

Disney
PINOCCHIO



Disney+

Disney
PINOCCHIO



A
DEPTH OF FIELD/IMAGEOVERS
Production

A
ROBERT ZEMECKIS
Film

Directed by ROBERT ZEMECKIS
Screenplay by ROBERT ZEMECKIS &
CHRIS WEITZ
Produced by ANDREW MIANO
CHRIS WEITZ
Produced by ROBERT ZEMECKIS
DEREK HOGUE
Executive Producers JACK RAPKE
JACQUELINE LEVINE
Executive Producers JEREMY JOHNS
PAUL WEITZ
Director of Photography DON BURGESS, ASC
Production Designers DOUG CHIANG
STEFAN DECHANT
Film Editors JESSE GOLDSMITH
MICK AUDSLEY
Costume Designer JOANNA JOHNSTON
Music Composed by ALAN SILVESTRI
Original Songs by ALAN SILVESTRI and
GLEN BALLARD
Visual Effects Supervisor KEVIN BAILLIE
Visual Effects Producer SANDRA SCOTT
Music Supervisor MATT SULLIVAN
Casting by VICTORIA BURROWS, CSA
SCOT BOLAND, CSA

Unit Production Manager DAVID CAIN
Unit Production Manager JEREMY JOHNS
First Assistant Director/Co-Producer LEE GRUMETT
Second Assistant Director EMMA HORTON
MPC Visual Effects Supervisor BEN JONES
MPC Animation Supervisors CHRISTOPHE PARADIS
KAVEH RUINTAN
Make-Up and Hair Designer JENNY SHIRCORE

Sound Designer RANDY THOM
Production Sound Mixer JOHN MIDGLEY

Based on Disney's Animated Classic
and "The Adventures of Pinocchio" by CARLO COLLODI

CAST

Jiminy Cricket JOSEPH GORDON-LEVITT
Geppetto TOM HANKS
Pinocchio BENJAMIN EVAN AINSWORTH
Signore Rizzi ANGUS WRIGHT
Blue Fairy CYNTHIA ERIVO
Signora Vitelli SHEILA ATIM
Sofia LORRAINE BRACCO
Honest John KEEGAN-MICHAEL KEY
Headmaster JAMIE DEMETRIOU
Stromboli GUISEPPE BATTISTON
Fabiana KYANNE LAMAYA
Sabina JAQUITA TA'LE
Lampwick LEWIN LLOYD
Coachman LUKE EVANS

Pleasure Island Troupe

ADELAIDE BARHAM	POPPY BLACKWOOD
KATIE BOOTHROYD	LUCY BOOTHROYD
LOUISA BOYD LESLIE	TYNE BURGESS
VERITY CONSTANTINOU	SYLVIE COTTERELL
PHOEBE DAVIES	MEMPHIS-LEE DIXON
JOSEPH DUFFY	TALIA ETHERINGTON
AIMEE ENEJO	FELIX FEWELL RUSSELL
DARCEY FOSTER	BEN GEORGE
JACK GRANT	BARNEY HARPER
AYLA HOOPER	DEAN JOHNSON
LEILA JOHNSON	ISLA KING
JAXON KNOPF	KEIR LOUGHRAN
OSCAR LOUGHRAN	ANYA LUCKER
HARRISON MACKINNON	POPPY MARDLIN
IMOGEN MAYNARD	SEBASTIAN MCDONOUGH
RUBY MIDDLETON	ABENI MUNRO
SAMUEL NEWBY	KHEIRI ISSAC OMANI
AMIRA PIDDINGTON	MAX POWERS-JONES
ELLA ROBERTSON	SOPHIE ROSCOE
ETHAN SEY	SEBASTIAN SHOTLIFF
FRED SWEETMAN	SOPHIA SYMONDSON-CANN
EVIE TEMPLETON	CONALL TURNER
STANLEY VOSS	LOUIS WAKELING
CALISTA WALTERS	EDWARD WALTON
NATHAN WHALE	FRED WILCOX
SAM WINSER	THEO WYATT

Lead Puppeteer RONNIE LE DREW
Puppeteers CESARE MASCHI
STAN MIDDLETON
JENNIE RAWLING
ROB SHIELS
SOLEDAD ZÁRATE

Loop Group		Draughtspersons	GREIG COCKBURN
PETER ARPESELLA	EMMA BERMAN		MADELEINE DYMOND
MIA BULDINI	LORENZO CACCIALANZA		IDA GRUNDSOEE
HUDSON D'ANDREA	CHARLIE ELLIS		MIRANDA KEEBLE
FRANCESCA FANTI	ELISA GABRIELLI	Junior Draughtspersons.....	MATTHEW NAISH
ELIAS JANSEN	LIAM KYLE		KITTY PARKINSON
ASHLEY LAMBERT	SERAFINO MANETTI		MELISSA WOOD
TENZ MCCALL	LEONARD MEDICI	Art Department Coordinator	GEORGIA WALKER
LUCA MEDICI	DINA MORRONE	Digital Asset Manager.....	JESSICA PATTINSON
GIADA MUSUMECI	LILY OLIVER	Art Department Assistants	JESS ROBERTSON
JIM PIRRI	EMMA SHOMER		SORREL RICHARDSON
LILY VILLEGAS	MATT WOLF	Art Department Trainee	EUNICE NADDAMBA
Consulting Stunt Coordinator	EUNICE HUTHART	Set Designers	PATRICK DUNN-BAKER
Co Stunt Coordinator	PAUL LOWE		DANIELA MEDEIROS
Head Stunt Rigger	LEOS STRANSKY		RON MENDELL
Stunts	JACINTA CRAIG		TRINH VU
	JAMES HARRIS		JANE WUU
	DANIEL RAWLINS	VAD Art Director	VLAD BINA
	DOUGLAS ROBSON	Concept Designers.....	CRAIG SELLARS
	DAMIEN WALTERS		RODOLFO DAMAGGIO
Choreographer	FRANCESCA JAYNES		WIL MADOC REES
Assistant Choreographer	DALE MERCER		NATHAN SCHROEDER
Co-Producer	DAN BALGOYEN	Graphic Designers	KAREN TENEYCK
			JUSTIN ELTERMAIL
Production Supervisor	KATIE BYLES	Model Makers.....	DAN ENGLE
Financial Controller	SEAMUS DEVINE		TRAVIS WITKOWSKI
1st Assistant Editor.....	CHRISTI LEFTWICH	Storyboard Artists.....	PHILLIP KELLER
Assistant Editor	DIANA YIP		DANIEL LIM
VFX Editors	JEREMY BRADLEY		KEN PERKINS
	PAUL PARSONS		OLIVER THOMAS
UK First Assistant Editors	PANI SCOTT	Art Department Coordinator	JOSH DOBKIN
	TONY TROMPETTO	Digital Asset Manager.....	CHASE KLIBER
	EDWARD JOHNS	Researcher.....	DANIEL MADORE
	SARAH BOWDEN	Art Department Assistant	DENISE ACOSTA
UK Second Assistant Editors	ANNA KORONKIEWICZ	Key Concept Artists	RICHARD LIM
	JAMIE STAGG		AARON MCBRIDE
Post-Production Assistants	KEENAN MCGUCKIN	Concept Artists	
	ZANE ZEMECKIS	CHRISTIAN ALZMANN	ERIK TIEMENS
Visual Effects Production Managers.....	FRANCESCA MANCINI	RENE GARCIA	RYAN CHURCH
	JENNA KERR	KATARINA KUSHIN	BRIAN MATYAS
Virtual Production Supervisor	JOHN ROOT	BRETT NORTHCUTT	TONY MCVEY
Visual Effects Coordinator	MARISA PERKINS	Concept Production Manager	MICHELLE THIEME
Visual Effects Assistant Coordinator.....	JAMES LEE	Concept Coordinator.....	MADELEINE SANDROLINI
Visual Effects Production Assistant.....	CHRIS COOPER	Researcher.....	PHIL SZOSTAK
		Set Decorator.....	TINA JONES
Supervising Art Directors.....	DOUG MEERDINK	Production Buyer	DOROTHY SULLIVAN
	ASHLEY LAMONT	Assistant Set Decorator.....	DANIEL VINCENT
Senior Art Director	ANDREW PALMER	Assistant Production Buyers	LUCIE BOURGEOU
Art Directors	OLIVIA MUGGLETON		ANNE-MARIE MINTY
	STEPHEN SWAIN	Petty Cash Buyer	DAISY BRADLEY
Assistant Art Directors.....	JELLE REBRY	Lead Graphic Designer	KELLIE WAUGH
	ELICIA SCALES	Graphic Designer	SARAH PASQUALI
Standby Art Director	PIERRE FARINOLE	Assistant Graphic Designers	JULES GAWLIK
Senior Draughtsperson.....	OLIVER ROBERTS		MATTHEW CLARK
			CAMISE OLDFIELD
		Set Dec Art Director	GLENN MARSH

Assistant Set Dec Art Director	OLIVER WILLIAMS	Technodolly Operator	ANTHONY JACQUES
Junior Assistant Set Dec Art Director	ROB KING	First Assistant Camera	JULIAN BUCKNALL
Senior Drapesmaster	MATT ASKEY		IAN JACKSON
Drapesperson	ELIZABETH RIPPEN	Second Assistant Camera	ALEX COLLINGS
Scenic Prop Painter	TOM WEBB		ANDY JONES
Set Dec Concept Artists	LEE OLIVER	Central Loader	NICK POOLE
	CHRIS WILDGOOSE	Camera Trainee	HAYDEN HILL
Set Dec Draughtsperson	STEVE DRING	Digital Imaging Technician	JOE STEEL
Set Dec/Prop Coordinator	SOPHIE WORLEY	Data Manager	GLYN WILLIAMS
Set Dec Runner	GEORGE COUCH	DIT Trainee	SARA REISER
Home Economists	LISA HEATHCOTE	Script Supervisor	LIZZIE PRITCHARD
	CATHERINE KUNZIG-MURPHY	Assistant Script Supervisor	EMILY RICHARDSON
	ANTHONY VAN DE ENDE	Video Operator	JAMES EDGCOMBE
		Video Assistant	SAM LOUKA
		Video Trainee	RICKY KIRBY
Costume Supervisor	BRENDAN HANDSCOMBE		
Assistant Costume Designer	LAURA SMITH	Protools Operator	PETER CLARKE
Costume Coordinator	JOANNA BRADLEY	First Assistant Sound	HOWARD BEVAN
Chief Costume Buyer	JANE GOODAY		DASH MASON-MALIK
Costume Buyer	CRESSIDA CONNOLLY	Second Assistant Sound	CHARLOTTE GRAY
Chief Costume Cutter	LUCY DENNY	Sound Trainee	LUKE BRICKLEY
Puppet Costume Cutter	JANET BURNS		
Chief Textile Artist	MICHAEL MCNAMARA	Gaffer	PERRY EVANS
Textile Artists	HANNAH FREW	Best Boy	RICKY PATTENDEN
	ISABELLA GIBBS	Chargehand Floor Electrician	GEORGE BIRD
Principal Costumers	LAURA BAILEY	Desk Operator	ELIOT COULTER
	EMMA HEATH	Rigging Gaffer	WARREN EVANS
Costumer for Mr. Hanks	MARCO DE MAGALHAES	Chargehand Rigging Electrician	MARK 'GIFFER' EVANS
Junior Principal Costumer	HANNAH TUCKER-WILSON		Electricians
Puppet Costumer	ALAN MURPHY	CHARLIE BELL	MARK CLARK
Key Crowd Costumer	EMMA HARDING	MAX PERKINS	PAUL MIDDLETON
Crowd Costumers	FRANK GALLACHER	GEORGE WORLEY	RON SHANE
	CAROLYN HANDSCOMBE	HOD Electrical Rigger	IAIN LOWE
	JACKSON SOAR	Supervising Electrical Rigger	PETER ARMSTRONG
Costume Makers	JODIE BELL	Chargehand Electrical Rigger	JIM BUSBY
	ROSIE COPPOLA	Electrical Riggers	TERRY RICHARDS
	JULIE NETHERCOAT		HARRY WALKER
	KAROLYN REECE	HOD Practical Electrician	MICHAEL HANRAHAN
Crowd Alterations	ROSIE NEATE	Standby Practical Electrician	ANDREW THEODOROU
Costume Illustrator	RICHARD MERRITT	Practical Electricians	WARREN DAVIES
Costume Trainees	EMILY CHUNG		RYAN HANRAHAN
	EMMA DEGUARA	Key Grip	STEVE ELLINGWORTH
	TANJA JOVICEVIC	Best Boy Grip	PETE HAYLEY-BARKER
Trainee Workroom	ROSY RUDKIN	A Cam Grip	KENNY MUSSON
		B Cam Grip	LUKE OLIVER
Hair & Make-Up Supervisor	SARAH KELLY	Crane Grip	SAM HEMINGWAY
Crowd Hair & Make-Up Supervisor	JULIA VERNON	Trainee Grip	KELT SAUNDERS
Hair & Makeup Artist	SAM BEAR	Crane Technicians	RUSSELL O'CONNOR
Ms. Erivo's Make-Up	TERRELL MULLIN		CLIVE TOCHER
Ms. Erivo's Hair	COREE MORENO	Libra Head Technicians	MIHAI NEGOITA
Crowd Hair & Makeup Artists	ZOE BROWN		RYAN TURNER
	MARALYN SHERMAN	Technodolly Technician	JAMIE TOCHER
Hair & Makeup Juniors	RIA KNOLL		KES THORNLEY
	EMILY AHERNE	Standby Carpenter	PETER STEWARD
	ANASTASIA STOREY	Standby Rigger	JACK CONNOLLY
Hair & Makeup Trainees	JOSE COLE	Standby Stagehand	MARK METCALFE
	HONOR CONNOLLY	Standby Plasterer	DARRELL WEST
	MOLLY PAYNE	Standby Painter	RYAN WILLCOX
Camera Operators	PETER WILKE, SOC		
	GRAHAM 'ALBERT' HALL		

Standby Bluescreen Riggers	BEN MURRAY ROSS SEARS PETER DELL	Puppetry Consultant	KATE KATZ
Prop Master	JOHN HAJDUKIEWICZ	Special Effects Supervisor	ALISTAIR WILLIAMS
Assistant Prop Master	NICK MILNER	Assistant SFX Supervisor	PETE BRITTEN
Prop Supervisor	IAN COOPER	SFX Floor Supervisor	NICK JOSCELYNE
Action Prop Buyer	SAMANTHA SUSSEX	SFX Prep Supervisor	JAKE DIMMER
Petty Cash Buyer	JAMES MAGEE	SFX Buyer/Coordinator	CARMILA GITTENS
Prop Storeman	DANNY WINSHIP	SFX Health & Safety	KEVIN MCGILL
Assistant Prop Storeman	MARK EARLES	SFX Design Lead	ALEXANDER FABRE
Supervising Standby Propman	GARY DAWSON	SFX Designer	ROLLO COOPER
Chargehand Standby Propman	JEV EDWARDS	SFX Modeller	EDDIE TYCER
Trainee Standby Propman	JACOB EDWARDS	Lead Senior SFX Technicians	ROBIN SCHOONRAAD SCOTT STEPHENS
Supervising Prop Painter	PAUL COUCH	Senior SFX Technicians	JOHN PILGRIM KEVIN SKEHAN JON TIMLIN CHARLES TYCER
Senior Prop Painter	CHARLIE COUCH	SFX Technicians	LEON CALLARD AARON CROWE HARRY EVES CALUM SINCLAIR JOE WHITE
Chargehand Dressing Propmen	GAVIN GRANT PAUL WOOD	SFX Engineers	MARK BASSIL WILLIAM HOSKINS LEE WOOD
Dressing Propmen	JEFFREY HARDWICK JAKE ASKEY MARK HOLMES DAN MCCARTHY	Assistant SFX Technicians	
Junior Dressing Propmen	LEWIS CURTIS LUKE COSSTICK	DARREN ANDREE	SAM BATCHELOR
Prop Painter	CHRISTOPHER HURST	NICK CHURCHILL	ROB EVES
Trainee Dressing Propmen	JOHN HADLEY ELIZABETH HAJDUKIEWICZ THOMAS NICHOLAS CHARLIE SHUREY	BEN EMBER	LUKE LALLY
HOD Prop Modeller	CRAIG NARRAMORE	AARON STREET	TOM WHEELER
Assistant HOD Prop Modeller	CLINT WHELAN	SFX Trainees	HAMISH FARRANT TOM HARDWICK
Prop Making Buyer/Coordinator	VICKY RHODES	SFX Office Assistant	MEGAN WILLIAMS
Senior Prop Modellers	SACHA CHOAT ANDY COLQUHOUN NICHOLAS GIRARD CRAIG GUINAN	Production Coordinator	DANIELLE STANNERS
3D Prop Modeller	KATIE HYATT	Assistant Production Coordinator	HAYLEIGH ROBERTS
Junior 3D Prop Modeller	TRAVIS GUNNING-ANDREWS	Travel & Accommodation Coordinator	LAUREN BRODERICK
Prop Modellers		Assets Coordinator	MARIA PIA FANIGLIULIO
CLEMENCY BUNN	LAURIE CHARLESTON	Production Secretaries	BETH HIGGINSON CHRISTIAN FIELD
ROB HAYWARD	STEVE HAGON	Production Assistants	JASPAR KENTON EMILY PHILLIPS
JAMIE KNIGHT	LESLIE LOVELACE	Production Support	NEAL 'NELLY' HURST
SAM NICHOLSON	LUKE PRESTON	US Production Supervisor	ALICE KIM
CODRINA SPATARU	GUY STEVENS	US Production Coordinator	RYCE HETHERINGTON
BETH WIDDICOMBE		US Production Intern	CAMERON MCGUINNESS
Mid Prop Modellers	TOM HADDON ANDREW HUGHES MARIA SLATER	Studio Unit Manager	MICHAEL MCDERMOTT
Junior Prop Modellers	MARCUS DANTE EMILY PARKER SAFFRON KILDEN AILISH UNDERWOOD	Studio Assistants	LUCY HENO HARRISON CUNLIFFE
Puppet & Character Reference Supervisor	DAVE ASLING	Studio Unit Marshalls	HARVEY BOYLES TOM FRANKLIN NISH SENTHI
Puppet Fabrication & Lead Painter	KELSEY HUNTER	Studio Unit Lock Off Marshalls	RYAN AUGUSTE BETHANY CHEATLE HEATHER DODSON GAVIN MUKERJI TOMMY SHACKLES
Puppet Fabrication	BEN RECORD	Environmental Coordinator	AUDREY CAPOUL
CNC Sculptor	RICK MANN	Environmental PA	KAYLEE GALVAO
Reference Sphere Fabrication	RICK LAZZARINI	Production IT Support	PRECIOUS DICKSON-ODEMI
Synthetic Fur Technicians	DEBRA GALVEZ VAL CRAWFORD		

