		
Assistant Director PAs	TORI LOCKE		
	JACKIE HYNES		
	ANNA WHEELER		
	KELIN BOYD		
Producer Assistant	RENEE HACKETT		
Head Greens	DAN MEYERS		
Greens Dressers	TODD ENGLE		
	CARSON WALTERS		
	WESLEY REID		
Safety Coordinator	KYLE SNOW		
Safety Riggers	JOSH MUNDEN		
	TERRY DAY		
	BRANDON THIBODEAU		

FAROE ISLANDS UNIT

Production Manager	JÓN HAMMER
Safety/Medic	JÓHANNA ANDREASEN
PA/Runners	ANITA HERMANSEN
	GUDMUND HELMSDAL
	SÓLVÁ SVARTAFOSS
VFX Data Wrangler	JÓHANNUS JOHANSEN
Asst. To Jóhannus	ANDREW BANDARA
1st AC	JULIAN BUCKNALL
2nd AC	ALEX COLLINGS
Drone DP/Operator	TAO AHLER
Drone Pilot	IAN HANSEN
Helicopter Pilot	THOMAS KRISTENSEN
Aerial DP / Shotover Tech	LARS RIIS
Helicopter Mechanic	KENNETH ROSASCO

ADDITIONAL PHOTOGRAPHY

Art Department Coordinator LAUREN GEAGHAN
Costume Supervisor JESSICA LYTHGOE-GREEN
Set Supervisor SUSAN O'HARA
Rigging Gaffer TODD TURNER
Rigging Best Boy Electric MATTHEW REBER
Key Grip KIM OLSEN
Best Boy Grip DUBIN KIM
Assistant Production Coordinator DARRON LEIREN-YOUNG

VISUAL EFFECTS

Visual Effects by
FRAMESTORE

Visual Effects Supervisors NICOLAS CHEVALLIER
MARK CURTIS
Associate Visual Effects Supervisor ROMAIN RICO
Visual Effects Executive Producer NATASHA ANNE FRANCIS
Visual Effects Producers MARIE-EVE AUTHIER
HÉLÈNE BÉCOURT
Visual Effects Associate Producer GABRIEL JALBERT
DAKOTA TURCHIN
Creature Supervisor PIERRE-LOÏC HAMON
Compositing Supervisors ALAIN BIGNET
FREDERIKKE GLICK
MARK JOEY TANG
CG Supervisors JAMES KIRK
THOMAS MARTIN
BRITTON PLEWES
SHEEN YAP
Animation Supervisors ARSLAN ELVER
LAURENT LABAN
AULO LICINIO
THIAGO MARTINS
Associate Animation Supervisor MARIANNE MORENCY
Environment Supervisor KRISTEN TOOLEY

Line Producers

ASHLEY ANKIEWICZ VICTOIRE CHABANEL
EMILIE GAGNON CAROLINE GUAGLIARDO
MARION HINOUX CHARLOTTE LACOURSIERE
NANCY LAMONTAGNE CYNDIE MELANO
APURVA SHARMA
Production Finance JONATHAN GAGNON
ROXANNE LAMONTAGNE

Production Coordinators

KELSEY ALEXOPOULOS PATRICK ALLEN
CLEMENTINE BEREZOUTZKY ANDREE BERNIER INGENITO
SOPHIE BURKE LINDA CHAABNA
MAXIME DESFORGES DEE EDOUARD-WILLIAMS
ANN-FREDERIQUE GHIO MATHIEU ARDON KTISTAKIS
GEE KWON JUSTINE LAURAIN
ERIN LOUIS-SEIZE CHRISTOPHER MANCINI
BARRA O DUBHGHAILL ANNE-MARIE OUELLET
LEO ROY-CÔTÉ VANESSA RUSINKO

Lead Digital Artists

OWYN ABRAM MARISA AHN
PIERRE ALLARD TEJU ALOYSIUS
VIVIANE ASSAAD MARC-ANDRE BARON
MARTIN BELLEAU LORENE BETTKER
PASCAL BRUGUIERE MARTINE CHARTRAND
KEVIN CHRISTENSEN PATRICK COMTOIS
SARAH DELGUSTE MARWAN EL GHAZAL
MICHAEL ELDER DAVE GAGNON
GUILLAUME GILBAUD YOEL GODO
ANTHONY GRECO ANNABELLE HAUFFE
ALEX JADFARD SELVARAJAN JAYAKUMAR
PEDRAM KHOSHBAKHT CAROLINE LOBATO
ROBIN MANGAT MARIANO MENDIBURU
LEONARDO SIERRA MONTIEL RAVI PAREEK
GUILLAUME PELLETIER CODY STOOFF
ALICIA SUDRE MICHAEL SUVEE
PETER SYOMKA AMINA TAN
JAMES TAVET NITHYA THANGAMANI
DUY TRAN DIAMOND WHEELER
PHILLIPP WINTERSTEIN XUECHU ZHANG

Digital Artists

SHANNA ALCIDE ALEXANDRE ALLMAN
RODRIGO ARMENDARIZ GUILLAUME ARRIEUX
ALIF ASHRAF DAMIEN BABBARO
STEFANO BAGNOLI LUCAS BAKER
AKSHAY BALVANTRAO LUDOVIC BEGUE
MATTHEW BELL JEAN BENNAMIAS
RAJ BHUSHAN BRYAN BODE
PAULINE CADENET GRACILIANO CAMARGO
NICOLAS CANDIDO TOBIAS CAPARROS
PAU ROCHER CASTELLANO MAX CENTRA
JONATHAN CHAMBERLAIN-WEBBER GUILLAUME CHAMPAGNE
DHARMIL SHAILESHKUMAR CHAUHAN KATIA CHAURET
ANIKET CHAVAN GENE CHEE
SWE EKAR CHIKKAVEERMATH ANNE-JULIE CHOUINARD
CARMELIDA CONDEMI STEPHANIE COOPER
LUIS NICOLAS CORONADO RIVERO DANIEL ARENAS CORTES
ADRIEN CRESPON GIL DANIEL
ANTHONY DANIEL ANAIS DAPPE
SWARNIL DAREKAR RAHILKUMAR SHAILESHBHAI DARJI
LEAH DARRINGTON DIEGO DE PAULA
MATHIEU DE SAINT JORES YOHANN DEBERG
AUDREY DESCHAMPS BROWER MAUDE DESCHENES
ALEXANDRE DESJARDINS THOMAS DESJARDINS
MARC-ANTOINE DEZIEL FREDERIC DIERSTEIN
ANNE-JULIE DIONNE LAURENCE DROUILLY
LUKE DRUMMOND-HAY KHALED EL MASRY
ORIANE EL ATMANI COLIN ELLIOTT
TAEKYUN EOM GABRIEL ESCOBAR
THOMAS FEJES GEORGE FERRIS
CLEMENT FEUILLET SHERYLL-MAI FLORES
HUGO FREDOUEIL GEORGE FRONIMADIS
GABRIEL FUOCO-BENOIT CARL GAGNON
BENOIT GAGNON THOMAS GALLARDO
DAVID GAO DAMIEN GARRIGUE
VLADIMIR GENERALOV BHARAT KISAN GHARE
BHARAT GHARE MAXIME GIARD
ETIENNE GLAZER ETIENNE GODIN

ADAM GOLDSTEIN	CORY GRAHAM-SMITH	SARAYUT THOMARD	RAGHUVVEER THULLIBILLI
MASON GREISSEL	DIEGO GUARNIERI BITTENCOURT	MARCOS SUSSUMU TOGO	ALEXANDRA TORELLI
BENJAMIN GUAY	SERAPHIN GUERY	STEPHANIE TRAVERS	ANTHONY TRAVESIO
ALEXANDER GUMBLE	JUN HARASHIMA	MARK TREMBLE	MICHAEL VANDEHHOVEN
JONATHAN HARTLEY	ABUZAR HASIB	BIJOY VARGHEZE	DARRELL VASQUEZ
CHRISTOPHER HELIN	ALAN HERBERT	GEOFFREY VATTAN	ROMAIN VECHE
ALBERTO HERNANDEZ	NAOMI HIBBERT	PAVAN VEERAMANENI	NITYA VENUGOPAL
SEBASTIAN HINGSTON	TAKANOBU HIRANO	KEVIN VERNET	ANTOINE VINETTE-LAMBERT
DAREN HORLEY	DANIEL HUERTAS	JAKUB VYKOUKAL	WILLIAM WILLSON
HARSHAD JADHAV	PONTUS JAKOBSSON	CHRISTIAN WONG	RINJESH YADAV
KARIM JEDAY	FABIEN JULVECOURT	MICHAL ZSIGMUND	ZHENG ZU
ANTHONY JUNG	ALEKSANDAR KAEVSKI		
LALIT KANYAL	BRANDON KERR	VFX Editorial	RYAN BRASSINGTON
SAMUEL KHALAF	DAWOON KIM		JONATHAN LANCELOT
INHWAN KIM	TAEHYUNG KIM		
YOSHIMASA KIMURA	ADAM KLEIN		
TOMAS KLOUCEK	YU KOJIMA		Production Support
YULIIA KONDRATOVA	MAX KONSTENKO	ROHIT AGRAWAL	LAÏNA BENNANI
ANDREI KOROVKIN	PRASHANT KOSHY	MATHIEU BERTRAND	ANDREA BONOMELLI
ANIRUDH KRISHNA KURVE	DOBROMILA KUTNAKOVA	RAJESH CHILE	MICHELL-EVE CLAVETTE
LOUIS LAURENT	MICHELE LE	PASCAL CLEMENT	OLIVER CRUICKSHANK
CLAIRE LE TEUFF	AURELIA LEBAIN	NICOLAS DARQUES	ABHILASH DASMOHAPATRA
ALEXIS LEBOULEUX	SONYA LEE	KYLE DUNLEVY	JOSÉ ESTEVE FERRANDIS
ZACHARY LEMIRE	ZIANYA LEMUS	AMOL GADKAR	SATYAM GHUMATE
NAM SU LIM	ALEXANDRA LO RUSSO	LUC GIRARD	FELIX P. GUENETTE
HARISH KUMAR M	JUSTINE MADA	PATRICK GUEVIN	LEO HILLS
ALEXANDRA MAGOCSI	DELTA MANZANO	PIYUSH JAIN	LORRAINE JOHNSON
LUIS MARTINEZ	BORIS ADOLFO MARTINEZ CASTILLO	PHIEFFER LAMEY-GOLDING	JACOB LEDUC
SEJAS MEHTA	STEPHEN MELAGRANO	JEREMIE LODOMEZ	SYLVAIN LORGEOU
TAJ NABHANI	NATASCHA NALEWAJEK	JOSEE MARIEN	FREDERIC MARTEL
HEMA NALLAKA	NANDINI NAMBIAR	MARTA MINTENKO	CARLOS MUNOZ
SHENOUDA NAZER	PAVEL NEFEDOV	DEEPAK NAYAK	MARCO PARISI
SUE NELSON	AEL NOSMAS	KARTIKI PATIL	ALICIA PINET-BOESTEN
KOHEI OHATA	ANUJA PAREKH	MOLLY PINKERTON-JARVIS	QUENTIN SANCHEZ
JAMES PARSONS	HARSH PATEL	DEEPAK SHARMA	PRASAD SHETTY
SHALEENKUMAR PATEL	VIKRANT PATIL	LAURA TURNER	OLGA VELENTA
MARSIEL SYLVESTRE PEREIRA	JOHANNE PHENG	LAURA VRABIE	KEVIN WHEATLEY
NICOLAS PIERQUIN	IGNACIO-NACHO-RIPOLL PLAJA	BARNES WHEELER	MORIAH WHELAN-ELLIS
UGO POINAS	RODRIGO POUT		
ERIC PREBENDE	FABRIZIO PRIOLETTA		Visual Effects by
LUIS QUINTERO	BALVANTRAO AKSHAY RAJENDRA		CINESITE
LUIS RAMSAUER	JULIA RECK	Supervising Producer	GRAHAM PEDDIE
KYLE REMUS	YI REN	Executive Producer	TOM CLARY
GILLES RENAUT	WILLIAM REVEILLON	Head of Production	JUSTINE ROSETTE-NELLIGAN
GUY RIESSEN	CARLOS GUILLEN ROJAS	VFX Supervisor	DAMIEN HURGON
WILSON VIRASSAMY SACRI	MIKE SAFIANOFF	VFX Producer	KRZYSZTOF SZULC
AXEL SAINT-ANDRE	HENRIQUE OBUTI SAITO	Head of CG	HOLGER VOSS
FRANCESCA SALVATORE	VARUN SANJIVI	2D Supervisor	DARREN RUSSELL
RAHUL SAXENA	GUSTAVO SCHIAPIM		SERGEI LOURIE
MATTHIAS SCHONEGGER	POEITI SEGUY	CG Supervisor	SUZIE ASKHAM
MYLAPILLI SEKHAR	DIMITRI SEMENCHENCKO	VFX Line Producer	ANTHONY DEFOE
ANDRES VICENTE SEMPRONI	MICHEL SERETIS		
CLARISSA SIDOTI	AXEL SILVEIRA	Heads of Departments	PAUL WISHART
SUMIT SINGH	LALIT MOHAN SINGH KANYAL		CATHERINE HEBERT
CONOR SMITH	HARRISON STARK		ALEXANDRE AILLET
MAGALIE ST-JEAN LEDOUX	HARUKA SUGIMURA		RICHARD SOWERBY
ATTILA SZAPEK	ADAM TAMBLYN		MEHDI TADLAOUI
SAMANTHA TAVCAR	PRAKASH SURESH TELI		
PRAKASH TELI	ERIC TETREAUULT		
MARC-ANTOINE THIBAUT	DAVID THIBODEAU		