Floor Second Assistant Director.....	JAMES REID	Chargehand Carpenters.....	ANTHONY CHALLENGOR
Crowd Second Assistant Director.....	JAMES CHASEY		TOM DARK
Third Assistant Director.....	MACCY MONTERO		DAMIAN KEOGH
Crowd Third Assistant Director.....	TALAR BAKER		JAMIE WHITE
Base PA.....	LAURA BRIGGS	Carpenters	
Cast PAs.....	JACK MILLAR	WAYNE ADAMS	SIMON ATKINSON
	PAUL PATTISON	TOM BELL	MICHAEL BIGMORE
Set PAs.....	ALEKKO BATOCTOY	JAMES BLISHEN	DANIEL BURNS
	KIT GREENGRASS	DANIEL CALAM	DAMIEN CONWAY
	THOMAS NEALE	GARY DARWOOD	LEE DEANE
Crowd PAs.....	CALLUM DAWSON	ROSS DEVINE	PIETRO GIMMI
	MARIA STAMATAKOS	PERRY GOULD	SHANE GOULD
	TINA VIDMAR	CLIVE GROVE	CONOR HAYES
Lock Off PAs.....	CONNOR BENSLEY	AARON HIND	CAMERON LOVETT
	VICTORIA COOK	MARK MILLER	TONY MOOR
	JAMES CROSS	GARETH NEWELL	RAY NORRIS
	PAOLA GONZALEZ	MARK RAY	LEE REGAN
Cast Reader.....	HELENA WILSON	MARK SANSFIELD	PHILLIP SEAGROVE
Stand Ins.....	BEN HANNEN	BRADLEY SNELLING	TOM WRIGHT
	EDMUND SAGE-GREEN	Improver Carpenters.....	JOSH CAREY
			SAMUEL GILHAM
Assistants to Mr. Zemeckis.....	MONIQUE PEREZ		ZACH HOWELL-WHITE
	CLAUDIA LEE	Supervising Electrician.....	GEORGE FRANKLIN
Assistant to Mr. Miano & Mr. Hogue.....	JACOB NIZZOLA	Supervising Machinists.....	TOM ROCHE
Assistant to Mr. Johns.....	AISLING CHEESMAN		STEVE HUBBUCKS
Assistant to Mr. Rapke.....	ISAAC LILY	HOD Metal Worker.....	KEVIN NUGENT
Assistant to Ms. Levine.....	CASEY MALONE	Metal Worker's Labourer.....	PAUL VERNEY
Assistant to Mr. Hanks.....	ALLISON DIAMOND	HOD Plasterer.....	MARTIN MORAN
Security to Mr. Hanks.....	RON DICKERSON	Supervising Plasterers.....	DARREN BLANCHARD
Assistant to Mr. Evans.....	JAMIE SIVEWRIGHT		MORGAN MORAN
		Chargehand Plasterer.....	LUKE SCOTT
UK Production Accountant.....	OLA KAMINSKA-OMOZIK	Plasterers	
US Production Accountant.....	KIMBERLY ROBINSON	BRETT ANSELL	JASON BLAND
Head of Accounts Payable.....	PAMELA MCCAUGHNAN	NEIL BUTCHER	TONY COCKS
Assistant Accountants.....	GERI BEEKS	DEAN CORK	BRANDON DOUBLEDAY
	VIKETA KAMDAR	MARTYN GILL	PAUL GLEED
	NOWRIN RAHMAN	RANDAL JARDINE	STEVE JOHNSON
	ROISIN STEVENSON	DAMON MCCARROLL	SIMON MILEHAM
Construction Accountant.....	DAVID JACKSON	DARYL MOORE	IAN MURPHY
Assistant Construction Accountant.....	GREG SCHROEDER	JOE NEEDHAM	MICHAEL NEMAR
Supervising Payroll Accountant.....	ZOE GEVERS	STEPHEN PACEY	SAM PRATCHETT
Payroll Accountant.....	JAMES RICE	MITCHELL POPE	TERRY SEAWARD
Assistant Payroll Accountant.....	ROBYN HOUSTON	TERRY SIBLEY	DAVID SIMAO
Payroll Clerk.....	SAMANTHA LEE KELLY	PAUL SMITH	
Post Production Accountant.....	KATHY ROSE-REMLINGER	Improver Plasterer.....	HARRY GOBLE
Assistant Post Production Accountant.....	LUCY AMADOR	Plasterer's Labourers.....	BARRY MCDONALD
Post Production Payroll Accountant.....	ANGELA RANDAZZO		DAVID MCCARTHY
			MASON HAZELL
Construction Manager.....	JOHN KIRSOP	Third Year Trainee Plasterer.....	JON RYAN-GILL
Construction Consultant.....	PAUL HAYES	HOD Rigger.....	ANDY CHALLIS
Construction Coordinators.....	NICOLE KEATING	Supervising Health & Safety Rigger.....	GARY GOBLE
	VALENTINA BORFECCHIA	Chargehand Rigger.....	GRAHAM LUKE
Construction Buyers.....	STUART BRADLEY	Riggers	
	JOSHUA SWORDS	CONNOR BOYD-BARNES	ADAM BRADY
HOD Carpenter.....	IGNACIO SANTEUGINI	STUART BRADY	NEIL ECKERSLEY
Supervising Carpenters.....	LAURENCE BURNS	CHRIS FURNISS	JONJO HURLEY
	MARK SEATH	STEVE KILBEE	SCOTT NORTON
		JACK QUELCH	
		HOD Scenic Painter.....	PAUL WHITELOCK
		Supervising Scenic Painter.....	ANDY HARVEY

Chargehand Scenic Painters DAN WALTER
MITCH COOPER

Scenic Painters

PETER BLACK MITCHELL BROAD
JOHN CHANEY ASHLEY DALLIMORE
SEAN HARVEY ADAM HYDE
TOM MENDRYS LUKE NOBLE
DAVE O'CONNOR BEN STAFFORD
RICHARD WRIGHT

Scene Painter/Sprayer STEVEN FULLAGAR
Improver Scenic Painter STEVEN NEIGHBOUR
First Year Trainee Scenic Painter FREDERICK ADLER
Chargehand Painter's Labourer PAUL CAREY
Scenic Painter's Labourer BARRY WITTS
HOD Sculptor DAVID HODGES
Supervising Sculptor BEN JOHNSON
Sculptors DAVID FENEMORE-JONES
TOM SMITH

HOD Stagehand STEVE BOVINGDON
Supervising Stagehand NVQ LEE STACHINI
Stagehand NVQs DANNY CHAMBERLAIN
STEVE MATTHEWS
MAX STACHINI

Stagehand Labourers CALLUM BALDOCK
DANIEL SILLS
LEONARD STEWART

HOD Greens PETER HOOPER
Greens Supervisor JEZ GAVIN
Greens Coordinator/Buyers JUSTIN RICHARDS
DARREN HOWARD

Greens Chargehand BETHANY SPENCE
Greens Lead Standby BENITO CAVALLARO
Greens Standby CHRISTOPHER DAW
Lead Greensman CALLUM DAVISON

Greensmen

TARAS BAC VANESSA BRUNGLINGHAUS
RICHARD CARON RICHARD HARVEY
CONNAR STEPHENS GEORGINA WHETSTONE
Plantsman KEVIN WENSLEY
Greens Painter/Modeller ANDREA MARSDEN
Unit Publicist LINDA GAMBLE
Still Photographer PETER MOUNTAIN

Transport Manager CHLOE DICOCCO
Transport Assistant JENI MEREDITH

Casting UK ROBERT STERNE, CSA, CDG
Casting Associate US LARA BOUSHEHRI
Casting Assistant US BETH RYNE
Casting Assistant UK CHARLOTTE CHAPMAN
Extras Casting THE CASTING COLLECTIVE
SALLY KING CASTING

Sabina Voice Casting MICAH DAHLBERG, CSA
ADR Voice Casting, R.A.W. ASHLEY LAMBERT
ARIANNA TRAMES

Dialect Coach SANDRA BUTTERWORTH
Dance Tutor AMANDA CONSTANTINO
Singing Tutor NATALIE POWERS
School Teacher JOHN ODWELL

Production Safety Advisor NICK LOVE
Managers, Health & Safety (US) JON SNYDER
AMY LARSEN

Unit Manager – Testing MAJA VUJEVIC
Testing Coordinator JULIA GOITIA MAÑON
Health & Safety Marshall CHARLIE DUNNE
Unit Nurse RACHEL KING
Security Coordinator ALECIA EMERSON-THOMAS
Security Provider LOCATION SECURE
Caterers RED CHUTNEY

Music Editors JEFF CARSON
STEPHEN DURKEE
CHARLES MARTIN INOUE

Songs Produced by ALAN SILVESTRI AND GLEN BALLARD
Associate Music Supervisor JAMES TAYLOR
Scoring Coordinator DAVID BIFANO
Scoring Production Assistant JAMES FINDLAY
Orchestrated and Conducted by MARK GRAHAM
Music Preparation by JOANN KANE MUSIC SERVICE
Score Mixed by DENNIS SANDS
Score Mixed at SOUND WAVES SB
Score Recorded by PETER COBBIN
Score Recorded at ABBEY ROAD
UK Mobile Recording Studio SPIRITLAND PRODUCTIONS
Scoring Editor KIRSTY WHALLEY
Digital Recordist ADAM OLMSTED
Orchestra
Contractor LUCY WHALLEY FOR ISOBEL GRIFFITHS LTD.

Post-Production Sound Services by
SKYWALKER SOUND
A LUCASFILM LTD. COMPANY
Marin County, California

Supervising Sound Editor BJØRN OLE SCHROEDER
Supervising Sound Editor/
Additional Re-Recording Mixer LEFF LEFFERTS
Re-Recording Mixers RANDY THOM
GARY A. RIZZO CAS

Sound Effects Editors MALCOLM FIFE
PASCAL GARNEAU
TERESA ECKTON
GOEUN EVERETT

ADR Editor JAMES SPENCER
Foley Editors CHRISTOPHER MANNING
CHRIS FRAZIER
DEE SELBY

Apprentice Sound Editor ALLISON NG
Foley Artists JOHN ROESCH, M.P.S.E.
SHELLEY RODEN, M.P.S.E.

Foley Mixer SCOTT CURTIS
Assistant Re-Recording Mixer ROBERT COOPER

ADR Mixers

DOC KANE MARK APPLEBY
SIMON DIGGINS JAMISON RABBE
PARKER LYONS CYNTHIA DANIELS
TROY KELLY NICK ROBERTS
JEFF HINTON CHARLEEN RICHARDS-STEEVES
CRISTIANO LELLINI HOWARD JOHN YOUNG

ADR RecordistsBRETT VOSS
 JESSE JOHNSTONE
 Engineering Services.....DUSTY JERMIER
 Digital Editorial Support.....DANNY CACCAVO
 Post-Production Sound AccountantCATHY SHIRK
 Client Services TRAYNOR KATZER
 Studio Capacity Manager.....CARRIE PERRY
 Head of Production Finance & Planning.....MIKE PETERS
 Head of Engineering STEVE MORRIS
 Head of ProductionJON NULL
 General ManagerJOSH LOWDEN

SECOND UNIT

2nd Unit DirectorKEVIN BAILLIE
 First Assistant Director SAM SMITH
 Director of PhotographyMATT WINDON
 Second Assistant DirectorTOM WESTGATE
 Set PAsIZZY COSGRAVE
 BONNIE HAY
 SEAN HIND
 Script Supervisor..... ROWENA LADBURY
 Camera Operator JAMES FRATER
 First Assistant Camera DAVE PEARCE
 BEN ADEFARASIN
 Second Assistant Camera..... DAMON SEWELL
 ANDRES CLARIDGE
 Camera Trainee CHARLIE TIERNEY
 DITHOWARD COLIN
 DIT Assistant..... BETHAN BREAN
 Sound Mixer PAUL PARAGON
 First Assistant Sound LEE JAMES
 Second Assistant Sound..... KIRSTY WRIGHT
 Video Operator MISCHA CHALEYER-KNASTON
 Video AssistantJAMES BURNS
 GafferMARK 'ROCKY' EVANS
 Best BoyELLIOT THOMAS
 Electricians DANIEL BUTLER
 JACK GEDDES-HOPKINS
 MICHAEL HILL
 THOMAS MOSS
 Desk OperatorEUAN ODD
 Standby Practical Electrician.....NICK WOOLLARD
 Electrical Riggers.....RICHARD HAYDEN
 MICHAEL ROLLS
 Key Grip DAVE WELLS
 Best Boy Grip MACK BEHAN
 B Camera GripTIM CRITCHELL
 Crane Grip CRAIG SHIELDS
 Trainee Grip BUZZ CRITCHELL
 Crane Technician..... COLIN HAZELL
 Libra Head Technician..... DAVE TULETT
 Standby Carpenter.....MATT BAILEY
 Standby Rigger JAY BURR
 Standby Painter.....BEN DINSEY
 Standby StagehandDAVID ROBERTS
 Standby Bluescreen Riggers.....RICKY MCDONAGH
 ROBERT MCDONAGH
 RYAN MCDONAGH
 TONY TRUFITT

Standby Art DirectorMALIKAH AL MAGHRABI
 Supervising Standby Propman JAMIE EGNER
 Chargehand Standby Propman..... ADAM ROBINSON

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 VFX Assistant Coordinator..... JANNIK CHOWDHARY-KUCZYNSKI
 2nd Unit VFX Supervisor/Lead Data Wrangler GILES HARDING
 VFX Data Wrangler DAVID JACKSON
 Assistant VFX Data Wranglers..... CALLUM RUDDLESTON
 JOEL ITSHINDO
 Witness Cam OperatorsHANNA PIKULSKA
 VANIA FLACCOMIO
 VFX Production Assistant.....MISHAAL MEMON

Visual Effects by MPC

Visual Effects Producer SARAH MOUSSAIF
 Digital Effect Supervisor..... MICHELE ALESSI
 CG Supervisors..... ALESSANDRO SABBIONI
 JAMES RUSTAD
 ERIK GONZALEZ
 MANNIVANAN MADHESAN
 Asset Supervisors GILES DAVIES
 ARAVIND BHAT
 AMIT KUMAR SHARMA
 Additional SupervisionETIENNE DAIGLE
 Environment Supervisors..... THIERRY HAMEL
 MARC JOUBERT-NEDERVEEN
 2D Supervisors.....SANDESH R
 WINEETH WILSON

Visual Effects Production Managers

LAMA HODEIB ANURADHA BEHERA
 AMITA MALIAKKAL IZABELLA MAYUMI MATSUMOTO
 SRINIVAS JANAPATI BENJAMIN EDWARD HAMMONS
 SANDRA PATRAO
 Visual Effects Executive ProducersCHRISTINA GRAHAM
 TOM WILLIAMS
 CHRISTIAN ROBERTON
 SIOBHAN BENTLEY
 VIRENDRA CHAUHAN

VFX Production

KAMAL AL GHORAYEB EMMA BAKER
 VARSHA BHARAT KABRA GAURAV BORUAH
 CHRISTOPHER CAYEN-CYR LUCAS CONSENTINO
 TEAGAN CORZAON BIANCA DEBBANE
 GRACE DUERN TORY DUNLOP
 AMARNATH ELLAVALLIE AALEAH HARRIS
 BEN HARRISSON ALISHA HUXTABLE
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 BENEDICT KAZEMI ANGE LABBE-DULUBE
 JON LOKONGA ANJUSHA M
 YASHODA M PAI SWETHA MADHAVAN
 ALEXANDRE MARTIN MARTA MATUSZEWSKA
 SOPHIE MCDONALD ELIZABETH MRAD
 DAKSHATA NAGVEKAR PETER O DONOHUGHE
 CHAITALI PATIL SACHIN PAUL MATHEW
 ERIKA PEREZ MORENO KUNAL PRADIP JAGTAP

SHIVANI R		SANAT RAMESH	ANWESA CHAKRABORTY	BHANU CHANDAN KILARI
MARIACLAUDIA RAMOS		NOEL ROHIT THOMAS	NING-EN CHANG	HITESH CHAUDHARY
ARYA S. MENON		SOMA SAHA	HYUNJUN CHEONG	PINKY CHEUNG
SHASHIDHAR SANGAPPA KARINDI		SHVETA SUDHANSHU	ALEXANDRE CHIGUER	CRISTIAN COPPEL MORENO
GRACE SUMANA PANDIT		SHANTANU SHARMA	VENKATESAN D	KAREN DALIANA RIVAS HERNANDEZ
ADRIEN TORGINA		SAURAV VARMA BR	CHERYL DARBEY	SUVOJIT DARI
ZACHARY WISE		PRONROY TARAFDAR	MOUMITA DAS	LOÏC DAUTRY
	Lead Digital Artists		MAFALDA DE ABREU FREIRE SOARES	DEEP DEB
HAFFIZ ANWAR		FERNANDO ARBELAEZ	SAKSHAR DEB GHOSH	MAXIME DEMAZURE
SAM BERRY		BHUPESH BHARBAT	PASCAL DESLAURIERS	MEIKE DEUTSCHER
KARTHIK BHARDWAJ		PLABON BHATTACHARYA	RAJIB DHAR	EWELINA DOLZYCKA
EZEQUIEL CESANA		PEMA DAMDUL	MAXENCE DRAPEAU	THOMAS DUHAYON
MILIND DASHARATH SUTAR	SAMIDHA DATTAPRAKASH NAGWEKAR	JEFFREY DEWAR	DANIELLE DUMONT	ARTUR DURMISHYAN
EZHIL DEVA PRIYAN TITUS RAJ		ALAN ENEST MAXWELL	ANDREANNE DUSSAULT	LIBE ECHARRI
YOGESH DURGESH KAUSHAL		HARSH GAJJAR	KARIM EL HANNOUTI	HOSSAM ESSAM
GIANLUCA FRATELLINI		ARTHUR GRANDJEAN	LIN FAN LIU	MARIA FERNANDA FELIX BUENROSTRO
TOM GOODCHILD		JAKE HARRELL	PETE FOXWORTHY	CORENTIN FROBERT
DINESH GUDIMETLA		MOHASINKHAN JAYYADALLI JAMADAR	MARIA GABRIELA TAPIA NIETO	FREDERIC GAGNON
HARRY HOUGHTON		GANESH KADAM	PRASHANTHKUMAR GANGADHAR	MARIANA GARCIA REAL
MERRIET JERO		ARMITA KHANLARPOUR	JOHN GARCIA ANGEL	RUBEN GARCIA CORREA
IMTIYAZ KHAN		DHANANJAY KUMAR	GEOFFREY GAUDINOT	VALERIE GEORGE
AJIT KUMAR		JAKUB KUPČÍK	WIKTORIA GERMANEK	MAKSYM GIODA
SAURAV KUMAR		MARION LAURIN	GOWRISHANKAR GOPINATHAN	ANASTASIA GORCEAG
KARTHIGEYAN KUPPUSAMY		BABURAJAN M V	ANTHONY GORDON	DANIEL GUEDES ALMEIDA
CHANGSIK LEE		RANADEEP MANDAL	RYAN GUGLIOTTI	AMAN GUJRATI
VINAYAK MAHADIK		ALAN MAXWELL	SRIKANTH GURRAM GURRAM	TOMAS GUTIERREZ
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JAYAPRAKASH P.J		RÉMI PÉCOUT	JUNISH J THOMAS	NITIN JAIN
SIVAKUMAR PADALA		RAGHUPRASAD R R	MATTHEW JAMOOM	GINTAUTAS JANULIS
FILIPPO PRETI		CHENTHIL RAJAGOPAL	JATURON JETWIRIYANON	NIEVES JIMÉNEZ ASENSIO
SANDESH R		JORDI RIBE PUJOL	NAFI JOHN	JINU JOHN
GOVARDHAN REDDY		ABHINAV SHARMA	ELSA JOSE	JERIL JOSEPH
VALENTINA ROSSELLI		ABIN T ABRAHAM	JULIEN JOUSSE	PRAMOD K
SUBHASH SURESHAN		ANSHUL TIWARI	MANOJ K	EVGENIOS KAKOLYRIS
ROHAN TIRKEY		KARLY YOHE	SANDEEP KALATHIL	GIRIJA KAMBHALA
MARGAUX REVOLT			GNANAPRAKASH KANNIYAN	SAGAR KASHYAP
MD WASHIM HASAN			TAKEYUKI KATO	RAMANPREET KAUR
	Digital Artists		NITIN KAUSHAL	RAHUL KEWLANI
ANDREWSON A		SAMREEN AHMEDI	JAVED KHAN	ADITYA KHATI
JONO AITCHISON		ALBERT ALARCÓN	LINA KHOUNVONGSA	HANNI KIM
NADIA ALASKARI	ALEXANDER ALFREDO SANTIAGO	BABATO ANAND	ON-YOU KIM	KYOUNGMIN KIM
DZHANIB ALISH		CHRISTOPHER BACON	EMILIE KITTLER	ROBERT KLEINSTUECK
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THASHWINI B M		NOURA BENCHEKHA	MATTHIEU KORNACKI	SHRAVANI KULKARNI
RAJNEESH BAHUKHANDI		BENJAMIN BES	KISHORE KUMAR R	BHARATH KUMAR
LAURA BARTOLOME BLANCO		GANESH BHAU NARAWADE	JIT KUMAR KUNDU	VIMAL KUMAR
LEIRE BERMEOSOLO		ANTON BLAKE	SANDEEP KUMAR SINGH	HITESH KUMAR
GAURAV BHARDWAJ		FAUSTINE BOBÉE	JAGAN KUMAR	AJAY KUMAR
DIBYENDU BHOWMIK		CHAITANYA BORIKAR	VIVEK KUMAR	LOCHAN KUMAR
AXEL BLIN		CAMILLE BOURDAGES	RAMAN KUMAR MALICK	SURESH KUMAR PUPPALA
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STÉPHANIE BOUCHARD		ANGEL CANO FERNANDÉZ	EUN KYUNG KIM	ARAM LAKHOTIA
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ARNAUD LETAY	MAX LEUNG	SAGAR SADHU	AMRITA SAGGU
CHI-WEI LIN	YI-CHUN LIN	GORREPATI SAIBABU	ASHISH SAINI
NICOLAS LIPARI	HSIAOLIEN LIU	SUNIL SAINI	ANANTHU SAJEEV NAIR
PEILIN LIU	SINYEE LOKE	MARCELA SALAS RAMOS	NAOMIE SAMIAMA NOWACKI
TATIANA LOPEZ	SORENA LY	CHARLOTTE SAMOYEAU	ALONSO SANCHEZ ALVAREZ
PRABAHARAN M	PARTH MALHOTRA	SANDEEP SANTHOSH	KANCHERLA SANTOSH REDDY
KOVVURI MANOJ SRI RAMA TARUN	JOSE MARIA ALVAREZ GARRIDO	SIVAKUMAR SARAVANAN	RAHUL SARKAR
POPPY MARLOW	MASON MARSHALL	ABHISHEK SARKAR	MANOJ SARKAR
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BENOIT MATTEAU	BRENDA MAZA	D SENTHIL KUMAR	VIJAY SHANKAR MISHRA
BRUNO MAZZONNA	MICHAEL MCCLELLAN	ADITHYA SHARMA	SILIVERI SHEKAR
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NAVEEN MONTHERO A	ROMAIN MONTIGNY	MAKINIDI SRINIVASA RAM	VINAYAKA SUBASH TALAVAR
MICHAEL MORGAN	LUIS MOYA CAZARES	GOWTHAM SUBRAMANIAN	ANUSHKA SUDHAKAR
HAKOB MURADYAN	THANGAVEL N	ARUN T G	BRANDON TAIRA
THAARINI NAGARAJAN	SUNKARA NAGESWARA	NIKHIL TELI	MORAN TENNENBAUM
AKULA NAIDU	MATIN NAKHL AHMADI	KIRTISH THARTHARE	KIMBERLY TOWNE
KANAD NANDI	MANJUNATHA NARASIMMAIYA	JOSEPH TRAN	JUSTIN TRUDEAU
UMESH NARVEKAR	VIMAL NATHAN	DAN TSVYATKOV	ADITYA TYAGI
ORIOLE NAVARRO	LENKA NAVEEN	VIGNESH UMAMAHESWARAN	LUCA VALENTINO
ANUJ NEB	GABRIEL NEVILLE	LUCA VALLETTA	CHAKRAVARTHI VALLURI
FENNA NOEL UCHENDU	BART NOUWS	JIM VANDERKEYL	VEERA VASANTHKUMAR
DMITRY NOVOSELTSEV	LUCAS NUNES	PRAKASH VEERAMANI	MICHAEL VERASTEGUI
HEINRICH OLIFANT	RAM ORAON	GAURAV VERMA	LINE VERNIER
COSIMO ORBAN	ANTOINE OUIMET	SULAKSHANA VINOD PARAB LANJEWAR	RIMA VINOD NAKER
JINITH P KISHOR	MAGESHKUMAR P	AMEY WASKAR	ALAN WONG
ARUN P R	PALASH PAL	JOSH WOOD	AUSTIN WRIGHT
EMILY PALACIOS	MELANIE PANGO	RIYA YEVLE	ROBIN YOOJIN RHEE
SAGAR PARCHA	MARCOS PARMENTIER	SHENG-KAI YOU	CHIEH YU WANG
KAVITA PARTHE	VISHAL PATEL	FRANCIELLE ZUCOLIN	
JAY PATEL	AKSHAY PATIAL		Production Support
SWARUP PATIL	UTTAM PAUL	KARTHIK A	MIRZA ALI
SUMAN PAUL	AUGUSTIN PELISSON	PEDRO ANDRANDE	TRISHITA BANERJEE
VINAYAK PHADATARE	VICTOR PIETRZYKOWSKI	PASCAL BLAIS	ALAN BRAYSHAW
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GOURISH PRABHAKAR NADIGER	DEVARASHETTY PRANEETH	SURENDRA DINDALKUMPI	LORILEE EVANS
VISHNU PRASAD KAVARAKUNTLA	SANTHOSH PRASANNA	NICOLE FIONA	DAVINA GAYLE
NITHIN PREMDAS	PIERRE PREVERAUD	MARCO GENOVESI	SHYAM GURUMOORTHY
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NIKHIL RAJ K	RASHMI RAJASHEKHAR KOTI	GARMY KANE	HARRY KARAKALPAKIS
AMRUTHA RAJU	MEDI RAJU	RAJINI KUMAR	ASHOK KUMAR
AMAL RAJU	MANIKANDAN RAM	VICTOR LIZARRAGA HIJAR	RAJITH MANNAPATTIL
KASANI RAMACHANDRAIAH	GAUTHAM RANJIT	CARLO MARTELLO	SANKARLAL MG
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HARSHAL RAVAL	RAMADOSS RAVICHANDRAN	RATHEESH P	KAYALVIZHI P
GAJULA RAVINDER	DOMINIC RAYNER	NEERAJ PANT	PRAMOD PATEL
BHASKAR REDDY	VINOD REDDY	HEENA PURSWANI	SUJAN RAM MOHAN
KALLURI REDDY	CHRISTOPHER REITER	TOM REED	SOWMYA S
ERIC RENAUD	ZAHRA RIAZ	ARNAB SANYAL	CHARLOTTE SILVEY
FRANCESCO RICCIARDELLI	MAXIME RICHARD	FRANCIS ST-DENIS	PAVITHRA SURENDER
OLIVE ROBERTS	JAMES ROBSON	ABRAHAM THOMAS MANNIL	ANOOP VALECHA
DIRCE ROCÍO VERA CORNEJO	MANAB ROY	VENKATA VAMSI	VIVEK VERMA
ARAKSI RUBENYAN	JOHANNES RUF	LILAS WANG	SATYANARAYANA YARAGORLA
SUSHANTH S	VIMALANANDAN S	RENADE YOUNIS	ARAVINDKUMAR MADHAYAN
ARUNKUMAR S	GAYATHRI S		

Simulcam & LED Content by
DIMENSION STUDIOS

Executive Producer.....STEVE JELLEY
Virtual Production Supervisors JIM GEDULDICK
CALLUM MACMILLAN
Camera Tracking Supervisor JOE STATHAM
Lead Unreal Artist..... CRAIG STIFF
Lead Unreal TD.....MARK HOLLAND
Producer.....ADAM SMITH
Real-Time Supervisor..... ED THOMAS
Unreal TDs..... CHRISTIAN FRAUSIG
TOM BLUNDEN

LED Wall Technology by MBS EQUIPMENT CO.
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Medusa and Anyma Performance Capture by
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Lead Modeler DUNCAN GRAHAM
Facial Artists LAURA MILLAR
TOM SZENHER

Software Services Provided by
ARTIST ANYWHERE

Dailies by
PICTURE SHOP

Supervising Producer JASON T. MORROW
Dailies Producer VICTORIA BURROWS
Dailies Operators..... MONICA DI SABATINO
ELLIOT BICK
Dailies Operations Manager TRISTAN HEY
Dailies Operations Support.....ALESSIO CIATTINI

VFX Pulls by
PULSE

Head of Software JEREMY STAPLETON
Operations Manager ROSALIE STALEY
Pulse, Executive, Product Innovation..... ALINE SHAW
Software Support Engineer..... CAMERON WEAVER
Head of Workflow DEXTER KONG
Manager..... MICHAEL MCKNIGHT
Operations DANIEL YOULTON
JUSTIN DREW
ALEXANDRA KARANASSOS

Color and Finish by
COMPANY 3

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Additional Color ADAM NAZARENKO
Finishing Producers ERIK ROGERS
RICARDO RAMIREZ
Finishing Editor MATTHEW JOHNSON
Image Scientist DR. JOHN QUARTEL

Technologist.....MIKE CHIADO
Senior Technical Lead ZACH KORPI
Finishing Executive JACKIE LEE
Heads of Production CARL MOORE
LAURA GEUCHERIAN
CO3 Executive Producer..... STEFAN SONNENFELD

Main & End Titles by..... SCARLET LETTERS

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President Streaming, Walt Disney Studios
Motion Picture Production VANESSA MORRISON
President, Physical Production,
Walt Disney Studios Motion Picture Production ... PHILIP STEUER

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VP, Post Production LINDA BORGESON
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Staff Coordinator, Post Production JANICE WU
2nd Assistant to President..... LAUREN GORSKI
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Assistant to President Streaming KAYLEE MURRAY
Manager, Visual Effects Contracts GERALDINE MORALES
Assistant to EVP, Production CADY STARK
Staff Coordinator, Visual Effects BEN MARKS
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SVP, Music KAYLIN FRANK
Sr. Manager, Physical Production ADAM NUSINOW
VP, Music Production RYAN HOPMAN
Manager, Physical Production JASON ALVIDREZ
EVP, Casting..... RANDI HILLER
Staff Coordinator, Physical Production ... T. MICHAEL WOOLSTON
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VP, Casting Administration JOSE C. ALVAREZ
Executive Assistant, Business Affairs JOAN SCHWARTZ
Administrator, Casting Administration JACLYN GONZALES
Executive, Music BA & Legal Counsel..... MARC SHAW
Manager, Clearances MICHAEL TROUGHTON
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Manager, Sustainability Management. TIFFANY LANIER
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 Manager, Health & Safety. JODIE NIXON
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 Executive Assistant, Counsel. THERESA KOZLOWSKI
 Coordinator, Production Technology. KEVIN STERN