Digital Artists

SAMUEL LOCAS-MEILLEUR HANS LOSCHE FERNANDO FEIO GOBY CHOU MIKHAIL SEMIONOV RENAUD BERGERON VICTOR CHASSAIGNE ARTHUR CARNOT FRED ISAAC PIERRE ALEXANDRE BOUCHER ODELIA DARDASHTI DAVID ADAN CANDICE ARZIC CONOR O'MEARA CHRISTIAN MENARD BERTRAND BREUZE

JUAN ARDILA ISMAEL GROS LAURENCE PROVOST PEI YAO HARUKA SUGIMURA GUILLAUME CHARRON KYRYLO KHOMENKO DINA KUZNETSOVA JULIE KRIZAN GEORGES TORNERO RICHARD BERGERON CARLOS ALARCON RION HEWWING PASCAL DEPOCAS MAXIME PHILIPPON DAVID FERRON

CFX SupervisorROBIN NORDENSTEIN Lighting Supervisor & LeadDAVID GAMIÑO Compositing LeadDEBABRATA PAUL

Digital Artists

RAJAN R KANUGANTI KRANTHI KUMAR MUNIKOTI GEETHA NAGA VENKATA SRAVANI M SUNILKUMAR BAMMIDI KALYAN VIGNESH Y YASHWANTH N MAHESH M JEEVAN JOHN CHANDRASEKARAN C R SUDHARSAN RAGHU KOOTHAN RANJITH SETHUMADHAVAN BRANKO MANDIC E RASHID DOMINIQUE MOISAN SUDHAKAR TEJAVATH ETIENNE LECLERC VIJAYAKUMAR T SIMON BADEJJI N AJITH KUMAR CAMILLE DAO SILVERU YESHWANTH ARUN VIGNESH D KUSURU SREEDHAR HERMAN FERNADES

VFX Editorial ANNA GUERIN

Production Support

MELANIE MURRAY LYDIA LAYTON LYNNE GUAGLIONE VERONIQUE TASSART STEPHAN CHAMBERS AURELIEN DAUDET STEPHEN WINTERS KARTHIK MANOHARAN MAUDE ARBIC

Production Coordinators BRISSIA CASTANEDA SHANNON MARCOUX ALEXANDRA COLATOSTI SERMIN AFSIN DANIELA CORREA

Production Assistants ERICA URRUTIA KATHERINE MCDEVITT

Visual Effects by DNEG

VFX Supervisor BENOIT DE LONGLEE VFX Producer ALEXANDRA ADDED DFX Supervisors FRANÇOIS MADERE KARIM SAHAI 2D Supervisors ANDREAS ANDERSSON SIVAPRAKASH JEEVANANTHAM CG Supervisors SEBASTIAN BILBAO AMIT S CHOMAL Site Producer ASHWIN RAJU VFX Production Managers RICHARD ALLAN-SMITH VARUN BALACHANDRAN Line Producers JAKE RUSSELL JAHEERUL HUDA VFX Coordinator GABRIEL LEDUC VFX Production Assistant PEDRO YAX

Sup/Lead Digital Artists Build Supervisor CHRISTOPHER HERRICK Matchmove Supervisor & Lead SAURABH PATEL Prep Supervisor & Lead SHYAMSUNDAR C Rotoscope Supervisor TRIPURAJ GOND Layout Supervisor FILIPE CERQUEIRA ENV/DMP Supervisor NELSON DOS SANTOS

VFX Editorial CHARLES BERTRAND

Digital Makeup by DIGITAL MAKEUP GROUP, LLC

Digital Makeup Designer BILL CORSO FX3X VFX Producer TANJA TOPUZOVSKA BOGOJEVSKA FX3X VFX Coordinator MARIO KOTEVSKI FX3X Compositing Supervisors NIKOLA CENEV EMANUEL FILOV

Additional Visual Effects by MAERE STUDIOS

Medusa & Anyma Performance Capture by INDUSTRIAL LIGHT & MAGIC & DISNEYRESEARCH|STUDIOS

Facial Capture Artists

NATHAN CAMP PATRICK GAGNE TOM SZENHER CASEY CURREY-WILSON DUNCAN GRAHAM PAIGE WARNER S. M. DANGLER MICHAEL MUELLER ANDREW WATKINS PETER DWORIN NICK SWARTZ

Previs/Postvis Effects by
DAY FOR NITE

Previs Producer KRISTI DICK
Previs Supervisor RPIN SUWANNATH
Lead Previs Artists BRIAN BURKS
CHAO CHUN CHOU ROGER LIU

Visualization Artists

MAHSHID SADOUGHI SHAWN LOPEZ
JOHN HEWITT SHENDY WU
NICK SAUCEDO BRANDON J. PAK
MITCHELL TIETSORT SKY KOVAC
FRANKLIN OKIKE DON REICH
VARAD BHAMBURDEKAR KAUSHAL MAGODIA KESH
ALYSSA KYZER JAKE HETZEL
JUSTIN BERTRAND ROK WON HWANG
GENESIS LEE

Scanning by CLEAR ANGLE

WALT DISNEY STUDIOS TEAM

President, Walt Disney Studios
Motion Picture Production SEAN BAILEY
President Streaming, Walt Disney Studios
Motion Picture Production VANESSA MORRISON

EVP, Production LOUIE PROVOST
Executive, Production CHAZ SALEMBIER
Assistant to President ALINA MOTA
2nd Assistant to President LAUREN GORSKI
Assistant to President Streaming KAYLEE MURRAY
Assistant to EVP, Production CADY STARK
SVP, Physical Production JERRY KETCHAM
Production Exec., Physical Production CHRIS CARABALLO
Manager, Physical Production KELLY RUTTA
Staff Coordinator, Physical Production SUSAN HIRSHBERG
Staff Coordinator, Physical Production CARLO FIORIO
SVP, Post Production TODD LONDON
Executive, Post Production GREGG FISHMAN
Manager, Post Production SHANDIS BEMANIAN
SVP, Visual Effects, Production DAVE TARITERO
Executive, Visual Effects Production JOEY BONANDER
Manager, Visual Effects Contracts GERALDINE MORALES
SVP, Music KAYLIN FRANK
VP, Music Production RYAN HOPMAN
EVP, Casting RANDI HILLER
Executive, Casting MICHAEL MORLANI

SVP, Business Affairs KAL WALTHERS
Executive Assistant, Business Affairs JOAN SCHWARTZ
Executive, Music BA & Legal Counsel MARC SHAW
Executive, Music Clearance CARRIE TRETTEEN
SVP, Production Finance PAUL STEINKE
Sr. Production Financial Analysts JACOB WEDDLE
ANTHONY CALDWELL

Executive, Budget & Financial Analysis WILLIAM GREIG
Executive, Asset Management KEVIN FITZPATRICK
Manager, Asset Management TIFFANY LANIER
VP, Post Production Finance SCOTT SELLERS

Executive, Production Finance & Ops KELLY HOLTER
Executive, Employee Relations PAM WONG
Senior Manager, HR Business Partner GINA AARNIOKOSKI
Executive, Health & Safety DAN DAVIDSON
Executive, Health & Safety ALETHEA GEGES
Assistant Chief Counsel BRYAN KULIK
Principal Counsel SASHA BERNSTEIN
Counsel RUTHIE CWIK
Executive Assistant, Counsel THERESA KOZLOWSKI
Administrator, Casting Administration JACLYN GONZALES
Coordinator, Casting Administration NICHOLAS VISCOUNTY
Manager, Clearances BRENDAN BRASIER
Coordinator, Clearances VANESSA GLICK
Executive, Screen Credits & Titles KIRK RINGBERG
Manager Operations IAN CLAXTON
Sr. Image & Color Engineer JOSH BERKOWITZ
Manager, Production Technology Ops GERMAINE BACON
Sr. Systems Engineer, Media MICHAEL TAYLOR
Engineering Operations EDWIN POLANCO
Network Engineer JOHN JOSEPH
Executive, Production Office Technology ELINOR APRIL CHIN
Sr. Business Analyst MATTHEW C. GRAY
Sr. Project Manager DEAN HUTKIN
Sr. Mgr, Tech Services/Engineering HAGOP YAGLIAN
Systems Engineers GABY GLAVIS
BAIRON MELENDEZ
ZACH WITHERSPOON
VP, Production Technology JOSH HAYNIE
Coordinator, Production Technology KEVIN STERN

**WITH SPECIAL THANKS TO THE
FOLLOWING DISNEY STUDIOS TEAMS**

LEGAL • COMMUNICATIONS • HUMAN RESOURCES • FINANCE
INTEGRATED PLANNING • LABOR RELATIONS • MARKETING
STUDIO OPERATIONS • TECHNOLOGY

SONGS

“All Grown Up”

Performed by Molly Parker
Written and Produced by Daniel Hart
Vocal Produced by Fiora Cutler

“You Can Fly! You Can Fly! You Can Fly!”
Written by Sammy Cahn, Sammy Fain

“Behemoth”

Written by Curtis Glenn Heath

“All Grown Up”

Performed by Ever Anderson

“Ode to the Falling”

Written by Curtis Glenn Heath

Soundtrack available on



In Memory of Bill Terezakis

American Humane monitored the animal action.
No animals were harmed® (AH 11111)



Canada

With the participation of the
Film or Video Production Services Tax Credit

With the participation of the Province of British Columbia
Film Incentive BC



Newfoundland & Labrador District Council

ALSO FILMED ON LOCATION IN
NEWFOUNDLAND & LABRADOR WITH
CREW FROM THE I.A.T.S.E. LOCAL 709



Copyright ©2023 Disney Enterprises, Inc.
All Rights Reserved

For the purposes of United Kingdom copyright,
Disney Enterprises, Inc. was the owner of copyright in this film
immediately after it was made.