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 DISNEY STUDIOS TEAMS

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

SONGS

"When He Was Here With Me"
 Written by Alan Silvestri, Glen Ballard
 Performed by Tom Hanks

"Pinocchio Pinocchio"
 Written by Alan Silvestri, Glen Ballard
 Performed by Tom Hanks

"Hi-Diddle-Dee-Dee (An Actor's Life For Me)"
 Written by Leigh Harline, Ned Washington
 Performed by Keegan-Michael Key

"I've Got No Strings"
 Written by Leigh Harline, Ned Washington
 Performed by Benjamin Evan Ainsworth

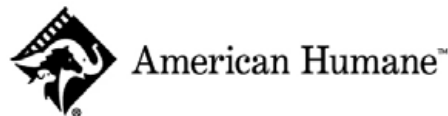
"I Will Always Dance"
 Written by Alan Silvestri, Glen Ballard
 Performed by Kyanne Lamaya

"The Coachman To Pleasure Island"
 Written by Alan Silvestri, Glen Ballard
 Performed by Luke Evans

"When You Wish Upon A Star"
 Written by Leigh Harline, Ned Washington
 Performed by Cynthia Erivo

Soundtrack Available on


American Humane monitored the animal action.
 No animals were harmed® (AH 11023)



Filmed in the UK at Cardington Studios



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 and the UK Government's Film Tax Relief



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PRODUCTION NOTES

Academy Award® winner Robert Zemeckis directs this live-action and CGI retelling of the beloved tale of a wooden puppet who embarks on a thrilling adventure to become a real boy. Tom Hanks stars as Geppetto, the woodcarver who builds and treats Pinocchio (Benjamin Evan Ainsworth) as if he were his real son. Joseph Gordon-Levitt is Jiminy Cricket, who serves as Pinocchio’s guide as well as his “conscience”; Academy Award nominee Cynthia Erivo is the Blue Fairy; Keegan-Michael Key is “Honest” John; Academy Award nominee Lorraine Bracco is Sofia the Seagull, a new character; and Luke Evans is The Coachman. Also in the cast are Kyanne Lamaya as Fabiana, Jaquita Ta’ie as the marionette Sabina, Giuseppe Battiston as Stromboli and Lewin Lloyd as Lampwick.

The screenplay was written by Zemeckis & Chris Weitz. Andrew Miano, Chris Weitz, Robert Zemeckis and Derek Hogue are the film’s producers, with Jack Rapke, Jacqueline Levine, Jeremy Johns and Paul Weitz the executive producers.

Zemeckis’ below-the-line team includes his longtime associates director of photography Don Burgess, ASC; production designers Doug Chiang and Stefan Dechant; costume designer Joanna Johnston; visual effects supervisor Kevin Baillie; visual effects producer Sandra Scott; and music composer Alan Silvestri, who, with Glen Ballard, also wrote four original songs for the film.

A Disney+ Day premiere event, “Pinocchio” will debut exclusively on the streaming service on September 8, 2022.

ABOUT THE PRODUCTION

Robert Zemeckis’ new live-action retelling is an homage to the magic of Walt Disney’s original 1940 animated classic, the Academy Award®–winning director’s all-time favorite animated feature.

Zemeckis explains, “Walt Disney was really clever. He always looked for stories to make movies of that were pretty much impossible to do as live-action movies. They could be done very wonderfully as animation because he was able to do animated stories about talking animals and puppets, fairies and dwarves and things that would be impossible to do in live action. ‘Pinocchio’ is one of the most, if not *the* most beautiful animated features that was ever made. I loved it so much.”

He continues, “But now, since digital cinema has emerged, the puppet could be very much three-dimensional. It occurred to me that you could do a very plausible version of ‘Pinocchio’ as a live-action movie. And so even though I was concerned I was standing on hallowed ground, I thought that was a worthwhile project to do.”

Working with Zemeckis on the screenplay was Academy Award® nominee Chris Weitz (“About a Boy”), who also serves as a producer on the film.

Weitz says, “The 1940 ‘Pinocchio’ is an extraordinary film, with Disney’s artists working at the very edge of what was technically possible at the time. At the same time, it was one of the more complex and interesting stories that Disney ever did. There was an opportunity to do something cutting-edge visually and relevant thematically. [The original author] Carlo Collodi’s preoccupation with conscience, and Walt Disney’s interpretation of it, also seized my interest.”

Perhaps the biggest draw for Weitz was the opportunity to work with Zemeckis. He says, “Like a lot of people I grew up on Bob’s films and so it was a treat just to get to kick around ideas with him. It’s a free master class in filmmaking. But for a legend, he wears his experience and know-how lightly, and is always alive to the fact that making movies should be fun, which we occasionally forget.”

Zemeckis says, “Chris and I traded ideas back and forth. We both brought ideas to the project, and we both were very helpful in killing each other’s darlings when we were getting self-indulgent.”

Zemeckis and his team were generally faithful to the earlier version and have included most of its memorable songs, adding some new ones written by Zemeckis’ longtime collaborator, two-time Academy Award® nominee Alan Silvestri, and Academy Award nominee Glen Ballard. The filmmakers also introduced some new characters, plot points, humor, action and other surprises to delight the entire 21st-century family audience.

Explains Zemeckis, “The original animated film is a vast departure from the source material. We use the 1940 Disney version as a template and an outline for our story. So it follows pretty much the same adventure that the Pinocchio follows in the animated version. We modernize the storytelling because there was a different sort of pacing in movies sixty years ago than there is now, but we basically kept the spirit and the tone and the theme of the first movie.”

Still, there were certain aspects of the story that needed updating. Producer Andrew Miano explains, “Classic Disney movies like the original animated ‘Pinocchio’ have traditionally given parents the opportunity to introduce themes and situations that affect their children’s coping mechanisms. It was always a challenge to figure out how to adapt Pleasure Island for twenty-first-century audiences. I love that Disney allowed us to make Pleasure Island tempting and scary in ways that are relevant to parents and kids today. In the original film, they were drinking beer and smoking cigars, whereas now they are on a sugar rush, drinking root beer, and we also include elements like bullying and social media.”

The film blends live action and CGI, with such live-action characters as Geppetto, the Blue Fairy, The Coachman, Stromboli, the Schoolteacher and Headmaster, among others, along with the animated characters Pinocchio, Jiminy Cricket, “Honest” John and Sofia the Seagull. Throughout his career, Zemeckis has been a pioneer in advancing film storytelling using new technologies with such films as his “Back to the Future” trilogy, “Who Framed Roger Rabbit?,” “Death Becomes Her,” “The Polar Express” and “A Christmas Carol,” among many others. He says, “All of the visual effects learning I’ve had over the years all went into making this movie.”

The effects proved to be the greatest challenge for the filmmakers. Weitz clarifies, “Both the extraordinary

number of visual effects and the need for them to work at the highest level with a filmmaker like Bob, who has been at the forefront of how the movies incorporate effects for decades now, [presented an artistic challenge]. There are a lot of effects shots, of the highest ambition and quality, and a limited time in which to do them.”

Zemeckis explains, “There’s a very serious shortage of digital artists in the world, and everybody is making movies with digital effects. It’s very tough to find enough people to actually work on your movies these days.”

Perhaps the most significant change from the animated film is the film’s ambiguous ending, unlike in the original where we see Pinocchio transformed into a human boy. Says Zemeckis, “He may or may not have. It makes the story more personal to the viewer, so that everyone can go on Pinocchio’s journey in a way that is pure in the sense that we’re not telling the audience what they have to feel or what they have to think. Audiences today are way more sophisticated, and they don’t want to be spoon-fed. They want to be able to think for themselves.”

Weitz says, “Pinocchio doesn’t have to turn into a ‘real’ flesh-and-blood boy. He is real in that he has learned his lessons and grown a conscience, but there is no need for him to end up a certain way physically for him to prove that. Geppetto has gone on a journey himself and realizes that Pinocchio is a person in his own right and is as ‘real’ to him as any flesh-and-blood boy.”

Says Miano, “One of the major things we looked at was the concept of what does it mean to be a real boy, which is something different in today’s world than it was when the original film was made. We decided that for our new version it means being ‘brave, truthful and unselfish.’ And it’s less about being a real boy as opposed to a decent human, which feels very relevant today.”

A FOURTH COLLABORATION

Starring as Geppetto, Tom Hanks reunites with director Robert Zemeckis for the fourth time, having collaborated on “Forrest Gump,” which brought them both Academy Awards®, as well as “Cast Away,” which brought Hanks another Oscar® nomination, and “The Polar Express.”

Hanks recalls, “I got wind that Bob was circling around ‘Pinocchio.’ And I waited for a while and then asked him, ‘Are you really going to direct “Pinocchio”?’ He said, ‘Yeah, I’m thinking about it.’ I said, ‘If you don’t have a Geppetto, and you can withstand doing something with me, let me know.’

“But Bob,” Hanks continues, “is one of these filmmakers who cannot do something that has been done before. He always has to do something where he can monkey around with the creative process of doing it, and he’s never not challenged me with some sort of task that is brand new to the filmmaking process—no small amount of which was how Pinocchio himself was going to be in this movie. So I came to it because of the idea of Bob, first of all, taking on this fascinatingly treasured classic of everything that Disney’s ‘Pinocchio’ means—‘When You Wish Upon a Star,’ ‘Hi-Diddle-Dee-Dee, an actor’s life for me,’ ‘I Got No Strings to hold me down’—plus the new stuff that was going to come out of it. These great classics have a chance to not just be updated, but I think to perhaps reflect the different times.”

Geppetto’s physical look is based on the character’s appearance in the animated version. Says Hanks, “We have a responsibility to not just change things for the sake of changing things. My moustache and all that stuff represented the traditional version of what Geppetto is recognizable as, but it still has to work in real space in real time.”

Hanks explains, “Bob and I talked about the fact that Geppetto’s a happy man, but there’s been loss in his life.

He's missed out on the joys of being alive, of having a family. Did he have one long ago in the past? Yeah. But how long ago was that and how tragic was the loss? The truth is, Geppetto's older. He's not in his late twenties. He's well past middle age. So we talked about the idea that he's been alone on his own, servicing other people and delighting other people with his handicrafts for, what, two and a half decades? That's an awful long time to have no company for breakfast and dinner except a cat and a goldfish. The yearning of Geppetto, wanting to be a part of something bigger than himself, a part of a family, that was the whole bit. You can't just make a real-life version of what the animated film was. It has to be deeper, and it has to have more baggage on it. So right from the get-go, you have Geppetto in his own stew, so to speak, and it's not a happy stew."

Hanks believes that for contemporary audiences, the stakes for Geppetto needed to be higher in a live-action adaptation. He says, "When Geppetto sent Pinocchio off to school, on one hand, he's delighted that Pinocchio was going to school. But on the other hand, he had just gotten Pinocchio. So there is a concern, a worry. I think in the original movie there's a jumping to conclusion that everything is going to be okay. But I don't think we could do that in this day and age. You can't be a parent and just send a kid off. You're going to worry. You're going to worry that they're not going to make it back. You're going to worry what they're going to and what they're going to go through, and that impacted the quest to go find him. Geppetto wasn't going off just to rescue or find him. He was going off to combat the worst fears that he has, which is that his surrogate son is going to disappear on him. And if that happens, he'll be alone again. Geppetto had this brief window on what it was like to be a dad and have a family and for it to be yanked out from underneath him would have been unbearable."

About working with Zemeckis, Hanks says, "Well, Bob's a fabulous challenge and part of it is hilarious, but also part of it is like, 'Do you know what you're going to do?' There's always the requirements for what is going to be the special effects that you can't even keep your head straight on what's going to be needed and then comes that moment on a Bob movie where he says, 'Okay, here's what you have to imagine.' And the things you have to imagine are so complex that it's a stretch for the acting process, the performance process. I had to do some things on this as Geppetto in which I wasn't even remotely doing anything close to it, and yet I had to pretend."

He recalls, "I learned long ago working with Bob is that unless you're extremely well versed in the technological things that are going to happen after the fact, it can really screw you up—like just drowning, just swimming in water or spinning something. Then it's like, 'Okay, here's what we have to do, Tom. We have to suspend you upside down...You have to have a mouthful of this water, then have to spit it right there. But you can't spit it that way. You have to spit it this way. And you have to wait for a very specific moment when you do it. Now, let's do it seventeen times 'til we get it.' At one point, I had to place in my head, a fish, a cat, a cricket and a wooden boy. I had to do it all, and with the Blue Fairy on occasion. On our second or third day there, my brain just got exhausted. I said, 'Bob, can you just give me a minute in order to put all these mental images in my head and in the right place?' and he gave me the time. I always knew that there was going to be this counterpoint in the scenes where there was no actual Jiminy Cricket off-stage to talk. Sometimes, it was just literally a laser pointer."

Of Hanks, Zemeckis says, "Tom is the greatest living actor in the movie business, and it's always fun to see Tom bring a character to life. His portrayal of Geppetto is spot-on—wonderful and very warm. Tom can do anything. He brought more to the role than I ever could have imagined."

ASSEMBLING THE CAST

Benjamin Evan Ainsworth is the voice of Pinocchio. Even though Pinocchio's image was being created in a computer, Zemeckis treats his and the other animated characters the same as the other actors on the set because eventually they'll be three-dimensional and photo real.

Ainsworth was on the set every day saying his lines and acting with the other cast members.

Says Zemeckis, “Ben Ainsworth couldn’t be better as Pinocchio. Ben walked on set, and he was a pro. He was ready. He knew what he had to do. He came in and was always there to deliver. He’s a spectacular actor.”

About Ainsworth and the other actors lending their voices, Zemeckis says, “They have to understand this wall of invisibility in this situation. They have to be acting. When they’re off camera, they can’t just be standing there reading lines. They have to be doing the line, acting the lines. Whether it’s live action or visual effects, you’re always looking for the right actor for the part. All my voice actors are fantastic.”

Inspired by Pinocchio’s look in the animated original, the new Pinocchio is three-dimensional, and because the character is made of wood, he has a wood grain, which, like skin, needed to move with precision when he becomes a live puppet. Explains Zemeckis, “You always have to change things when you ‘dimensionalize’ an animated character.”

For Jiminy Cricket, the leaping insect who serves as Pinocchio’s “chaperone” as well as moral compass, Zemeckis cast Joseph Gordon-Levitt, who he previously directed in the 2015 film “The Walk.” About Gordon-Levitt, Zemeckis says, “I knew he would be a fantastic Jiminy. He can do anything.”

Gordon-Levitt recalls, “In the movie ‘The Walk’ that Robert Zemeckis directed me in, I played sort of a raconteur who speaks to the camera. And Jiminy Cricket is sort of the ultimate guy who talks right to the camera and tells the audience what’s what. So, I was really honored that based on our last movie, Bob called me up and asked, ‘Would you want to do this?’ I couldn’t believe it.”

He continues, “The important thing that I love more than anything about ‘Pinocchio’ is the moral of the story, which is the importance of telling the truth, and what happens to you if you start telling lies. Your nose gets big. I can’t think of a lesson that’s more important to impart to young children today. I’m so honored to be a part of this new rendition of ‘Pinocchio.’”

Like Pinocchio, Jiminy is based on the design of the animated original but is now three-dimensional. Zemeckis says, “We had to decide what an insect skin texture would be. Jiminy in the original was perfectly designed. He has the spirit and tone that is perfect for the movie.”

Emmy®-winning actor-comedian Keegan-Michael Key voices J. Worthington Foulfellow, the charismatic, swindling anthropomorphized red fox known as “Honest” John who sells Pinocchio to a carnival sideshow. Says Key, “‘Pinocchio’ has been one of my favorite fairy tales since I was a little kid, so to be a part of it was very exciting to me.”

Key actually has a personal connection to “Pinocchio”: His wife’s great-great-uncle Angelo Patry, a teacher who lived in New York, was the person who originally translated Carlo Collodi’s stories from Italian into English. Key says, “‘Honest’ John is a really fun character to perform because he’s this kind of overwrought, overbaked character, full of bravado. It’s fun to be directed to chew up the scenery.”

About working with Zemeckis, Key says, “Robert’s directing style is very collaborative, and it was really wonderful for us to be able to go back and forth. One piece of direction in particular that turned out to be a lot of fun was his saying, ‘What if this guy has one voice that he speaks to his sidekick Gideon with and then has a different voice that he speaks to Pinocchio and the general public with?’ To be able to do these two different shades of ‘Honest’ John was great.”

Of Key, Zemeckis says, “He is the most perfect ‘Honest’ John you could ever imagine having in your movie.”

Oscar® and Emmy® nominee Lorraine Bracco, best known for her roles in Martin Scorsese’s “GoodFellas” and the HBO drama series “The Sopranos,” is the voice of Sofia the Seagull, a bird who helps reunite Pinocchio and Geppetto. This is a new character that wasn’t in the 1940 film or any previous versions of the story.

Portraying the Blue Fairy, a magical being who transforms Pinocchio from a wooden puppet into a living puppet, is Oscar® and Emmy® nominee Cynthia Erivo, who won a Tony® for her role as Celie in the Broadway revival of the musical “The Color Purple.” Erivo remembers “being kind of blown away by ‘Pinocchio’ when she saw it the first time” at age 9. She says, “I’d never seen anything like it.”

When approached to do the role, she felt an emotional connection to the material. Erivo says, “I loved the project. The story is about truth and honesty and wishes coming true in ways that you didn’t realize that they could be true. Sometimes what you wish for isn’t necessarily what you get because it’s best for you and other times you need to work for the wishes you wish. Also, there are lessons in it that teach us about not just being honest but being truthful and true to oneself. It’s about knowing that mistakes can happen and you can make mistakes, but you can also own those mistakes and go back and fix them if you want to. So, yeah, it’s like second chances for everyone.”

About her character, Erivo says, “I just loved Zemeckis’ vision for the Blue Fairy. Her role is to help to shepherd Pinocchio into learning about what honesty looks like. And she tries to grant the wish that he and Geppetto want. She’s a bit of a teacher in that sense.

“Zemeckis wanted her to be both sweet and kind, but also pragmatic and practical,” Erivo continues. “There’s an almost edge to her, but there is a warmth in her as well. He wanted this beautiful mix of a lot of qualities in this one character. I liked the challenge of being able to do that. I loved the project. I loved the song she gets to sing, and I wanted to be a part of it.”

Erivo recalls, “They hooked me up to this machine that moved me all around, and it was wonderful. Robert asked if I wanted to do the scene in parts or learn it like a monologue. And I said—because I’m a theater kid—that I’d love to learn it as a monologue, and that’s how I did it. It was really fun.”

About working with Zemeckis, Erivo says, “It was fun, very fun. He’s very considerate and asks really lovely questions that help you to find the space you need to be in to do the work. I felt like I had all the room to find and create the character.”

Erivo and Zemeckis surprised the crew when she sang “When You Wish Upon a Star” live on set rather than prerecording it and lip-syncing it to track. Erivo says, “I am stubborn. So if there is singing involved in a film, I prefer to sing live. I wanted to give everyone in the room something fun, something good to listen to. And it was just a lovely moment to be able to sing it in the scene.”

She adds, “I just had a really good time doing it. It was really fun. I like this character a lot.”

To play the sly and sinister Coachman, the filmmakers chose Luke Evans, who portrayed Gaston in Disney’s live-action “Beauty and the Beast” and Owen Shaw in three films in the “Fast & Furious” franchise. Says Zemeckis, “Luke brings a lot of edge to the villain. We also needed someone who was a song-and-dance man. He fit the bill perfectly.”

Recalling when he was approached to do the role, Evans says, “I was in Australia when I was asked if I could do a call with Robert Zemeckis. I’m an enormous fan. I mean, I don’t know anybody that isn’t. This is a man who has brought us so many incredible stories, and taking on a story like ‘Pinocchio’ and turning it into a live-action film is no mean feat. The only person you can imagine doing that or being brave enough to do that and having the acumen and the knowledge and the experience is Robert Zemeckis. It was just an honor to be in his presence and to be directed by him, and he allowed me to present many ideas that he hadn’t thought of.

Even with the singing, I came up with a few ideas and the physicality and certain tricks that I’ve learned in other movies that I was able to adapt into the character of The Coachman. And he loved it, he embraced everything. It was a full-on experience.”

Evans continues, “The Coachman [has] different kinds of villainous qualities. He’s more mysterious than I was expecting him to be. And I think there’s some very wonderful moments in The Coachman story, which I absolutely relished and loved, and I get to sing as well, which obviously I love to do.”

He adds, “The Coachman is one of these people who is very enigmatic. He’s a little scary. He’s quite mysterious. You don’t really know what he’s thinking or what his agenda is, but he seems to be happy, and he wants the kids to be happy. And he takes them to this theme park that’s filled with real magic. And everything is larger than life and colorful and loud with music playing. And the kids can pretend to be adults. They think they’re drinking some kind of beer. They’re on gondolas. It’s all otherworldly. And to a kid, that must be very exciting. And The Coachman knows this. And so The Coachman is there to allow these kids to have the best time of their life. Unbeknownst to them, there is a darker side to his agenda. He’s terrifying at moments, but he also has this sort of weird, twisted charm, which obviously all the kids, including Pinocchio, fall for.”

It was important to Evans that his look in the film would be very different than Gaston. Says Evans, “They came up with a look and image that was so far removed from anything I looked like in ‘Beauty and the Beast’ that I think I’m possibly unrecognizable in some of these scenes. He has a huge coat and a big goatee and long straggly hair and a big hat and rotten teeth. It was an absolute joy to disappear into the character with all the different pieces of hair and makeup and teeth, and the costume was wonderful.”

Evans refers to The Coachman as “a creature of many faces,” referring to the fact that his appearance changes several times. “I proposed that I would change my accent depending on what look I was wearing and what image The Coachman was at that precise moment in the story,” recalls Evans. “We decided to make him a Cockney, which I’ve never done, although I live in London and have for twenty-five years. If anybody knows the Cockney accent, it comes with its own basket of charm, and that was really fun to play.”

Kyanne Lamaya, who appeared in the UK series “The Dumping Ground,” plays Fabiana, a young puppeteer with an injured leg who vicariously dances through her marionette Sabina, played by Jaquita Ta’le (“Good Trouble,” “Super Drags”). Prolific Italian actor Giuseppe Battiston is Stromboli, the owner of the Marionette Traveling Theatre, and Lewin Lloyd, who most recently starred in the HBO series “His Dark Materials,” portrays Lampwick, a young boy who befriends Pinocchio on Pleasure Island.

SONGS OLD AND NEW

Retaining Leigh Harline and Ned Washington’s most memorable songs from the animated classic—the Oscar®-winning “When You Wish Upon a Star,” “I’ve Got No Strings” and “Hi-Diddle-Dee-Dee (An Actor’s Life for Me)” — the filmmakers wanted to include additional songs in their live-action version. Oscar nominee Alan Silvestri, who composed the film’s background score and has teamed with Zemeckis on 19 films, and Glen Ballard collaborated

on the new original songs.

Weitz says, “The 1940 ‘Pinocchio’ won two Oscars®—for score and for original song—and so it was important to get the best team possible to do the music. Not only do Alan and Glen pay homage to the classic film, but they’ve made new and exciting creations of their own to work alongside their longtime collaborator Bob Zemeckis.”

It was decided early on when Zemeckis and Weitz were writing the script to have the character of the Blue Fairy sing “When You Wish Upon a Star,” rather than Jiminy Cricket, who sang it in the animated film. They believed it made sense from the standpoint of the story to have her sing it since she was the one who would make Geppetto’s wish come true. Plus, it would provide a fantastic opportunity for a supremely talented musical artist like Cynthia Erivo to make what has become Disney’s signature theme song something all her own.

Of Erivo, Silvestri says, “She was absolutely delightful. She was just amazingly prepared and willing to do whatever was needed. Of course, you know, she sings beautifully, but the performance as an actress that she brought to the film is spectacular. So it was pure delight, as good as it gets.”

While writing the script, Zemeckis and Weitz noted places where additional songs might work. The director explains, “We went through the process of doing what you do whenever you’re going to make a musical. When we were writing the script, Chris and I would spot places where we said to each other, ‘Hey, why don’t we do a song there?’ What songs do best in musicals is shore up the emotional growth of a character or help express what a character is feeling at any given moment. So that’s what we did with the songs.”

Silvestri and Ballard were mindful of the simple, old-fashioned style of the songs from the animated film, but it didn’t restrict them from going in a different and more contemporary direction for the new songs. Says Silvestri, “Certainly, we needed to have the film work as a fabric so nothing would be so glaringly out of character that it would be a distraction. What we found with ‘Pinocchio’ is that the film could handle a lot of range in how the songs were approached.”

When Tom Hanks was confirmed to play Geppetto, Silvestri and Ballard were delighted to be working with him again, having written the songs Hanks performed in Zemeckis’ 2004 “The Polar Express.”

Ballard says, “We thought we would have at least one song for Tom, and it was really a story point. You see a photograph of a young man while Geppetto is making the puppet who will become Pinocchio. So there’s some sense that he’s missing this lost child in the picture. So we wrote ‘When He Was Here with Me’ to reveal something about what’s missing in Geppetto’s life and for the audience to understand why he’s lonely. Tom’s singing and acting it, and it’s deeply emotional.”

The second original song, “Pinocchio Pinocchio,” was commissioned by Zemeckis, who wanted a musical number where Geppetto and Pinocchio would dance when the puppet comes to life.

Recalls Ballard, “Bob said, ‘You know what, we should have a celebration song of Pinocchio and his father just having a gleeful moment.’ We put it in a music box to start it so it has some diegetic relationship to the scene.”

Silvestri and Ballard wrote another original song, “I Will Always Dance,” for the character of Fabiana the puppeteer who wants to be a dancer but has an injured leg. Ballard says, “I think it’s an important song in the film. She’s always going to dance in her mind, and she has all of her puppets dance, and Pinocchio gets to dance in it. It’s a sweet number to let him know that there are other people who are striving like him to achieve something.”

When Luke Evans was cast as The Coachman, it was only natural that they would write a song for the musical comedy veteran to perform. Explains Ballard, “It’s kind of a crazy suite, all related to the Luke Evans character scooping up children off the street to take them to Pleasure Island. He’s basically selling Pinocchio on why they need to go to Pleasure Island. So that one is a fun number, and it’s also, again, storytelling.”

Says Silvestri, “It was a very fluid process all the way through. And as you might expect, we wrote some things that didn’t wind up in the film. But that was all part of the process, the creative process of finding what the film really needed.”

For his background score, Silvestri used the songs as a resource, along with an accordion to evoke a bit of Old World Italy for Geppetto’s shop. Silvestri explains, “Even though the film takes place at a much earlier time in history, I didn’t feel that we had to limit ourselves to period music. In a film like this, with these big action sequences, there’s a great range of musical needs, a lot of music that had to be written. But it really comes back to the emotional arc of the characters. These were very emotional scenes and adventures and things happening that are timeless and universal—friendship and danger, mystery and fantasy, all these things. So, the film seemed to really be able to take and handle a tremendous musical range.”

* * *

“Pinocchio” was shot at Cardington Studios in Bedford, England—a converted hanger where giant zeppelin airships were once built. The practical sets included Geppetto’s home and workshop, the village street and schoolhouse exteriors, Stromboli’s puppet theater, Geppetto’s sailing boat, the grotto and Pleasure Island. The balance of the production was computer generated, overseen by visual effects supervisor Kevin Baillie and visual effects producer Sandra Scott, both of whom have worked with Zemeckis on many films including “A Christmas Carol,” “The Walk,” “Allied,” “Welcome to Marwen” and “The Witches.”

ABOUT THE CAST

TOM HANKS (Geppetto) is an award-winning actor, producer and director. One of only two actors in history to win back-to-back Academy Awards® for Best Actor in a Leading Role, he won his first Oscar® in 1994 for his moving portrayal of AIDS-stricken lawyer Andrew Beckett in Jonathan Demme’s “Philadelphia.” The following year, he took home his second Oscar for his unforgettable performance in the title role of Robert Zemeckis’ “Forrest Gump.” He also won Golden Globe® Awards for both films, as well as a SAG Award® for the latter.

Hanks has also been honored with Academy Award® nominations for his performances in Penny Marshall’s “Big,” Steven Spielberg’s “Saving Private Ryan,” Robert Zemeckis’ “Cast Away” and, most recently, for his portrayal of Fred Rogers in Marielle Heller’s “A Beautiful Day in the Neighborhood.” He also won Golden Globes® for “Big” and “Cast Away.”

In 2013, Hanks starred in the Academy Award®-nominated film “Captain Phillips” (for which he received Golden Globe®, SAG® and BAFTA nominations), as well as the AFI Movie of the Year “Saving Mr. Banks.” Four years later, he received his ninth Golden Globe® nomination, as well as Best Actor from the National Board of Review, for his work in Steven Spielberg’s Academy Award-nominated film “The Post,” alongside Meryl Streep.

Most recently, Hanks starred in the World War II drama “Greyhound” for Apple TV+, which he also wrote, and Paul Greengrass’ pre-Civil War drama “News of the World” and Apple TV+’s post-apocalyptic sci-fi drama “Finch.” He recently starred in Baz Luhrmann’s “Elvis” and will next be seen in “Pinocchio” for Disney+, Sony’s “A Man

Called Otto” and Wes Anderson’s upcoming untitled film.

His other acting credits include the Tom Tykwer and Lana and Lilly Wachowski’s film “Cloud Atlas”; Stephen Daldry’s “Extremely Loud & Incredibly Close”; the animated adventure “The Polar Express” (which he also executive produced and which reunited him with director Robert Zemeckis); the Coen brothers’ “The Ladykillers”; Steven Spielberg’s “The Terminal” and “Catch Me If You Can”; Sam Mendes’ “Road to Perdition”; Frank Darabont’s “The Green Mile”; Nora Ephron’s “You’ve Got Mail” and “Sleepless in Seattle”; Penny Marshall’s “A League of Their Own”; Ron Howard’s “Apollo 13,” “The Da Vinci Code,” “Angels & Demons,” “Splash” and “Inferno”; Tom Tykwer’s “A Hologram for the King”; Clint Eastwood’s “Sully”; and the computer-animated blockbusters “Cars,” “Toy Story,” “Toy Story 2,” “Toy Story 3” and “Toy Story 4.”

In 1996, Hanks made his successful feature film writing and directing debut with “That Thing You Do!,” in which he also starred. He later co-wrote (with Nia Vardalos), produced, directed and starred in “Larry Crowne” with Julia Roberts. Under his Playtone banner, founded in 1998 with producing partner Gary Goetzman, Hanks’ additional film producing credits include the smash-hit romantic comedy “My Big Fat Greek Wedding” with Hanks’ wife, Rita Wilson, “Where the Wild Things Are,” “The Polar Express,” “The Ant Bully,” “Charlie Wilson’s War,” “Mamma Mia!,” “Mamma Mia! Here We Go Again,” “The Great Buck Howard” and “Starter for 10.”

Hanks’ work on the big screen has translated to success on the small screen as well. Following “Apollo 13,” he executive produced and hosted the acclaimed HBO miniseries “From the Earth to the Moon,” also directing one segment and writing several others. His work on the miniseries brought him Emmy®, Golden Globe® and Producers Guild Awards, as well as an Emmy nomination for Outstanding Directing for a Miniseries.

In 2001, he then went on to executive produce his second miniseries for HBO, and first television series under his Playtone banner, “Band of Brothers,” alongside Steven Spielberg. The World War II drama, based on the book by Stephen Ambrose, won Emmy® and Golden Globe® Awards for Outstanding Miniseries. Hanks directed one episode of the series and wrote another, earning him an Emmy Award for Outstanding Directing for a Miniseries and an Emmy nomination for Outstanding Writing for a Miniseries. He also received another Producers Guild Award for his work on the project. In 2010, he and Spielberg re-teamed for the award-winning HBO miniseries “The Pacific,” for which Hanks once again served as executive producer. The 10-part program won eight Emmy Awards, including Outstanding Miniseries, and brought Hanks his fourth PGA Award.

Hanks’ additional executive producing credits include the HBO miniseries “John Adams” (Emmy® and Golden Globe® Awards for Outstanding Miniseries, PGA Award); the HBO political drama “Game Change” (Emmy and Golden Globe Awards for Outstanding Miniseries/Television Film, PGA Award); the HBO miniseries “Olive Kitteridge,” based on the Pulitzer Prize–winning novel by Elizabeth Strout (Emmy Award for Outstanding Limited Series); and hit CNN documentary series “The Sixties” (Emmy Award nomination), “The Seventies” (Emmy Award nomination), “The Eighties,” “The Nineties” and “The Movies.”

In 2013, Hanks made his Broadway debut in the Nora Ephron–penned play “Lucky Guy.” His performance earned him Drama Desk, Drama League, Outer Critics Circle and Tony Award® nominations.