The logo features the word "Disney" in its signature script at the top. Below it, "PETER PAN" is written in a large, ornate, serif font with a metallic, weathered texture. Underneath that, "& WENDY" is written in a similar but slightly smaller font, also with a metallic texture. The entire title is set against a dark background.

Disney PETER PAN & WENDY

~ *To grow up just might be the biggest adventure of all* ~

PRODUCTION INFORMATION

Disney's live-action reimagining "Peter Pan & Wendy" stars Jude Law, Alexander Molony, Ever Anderson, Yara Shahidi, Alyssa Wapanatâhk, Joshua Pickering, Jacobi Jupe, Molly Parker, Alan Tudyk, and Jim Gaffigan. The film is directed by David Lowery from a screenplay by David Lowery & Toby Halbrooks based on the novel by J. M. Barrie and the animated film "Peter Pan." The producer is Jim Whitaker with Adam Borba, Thomas M. Hammel, and Toby Halbrooks serving as executive producers.

THE CLASSIC STORY REIMAGINED

London, England, circa 1911 – It is the last night at home for 13-year-old Wendy Darling (Ever Anderson), and she is riding a wave of emotions. In a burst of defiance she tells her parents (Alan Tudyk and Molly Parker) that she doesn't want to leave home, nor does she want to become an adult. Far, far away in Never Land, Peter Pan (Alexander Molony) has heard Wendy's plea, and for the carefree and spirited boy it is a proclamation, a call to action, and an opportunity to expand his loyal band of followers, the Lost Boys.

Peter and his fairy sidekick Tinker Bell (Yara Shahidi) depart for London to meet Wendy and her younger brothers, John (Joshua Pickering) and Michael (Jacobi Jupe), and before long they are flying over the city of London en route to Never Land. The new arrivals are greeted by a barrage of cannonballs, courtesy of the Jolly Roger pirate ship and the nefarious Captain Hook (Jude Law), but the group is separated, with Wendy coming across a young Indigenous woman, whom she immediately senses is Tiger Lily (Alyssa Wapanatâhk), and the Lost Boys. John and Michael, meanwhile, are now prisoners aboard the Jolly Roger, and are soon to be executed at Skull Rock.

Wendy, Tiger Lily and the Lost Boys – along with Peter Pan – help the boys to escape, but Peter begins dueling with Hook, much to the chagrin of Wendy, because as everyone knows, Hook always comes first. Wendy calls Peter out for his arrogance and callous disregard for her younger brothers and Tinker Bell, but Peter storms off, unwilling to admit Wendy is right or face her disapproval.

Back at the lair of the Lost Boys, a decayed mansion in the center of a lush forest, Tinker Bell tells Wendy that Peter and Hook were once best friends, and in fact, had run away to Never Land together as boys. But Hook (or James, as he was known back then) had left without saying goodbye or explaining his departure, and when he finally did return, was no longer James, but the vindictive Hook.

The pirates show up, kidnapping Wendy, Michael and John and trapping Tinker Bell in a glass jar, and Peter once

again duels with Hook, but is injured and left behind as dead. The boys are ordered to walk the plank, but Wendy steps in to take their place, with Tinker Bell using her magic to help Wendy escape, and a showdown quickly ensues. The children prove remarkably shrewd and daring, holding their own against the pirates, and Wendy tilts the ship onto its side, sending the pirates tumbling down and over the edge into the sea below. All that remains of the battle is the one between Peter and Hook.

SETTING SAIL

“Peter Pan & Wendy” reunites many of the key players behind 2016’s critically acclaimed “Pete’s Dragon.” In fact, it was in 2015 when filmmakers David Lowery, Toby Halbrooks, Jim Whitaker, and Adam Borba were wrapping production on the film, when the studio approached them about a live-action adaptation of “Peter Pan.”

“My first instinct was no,” admits co-writer/director David Lowery, whose other directing credits include “The Green Knight” and “A Ghost Story.” “There had been so many great ‘Peter Pan’ movies already. I love the book. I love the story. It’s one of my favorites, but I didn’t know what I could bring to it. So, I took a couple days and let it percolate in my head, as ideas tend to do, and thought about what would define my version of ‘Peter Pan,’ and before too long I was hooked (no pun intended).”

Lowery continues, “I feel more grown-up than I have in the past, and ironically, the thing that has always appealed to me about ‘Peter Pan’ is the idea of not growing up because I’ve been in arrested development for most of my life. But lately – and for the first time – I feel like I have taken the first step into adulthood. So I chose to approach the movie from that perspective.”

J. M. Barrie’s novel Peter and Wendy was published in 1911 to great acclaim, while Disney’s animated film “Peter Pan” was well received upon its release in 1953, but the filmmakers were interested in making a new film that would accurately reflect the world we live in today. The book introduced the world to the timeless story and its beloved characters, and while the book did include some illustrations, it was the iconography from the animated film that secured the story’s place in the annals of pop culture.

In the film when Smee states that John and Michael are not the first boys he has plucked from the sea, it is one of the first hints as to Captain Hook’s history in Never Land, one that continues to have a major impact on himself and everyone around him. It is also one of many departures the film makes from the source material. In the novel Peter and Wendy, J. M. Barrie writes, “Hook was not his true name. To reveal who he really was would even at this date set the country in a blaze.” In the play “Peter Pan,” Barrie suggests Hook had gone to the prestigious Eton College before becoming a pirate, yet neither work explores how Hook became Hook.

For co-writers Lowery and Toby Halbrooks, this left a hole that begged to be explored and explained. “After sitting with this story for a long time,” says Halbrooks, who is an executive producer and a partner with Lowery at Sailor Bear Productions, “David had a breakthrough: what if Peter and Hook were friends originally? What if they came to Never Land together? Now you can really play with who they were before, where they came from, and why they’re both in Never Land.”

Executive producer Adam Borba (“A Wrinkle in Time”) says, “From a story point of view, how do you stay true to the classic that everyone loves, yet create something a modern audience would expect? David and Toby have created quite a few surprises in terms of characters’ backstories, and once you discover them, the dynamic between Hook and Peter, and Peter’s own decisions, will make total sense, perhaps more so than in the original.”

Peter Pan was hurt when Hook departed Never Land when they were boys, but even more bothersome was one of the reasons why he departed. “Hook’s desire to see his mother was something that Peter couldn’t bear,” says

producer Jim Whitaker, “because he couldn’t bear to see his friend leave.”

James returned to Never Land and was picked up by pirates and raised to become captain of the Jolly Roger, and everything changed. “During that time, he became more and more becoming aggrieved about being banished,” says Whitaker. “The fight that exists between Peter and Hook is primal. It’s a fight between friends who didn’t want to separate and are now in a constant war over that.”

“When James got back,” Halbrooks explains, “Peter didn’t accept him. Peter didn’t even try to listen to James, to learn about what had happened to him. Peter was just, ‘You’re a grown-up, you’re evil, you’ve joined these pirates.’ So, there’s a complexity there that is difficult for them to unravel. They’re both wrong and that’s what this movie is exploring.”

Adding to the mental anguish is the fact that Peter had cut off Hook’s hand and fed it to a crocodile. Hook’s rudimentary prosthetic is a constant reminder of his loss – of his friendship, his childhood, and his hand – and prevents him from healing. “When Hook returned to Never Land,” says Borba, “he thought he was coming back to Peter Pan, his best friend. But Hook wasn’t a little boy anymore. He wasn’t James, he was an adult and a pirate. He could no longer be a Lost Boy. Peter didn’t recognize his best friend and pushed him away. The two of them fought and Peter cut off Hook’s hand. Because of that, the two of them are forever going to be adversaries.”

“One of the great things about David and Toby’s work,” says Borba, “is that they’re always driven by strong universal themes. There are quite a few in this film, but the one that resonates the most – and it goes back to the source material – and which David has really shone a light on, is that everyone grows up at their own pace. There are times when one character is ready to move on and the other character isn’t, but neither is wrong. We all come to these points multiple times throughout our lives. We all progress through life differently. We all wrestle with the question of when we should leave Never Land, and where is the right place for us to belong.”

Another theme Lowery was eager to explore is the notion of home and belonging and connection. “While this journey is filled with villains and Captain Hook and the irascible Peter Pan, it’s ultimately about these children coming home to their mothers,” says Borba. “And there is this recurring symbol of daughters and mothers – not just Wendy and her mother but also Tiger Lily and her mother and grandmothers – that I think is beautiful. This world that we’ve been living in recently, there’s been a lot of disconnection, a lot of people needing to find each other, and this movie is exactly about that.”

THE BELOVED CHARACTERS

One of the biggest concerns when developing “Peter Pan & Wendy” for Disney+ was deciding how much of the original to keep and how much to discard. “J. M. Barrie was writing at a time when the notion of childhood wasn’t important to people at all,” says co-writer/executive producer Toby Halbrooks. “It was important to us that the children have an inner life, so we understand their fear of growing up. We really dug in on that essential core of the story but went way deeper with it, and explored what it means to be a friend, which the source material wasn’t too concerned about.”

As originally written and portrayed, Peter Pan was quite obnoxious and defiant and cocky. This Peter is carefree and steeped in adolescence, but still a little selfish. With his loyal fairy Tinker Bell at his side, he will always be known as the boy who doesn’t want to grow up. “We made our Peter slightly more tolerable as a human being,” says Halbrooks. “And he is constantly looking for new friends to join him on his adventures. So, when he finds this young girl who also doesn’t want to grow up, he brings her to Never Land.”

To find the perfect young actors to take on the key roles, the net was cast far and wide. Casting director Debra

Zane (2020's "Mulan") oversaw a dozen satellite offices in six countries, on three different continents. The process took almost a year, and while Alexander Molony ("The Reluctant Landlord"), came up early in the search, it wasn't until later that the filmmakers decided that he was their boy.

"Alexander has this innocence and confidence to him," says Halbrooks. "He found the sweet spot between obnoxious and fun to create a leader that kids would want to follow and who wouldn't go too far.

"Peter has learned that he can't do everything by himself and that he needs his friends," Halbrooks continues. "He's gone from 'I'm the kid who doesn't need anybody' to the kid who says, 'I need people and Tinker Bell is important to me. Wendy and all the Lost Boys are important to me. And if you guys want to go home, you're my friends, I'll help you go home and grow.'"

The young actor was cast before the pandemic hit, and because of lockdowns the production didn't begin filming until one year later. Luckily, he had not grown up too much before it was time to make the movie. "Peter definitely doesn't like to be told that he's wrong," says Molony. "After all, this is a boy whose motto is 'never grow up.' But I would add his motto is also 'he who dares, wins.' The fact that Peter is always fighting Hook, Peter sees as a sign of courage, not childishness. Hook is a tall man with sword coming at him. In Peter's mind, fighting shows bravery."

The filmmakers wanted this Peter Pan to be incredibly serious about not growing up. To him, fun and games aren't fun and games, but business of the utmost importance. He is stuck in his ways, and is unwilling to change. The relationship between Peter Pan and Captain Hook is a complicated one too, something Molony, first realized when reading the screenplay. "It's an old rivalry," he says. "And they have these verbal battles as well. On Skull Rock, even though Hook has Peter at sword point, Peter still insults him, says he's always been rotten. Calls Hook a stinking rotten codfish. You realize there's something between the two that's been going on for a very long time."

"And Wendy? "Originally Wendy was just brought along to be the mother of the Lost Boys. We definitely did away with that notion," says executive producer Adam Borba.