Hanks received the American Film Institute’s Lifetime Achievement Award in 2002, the Film Society of Lincoln Center’s Chaplin Award in 2009 and, in 2014, a Kennedy Center Honor.

BENJAMIN EVAN AINSWORTH (Pinocchio) recently wrapped the lead role in “All Fun & Games,” produced by Joe and Anthony Russo, and has a significant role in David S. Goyer’s epic “The Sandman” for Netflix opposite Tom Sturridge.

Ainsworth’s first film credit was Disney+’s “Flora & Ulysses,” and he followed that as one of the leads in the Netflix limited series “The Haunting of Bly Manor” opposite Victoria Pedretti and Henry Thomas for director Mike Flanagan. His performance in that as the orphaned, deeply troubled and volatile Miles Wingrave earned him critical acclaim and was described as one of the “most delicate and captivating performances in a horror story ever captured.”

In his spare time, Benjamin enjoys playing rugby and hockey and is a huge Liverpool FC supporter. He also loves singing, songwriting, music producing and playing the drums.

JOSEPH GORDON-LEVITT (Jiminy Cricket) most recently starred in the new Showtime anthology series “Super Pumped: The Battle for Uber” in which he played Uber founder Travis Kalanick opposite an all-star cast including Kyle Chandler and Uma Thurman. Prior to that, he starred in the Apple TV+ series “Mr. Corman,” which he also created and directed.

On the film side, Gordon-Levitt is currently in production on the indie comedy “Providence” with Lily James and Himesh Patel. He most recently starred in the Academy Award®-nominated Aaron Sorkin film “The Trial of the Chicago 7,” as well as in the hit Netflix film “Project Power” opposite Jamie Foxx and in the independent thriller “7500,” written and directed by Patrick Vollrath.

Among Gordon-Levitt’s additional film credits are Oliver Stone’s “Snowden”; “The Walk,” directed by Robert Zemeckis, in which he portrayed Philippe Petit; “The Night Before,” directed by Jonathan Levine; “Don Jon,” which he wrote (Independent Spirit Award nominee for Best First Screenplay) and was his feature film directorial debut; the English-language version of Hayao Miyazaki’s Academy Award®-nominated animated feature “The Wind Rises”; Robert Rodriguez and Frank Miller’s “Sin City: A Dame to Kill For”; Steven Spielberg’s Oscar®-nominated “Lincoln”; Rian Johnson’s “Looper”; “The Dark Knight Rises,” Christopher Nolan’s third and final installment in the “Batman” series; “Premium Rush,” directed by David Koepp; Jonathan Levine’s “50/50,” for which he received a Golden Globe® nomination; Christopher Nolan’s Academy Award-nominated action-drama “Inception”; “Hesher,” directed by Spencer Susser (Sundance Film Festival 2010); Marc Webb’s “(500) Days of Summer,” for which he received Golden Globe, Independent Spirit Award and People’s Choice Award nominations; Spike Lee’s World War II drama “Miracle at St. Anna”; Kimberly Peirce’s “Stop-Loss”; the crime drama “The Lookout,” which marked Scott Frank’s directorial debut; John Madden’s “Killshot”; Lee Daniels’ “Shadowboxer”; Rian Johnson’s award-winning debut film, “Brick”; “Mysterious Skin” for writer-director Gregg Araki; and “Manic” with Don Cheadle. He also adapted the Elmore Leonard short story “Sparks” into a 24-minute short film that he directed (Sundance Film Festival 2009). Early in his career, Gordon-Levitt won a Young Artist Award for his first major role in Robert Redford’s drama “A River Runs Through It.” He went on to co-star in “Angels in the Outfield,” “The Juror,” “Halloween H20” and “10 Things I Hate About You.”

Gordon-Levitt is well known to television audiences for his starring role on NBC’s award-winning comedy series “3rd Rock from the Sun.” During his six seasons on the show, he won two YoungStar Awards and shared in three Screen Actors Guild Award® nominations for Outstanding Performance by a Comedy Series Ensemble. Following the series, Gordon-Levitt took a short break from acting to attend Columbia University.

In 2016, the ACLU honored Gordon-Levitt with its annual Bill of Rights Award for furthering diversity efforts,

promoting free speech, empowering women and otherwise supporting civil rights and liberties for all Americans.

KEEGAN-MICHAEL KEY (“Honest” John) is an Emmy®- and Peabody Award–winning actor, writer and producer known for his extraordinarily diverse skill set and wide-ranging talent in both comedy and drama. Key redefines what it means to be a multi-hyphenate in the worlds of film, television and theater.

The in-demand actor most recently hosted the 2022 NFL Honors. Key is currently filming the Steve Levitan Hulu series “Reboot” and wrapped production on Warner Bros.’ “Wonka.” Later in 2022, Key’s voice can be heard in the animated project “Wendell & Wild” for Netflix. Audiences can currently see Key in the Netflix comedy series “The Pentaverse” and in Apple TV+’s musical-comedy series “Schmigadoon!”

He most recently starred in Judd Apatow’s “The Bubble” and can be heard in Disney+’s “Chip ‘n Dale: Rescue Rangers” and Amazon Prime’s “Hotel Transylvania 4: Transformania.” In addition, he narrated “The History of Sketch Comedy” for Audible and co-wrote the series.

Additional credits include starring in Netflix’s “Dolemite Is My Name,” Paramount’s “Playing with Fire” and Disney’s “Toy Story 4” and “The Lion King.” Additionally, he hosted and executive produced both CBS’ “Game On!” and National Geographic’s “Brain Games.”

Key came to worldwide attention as co-creator and co-star, alongside Jordan Peele, of Comedy Central’s groundbreaking sketch series “Key & Peele,” which won the 2016 Emmy® Award for Outstanding Variety Sketch Series.

CYNTHIA ERIVO (Blue Fairy) is a GRAMMY®, Emmy®- and Tony Award®–winning actress, singer and producer, as well as an Academy Award®, Golden Globe® and SAG Award® nominee. Erivo burst onto West End and Broadway stages in “The Color Purple” and has since taken the world by storm.

Erivo was recently nominated for a SAG® and Emmy® Award for her critically acclaimed portrayal of Aretha Franklin in National Geographic’s Emmy-winning global anthology series “Genius.” The “Aretha” season is the first-ever, definitive and only authorized scripted limited series on the life of the universally acclaimed Queen of Soul. The series premiered on National Geographic on March 21, 2021.

She starred in Apple TV+’s “Roar,” an anthology series of darkly comic feminist fables. Erivo stars in the series along with Nicole Kidman, Alison Brie, Issa Rae and Merritt Wever, among others. The series was released in April 2022.

Erivo is currently in production on Netflix’s “Luther,” where she will star alongside Idris Elba and Andy Serkis in the feature film installment, which continues the story of the acclaimed BBC crime series. She will also star in Universal’s film adaptation of the hit musical “Wicked.” Erivo will star as Elphaba opposite Ariana Grande’s Glinda in this highly anticipated film from director Jon M. Chu.

It was recently announced that Erivo will star in and produce a sci-fi feature for Netflix, “Blink Speed.” Erivo will play a young woman plagued by a rare and mysterious savant ability after a near-death experience. She will also star in and produce a remake of “The Rose” with Searchlight. Although the new production will pay homage to the classic film, Erivo’s take on the story will put a contemporary lens on the high price of fame. It was also announced that Erivo will produce and star in a biopic about Sara Forbes Bonetta, a 19th-century Nigerian

princess who was “gifted” to Queen Victoria after being liberated from slavery.

In addition to her illustrious acting career, Erivo is a GRAMMY®-nominated songwriter and performer, often headlining sold-out shows, symphonies and music spaces including the Kennedy Center Honors, the 2020 Academy Awards®, the 2017 Governors Ball and the 2017 GRAMMY Awards. Erivo released her debut album, “Ch. 1 Vs. 1,” with Verve/Universal Music Group on September 17, 2021.

In fall 2021, Erivo released her first children’s book, titled “Remember to Dream, Ebere,” on September 28, 2021. The book follows a young girl named Ebere whose mother encourages her to dream as big as possible. Erivo wrote the book as an ode to a child’s imagination, a parent’s love and the big dreams shared by both.

In August 2020, Erivo launched her production company, Edith’s Daughter, and announced her first-look deal with MRC Television & Civic Center Media. Edith’s Daughter focuses on projects that express the beauty in the stories and people who are often overlooked and underrepresented. Erivo named Solome Williams as vice president of the company.

In winter 2020, Erivo starred in the HBO series “The Outsider,” which premiered on January 12, 2020. The series is based on the Stephen King novel of the same name and follows an unorthodox investigator and a seasoned cop investigating the gruesome murder of a local boy.

In 2019, Erivo starred in Kasi Lemmons’ “Harriet,” where she brought the legacy of Harriet Tubman to the big screen. Focus Features released the film in theaters on November 1, 2019, and Erivo’s performance was met with critical acclaim. Additionally, Erivo lent her voice to the movie’s title song, “Stand Up,” which she co-wrote. “Stand Up” won Best Original Song at the Hollywood Music in Media Awards. Both Erivo and “Stand Up” were nominated for two Academy Awards® as well as two Golden Globe® Awards in the categories of Best Actress in a Motion Picture – Drama and Best Original Song, respectively. Additionally, “Stand Up” received a nomination for a GRAMMY® Award in the category of Best Song Written for Visual Media. The film also garnered 10 NAACP nominations as well as AAFCA and Society of Composers & Lyricists Award wins.

LORRAINE BRACCO (Sofia the Seagull) has delivered multifaceted performances that have earned her a global fan base. She is perhaps best known for her role as psychiatrist Dr. Jennifer Melfi, who treated New Jersey Mafia heavyweight Tony Soprano, on HBO’s hit series “The Sopranos.” Her concise, understated portrayal earned her multiple Emmy®, Golden Globe® and Screen Actors Guild Award® nominations. Bracco is an Academy Award® nominee for her performance as a mobster’s wife in Martin Scorsese’s “GoodFellas,” and she is the author of a best-selling memoir, “On the Couch,” and a diet and nutrition book, “To the Fullest,” published by Rodale. In addition to film and television, Bracco starred on Broadway as Mrs. Robinson in Terry Johnson’s adaptation of “The Graduate.”

She recently completed principal photography on “Boys of Summer.” She returns to London in the fall to shoot the third season of the BBC hit “Jerk.”

Bracco made her American feature film debut in Ridley Scott’s 1987 thriller “Someone to Watch Over Me.” Other film credits include “Riding in Cars with Boys,” “The Pick-Up Artist,” “Switch,” “Radio Flyer,” “Medicine Man,” “Even Cowgirls Get the Blues,” “Hackers” and “The Basketball Diaries.” Among her more recent credits: “The Birthday Cake,” opposite Val Kilmer, Ewan McGregor and Shiloh Fernandez.

Bracco’s television career covers the spectrum. After six seasons as Tony’s therapist on the historic series “The

Sopranos,” she spent seven seasons on “Rizzoli & Isles” as the doting Rizzoli matriarch. She has been a guest on numerous comedies including “Mulaney,” “Dice” and “BoJack Horseman.” She has completed two seasons of the much-lauded BBC show “Jerk.”

Bracco was born in Brooklyn to an Italian American father and an English mother. Although she was voted the ugliest girl in sixth grade, she nonetheless became a Paris fashion model represented by the Wilhelmina Agency. She worked as a disc jockey for Radio Luxembourg and began to act in film. She appeared in several French comedies and worked with Italian film director Lina Wertmüller. Returning to the U.S., she studied at The Stella Adler Studio and the Actors Studio in New York City.

Bracco lives in New York. She is on the board of The Felix Organization/Adoptees for Children, which provides opportunities and experiences for kids growing up in the foster care system. Additionally, she works with the Center for Discovery.

LUKE EVANS (The Coachman) has made a powerful impression in Hollywood solidifying his status as a leading man across all genres.

Most recently, the Welsh actor appeared in Hulu’s limited series “Nine Perfect Strangers,” based on “Big Little Lies” author Liane Moriarty’s book of the same name. David E. Kelley, Bruna Papandrea’s Made Up Stories, Nicole Kidman’s Blossom Films and Endeavor Content produced the eight-episode series, which takes place at a boutique health-and-wellness resort that promises healing and transformation as nine stressed city dwellers try to get on a path to a better way of living. Evans plays Lars, one of the nine “perfect” strangers. The series, also starring Nicole Kidman, Melissa McCarthy, Bobby Cannavale, Regina Hall and Michael Shannon, premiered on August 18, 2021, as the most-watched Hulu original ever.

Evans has wrapped production on Apple TV+’s action-thriller drama series “Echo 3,” to premiere this fall. The 10-part series takes place in South America and follows Amber Chesborough, a brilliant young scientist, who is the emotional center of a small American family. When she goes missing along the Colombia-Venezuela border, her brother and her husband (Evans)—two men with deep military experience and complicated pasts—struggle to find her in a layered, personal drama set against the explosive backdrop of a secret war. Mark Boal serves as the showrunner alongside co-showrunner and director Pablo Trapero.

Evans will begin production on the film “5lbs of Pressure,” written and directed by Phil Allocco. Evans is also set to star in “Our Son” with Billy Porter directed by Bill Oliver. The film follows Gabriel (Porter) and Nicky (Evans) who are filing for divorce and fighting for custody of their 8-year-old son struggling to come to terms with what it means to love someone and what it means to be a father.

In 2021, Evans starred in “The Pembrokeshire Murders,” a three-part ITV drama series based on a true story. Evans portrayed Welsh police officer Steve Wilkins, who in 2006 reopened two unsolved double murders from the 1980s.

In the summer of 2020, Evans reprised his role of John Moore in “The Alienist: Angel of Darkness” sequel series. The series is based on the international best-selling novel by Caleb Carr and TNT’s Emmy®-nominated drama series “The Alienist.” The show is set in the Gilded Age of New York City in 1896. Also in 2020, Evans appeared in director Nicholas Jarecki’s “Crisis.” The film, also starring Gary Oldman, Evangeline Lilly and Lily-Rose Depp, follows three storylines centered within the world of opioids.

In summer 2019, Evans was seen in Tate Taylor's thriller "Ma" alongside Octavia Spencer and Juliette Lewis, as well as in Netflix's "Murder Mystery," co-starring Adam Sandler and Jennifer Aniston, which earned the title of #1 on Netflix in the U.S. in 2019, and in the thriller "Anna" alongside Sasha Luss, Cillian Murphy and Helen Mirren. Evans was also seen in "State Like Sleep," starring alongside Katherine Waterston and Michael Shannon. The drama revolves around the basic need for human connection and love. The film premiered at the 2018 Tribeca Film Festival and was released on January 4, 2019.

In November 2019, Evans released his debut studio album, "At Last." Produced by Steve Anderson (Kylie Minogue, Pet Shop Boys), "At Last" brings together an eclectic collection of modern and classic songs personally curated by Evans to highlight and complement his unique delivery and vocal style. The selection of songs that have been boldly reimagined by Evans includes modern classics such as U2's "With or Without You," Maria McKee's '90s power ballad "Show Me Heaven" and Cher's "If I Could Turn Back Time," along with the Etta James jazz standard "At Last" and "The First Time Ever I Saw Your Face" by Roberta Flack.

Also in November 2019, Evans was seen in Roland Emmerich's "Midway" as Lieutenant Commander Wade McClusky. The film follows the story of U.S. Navy sailors and aviators who persevered through the Battle of Midway, a turning point in the Pacific Theater of World War II. Ed Skrein, Patrick Wilson, Aaron Eckhart, Nick Jonas and Mandy Moore also starred in the film, which was distributed by Lionsgate.

In spring 2017, Evans starred as Gaston in Disney's highly successful, live-action adaptation of the animated classic "Beauty and the Beast." Directed by Academy Award® winner Bill Condon, the film was released in theaters on March 17, 2017, and has grossed more than \$1.2 billion in the worldwide box office. Evans starred opposite Emma Watson as Belle, Dan Stevens as The Beast, Josh Gad as LeFou and Emma Thompson as Mrs. Potts.

The same year, Evans was seen in Annapurna's "Professor Marston & The Wonder Women." The film chronicles the life of Harvard psychologist and inventor Dr. Marston (Evans) who created Wonder Woman and his relationship with his wife, fellow psychologist and inventor Elizabeth (Rebecca Hall), and their polyamorous relationship with Olive Byrne (Bella Heathcote). The film premiered at the 2017 Toronto Film Festival.

In 2016, Evans starred in Universal Pictures' big-screen adaptation of the highly successful book of the same name, "The Girl on the Train," opposite Emily Blunt and Justin Theroux, directed by Tate Taylor. Evans also starred in Ben Wheatley's suspense noir film "High-Rise," for which he received a Best Supporting Actor nomination at the British Independent Film Awards and was named as one of the Best Performances of 2016 by The Hollywood Reporter.

In December 2015, Evans reprised his role as the iconic dragon slayer and archery expert Bard the Bowman in the final installment of Peter Jackson's "The Hobbit" series, "The Hobbit: The Battle of the Five Armies." Evans also appeared as Bard in the second installment, "The Hobbit: The Desolation of Smaug." The films were released in December 2014 and 2015 and co-starred Martin Freeman, Ian McKellen and Richard Armitage. Prior to this, Evans was seen in the lead role of the heroic ruler Vlad in Gary Shore's global success "Dracula Untold." The role, which strengthened Evans' global recognition, saw him star alongside Charles Dance, Dominic Cooper and Sarah Gadon.

In summer 2013, Evans starred as the villain Owen Shaw in the sixth installment of Universal's "The Fast & Furious" franchise. Directed by Justin Lin, the film opened in May and has grossed more than \$700 million worldwide. He returned in "Furious Seven" and has also been immortalized in the "Fast & Furious: Super Charged" attraction at Universal Studios amusement park.

For BBC, Evans starred in Chris Chibnall's ("Broadchurch") "The Great Train Robbery," as the infamous, real-life train robber Bruce Reynolds. The special aired in December 2014 and detailed the great train robbery of 2.6 million pounds from a Royal Mail train from Glasgow in 1962 and the aftermath when Reynolds spent five years on the run before being jailed in 1978. The mini-series garnered awards recognition from the BAFTA TV committee as well as the Monte Carlo Television Festival.

Evans made his UK feature film debut in the role of Clive in the 2009 British Independent Film Academy-nominated feature "Sex & Drugs & Rock & Roll," Mat Whitecross' biopic of the London punk-rock scene founder Ian Dury of Ian Dury and the Blockheads. It was Warner Bros.' action/fantasy/drama "Clash of the Titans," however, that put Evans on the map, where he portrayed the charismatic god Apollo. Evans' other film credits include Ridley Scott's remake of "Robin Hood," "Immortals," "The Three Musketeers," "The Raven," "No One Lives" and "Tamara Drewe."

Prior to his film career, Evans had successfully carved out an enviable stage career starring in West End plays and musicals such as "La Cava," Boy George's "Taboo," "Avenue Q," "Dickens Unplugged," "A Girl Called Dusty" and, at the acclaimed Donmar Warehouse, "Small Change" and "Piaf." His powerful, trained voice and engaging stage presence made him the perfect choice for leading roles such as Chris in "Miss Saigon" and Roger in "Rent."

KYANNE LAMAYA (Fabiana) is a highly skilled dancer and singer who makes her feature film debut in "Pinocchio." She has been involved with the performing arts from a young age and appeared regularly on the BBC series "The Dumping Ground."

LEWIN LLOYD (Lampwick) is very much thought of as one of the leading young teen actors in the UK and has an abundance of stellar credits already under his belt, including the starring role of Roger Parslow in "His Dark Materials" (BBC/HBO). Recent big-screen credits include a role in the feature film "The Aeronauts" with Eddie Redmayne and Felicity Jones, and playing Renée Zellweger's son, Joey Luft, in "Judy." Lewin starred at the National Theatre in "Saint George and the Dragon" and featured in TNT'S "The Alienist," starring Luke Evans, in the same year. He has also starred alongside Tom Hardy and Jessie Buckley in the BBC drama "Taboo."

ABOUT THE FILMMAKERS

ROBERT ZEMECKIS (Director/Screenwriter/Producer) won an Academy Award®, a Golden Globe® and a Directors Guild of America Award for Best Director for the hugely successful and popular "Forrest Gump." The film's numerous honors also include a Best Picture Oscar® and, for Tom Hanks, a Best Actor Oscar.

Early in his career, Zemeckis co-wrote with Bob Gale and directed "Back to the Future," which was the top-grossing release of 1985, and for which Zemeckis shared Oscar® and Golden Globe® nominations for Best Original Screenplay. He then went on to helm "Back to the Future, Part II" and "Part III," completing one of the most successful film franchises in motion picture history.

Zemeckis has continued to bring an impressive number of popular films to the screen including the comedies "Used Cars" and "I Wanna Hold Your Hand"; the romantic adventure "Romancing the Stone," starring Michael Douglas and Kathleen Turner; and the macabre comedy hit "Death Becomes Her," starring Meryl Streep, Goldie Hawn and Bruce Willis.

He also directed “Who Framed Roger Rabbit?,” cleverly blending live action and animation in a feature film, resulting in a worldwide box-office smash. Zemeckis re-teamed with Hanks, directing and producing the contemporary drama “Cast Away,” which opened to critical and audience acclaim.

He directed and produced “Contact,” starring Jodie Foster, based on the best-selling novel by Carl Sagan. He also co-wrote and directed the motion-capture film “The Polar Express,” starring Tom Hanks as a charming train conductor taking children on a magical adventure to the North Pole.

Zemeckis produced and directed his second motion-capture film, “Beowulf,” which starred Anthony Hopkins and Angelina Jolie, based on one of the oldest surviving pieces of Anglo-Saxon literature, written before the 10th century A.D. He released another advanced motion-capture film, “A Christmas Carol,” based on the celebrated and beloved classic story by Charles Dickens, which he both wrote and directed for The Disney Studios.

Zemeckis returned to live-action direction with the critically acclaimed dramatic feature film “Flight” for Paramount Pictures, starring Denzel Washington. Under the direction of Zemeckis, Washington received an Academy Award® nomination for the role.

For “The Walk,” he directed Joseph Gordon-Levitt and Ben Kingsley in the story of French high-wire artist Philippe Petit’s 1974 attempt to cross the Twin Towers of the World Trade Center.

He then directed the romantic thriller “Allied,” starring Brad Pitt and Marion Cotillard, telling the compelling story of the relationship between a Canadian Intelligence Officer and a French Resistance Fighter against the backdrop of World War II in North Africa in 1942.

Along with Caroline Thompson, Zemeckis wrote the screenplay for “Welcome to Marwen,” which he directed for Universal Pictures. The film starred Steve Carell as artist Mark Hogancamp who created a miniature World War II-era village as a way to recover from a violent assault. Zemeckis then directed “The Witches” for Warner Bros. Studios.

Zemeckis produced such films as “The Frighteners,” “Monster House” and “Last Holiday,” and as a producer brought the true-life story of “The Prize Winner of Defiance, Ohio,” starring Julianne Moore and Woody Harrelson, to the big screen. Along with Bob Gale, Zemeckis co-wrote “Trespass.” He and Gale previously wrote “1941,” which began a longtime association with Steven Spielberg.

In 1998 Zemeckis, Steve Starkey and Jack Rapke partnered to form ImageMovers, a production company dedicated to telling character-driven stories across many genres for film and television, incorporating into both their cutting-edge and innovative digital technology.

For the small screen, his television directing credits include episodes of Spielberg’s “Amazing Stories” and HBO’s “Tales from the Crypt.” He serves as executive producer on “Medal of Honor” for Netflix and also executive produces “Project Blue Book” for the History Channel and “Manifest” for NBC and Warner Bros. Studios.

In March 2001, the USC School of Cinematic Arts celebrated the opening of the Robert Zemeckis Center for Digital Arts. This state-of-the-art center is the country’s first and only fully digital training center and houses the latest in non-linear production and post-production equipment as well as stages, a 50-seat screening room and USC student-run television station Trojan Vision.

CHRIS WEITZ (Screenwriter/Producer) was born in New York City, the son of actress Susan Kohner and Berlin-born novelist–fashion designer John Weitz (born Hans Werner Weitz). His brother is filmmaker Paul Weitz. He is the grandson of agent Paul Kohner and Mexican actress Lupita Tovar on his maternal side. His grandmother Lupita starred in “Santa,” Mexico’s first talkie, in 1932.

Weitz was educated at the Allen-Stevenson School in New York and St Paul’s School in London and went on to graduate with a BA and MA in English Literature from Trinity College, Cambridge.

Weitz began his film career as a co-writer, along with his brother Paul, of the 1998 animated film “Antz.” In 1999, he and Paul directed and produced “American Pie,” which became a major box-office success. In 2002, the brothers co-wrote and directed “About a Boy,” which earned them an Academy Award® nomination for Best Adapted Screenplay.

He went on to direct several other feature films, including the 2007 adaptation of Philip Pullman’s best-selling fantasy novel “The Golden Compass”; the second film installment in the “Twilight” series, “New Moon”; the 2011 film “A Better Life,” which garnered an Academy Award® nomination for its lead actor, Demián Bichir; and “Operation Finale,” starring Oscar Isaac and Sir Ben Kingsley.

More recently, Weitz has written several feature films, including “Cinderella” for Disney; “Rogue One: A Star Wars Story” for Lucasfilm; “The Mountain Between Us” for 20th Century Fox; and the upcoming “The Boys in the Boat,” which George Clooney is directing for MGM. His young adult novel trilogy, “The Young World,” has been published by Little Brown, beginning in 2014.

He has produced a number of films through his and Paul’s company, Depth of Field, including Tom Ford’s “A Single Man”; Peter Sollett’s “Nick & Nora’s Infinite Playlist”; Kogonada’s “Columbus”; Judy Greer’s “A Happening of Monumental Proportions”; Lulu Wang’s critical and box-office hit “The Farewell,” starring Awkwafina; Sammy Cohen’s romantic comedy “Crush,” which recently premiered on Hulu; and the upcoming “About My Father,” directed by Laura Terruso and starring Robert De Niro, Kim Cattrall and Leslie Bibb.

He lives in Los Angeles with his wife and three children.

ANDREW MIANO (Producer) has partnered with writer-directors Paul and Chris Weitz in their production company, Depth of Field, for the last 15-plus years. He most recently produced “About My Father,” starring Robert De Niro and Sebastian Maniscalco, which Lionsgate is releasing later this year, and “Crush,” starring Auli’i Cravalho and Rowan Blanchard, which premiered on Hulu in April.

Prior to that, Miano produced “The Farewell,” written and directed by Lulu Wang, which premiered at Sundance in 2019, where it was bought by A24. The film went on to win the 2020 Independent Spirit Award for Best Feature, and Best Actress in a Comedy for Awkwafina at the 2020 Golden Globes®.

Previously, he produced “Columbus” by filmmaker Kogonada, starring John Cho and Haley Lu Richardson, which received three Independent Spirit Award nominations; “Bel Canto,” written and directed by Paul Weitz, based on the acclaimed novel by Ann Patchett and starring Julianne Moore and Ken Watanabe; as well as Judy Greer’s directorial debut, “A Happening of Monumental Proportions,” starring an ensemble cast including Common, Allison Janney, Bradley Whitford and Jennifer Garner.

He also served as producer on Paul Weitz’s “Grandma,” the critically acclaimed 2015 film that earned star Lily

Tomlin a Golden Globe® nomination, among multiple honors. “Grandma” was also named one of the 2015 Top 10 Independent Films of the Year by the National Board of Review.

Miano’s other credits include “Admission,” starring Tina Fey and Paul Rudd; Tom Ford’s “A Single Man,” starring Colin Firth and Julianne Moore; Peter Sollett’s “Nick & Norah’s Infinite Playlist,” starring Michael Cera and Kat Dennings; Paul Weitz’s “Being Flynn” with Robert De Niro and Paul Dano; “Good Kids” with Nicholas Braun and Zoey Deutch; “American Dreamz”; and “Cirque du Freak: The Vampire’s Assistant.” Earlier, Miano served as executive producer on “In Good Company,” “Little Fockers” and “The Golden Compass.”

DEREK HOGUE (Producer) is a longtime associate of director Robert Zemeckis, starting work with him in January 2010. Initially in post-production for the director, he has worked on “Flight,” starring Denzel Washington, and “The Walk,” starring Joseph Gordon-Levitt. On “Allied,” starring Brad Pitt, he was post-production supervisor, taking the role of associate producer on “Welcome to Marwen,” then co-producer on the director’s recent hit “The Witches.”

JACK RAPKE (Executive Producer) moved to Los Angeles upon his graduation from New York University Film School in 1974 to embark on a career in the entertainment industry. His first stop was the mailroom of the William Morris Agency in 1975. Four years later, Rapke joined Creative Artists Agency (CAA), where he rose, over the course of the next 17 years, to become one of the most successful agents in Hollywood.

During a seven-year tenure as co-chairman of CAA’s motion picture department, Rapke cultivated a high-profile client list that included Jerry Bruckheimer, Ridley Scott, Michael Mann, Harold Ramis, Michael Bay, Terry Gilliam, Bob Gale, Bo Goldman, Steve Kloves, Howard Franklin, Scott Frank, Robert Kamen, John Hughes, Joel Schumacher, Martin Brest, Chris Columbus, Ezra Sacks and Imagine Entertainment partners Ron Howard and Brian Grazer. Instrumental in building production companies around his clients, it was only a matter of time before he decided to build one of his own with client Robert Zemeckis.

In 1998, Rapke departed CAA to form ImageMovers with Zemeckis. Primarily focused on theatrical motion pictures, the company’s first feature was the critically acclaimed “Cast Away,” directed by Zemeckis and starring Tom Hanks. Rapke went on to produce numerous hits including “What Lies Beneath,” starring Harrison Ford and Michelle Pfeiffer; the Ridley Scott-directed “Matchstick Men,” starring Nicolas Cage; “The Prize Winner of Defiance, Ohio,” starring Julianne Moore and Woody Harrelson; and “Last Holiday,” starring Queen Latifah.

Rapke executive produced “The Polar Express,” starring Tom Hanks, for Warner Bros., which blazed a new trail for modern 3D filmmaking. He produced the Oscar®-nominated “Monster House” for Sony Pictures; “Beowulf,” starring Anthony Hopkins and Angelina Jolie for Paramount; and “A Christmas Carol” for The Walt Disney Studios, starring Jim Carrey and Colin Firth. He was also executive producer on the film “Real Steel,” starring Hugh Jackman and directed by Shawn Levy for DreamWorks.

Rapke produced “Flight” for Paramount Pictures, starring Denzel Washington, which was nominated for two Academy Awards®. He also produced “The Walk,” which starred Joseph Gordon-Levitt, for Sony Pictures, and he executive produced the feature film “Allied,” which starred Brad Pitt, for Paramount Pictures.

Rapke served as producer on “Welcome to Marwen” for Universal Pictures, which starred Steve Carell, and produced “The Witches” for Warner Bros. Studios, which starred Anne Hathaway and Octavia Spencer. He served as producer on the upcoming “Finch” for DreamWorks/Universal, starring Tom Hanks.

For television, Rapke was executive producer for the three seasons of “The Borgias,” starring Jeremy Irons for Showtime, and executive producer on the documentary series “Medal of Honor” for Netflix. He served as executive producer on “Project Blue Book” for the History Channel and has executive produced all three seasons of “Manifest” for NBC TV and Warner Bros. Studios.

JACQUELINE LEVINE (Executive Producer) recently served as producer on “Finch” for Amblin Partners, directed by Miguel Sapochnik. Starring Tom Hanks and Caleb Landry Jones, the story follows Finch, an ailing inventor and the last man on Earth who, facing his own mortality, builds a robot to keep his beloved dog safe. As the trio embarks upon an epic cross-country journey, the scientist must teach his creation to become “human” enough to take care of its charge, and the beloved pet to accept a new master. She also executive produced “The Witches” for director Robert Zemeckis. Based on the classic Roald Dahl novel of the same name, the film starred Anne Hathaway and Octavia Spencer.

Levine served as an executive producer on Zemeckis’ “Welcome to Marwen” for Universal Pictures, starring Steve Carell. Earlier, Levine served as an executive producer on “Allied,” which starred Brad Pitt and was directed by Zemeckis for Paramount Pictures. She served as an executive producer on “The Walk,” which starred Joseph Gordon-Levitt as Philippe Petit, who made the seemingly impossible walk on wire 110 stories up between the World Trade Center Towers. She is in pre-production on the feature film “Rose” with Film Nation financing for Gia Coppola to direct.

Levine works with a wide range of A-list filmmakers, showrunners and writers, with her focus on finding and developing quality film and television projects. She oversaw development and production on “Flight,” directed by Zemeckis and starring Denzel Washington, who was nominated for an Academy Award® for his role in the film; “Real Steel”; “Mars Needs Moms”; and “The Borgias” episodic series on Showtime.

For television, Levine has served as executive producer on “Manifest,” now in its fourth supersized season on Netflix, and the cable series “Project Blue Book” for the History Channel. She also executive produced “Medal of Honor,” a docuseries for Netflix, and “Critical Mass” for National Geographic. She also served as a co-executive producer for “What/If,” a scripted series for Netflix. Levine is currently working on “Contact,” “Jetsons” and a TV series based on the popular podcast “Deep Cover” in partnership with Universal Television.