Ever Anderson ("Black Widow," "Resident Evil: The Final Chapter") was cast as Wendy Darling. "Ever came at the very end," says producer Jim Whitaker. "We hadn't found the right person, but then Deb said, 'I've got one other person I think might be right.' And I'll never forget when she sent the audition tape over. Ever popped up and started speaking, and everybody went, 'Oh my God. That's who we should be casting.' Ever is just this spirited, genuine, effervescent girl who's also very present. And it was off to the races."

"Ever brought an emotional gut to this that writers and film directors dream of," says Halbrooks. "She made Wendy more complex and much more emotional than we had written. She took the script and made it better."

"Wendy is very fierce, passionate and outspoken," says Anderson of her character. "And she's very protective of her younger siblings, John and Michael."

"Wendy Darling is absolutely the story's lead," adds Borba. "Wendy more often than not is the one who drives the action, she's the one who solves problems. Peter is a lot of fun, but he's also someone who gets our heroes into trouble just as much as he gets them out of trouble."

Peter, not Wendy, has always been perceived as the center of the story, notes Whitaker, even though he isn't. "In essence, 'Peter Pan' has always been Wendy's story," he says. "It's just that this version finally brings her story to

the forefront. It is more focused on who and what Peter Pan is through Wendy's eyes."

At the beginning of the story, Wendy says she doesn't want to grow up, and it is a sentiment the young actress can relate to, and one that makes her portrayal of the story's heroine even more poignant. "About a year before I tried out for the part of Wendy," recalls Anderson, "I was at a really difficult time in my life because I truly didn't want to grow up. I wanted to stay little. I was envious of my younger sister because she was going to be little for a long time still. That had all gone by for me. So, I have been there. I'm now at the point where I do like to do more grown-up things, but I still don't want to become an adult just yet."

Anderson's ambivalence is shared by her character, as witnessed in a scene where Wendy holds a pair of earrings to her face. She imagines what she might look like wearing them, but quickly tosses the thought aside. For now, she would prefer to remain wrapped up in the comfort of her father's discarded blue dressing gown and remain a child. "I think everyone's had a point in their life where they wanted to stay a child, didn't want the responsibility of being an adult," adds Anderson. "I think that's why 'Peter Pan' is so beloved. It's something we can all relate to."

Back at her home in London, Wendy wears her father's old robe, which is indicative of the little girl who still finds comfort in the arms of her father, both real and metaphorical. The gown, and the gathered blouse and bloomers that Wendy wears beneath it, are both departures from the classic image of Wendy in a nightgown. "We broke away from the nightgown," says costume designer Ngila Dickson. "The idea behind the dressing gown is that it's her dad's, it's her comfort. I love it and the bloomers because the one thing I didn't want to get into was sexualizing her, this girl running around in her nightgown. And Ever, she just owned that coat."

Wendy's younger brother, John Darling, played by Joshua Pickering ("A Discovery of Witches"), is a 10-year-old boy who begs to join Wendy on her journey to Never Land with Peter Pan. Bespectacled and clad in a white nightshirt with his father's hat and umbrella in hand, he is the most cautious of the Darling children. "John is very protective of his sister and little brother," says Pickering. "His instincts are telling him that maybe this isn't such a good idea, that maybe Peter Pan can't be trusted."

Jacobi Jupe is Michael Darling, age 8, the youngest of the Darling children. With his teddy Mr. Bear constantly in his grasp, he is eager to embark on his first big adventure to Never Land.

Tinker Bell is a fairy, not a bug. She possesses the magic fairy dust which enables people to fly and speaks a fairy language that only Peter can understand, and that he often takes her for granted and never acknowledges her assistance or her fairy dust, Tinker Bell is deeply fond of Peter.

Casting the role of Tinker Bell was a challenge, primarily because the actress would be filming all her scenes alone but had to make it look believable that she was emotionally connecting with all of them. But the filmmakers found their fairy in Yara Shahidi, best known for her roles in "Grown-ish" and "Black-ish." "Yara is just terrific. "She's a wonderful actress and a wonderful person. She made it a great role," says Whitaker.

The actress was sold on the role after speaking with co-writer/director David Lowery. "I appreciated the fact that he wanted to maintain the classic fairytale elements but update it so that all the characters get the representation they deserve," Shahidi says. "The script is more reflective of today's values in regard to having this really strong female protagonist and really accurate Indigenous representation, but it also goes further in regard to how nuanced the story could be, and dives into Peter Pan and Hook's backstory, which I thought was such a cool addition."

“It was so fun to take on Tinker Bell. I think once I got through the nerves of taking on such an iconic character, we had the best time,” Shahidi says. “David and I had a text thread about everything from her look and hairstyle to how she would move.”

“Tinker Bell is now more of an integral part of the storyline,” Shahidi continues. “And it is now clear that she is more than just Peter Pan’s sidekick.”

When Lowery and Halbrooks were writing their screenplay, they were determined to modernize the story and characters for today’s audiences, including more expanded female characters and a cast that reflects a diverse Never Land. To find their perfect band of Lost Boys, the filmmakers waded through thousands of tapes, and approximately 700 children were invited to read.

As part of modernizing the story and characters, it was incredibly important to address the depiction of Tiger Lily and her people. Updating the work meant paying proper respect to Tiger Lily, maintaining her heroic status and not, as is done in the original works, playing into stereotypes and making her subservient to Peter Pan. In this film it is Tiger Lily who saves Peter, not the other way around.

“We made sure this is a modern story and one that wasn’t going to play into those horrible stereotypes,” says Halbrooks. “There’s not one character in here that is a protagonist of some kind that we couldn’t get behind and be really proud of.”

“The role of Tiger Lily is one that we really needed to get right,” continues Whitaker. “It was essential to cast an Indigenous actress, and one who was older and more mature than Wendy: Tiger Lily is a guiding star for Wendy. Alyssa Wapanatâhk (Bigstone Cree Nation) was that person. We watched many tapes, but right from the very beginning we knew it was her. She has this calm, wise demeanor, yet behind it there’s a sense of determination. This is important to her character because Tiger Lily has a lot of agency in the story. And Alyssa did a beautiful job. She’s terrific in the movie.”

Tiger Lily is an Indigenous warrior-woman and Peter Pan’s honorary elder sibling, watching over the Lost Boys of Never Land. “Tiger Lily is a strong and powerful woman who takes matters into her own hands,” says Wapanatâhk. “She’s a fearless warrior whenever she needs to be. She can overcome anything. And she’s portrayed in a good way. She’s portrayed the way she should be, and that means everything to me.”

“Her relationship to Peter is like a big sister–little brother,” continues Wapanatâhk. “They have been looking out for each other forever, and they care for each other in that way. Tiger Lily calls him nisîmis, which means ‘little brother.’ She has her own world; she has her tribe, and they have their own village, but she and Peter still view each other as family.”

“Tiger Lily definitely has a strong relationship with Peter,” adds Molony. “She’s a close ally. She saves him after his fall, and of the two of us, she’s definitely the mature, respected person in the room. You’ve got the Lost Boys running around being crazy, and Peter and Hook both acting like children, just fighting the entire the time. But Tiger Lily is always calm, collected, and mature.”

Another challenge when writing the screenplay was finding the right tone. Halbrooks explains, “We have adults wanting to kill children, and it must feel normal under the circumstances. Not to make it darker but more realistic. So, for Captain Hook we needed an actor who wouldn’t hold back. The second Jude Law’s name came up, I was like, ‘That’s it!’ Jude has this youthfulness and charm that is really exciting. But then his Hook is as equally obnoxious as Peter. They are two sides of the same coin. And Jude showed up. He was swinging swords at the

kids like he really meant to kill them, which was shocking but exactly what was needed.”

The Oscar®-nominated actor, whose credits include “The Talented Mr. Ripley,” “A.I. Artificial Intelligence” and the “Fantastic Beasts” trilogy, plays the despicable pirate Captain Hook is Peter Pan’s sworn enemy with a terrifying hook where his hand should be. From his ship, the Jolly Roger, he navigates the waters of Never Land, hoping to avoid one menacing crocodile and searching for his longtime rival, as he is always ready for a good sword fight.

“Our story takes a look at how Hook and Peter’s relationship started and trying to understand how Hook got to Never Land and why this feud started between the two of them, and an awful lot of that came from David Lowery and Toby Halbrooks’ brilliant writing,” Law says. “It was very much at the heart of what made this Hook interesting and desirable to play. It explains their rivalry and why Hook and the pirates are sort of stuck in Never Land. It also just gives good background and good insight into his personality. And for me as an actor, it gave me a lot more to play with than just a one-sided bad guy who hates everyone.”

Tackling the deficits of the source material also meant creating a multidimensional Hook. Hook needed to be the fierce pirate of legend, but filmmakers wanted to explore the hurt child within as well. “When Jude arrived on the set and became Captain Hook,” recalls Whitaker, “he was evil and scary and not Jude as we know him. But when the film is exploring his backstory, his separation from and desire to reconnect with his mother, he became super vulnerable. He’s an incredible actor.”

“There was a lot of material I could go back to and source, but there was also room for interpretation,” Law says. “And because of the place he holds in a lot of people’s imaginations, there was a huge capacity to embrace the spectacle and the proportions of the role. It was really fulfilling. The key was to not get lost too much in my imagination and to ground him as if he was real and had this disability and had really lived this life on this ship. So, the journey was there for me as an actor, and it was very rewarding and challenging...all the good stuff.”

Hook’s right hand has been cut off and Law is right-handed, so to maintain authenticity, the actor learned how to use a sword with his left hand. And he wore a prosthetic so that his nose resembled the character’s broken nose in the animated film. “Jude put everything into this role,” says Borba.

“Working with the costume and makeup and hair department is always a really important part to me of putting together a character, as it helps me to build an honest and thorough sense of who this person is,” Law says. “I learned how to sword fight with my left hand, which was challenging, but it was also fun, and it is things like that that help me to build something three-dimensional, and hopefully, authentic.”

Like all the great villains, he must believe he is the hero. “Hook believes he was wronged, and that his villainy is therefore justified,” says Lowery, “and he’s not entirely wrong.”

Wendy learns the truth about his history with Peter when she talks to Hook on the Jolly Roger. Hook did not leave Never Land by choice but was banished by Peter for the crime of missing his mother. In a fit of jealousy, Peter chose to preempt his abandonment by banishing James. Worse still, James never made it home, but had become lost at sea. Hook believes it is because he grew up that things have turned out the way they have, but Wendy tells him it is because he grew up wrong.

Law’s transformation was so believable that the children would sometimes forget he was acting. “I met him the day before when he was just Jude,” recalls Pickering. “He was just lovely. We were walking around the set of the captain’s quarters, looking at stuff and chatting, getting to know each other. But then for our first scene together it just seemed like I was meeting this Hook for the first time. He didn’t seem like he was Jude. I remember being

really nervous, and then this terrifying shadow of Hook rose up. It was really scary but also really cool. It was great.”

Rounding out the cast are Molly Parker (“Deadwood”) as Mrs. Darling, Alan Tudyk (“Resident Alien”) as Mr. Darling, and Jim Gaffigan (“The Jim Gaffigan Show”) as Smee. Shrewd and single-minded, Mr. Darling believes in a no-nonsense approach when it comes to raising his children, especially his oldest, Wendy. He feels she is too old to be playing with her younger brothers and should focus on becoming a proper and poised young woman. A loving and kind wife and mother, Mrs. Darling wants what is best for her children. She encourages Wendy to be more responsible and a better role model to her younger brothers, and while she understands her daughter’s qualms about boarding school, she knows it is the right place for her.

Smee, Captain Hook’s trusted first mate, is clueless. Somewhat of a father figure to Hook, he can always be counted on for a cup of tea, but Gaffigan initially questioned why Hook would even tolerate the old man, never mind keeping him as his second-in-command. “What makes Captain Hook patient enough to deal with this idiot who is Mr. Smee?” says Gaffigan. “We created a backstory for them, whereby he saved him as a lad, and that’s why they ended up in this partnership. Hook is this petulant teenager, and Smee is the parent trying to dampen Hook’s enthusiasm for fighting Pan.”

Filmmakers often whine about working with children, but the “Peter Pan & Wendy” filmmakers have been working closely with children since their first film. “Our first movie starred an 11-year-old boy and his 8-year-old sister,” says Halbrooks. “In every one of our projects since, there have been kids. This is the most children we’ve been worked with and the most on-screen time, but there’s a joy that children have working together; we were constantly hearing laughter between takes. It was uplifting, to say the least. And I have no doubt it inspired David to keep going. This was a 100-day shoot and it could be grueling, but these kids were joyous and it was infectious.”

When it comes to working with children, you cannot find a better director than Lowery. “David is kind and patient; that’s how I would describe his process,” says Halbrooks. “He’s got impeccable taste, and he knows when something is not working, but he doesn’t get frustrated and he doesn’t give up. He is calm and slow in his demeanor, and he can talk to people; he’ll approach you without ego, hear your input, and synthesize it with his own. His greatest strengths are his patience and lack of ego.”

Anderson couldn’t agree more. “David is a wonderful director. He’s very patient, and he always found something great in what we did and always had a smile. He let us put ourselves into these characters and experiment, and it was amazing.”

“David is a really lovely man, and it was hard running a big set,” says Law, “but he did it with such grace and calm and awe, and he had a certain twinkle of Peter Pan himself. He has this sort of boyish embrace and love of the filmmaking process, and he handled every aspect so well, in particular the children, and keeping their input fresh and their interest alive. He was just everything you could really hope for in a director.”

The respect was mutual. “Whenever you put a cast together,” says Lowery, “you’re going on instinct and hoping for the best. I’m a big believer in letting the actors lead the charge: They’re the ones playing the characters. I want to see how they’re going to define them. I’ve got my ideas, but most of those ideas are in the script, and they can take the script and run with it. One of my favorite things as a director is to sit back and watch what an actor does with the words I’ve written. I’ll nudge the actors a little bit to the left, a little to the right, but by and large I just want to know what their instincts are and to follow those instincts. And everyone’s instincts in this film have been spot-on. It really was an incredible synthesis and truly a gift for me.”

BEHIND THE SCENES

The creative team helping co-writer/director David Lowery's vision come to life includes: director of photography Bojan Bazelli ("Pete's Dragon"), production designer Jade Healy ("A Beautiful Day in the Neighborhood"), costume designer Ngila Dickson ("The Lord of the Rings" trilogy), editor Lisa Zeno Churgin, ACE ("An American Pickle"), composer Daniel Hart (TV's "Interview with the Vampire"), visual effects supervisor Rich McBride ("Gravity"), visual effects producer Christopher Raimo ("Jurassic World"), and special effects supervisor Cam Waldbauer.

"Peter Pan & Wendy" was especially gratifying for Lowery, as it allowed him to keep his production team together, starting with his production designer, Jade Healy, who has been with the writer-director for about 12 years. "I've worked with Jade so much at this point that we don't even have to have conversations," says Lowery. "She reads the script and knows what I want out of it, and I know what she's going to bring to the table. There are surprises along the way, new discoveries, and we are always pushing ourselves to go beyond where we've been in the past, to chart out new territory. But it's always within an aesthetic that we've built up together over the course of our many movies together."

Familiarity can breed insecurity, however. "I worry that I need to dig deeper, to think of something that's not the obvious thing that I know we'll both like," says Healy. "I really wanted to create a world that taps into our nostalgia, that when you see the Lost Boys' lair or you see Never Land or you see the Jolly Roger, there's a sense of déjà vu, that you know this place but you've never seen this place before. So that was the tricky balance I was trying to achieve: something that feels familiar and comforting yet is totally different than the Peter Pan we remember."

For director Lowery, that balance Healy speaks of meant creating looks that were different from the animated film. "I wanted Never Land to look unique," says Lowery. "I didn't want it to look like all the Never Lands we've seen in the movies before. I'm not a fan of jungles. I don't like tropical climates. I wanted Never Land to be cold and green and rocky and more akin to Iceland or someplace like that."

"We stumbled upon the Faroe Islands, which wound up being the basis for all our flying plates," Lowery continues. "And then for our location work with the cast, we needed something a little bit closer to home but needed it to look like the Faroe Islands. We went to Wales and thought we'd found our spot, but then we took a little trip to Newfoundland in November and found places that not only look like the Faroe Islands but also felt like nothing I'd ever seen before – really striking landscapes that gave us wonderful new opportunities to give our audience the chance to experience a world they've likely never seen before but which is one hundred percent part of the world that we live in."

"This is a live-action adaptation," says executive producer Adam Borba, "so the big question was, how do we make this feel real? We shot on location, we built sets on a massive scale, and we shot wirework for the kids flying across Never Land. So when you see the movie, it looks real because it mostly was."

Visual effects supervisor Rich McBride says, "One of our biggest challenges was figuring out how to get the kids to fly and how to make that really believable, and we ultimately decided to go pretty old school with wireworks and do a fair amount of digital doubles as well."

"The main components of a Disney movie are heart, humor, and magic," says Borba, "So when shooting a live-action movie, how do you make the magic feel real? We shot on location. We built sets on a massive scale. We shot wirework for the kids flying across Never Land. So, when you see the movie, it'll look real because it mostly was. That was very important to David from the get-go."

“It was important for David to tell this story in a way that was grounded and authentic,” adds producer Jim Whitaker. “This allows the viewer to go to Never Land in a way that feels real. And that’s David’s filmmaking at its essence. That’s what he brought to the film, and it’s beautiful.”

“The idea was to build as much of the sets as we possibly could,” says McBride. “Jade, the production designer, came up with some beautiful set designs, and we just tried to extend off of what her vision is with David. We had a partial Big Ben, a partial Skull Rock and the interior there. There was a partial Jolly Roger, so there were a lot of little pieces that we added on and extended out.”

The filmmakers chose three different locations in Newfoundland, located just off mainland Canada’s East Coast, for the production’s location work: Fort Point (also known as Admiral’s Point), situated across the bay from the tiny town of Trinity; Spillars Cove, on the northeastern tip of the island; and Tickle Cove, whose distinctive red rocks inspired the set of Skull Rock.

With the lair of the Lost Boys, the audience see the inevitable consequences of a world that, while advertised by Peter as perfect, in fact suffers from a lack of adult supervision. “Without adults,” says Healy, “the castle is in disrepair. There’s nobody to look after it; the children don’t know how to fix or maintain it, so it’s overgrown. But there’s still this magical quality.”

Inside, there are glimpses of the life Peter Pan left behind, and still secretly covets, even if he cannot admit it. “If you look closely,” says Alexander Molony, “you can see memorabilia that Peter has picked up on his travels, like a painting and a china tea set. Hints of another side to Peter.”

While the production was initially planning to use cliffs on the Faroe Islands as the basis for Skull Rock, plans changed when Lowery came across the magnificent red rocks of Tickle Cove when on a location scout. “David sent me a text with a picture of called Tickle Cove and wrote, ‘What if Skull Rock was red?’” says Healy.

She admits she was initially hesitant, but quickly fell in love with the idea. “I’m so glad that we changed the color, because now it has an almost womb-like feel to it, which ties into the theme of the relationships between mothers and children,” she says. “It’s warm and red and kind of scary at the same time. It looks spectacular.”

While the exterior of Skull Rock was shot on location, the amount of action called for in the script necessitated the building of a set...a big set. Plus, Lowery likes to have 360-degree access to his sets and prefers to use as little blue screen as possible. The set was constructed in the aptly named Mammoth Studios in Burnaby, British Columbia, just outside Vancouver, and featured a massive, million-gallon tank built just for the set.

“We created our big Skull Rock so that it could be moved for different portions of the film,” says special effects supervisor Cam Waldbauer. “The tide rises and lowers in this scene, so we raise and lower the rock instead of raising and lowering the water because the pool is over a 20,000-square-foot area and we’ve got 360,000 gallons of water in there. So we have the rock on hydraulics so we can lower the rocks so that the kids are on the rock and the water starts coming up as you, as you see the tide rising. We also have to move the rock around in the space for different scenes and different sections of the film. We had air ballasts inside the rock, so we basically filled all those ballasts with air and then lifted the hydraulics that are actually meant to raise and lower it, just lift them off the ground using its own power, and then we can float the rock around in the space and then put it back down on the ground where we need it for all those shots.”

Waldbauer continues, “We put some wave machines in the pool to provide some ripples in the water, because even though it’s inside a cave we did want to show some disturbance in the water.”

To sell the idea of a naturally occurring cave, director of photography Bojan Bazelli conceived of an opening at top, through which natural light would stream and illuminate the cavern. The cinematographer needed a simple light that would mimic the sun, and had tried almost everything, but nothing ever looked exactly like natural light. Fortunately, he found a new LED system of lights from De Sisti Lighting called The Muses of Light, and one round light in particular called Aurea.

“The Aurea has a very focused, narrow beam of about eleven degrees, and can throw its light source far, which allowed us to mimic shafts of light entering the cave,” says Bazelli. “We also used it to bounce light off the water and onto the actors, something that couldn’t be done as effectively before with the softer, broader light sources previously available.”

The result, says Bazelli, was perfectly natural-looking light in Skull Rock. The system allowed Bazelli to change the color of the lights simply by moving a control slider, as well as their intensity and brightness. It gave him a great deal of flexibility when adjusting color temperature, or color in general, on the fly, to achieve the look they wanted without a lot of pre-rigging. And they replaced the costly gel filters he had previously used. The new LED lights cut back on electricity as well, as the Aurea’s light output is equivalent to a 10,000-watt light, but only uses about 2,000 watts.

From day one, Healy and Lowery knew they wanted the Jolly Roger to be a classic pirate ship, and the inspiration came from a most unusual source. During her research, Healy came across a Swedish warship from 1628 called the Vasa, which sunk less than a mile from port on its maiden voyage. The ship was incredibly well preserved in the cold Nordic waters, and in 1961 it was salvaged and put into a museum. “The Vasa is gorgeous,” says Healy. “It has this wonderful texture from sitting at the bottom of the ocean for hundreds of years, and it has these amazing carvings. And I just loved the shape of it. I sent a picture to David, and he loved it too.”

As with Skull Rock, the filmmakers struggled initially with where to build Captain Hook’s notorious pirate ship, the Jolly Roger, which they intended to build as a full-size ship. “We thought about doing it indoors, as most other productions have built their pirate ships indoors, but David and Bojan really wanted to have the look of being outside which, as hard as you might try, is very difficult to achieve indoors,” says executive producer Thomas M. Hammel. “Even though Never Land is a fictional environment, we wanted to make it look as real as possible.”

Ultimately, the decision was made to build and shoot the Jolly Roger on an empty backlot in Richmond, just south of Vancouver, a bold move given the West Coast’s reputation for rain. But it was a relatively dry season luckily, so there were no delays due to weather. Still, shooting outdoors also meant having to control the natural light, which of course changes throughout the day. “Our main battle was to achieve control of natural light,” says Bazelli. “David and I are very big fans of natural light, and we don’t really like to mix the energy of natural light with artificial light. So, we decided not to introduce artificial illumination but to embrace the weather and the day. But to do that we needed control, because not everything looks great with natural light.”

His team built a system of pulleys and curtains to control and maintain the light, as well as provide for continuity of the light, and there were several Zoom Boom telescopic handlers on site as well. “These heavy, articulated forklifts were supporting massive reflectors and black light absorbers,” explains Hammel. “Because the sun moves over the course of the day, we needed them to even out the light but keep it natural and to control it from take to take.”

The sails and all of the rigging were custom made just for this ship. The stern was the height of a three-story building. The gun deck held 10 cannons on the starboard side, while the main deck held Hook’s favorite weapon, the Long Tom cannon.

The whole of the ship's stern is a tribute to cruelty: Instead of cherubs and nautical themes, carved into the Jolly Roger is an effigy of Hook as a sinister tree, his limb-branches ensnaring his young victims, their faces covered in anguish. At the center is Peter Pan, tied to the trunk with an immobilized Tinker Bell at his feet, four mermaids reaching their long arms out to claim him for the deep. The danger the children are in is evident all over the pirate ship. Up close, the decorative stylings of the ship feature wooden sculptures of children as the end posts on the ship's railings. They are bound with rope, their expressions forlorn.

At the same time, the filmmakers wanted the ship to look somewhat familiar to fans of the animated film, so while the Vasa was certainly the inspiration behind the ship's look, it is still quite different. The Jolly Roger was 117 feet long and 30 feet wide, with three masts that averaged 33 feet tall. The main yardarm, which held the main sail, was 55 feet wide, while the fore and aft yards were 45 feet wide.

"It was a full-size pirate ship. One hundred and ten feet long and 30 feet wide, weighs 135,000 pounds," says Waldbauer. "And we could put 160 people on it. It was quite an engineering challenge to get that all put together and figured out. It took about three months to get us to the point where we could start building and then it took another three months for us to build it."

The massive structure sat on six equally massive hydraulic rams to create a motion base known as a gimbal, which could tip the ship a full 30 degrees to either side. "Daunting, stressful, intimidating – and amazing," is how Healy describes the building of the Jolly Roger and its motion base. "I believe we built one of the largest sets ever put on a gimbal. When I think of all the mathematics and engineering and communication it took to create this, it's just amazing."

Waldbauer continues, "The biggest reason we put it on a gimbal in the first place is because in the story the boat flips over, so we had to get the boat to rotate. So we have different sets that do this at different times. So this boat will rotate over to 30 degrees to the side, on both sides. So we can start the roll at 30 degrees, we're gonna have pirates sliding off it and they jump off and roll, tumble off the edge. The kids hang on. And then you go on to other sets that allow us to get all the way upside down. And then back onto the ship when it's at 30 degrees. And it rights itself again. And then we continue with that at the end of the story of the, of the ship rotating. So the kind of the main point of putting it on a gimbal is to rotate it. On top of that, it allowed us to do a kind of bobbing movement when traveling through the waves."

When at rest, the main deck of the ship sat 14 feet off the ground, the helm sat 23 feet above ground, and the crow's nest, a platform on the ship's mast used as a lookout standpoint, was over 50 feet. The crow's nest was created as a separate set piece as well, as were portions of the upper masts, the captain's quarters, and the helm, with the latter two built inside circular gimbals that could rotate each set a full 360 degrees. This allowed for in-camera shooting of the scene in which Wendy turns the ship upside down, ridding it of pirates and sending Hook careening into the mast.

The rotating helm is a key example of the decision to shoot as much in-camera as possible. "By far, my favorite set was the rotating helm," says Alyssa Wapanatâhk. "The people who made it were like mad scientists. We were all connected to the helm as it turned 360 degrees, and parts were falling off it, and we were dangling from the ship, but it was completely safe. We had such fun, laughing and just astonished by the work they did to create it."

"Everything was life size," says Jude Law. "Everything was to scale, and it was really great fun. I felt like a kid again. There was a special glee in knowing that that it was my pirate ship, and the guys who played the crew were very much into being in character, so they would all salute on my arrival and they played along with this whole idea that we were a real crew of pirates, so we all got lost in the fantasy together. We were a group of

very indulged grown men and women, and it's a style of filmmaking that isn't often embraced nowadays, so we felt very fortunate to be there."

Waldbauer says, "There is a scene in the movie where the crocodile comes up and snaps the boat in half, so what we did was have the guys in a boat and we have the boat pre-rigged so the bow and the stern come off the boat. There's mechanical trips inside there that we fire pyrotechnics, and when we fire those it drops the two sides of the boat. We also put some pneumatic rams inside there that kind of just push out so that the boat doesn't just flop to the ground but it actually kind of arcs out like that. There's real force behind the jaws."

"For the most part it's a CGI croc," Waldbauer continues. "We do have a section of crocodile that's just the snout that Jude's going to step out onto in, in the lagoon here. So we have it underneath the water and we've got it on cables and we're holding it down. And then he steps out onto it and as he gets to the end of it, then we raise it up and that's the big reveal of the crocodile. Jude jumps off of it and – no, actually she gets flung off of it, and a whole bunch of people on the way out."

Working with the local Sts'ailes tribe, the production filmed Tiger Lily's village on Sts'ailes Nation land. Tiger Lily's tribe is never named, but Wapanatâhk is from a First Nations Cree community, which provided inspiration for the character and her people in the film to ensure they felt grounded in specificity and authenticity.

Consultant Dr. Kevin Lewis, who comes from the Minisitkwan Lake Cree Nation and has a PhD from the University of Saskatchewan, was a key partner for the filmmakers, providing direction on everything from the building of the village to costumes to the Cree language used in the film.

Elder Ekti Cardinal (Saddle Lake Cree First Nation) lives near Jossard in northern Alberta and was an instructor of Aboriginal Arts at Northern Lake College for 23 years. "She lives in the middle of nowhere and makes these amazing tepees," says costume designer Ngila Dickson. "Ekti made me a guide to the basic shapes of the Cree, what was acceptable and what wasn't, which was very helpful."

Tiger Lily's dress and pants were made in-house with ethically sourced cowhide, but "the beadwork and porcupine quill work on Tiger Lily's straps and belt, which we had multiples made of, was done by Kaija Heitland of Indigenous Nouveau," says Dickson. (Heitland is a member of the Cowichan Valley Métis Nation.) "The beadwork on Tiger Lily's little pouches and accessories that hang from her belt were done in-house by artisans Renee Hope Twaddle and Nancy Bryant."

The efforts by all did not go unappreciated. "The moment I walked onto that set, I started crying," recalls Wapanatâhk. "I saw the teepees, the fish drying on the rack, my people there dressed so beautifully, canoes in the water. And then they told me there had been a camp there hundreds of years ago. It felt so sacred. Everything came together and it was magic. It felt so good."

Technology available today allows for close-ups of Tinker Bell and the ability to show her scale, which meant the filmmakers needed to find an actress capable of expressing emotions in the briefest of screen time. "The role of Tinker Bell is very demanding," says Whitaker. "Tinker Bell is without words for most of the film, so she has to convey her thoughts and emotions, the dynamics of her relationship with Peter, and then the relationship that is building between her and Wendy, almost entirely through facial expressions."

McBride says, "With Yara Shahidi as Tinker Bell, we did performance capture sessions with her. We did scanning and capture for hair and costumes and makeup which we augmented to make her a fully digital character. The performance capture basically is an array of cameras that recreate a three-dimensional surface based on those

cameras. We used direct performance, which David did all via remote, but the technical crew was there with her. We had an array of little tools that we used on set. Initially, we had small light sources or balls of LED lights. I like to simplify as much as possible. We even had the props department create a small three-inch little Tinker Bell that could be put on the end of a stick as well for the actors to look at, but we simplified it down to a single LED light for the most part, which was the best tool for us, especially when we needed our actors to recognize or interact in any way, just to make sure an eyeline is hitting the right spot.

“As an actor, motion capture was so different from anything I had ever done before, and it was really exciting to be able to play with the technology,” says Shahidi. “It is a very intimate process because you are performing with yourself the entire time...it was just me, as my castmates were just faces on stands that I used simply for eyelines.”

“It was so cool when I went into the motion capture studio for the first time because I was basically sitting in this orb that had a ton of different light setups,” Shahidi continues. “I think it was like 120 camera setups, so I went through over 100 different facial expressions. I would hold a facial expression and they would take a ton of photos so they knew how my face moved.”

COMING TO DISNEY+ APRIL 28

When “Peter Pan & Wendy” premieres on Disney+ in April, audiences are bound to appreciate different aspects of the film and its numerous messages and themes. “I hope audiences get everything that they need out of it,” says co-writer/director David Lowery. “That’s the best you can hope for when you make a movie – that audiences will find something that relates to them personally, and that’s not for me to prescribe. That’s for them to discover, and I hope that they discover quite a bit.”

“What’s nice about this story is the authenticity of it,” says executive producer Adam Borba. “It feels true to the spirit of the original film. This is a movie that’s for everyone. Not just a movie for kids but one entire families will want to see together, or even couples on date night. It’s epic, there are unbelievable set pieces, spectacular action, kids flying, and real magic in this movie.”

“I’ve grown up within the Disney world, so to be able to be a part of a project that gets to market its 100th year anniversary is so special,” says Yara Shahidi. “Disney has been such a big part of my life, because I grew up on the Disney lot shooting ‘Black-ish’ and ‘Grown-ish,’ so it’s extremely special to be able to grow within the ecosystem.”

“I hope that, at the end of this movie,” says writer/executive producer Toby Halbrooks, “the lingering feeling for those watching is that you aren’t alone, you shouldn’t feel alone, and your friends and family matter. Hold on to them.”

ABOUT THE CAST

JUDE LAW (Captain Hook) is a BAFTA-winning actor who has been nominated for Academy®, Golden Globe®, Tony®, Olivier, and Gotham Awards.

Law came to international attention with his award-winning role as Dickie Greenleaf in Anthony Minghella’s “The Talented Mr. Ripley.” Law has also won awards or has been nominated for his work on Minghella’s “Cold Mountain,” Steven Spielberg’s “A.I. Artificial Intelligence,” Wes Anderson’s “The Grand Budapest Hotel,” Sean Durkin’s “The Nest,” and Paolo Sorrentino’s critically acclaimed HBO limited series, “The Young Pope.”

Law's most recent credits include the "Fantastic Beasts" franchise, Guy Ritchie's "Sherlock Holmes" franchise, Anna Boden and Ryan Fleck's "Captain Marvel," and Reed Morano's "The Rhythm Section."

Among Law's lengthy list of previous credits are Martin Scorsese's "The Aviator" and "Hugo," Steven Soderbergh's "Contagion" and "Side Effects," Clint Eastwood's "Midnight in the Garden of Good and Evil," David Cronenberg's "eXistenZ," Sam Mendes' "Road to Perdition," Jean-Jacques Annaud's "Enemy at the Gates," Mike Nichols' "Closer," David O. Russell's "I Heart Huckabees," and Joe Wright's "Anna Karenina."

Law is equally esteemed for his theater work, having received multiple nominations or wins for his roles in "Harriet," "Hamlet," and "Indiscretions."

As owner of Riff Raff Entertainment Ltd., Law has been developing projects from the ground up and recently wrapped "True Things," directed by BAFTA award winner Harry Wootliff and produced in collaboration with New Republic Pictures, The Bureau, BFI, and BBC Films. Previous co-productions include Kerry Conran's "Sky Captain and the World of Tomorrow" and Kenneth Branagh's "Sleuth"; both also starred Law.

ALEXANDER MOLONY (Peter Pan) made his television debut in 2013 as the lead in the Waitrose Christmas commercial. Commercials for brands such as Nintendo, IKEA, and Kinder followed.

After recording a voiceover for a Smyths Toys Superstore commercial, he signed with a voiceover agency and landed the role of Ooo Ooo in season three of "Raa Raa the Noisy Lion." This was followed by the title role in "Claude," as well as more commercial work.

Molony made his television series debut as Charlie in Sky Television's "The Reluctant Landlord." "Peter Pan & Wendy" marks his feature film debut.

He has also enjoyed success in theatre, playing Young Macduff in the RSC production of "Macbeth" at London's Barbican Theatre.

EVER ANDERSON (Wendy) made her big-screen debut at the age of 8 as the Red Queen in Sony Screen Gem's final chapter of the hit franchise "Resident Evil." More recently, Anderson featured in Marvel's "Black Widow" as the young Natasha Romanoff, the lead role she shared with Scarlett Johansson. Her role as Wendy marks the first in a three-picture deal with Disney Studios.

Anderson is also a model (like her mother, supermodel, and actress Milla Jovovich); her first magazine cover was for Vogue Bambini. She has since landed the covers of Love, Jalouse, Chaos Sixty Nine, Vs. and Flaunt magazines. She has also appeared in the pages of Vogue Italia, iD, Egoiste, Interview, Vogue Arabia, L'Officiel, and Paper.

Anderson's social media presence is growing daily. On Instagram, she has close to 530,000 followers, and over 803,000 on Tik Tok.

She is fluent in three languages (French, English, Russian) and is a practitioner of Tae Kwon Do.

YARA SHAHIDI (Tinker Bell) is an award-winning actress, producer, and the breakout star of ABC's Emmy® and Golden Globe®-nominated series "Black-ish." In 2019, alongside her business partner and mother, Keri Shahidi,

she expanded her relationship with ABC by signing a multiyear producing deal under the moniker 7th Sun Productions.

Currently, she serves as executive producer and lead of Freeform's "Black-ish" spin-off series, "Grown-ish," which is the #1 cable comedy among the 18 to 49-year-old demographic. She also executive produces and stars in Meta's new interview show, "Yara Shahidi's Day Off," where she joins her celebrity peers and gets a glimpse into their lives through a variety of experiences that reflect their authentic interests outside of their fame. Shahidi also voiced a character in Netflix's 2022 animated film, "My Father's Dragon."

Next up, Shahidi will take on the role of Tinker Bell in Disney's live-action film, "Peter Pan & Wendy." She will also executive produce and star in Amazon Studios' upcoming romantic-comedy "Sitting in Bars with Cake." Additionally, she will appear in Apple TV+'s upcoming American anthology drama series, "Extrapolations," and in the upcoming action-thriller "Ballerina Overdrive," alongside Lana Condor and Lena Headey.

Off-screen, Shahidi is a champion of inclusive media programming and an advocate for equity. Identified as a leader of the New Hollywood guard, she has received numerous accolades for her work outside of entertainment, such as Time magazine's 30 Most Influential Teens, Forbes 30 Under 30, British Vogue Forces for Change, Glamour magazine's Women of the Year and Essence magazine's Black Women in Hollywood to name a few. Inspired by her extensive work with President and First Lady Obama, Shahidi founded Eighteen x 18, now called WeVoteNext, to shine a light on Gen Z and BIPOC inclusion in the political process. A sought-after public speaker, Shahidi has appeared in conversation with university peers and thought leaders such as Dr. Angela Davis, President Obama, Harry Belafonte Jr., former Secretary of State Hillary Clinton, Dr. Cornell West, Senator Cory Booker, and Senator Rev. Raphael Warnock.

In May 2022, she graduated from Harvard University with a B.A. in Social Studies and African American Studies, with a concentration in Black Political Thought Under a Neocolonial Landscape. Her final thesis for graduation was entitled, "I Am a Man": The Emancipation of Humanness from Western Hegemony Through the Lens of Sylvia Wynter."

Shahidi currently serves as a global ambassador for Cartier, Dior Beauty, and Dell.

JOSHUA PICKERING (John Darling) lives in Gloucestershire, England, with his parents and two younger siblings. As he was always pretending to be someone else, when he was 4 years old, his parents thought he needed an outlet for this and placed him in a local amateur theater group. He started acting professionally at age 10 when he landed his first commercial. At age 11, Pickering was cast as Dill in the U.K. tour of "To Kill a Mockingbird." He was then cast in his first television role as Jack in "A Discovery of Witches" and went on to play a small role in a Sky TV comedy.

When he's not acting, his biggest passion is playing the guitar. He also loves spending time with family and friends. As he grows up, he would like to continue acting, become a professional musician, and travel the world.

"Peter Pan & Wendy" marks the feature debut of JACOBI JUPE (Michael Darling). He will soon be seen as the young version of the lead role in Mammoth Screen's new four-part series "Tom Jones," directed by Georgia Parris. Prior to this, Jupe was seen in the third season of Amazon's "Britannia" as Cyrus, the son of Aulus (David Morrissey).

ALYSSA WAPANATÂHK (Tiger Lily) was born and raised in Alberta, Canada, and is a member of the Bigstone Cree First Nation. Her reserve is Wabasca, southwest of Fort McMurray, in Treaty 8 territory.

The 23-year-old has been acting since she was 16 and is a graduate of New Image College of performing arts. Wapanatâhk is one of the first-ever recipients of the Telus Indigenous Storyteller Edition Grants, with which she wrote, produced, and directed the short film “Napes Kasêkipatwât / The Boy and the Braid,” about the adolescent struggles of an Indigenous teen. She also has a lead role in the independent feature “Rehab” from director Andrew Genaille. “Peter Pan & Wendy” is her feature debut.

JIM GAFFIGAN (Smee) is a seven-time GRAMMY®-nominated comedian, actor, writer, producer, two-time New York Times best-selling author, three-time Emmy®-winning top touring performer, and multi-platinum-selling recording artist. He is known around the world for his unique brand of humor, which largely revolves around his observations on life.

A top 10 comedian according to Forbes’ 2019 comedy list and top ten earning comedian in Pollstar’s 2022 list, Gaffigan released his ninth stand-up special, “Comedy Monster,” on Netflix in December 2021, which was nominated for a GRAMMY®. He was also recently awarded for being the first comedian to reach 1 billion streams on Pandora. Gaffigan will tape his 10th comedy special this year.

Gaffigan was seen as the lead in the sci-fi dramedy, “Linoleum,” and co-stars in the independent film “Susie Searches,” which premiered at TIFF last year. Gaffigan recently joined the cast of HBO’s “Full Circle,” a limited series from Steven Soderbergh and Ed Solomon that follows an investigation into a botched kidnapping connecting multiple characters and cultures in present-day New York. He also co-stars with Jerry Seinfeld, Melissa McCarthy, James Marsden, and Hugh Grant in Netflix’s “Unfrosted.”

Gaffigan was also recently heard in Disney/Pixar’s acclaimed animated film, “Luca,” opposite Jacob Tremblay and Maya Rudolph.

On the silver screen, his many credits include “Three Kings,” “Super Troopers 1 & 2,” and “Chappaquiddick.” 2019 was Gaffigan’s biggest year to date, with an astonishing eight films released, three of which premiered at the Sundance Film Festival, including “Troop Zero” with Viola Davis and Allison Janney, “Them That Follow” and “Light from Light,” with many festival goers and press calling Gaffigan the “King of Sundance.”

Gaffigan also had two films recently in which he debuted as the lead: the comedic film “Being Frank,” and “American Dreamer,” a dark thriller that was the grand finale of 2019 for Gaffigan and features him as a ride-share driver who moonlights as a private driver for a drug dealer.

Gaffigan can also be seen opposite Ethan Hawke in IFC Films “Tesla,” as well as opposite Josh Hartnett in Saban Films’ “Most Wanted.”

In addition to two seasons of the critically-acclaimed semi-autobiographical “The Jim Gaffigan Show,” which he wrote and produced with his wife Jeannie, and his widely popular stand-up comedy specials, Gaffigan has guest starred on many television comedies and dramas, ranging from “Portlandia” and “Bob’s Burgers,” to the HBO cult hit “Flight of the Conchords,” to dramatic roles in “Law & Order.”

Gaffigan regularly does humorous commentaries on “CBS News Sunday Morning,” for which he has won three Emmys®. In 2018 he served as master of ceremony at The Alfred E. Smith Memorial Foundation Dinner. In 2015,

Gaffigan had the great honor of performing for Pope Francis and over 1 million festival attendees at the Festival of Families in Philadelphia.

Gaffigan and his wife currently live in Manhattan with their five loud and expensive children.

MOLLY PARKER (Mrs. Darling) received an Emmy® nomination for her role as House Whip Jackie Sharp in “House of Cards.” She recently starred as Maureen Robinson in the hit series “Lost in Space.” She will next be seen in “The Mothership” opposite Halle Berry. Her recent film credits include “Pieces of a Woman,” opposite Vanessa Kirby, which premiered at the Venice Film Festival to rave reviews; “Jockey,” opposite Clifton Collins Jr.; “Words on Bathroom Walls,” opposite Charlie Plummer and Taylor Russell; “Deadwood: The Movie,” in which she reprised her role as Alma Garret; Josephine Decker’s “Madeline’s Madeline”; Errol Morris’ “Wormwood,” opposite Peter Sarsgaard; Stephen King’s “1922”; and Ewan McGregor’s directorial debut “American Pastoral.” She also wrote and directed the short film “Bird.”

Emmy®-nominated **ALAN TUDYK (Mr. Darling)** is a multi-dimensional actor whose credits span stage, film, television, and voiceover entertainment platforms.

Tudyk stars as the lead in “Resident Alien” for SYFY, which is the live-action adaptation of the Dark Horse Comic series created by Peter Hogan and Steve Parkhouse. He also voices the role of the Devil in “Devil May Care.” With the voices of Pamela Adlon, Stephanie Beatriz, Phil LaMarr, and Asif Ali joining him, the series follows the Devil hiring a social media coordinator to help him rebrand Hell as the ultimate place to live and their burgeoning friendship.

Tudyk also voices the maniacal Joker in D.C. Universe’s “Harley Quinn” animated series which airs on HBO Max.

In 2016, Tudyk appeared in Lucasfilm’s “Rogue One: A Star Wars Story,” as the scene-stealing security droid, K-2SO. Directed by Gareth Edwards, the film grossed over \$1 billion at the global box office and was the first live-action “Star Wars” spin-off. He also voiced characters in two Academy Award®-nominated animated films, playing the Duke of Weaselton in Disney’s “Frozen” and the rooster Hei Hei in Disney’s “Moana.”

Tudyk is also the creator, executive producer, and star of the Emmy®-nominated series “Con Man,” which was funded via Indiegogo by the record-breaking \$3.2 million donation of over 46,000 fans. “Con Man” debuted at Lionsgate’s Comic-Con H.Q. in 2015 and later aired on SYFY. Loosely based on Tudyk and Nathan Fillion’s experiences starring in “Firefly,” “Con Man” centered on the post-show life of Wray Nerely (Tudyk) after “Spectrum,” a sci-fi TV series canceled before its time that later became a cult classic. In 2016, Tudyk, along with Fillion, also launched “Con Man: The Game,” based on the series, which allowed players to build and host their own comic book conventions.

Tudyk has shown audiences wide versatility in numerous television shows and a plethora of feature films. He co-starred in the Jay Roach 2015 SAG Award®-nominated feature “Trumbo,” opposite Bryan Cranston, Diane Lane, Helen Mirren, and John Goodman, as well as 2014’s “Welcome to Me” with Kristen Wiig. In 2013, Tudyk co-starred in the well-received Jackie Robinson biopic “42,” opposite Chadwick Boseman as former Philadelphia Phillies manager Ben Chapman. He made his feature film debut in 1998 when he first appeared opposite Robin Williams in “Patch Adams.”

Tudyk’s role in the Disney animated feature “Wreck-It Ralph” garnered him an Annie Award for his role as King

Candy. He can also be heard in its sequel, "Ralph Breaks the Internet," as KnowsMore. Tudyk has also loaned his voice to Alistair Krei in Disney's "Big Hero 6" and Ludo and King Butterfly on the Disney Channel series "Star vs. the Forces of Evil."

His additional film credits also include: "28 Days," "A Knight's Tale," "Dodgeball: A True Underdog Story," "Death at a Funeral" (the original U.K. version), "Knocked Up," "Tucker & Dale vs. Evil," "3:10 to Yuma," "Serenity," "Abraham Lincoln Vampire Hunter," and "Transformers: Dark of the Moon." Additionally, Tudyk motion performed the lead robot, Sonny, in "I, Robot," opposite Will Smith.

On television, Tudyk starred in D.C. Universe's "Doom Patrol" and season three of Netflix's "Santa Clarita Diet." He was a series regular on the critically acclaimed ABC comedy, "Suburgatory," as well as on NBC's workplace comedy "Powerless" and BBC America's "Dirk Gently's Holistic Detective Agency." His work on Joss Whedon's "Firefly" has been highly lauded by fans and has gained him a strong cult following. Tudyk also appeared in "Strangers with Candy," "Dollhouse," "Frasier," "Justified," and "Arrested Development." He also was the host of "Newsreaders," written and produced by Rob Corddry and David Wain, on Adult Swim.

Tudyk attended the prestigious Juilliard School in New York and has starred on Broadway opposite Kristin Chenoweth in "Epic Proportions," and played Lancelot with the original cast in "Monty Python's Spamalot," as well as the lead role of Peter in "Prelude to a Kiss," opposite John Mahoney.

ABOUT THE FILMMAKERS

DAVID LOWERY (Director/Co-Screenwriter) came to the attention of moviegoers and Hollywood when in 2013, he wrote and directed "Ain't Them Bodies Saints," starring Casey Affleck and Rooney Mara. The movie was nominated for the grand jury prize at the Sundance Film Festival that year. Lowery's films have also been screened at the Cannes Film Festival and SXSW.

"Ain't Them Bodies Saints" caught the attention of Sundance founder Robert Redford, who agreed to develop with Lowery the movie "The Old Man & the Gun," an adaptation of David Grann's The New Yorker article concerning an elderly bank robber; Lowery both wrote and directed the film.

Lowery's other writer-director feature credits are "St. Nick," "Ghost Story," again starring Casey Affleck and Rooney Mara, and "The Green Knight," starring Dev Patel as Sir Gawain. Lowery directed "Pete's Dragon," which he co-wrote with Toby Halbrooks and which stars Bryce Dallas Howard and Robert Redford.

Previously, as an editor, Lowery cut such films as "Bad Fever," "Sun Don't Shine," and "Upstream Color"; he received an Independent Spirit Award nomination for the latter.

Lowery resides in Fort Worth, Texas, with his actress-filmmaker wife Augustine Frizzell (granddaughter of seminal musician Lefty Frizzell) and their daughter.

TOBY HALBROOKS (Co-Screenwriter/Executive Producer) came to film after touring the world for six years as a member of the rock group The Polyphonic Spree.

Halbrooks is a partner with David Lowery and James Johnston in the production company Sailor Bear, which was initially formed for their short film "Pioneer." "Pioneer" was nominated for the Short Filmmaking Award

at the Sundance Film Festival and won the Competition Award at the SXSW Film Festival in 2011. Halbrooks and Johnston were recipients of a 2011 Sundance Creative Producing Fellowship during the development of “Ain’t Them Bodies Saints,” and the pair was also awarded the Indian Paintbrush Producers Award at the 2013 Sundance Film Festival. Halbrooks and Johnston also won the Producers Award at the 2014 Independent Spirit Awards.

Halbrooks was the co-producer of “Upstream Color,” which was entered into competition at Sundance in 2013. In 2014 he wrote and directed “Dig,” which was nominated for the Short Film Grand Jury Prize at the Sundance Film Festival and the Grand Jury Award at the SXSW Film Festival. Since then, he has produced David Lowery’s “A Ghost Story,” “The Old Man & the Gun,” and “The Green Knight.”

Halbrooks is also a wizard. He resides in Dallas, Texas.

JIM WHITAKER (Producer) is the chairman of Whitaker Entertainment, based at Walt Disney Studios. The company’s credits include, among others, director Craig Gillespie’s “The Finest Hours,” starring Chris Pine, Casey Affleck, Ben Foster, and Eric Bana, and “The Odd Life of Timothy Green,” starring Joel Edgerton and Jennifer Garner.

Whitaker’s first job in the industry was assisting craft services on John Waters’ “Hairspray.” After interning at Imagine Entertainment, he eventually rose to become president of motion picture production. He has executive produced Ridley Scott’s “Robin Hood” and “American Gangster,” Clint Eastwood’s “Changeling,” Ron Howard’s “Cinderella Man,” Curtis Hanson’s “8 Mile,” and the films “Curious George,” “Flightplan,” and “Friday Night Lights.”

Whitaker’s producer credits include Ava DuVernay’s “A Wrinkle in Time,” David Lowery’s “Pete’s Dragon,” and Joel and Ethan Cohen’s “Intolerable Cruelty.”

Whitaker is the director and producer of the Peabody Award-winning “Rebirth,” a feature-length documentary combining time-lapse photography of the rebuilding of the World Trade Center site with intimate stories of five people coping with grief post-9/11. The film premiered at the Sundance Film Festival and was released theatrically by Oscilloscope. It aired on Showtime on the 10th anniversary of September 11. A 10-minute installation, “Rebirth at Ground Zero,” resides at the 9/11 Memorial and Museum at Ground Zero.

Whitaker is a graduate of Georgetown University and holds an MFA from the Peter Stark Program at USC, as well as an honorary doctorate from Pace University in New York. He is a Henry Crown Fellow at the Aspen Institute. Whitaker currently resides in Los Angeles, Calif., with his wife and two children.

ADAM BORBA (Executive Producer) is a writer and producer from Palm Springs, Calif. Movies he’s helped produce or develop include “Pete’s Dragon,” “A Wrinkle in Time,” and “The Finest Hours.” He is the author of the middle-grade novels “Outside Nowhere” and “The Midnight Brigade.”

Borba is a graduate of Palm Springs High School, the University of Southern California, and the William Morris Agency mailroom. He lives in California with his family.

Little Brown Books for Young Readers will publish his next novel, “This Again?” in 2024.

Among the feature credits of **BOJAN BAZELLI, ASC (Director of Photography)**, are Michael Bay's "6 Underground," Gore Verbinski's "A Cure for Wellness," "The Lone Ranger," and the psychological horror film "The Ring," "Spectral," David Lowery's "Pete's Dragon," Jon Turteltaub's "The Sorcerer's Apprentice," and Doug Liman's "Mr. & Mrs. Smith."

Bazelli's long list of credits also includes iconic musicals such as director Adam Shankman's "Rock of Ages," and his blockbuster "Hairspray" and Steven Antin's "Burlesque."

Bazelli also shot the independent films "The Rapture," "Deep Cover," "Dangerous Beauty," "King of New York," for which Bazelli was nominated for the Independent Spirit Best Cinematography award, and "Kalifornia," which won the Best Cinematography Award at the Montreal Film Festival.

Bazelli was acknowledged twice, in 1996 and again in 1998, for Best Cinematography at the prestigious American Independent Commercial Producers (AICP) show. He is one of the few cinematographers to have twice received the honor.

JADE HEALY (Production Designer) reteams with David Lowery after "The Green Knight," "A Ghost Story," "Pete's Dragon," and "Ain't Them Bodies Saints."

Healy began her career as a production executive for Muse Films, which provided her with in-depth training in film production. However, her desire was to have a more creative impact on the films she worked on, which led her to leave production for the art department.

From stylized thrillers to independent comedies, Healy has designed an eclectic range of films. Most recently, she designed "A Beautiful Day in the Neighborhood," "Marriage Story," and Craig Gillespie's "I, Tonya." Healy has collaborated with director Ti West on "The Innkeepers," "In a Valley of Violence," and "The House of the Devil," which premiered at the Tribeca Film Festival and went on to win several awards, including best feature at the Birmingham Film Festival and Scremfest.

Additionally, Healy worked on Lena Dunham's "Tiny Furniture," which won the Jury Prize at the South by Southwest Film Festival; Josh Randnor's "Happythankyoumoreplease," and "Liberal Arts," and the indie film "The Imperialist Are Still Alive."

Other design credits include "Sunlight, Jr.," starring Naomi Watts, "The Last of Robin Hood," starring Susan Sarandon and Kevin Kline; "Song One," starring Anne Hathaway, "Mississippi Grind," starring Ryan Reynolds and Sienna Miller, and Josh Mond's "James White."

LISA ZENO CHURGIN, ACE, (Editor) recently edited the feature films "The Old Man & the Gun" and "Pete's Dragon" for director David Lowery; and the television series "Grace and Frankie," starring Jane Fonda and Lily Tomlin, for Netflix.

Churgin's other credits include "Pitch Perfect," "Gattaca," "The Ugly Truth," "The Last Kiss," "House of Sand and Fog," Adam Shankman's "The Wedding Planner," Curtis Hanson's "In Her Shoes," Brad Silberling's "Moonlight Mile," Diane Keaton's "Unstrung Heroes," Ben Stiller's "Reality Bites," and Lasse Hallström's "The Cider House Rules," for which Churgin received an Oscar® nomination for best editing. Churgin also edited three films for director Tim Robbins: "Embedded," "Dead Man Walking," and "Bob Roberts"; and two episodes of Tom Hanks's HBO series, "From the Earth to the Moon."

Born and raised in New Jersey, Churgin graduated from Oberlin College with a Bachelor of Arts in English. She then moved to New York, where she started her editing career as an assistant to Susan Morse on “The Warriors.” Churgin was then an assistant editor on “Raging Bull.”

DANIEL HART (Composer) is a musician/composer/performer based in Dallas, Texas. For the past decade, he has recorded and toured with bands such as St. Vincent, Other Lives, The Polyphonic Spree, Broken Social Scene, and The Rosebuds; released albums under his own name and with his current band, Dark Rooms; and has scored more than ten feature films since 2012.

The score for David Lowery’s “Ain’t Them Bodies Saints” was a breakout hit for Hart. To create a unique musical palette, he used instruments common to Westerns – banjo, violin, mandolin – but in less conventional ways. Hart would work again with Lowery on “Pete’s Dragon,” “A Ghost Story,” “The Old Man & the Gun,” and “The Green Knight.”

Hart recently completed the documentary “Fauci,” the film “The Last Letter from Your Lover,” and the television series “Strange Angel,” “The Society,” and “SMILF.”

Hart’s other credits include Casey Affleck’s “Light of My Life,” the television series “Forever,” and Fox’s “The Exorcist,” and the Natalie Portman-produced documentary “Eating Animals,” which examines humankind’s dietary choices.

Oscar® and Academy Award® are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.

Screen Actors Guild Award® and SAG Award® are the registered trademarks and service marks of Screen Actors Guild™.

Emmy® is the trademark property of the Academy of Television Arts & Sciences and the National Academy of Television Arts & Sciences.

Golden Globe® is the registered trademark and service mark of the Hollywood Foreign Press Association.

Tony Award® is a registered trademark and service mark of The American Theatre Wing.

GRAMMY® and the gramophone logo are registered trademarks of The Recording Academy® and are used under license. ©2011 The Recording Academy®.