Before joining ImageMovers, she was the senior VP of production and development at Walden Media where she oversaw “The Chronicles of Narnia: Prince Caspian,” “The Chronicles of Narnia: The Voyage of the Dawn Treader,” “The Water Horse,” “Mr. Magorium’s Wonder Emporium,” “Amazing Grace,” “Sahara,” “The Game of Their Lives” and many others. Earlier, Levine packaged movies for the foreign financing company Cobalt Media, where she helped put together and find financing for “Open Range,” “House of Sand and Fog” and “Swimfan,” which she developed at Michael Douglas’ Further Films. There, she oversaw development and production on “Don’t Say a Word” and “One Night at McCool’s,” as well as other Douglas projects. Before her tenure at Further Films, Levine served as associate producer on “Mighty Joe Young” with Tom Jacobson for Disney.

Levine began her film career as an assistant to Donna Roth and Susan Arnold at Roth/Arnold Productions where she worked on “Benny & Joon” before being promoted to serve as an associate producer on “Unstrung Heroes” and “Grosse Pointe Blank.”

JEREMY JOHNS (Executive Producer/Unit Production Manager) has enjoyed a highly successful career in motion pictures and television for more than three decades. Most recently, Johns served as executive producer and UPM on “Christopher Robin,” and as co-producer and UPM on three Disney live-action adventures—“The Nutcracker and the Four Realms,” “Beauty and the Beast” and “Alice Through the Looking Glass”—and the World War II drama “Fury,” starring Brad Pitt.

Prior to that, Johns’ credits include, most notably, serving as UPM on three James Bond extravaganzas—“Skyfall,” “Quantum of Solace” and “Casino Royale”—along with “Wrath of the Titans” and the miniseries “Band of Brothers.” He also served as the London production manager on “The Chronicles of Riddick,” as the Kenya production manager on “Lara Croft Tomb Raider: The Cradle of Life,” and as the Tunisia unit manager on “Star Wars: Episode 1 – The Phantom Menace.”

Earlier, he served as location manager on many feature films, including “Notting Hill” and “Birthday Girl,” the Morocco portion of “Gladiator,” as well as multiple episodes of such UK TV series as “The Fragile Heart,” “Bugs,” “Poirot” and “Anna Lee.”

PAUL WEITZ (Executive Producer) made his directorial debut, along with his brother Chris, with “American Pie.” In addition to writing the animated film “Antz,” Paul also co-wrote and directed “About a Boy,” for which he and Chris earned an Academy Award® nomination for Best Adapted Screenplay. Paul is the writer and director of numerous films including “Being Flynn,” “In Good Company,” “American Dreamz,” “Admission” and “Grandma” with Lily Tomlin. Paul wrote, directed and produced the Golden Globe®-winning Amazon series “Mozart in the Jungle,” starring Gael García Bernal. He recently co-wrote and directed the film “Fatherhood,” starring Kevin Hart, and the upcoming “Moving On” with Jane Fonda and Lily Tomlin.

As a playwright, he has worked with Second Stage Theater in New York. His published plays include “Lonely I’m Not,” which starred Topher Grace, and “Trust,” starring Zach Braff and Sutton Foster. As an actor, he has worked for directors Miguel Arteta (“Chuck & Buck”) and Jeff Baena (“Little Hours”).

DON BURGESS, ASC (Director of Photography) is a revered, Oscar®-nominated cinematographer who has been a continuous artistic talent for more than 40 years. He has been a steady collaborator with Robert Zemeckis on such modern classics as “Forrest Gump,” “Cast Away” and “Contact.” Burgess has continued to be a mainstay in Hollywood, shooting studio tentpoles including “Spider-Man” (2002) and “Aquaman,” while also delivering feel-good comedy in “13 Going on 30” and “Fool’s Gold.”

DOUG CHIANG (Production Designer), the Academy Award®-winning artist, author and production designer, began his career as a stop-motion animator on the TV series “Pee-wee’s Playhouse.” After attending UCLA Film School, he became a commercial TV director for Rhythm & Hues, Robert Abel and Associates and Digital Productions. As creative director for George Lucas’ Industrial Light & Magic, he served as visual effects art director on films such as “Terminator 2,” “Ghost,” “The Mask,” “Forrest Gump” and “Death Becomes Her.” Chiang has earned numerous awards including an Academy Award, two British Academy Film Awards, two Clio Awards, a Theo Award, a VES Award, a Webby and the Art Directors Guild Award.

As an author, he has written many books including “Robota,” his acclaimed illustrated novel that he created and co-wrote with Nebula- and Hugo-winning author Orson Scott Card. His latest book “Mechanika,” published in 2008, is in its second edition. Chiang’s artwork has been exhibited worldwide in the Brooklyn Museum, Chicago’s

Field Museum and the Kyoto and Tokyo National museums, among others.

In 1995, George Lucas personally selected Chiang to serve as head of the Lucasfilm art department for seven years on “Star Wars: Episode 1 – The Phantom Menace” and “Star Wars: Episode 2 – Attack of the Clones.” He left Lucasfilm in 2002 to form his own 35-person design studio, IceBlink Studios, and worked for Steven Spielberg on “War of the Worlds.”

In 2006, Chiang partnered with The Walt Disney Company and Robert Zemeckis to form ImageMovers Digital, a new digital film studio. As executive vice president, Chiang grew the company to a core staff of more than 500 employees and oversaw its daily operations until 2011. Additionally, he served as production designer for Robert Zemeckis on “The Polar Express,” “Beowulf,” “Disney’s A Christmas Carol” and “Mars Needs Moms.”

Chiang returned to Lucasfilm in 2013 to work on “Star Wars: Episode VII – The Force Awakens” and currently serves as Lucasfilm’s vice president and executive creative director. With more than 25 years of “Star Wars” design expertise, he oversees designs for all new “Star Wars” franchise developments including films, theme parks, games and new media. He recently served as production designer on “Rogue One: A Star Wars Story.” Currently, Chiang is serving as production designer for the “Star Wars” live-action series “The Mandalorian,” “The Book of Boba Fett” and “Obi-Wan Kenobi.”

STEFAN DECHANT (Production Designer) is a Los Angeles–based production designer with more than 25 years of industry experience working alongside reputable filmmakers like James Cameron (“Avatar”), Tim Burton (“Alice in Wonderland”), Sam Mendes (“Jarhead”) and Robert Zemeckis, with whom he’s collaborated seven times. He has worked on more than 30 films in a variety of roles including illustrator, storyboard artist, art director and production designer.

Recently, Dechant served as the production designer for the Apple TV+ film “The Tragedy of Macbeth,” directed by Joel Coen (“No Country for Old Men,” “True Grit”). Dechant’s work on the film earned him an Academy Award® nomination and an Art Directors Guild Award nomination for Outstanding Production Design.

Dechant won the Online Film & Television Association (OFTA) Award for Best Production Design for his art direction on James Cameron’s “Avatar.” His work on Tim Burton’s “Alice in Wonderland” also earned him nominations for production design awards from the Art Directors Guild, OFTA and Satellite Awards. His additional film credits include “Forrest Gump,” “Contact,” “Cast Away,” “Minority Report,” “Lincoln,” “True Grit,” “Kong: Skull Island,” “The Call of the Wild” and “Jurassic Park.”

JESSE GOLDSMITH, ACE (Film Editor) has worked in the editorial department of such films as Robert Zemeckis’ “The Witches” and “Welcome to Marwen,” as well as “Pokémon: Detective Pikachu,” “The Lego Ninjago Movie,” “The Lego Batman Movie,” “Star Trek Beyond” and “Star Wars: Episode VII – The Force Awakens.” “Pinocchio” marks Goldsmith’s feature film debut as editor.

Goldsmith attended film school at Temple University, graduating in 2010.

MICK AUDSLEY (Film Editor) is a highly respected film editor with a career spanning more than four decades and more than 30 film credits under his name by some of the most prominent directors of his generation. He attended the Royal College of Art where he worked as a sound and picture editor on a variety of projects for the

BFI Production Board.

Audsley's collaboration with acclaimed filmmaker Stephen Frears—which includes 15 films— started with the TV film "Walter" and its sequel, "Walter and June." This was followed by iconic features such as "The Hit," "My Beautiful Launderette," "Prick Up Your Ears" and "Dangerous Liaisons" for which he received a BAFTA nomination. In 1993, he won a BAFTA for another Frears project, "The Snapper." "High Fidelity," "Dirty Pretty Things," "Tamara Drewe" and "Lay the Favorite" all followed.

Audsley also worked on several films with Mike Newell including "Dance with a Stranger," "Mona Lisa Smile," "Harry Potter and the Goblet of Fire" and "Love in the Time of Cholera."

Among Audsley's other credits with notable directors are Ken Russell's "Lady Chatterley," Neil Jordan's "Interview with a Vampire," John Madden's "Captain Corelli's Mandolin" and Terry Gilliam's "Twelve Monkeys." In 2009, Audsley teamed up again with Gilliam on "The Imaginarium of Doctor Parnassus" and in 2013 in "The Zero Theorem."

More recent credits include "Everest," directed by Baltasar Kormákur, "Allied" for director Robert Zemeckis, Kenneth Branagh's "Murder on the Orient Express" and Armando Iannucci's "The Personal History of David Copperfield."

JOANNA JOHNSTON (Costume Designer) is a critically acclaimed costume designer and one of the most talented and sought after in her craft. She has collaborated frequently with Steven Spielberg and Robert Zemeckis and has also worked with M. Night Shyamalan and Richard Curtis on more than one occasion.

Johnston began her career assisting Academy Award®-winning costume designer Anthony Powell on such films as "Evil Under the Sun," "Death on the Nile" and Roman Polanski's "Tess." Powell received Academy Awards® for his work on both "Death on the Nile" and "Tess." Johnston also assisted him with his work on "Indiana Jones and the Temple of Doom."

She served as assistant designer to Milena Canonero on "Out of Africa," for which Canonero was nominated for an Oscar®. She also assisted Tom Rand with his work on "The French Lieutenant's Woman," for which he received an Oscar® nomination, and worked with him again on "The Shooting Party."

As a costume designer, her collaborations with Spielberg include "Indiana Jones and the Last Crusade," "Saving Private Ryan," "War of the Worlds," "Munich," "War Horse" and most recently "The BFG." Her work with Spielberg on "Lincoln" earned Johnston her first Oscar® nomination.

Johnston's collaborations with Robert Zemeckis include "Who Framed Roger Rabbit?," "Back to the Future, Part II" and "Back to the Future, Part III," "Death Becomes Her," "Contact," "Cast Away," "The Polar Express" and the Academy Award®-winning "Forrest Gump."

Her work with Zemeckis on "Allied" earned Johnston her second and most recent Oscar® nomination in 2017. She collaborated with Zemeckis on "Welcome to Marwen" and again on "The Witches." She recently worked on "Jurassic World Dominion."

ALAN SILVESTRI (Music Composer/Original Songs) has blazed an innovative trail with his exciting and melodic scores, winning the applause of Hollywood and movie audiences the world over. With a credit list of more than 90 films amassed during his ongoing, decades-long career as a composer, Silvestri has composed some of the most recognizable and beloved themes in movie history. His efforts have been recognized with two Oscar® and Golden Globe® nominations, three GRAMMY® Awards and two Emmy® Awards, as well as numerous International Film Music Critics Awards, Saturn Awards and Hollywood Music in Media Awards.

Born in New York City and raised in Teaneck, New Jersey, Silvestri first thought of becoming a bebop jazz guitar player. After spending two years at the Berklee College of Music in Boston, he hit the road as a performer and arranger. Landing in Hollywood at the age of 22, he found himself successfully composing the music for 1972's "The Doberman Gang," which established his place in the world of film composing.

The 1970s witnessed the rise of energetic synth-pop scores, establishing Silvestri as the action rhythmist for TV's Highway Patrol hit "CHiPs." This action-driven score caught the ear of budding filmmaker Robert Zemeckis, whose hit 1984 film "Romancing the Stone" was the perfect first date for the composer and director; its success became the basis of a decades-long collaboration between the filmmaker and composer that continues to the current day. Their numerous collaborations have taken them through many fascinating landscapes and stylistic variations, from the "Back to the Future" trilogy to the jazzy world of Toontown in "Who Framed Roger Rabbit?" to the tension-filled rooms of "What Lies Beneath" and "Death Becomes Her," from the cosmic wonder of "Contact" to the emotional isolation of "Cast Away," to the magic of the "Polar Express."

But perhaps no film partnership defines their creative relationship better than Zemeckis' 1994 Best Picture winner, "Forrest Gump," for which Silvestri's gift for melodically beautiful themes earned him an Oscar® and Golden Globe® nomination and the affection of film music lovers everywhere. This 38-year, 19-film collaboration includes such recent films as "Flight," "Allied" and "Welcome to Marwen." In 2020, Zemeckis and Silvestri completed "The Witches" based on Roald Dahl's 1973 classic book.

Although the Zemeckis-Silvestri collaboration is legendary, Silvestri has scored films of every imaginable style and genre. His energy has brought excitement and emotion to the hard-hitting orchestral scores of Steven Spielberg's "Ready Player One" and James Cameron's "The Abyss," as well as "Predator" and "The Mummy Returns." Silvestri's diversity is on full display in family entertainment films like "Father of the Bride" and "Father of the Bride Part II," "The Parent Trap," "Stuart Little" and "Stuart Little 2," Disney's "Lilo & Stitch" and "The Croods," as well as three movies in the "Night at the Museum" franchise, while his passion for melody fuels the romantic emotion of films like "The Bodyguard" and "What Women Want."

In 2019, Silvestri composed the music for Marvel's "Avengers: Endgame." The film is a culmination of a partnership with Marvel that began in 2011 with Silvestri's dynamically heroic score for "Captain America: The First Avenger." Since 2011, Silvestri's collaboration with Marvel helped propel "The Avengers" and "Avengers: Infinity War" to spectacular worldwide success.

Silvestri's success has also crossed into the world of songwriting. His partnership with six-time GRAMMY® Award winner Glen Ballard has produced hits such as the GRAMMY-winning and Oscar-nominated song "Believe," performed by Josh Groban, for "The Polar Express"; "Butterfly Fly Away," performed by Miley Cyrus for "Hannah Montana The Movie"; "God Bless Us Everyone," performed by Andrea Bocelli for "A Christmas Carol"; and "A Hero Comes Home," performed by Idina Menzel for "Beowulf." The duo's most recent project is "Back to the Future The Musical," which is currently playing to sold-out audiences in London's West End.

Silvestri and his wife, Sandra, are longtime residents of California's central coast. The Silvestri family has embarked

on a new venture as the founders of Silvestri Vineyards. Their wines show that lovingly cultivated fruit has a music all its own. “There’s something about the elemental side of winemaking that appeals to me,” he says. “Both musicmaking and winemaking involve the blending of art and science. Just as each note brings its own voice to the melody, each vine brings its own unique personality to the wine.”

GLEN BALLARD (Original Songs) is a six-time GRAMMY® Award winner who is one of popular music’s most accomplished producers and songwriters. Ballard’s records have sold more than 150 million copies worldwide.

Through his Los Angeles–based production company, Augury, Ballard is developing a diverse slate of projects in which music plays a central role. His most recent project is the Netflix Original series “The Eddy,” a music-driven multicultural drama about a jazz band trying to survive in chaotic modern-day Paris, which debuted in May 2020. Ballard wrote and composed original songs and music for the limited series and served as an executive producer alongside Oscar®-winning director Damien Chazelle, BAFTA- and Tony Award®–winning writer Jack Thorne and Emmy®-winning producer-director Alan Poul. Ballard wrote original lyrics and music for “Ghost the Musical,” which debuted in 2011 and has since been touring worldwide.

Ballard’s international production company, Augury, is a producer of the stage adaptation of 1985’s “Back to the Future,” having worked on the project’s development for more than 14 years. In collaboration with GRAMMY® Award–winning and Oscar®-nominated film composer Alan Silvestri, Ballard created original music and lyrics for the production, which includes 17 new original songs and is directed by John Rando. The show first opened in Manchester, UK, at the Opera House in March 2020. “Back to the Future The Musical” began its debut in London’s West End at the Adelphi Theatre with previews beginning on August 20, 2021 and opening on September 13, 2021.

“Back to the Future The Musical” was nominated for seven 2022 Olivier Awards, including Best Score, and won for Best New Musical. It is the winner of four 2022 WhatsOnStage Awards, including Best New Musical.

“Back to the Future The Musical” will be coming to Broadway in 2023.

Ballard is also writing songs for the stage version of the 1979 movie “The Rose,” to be produced by Gail Berman (The Jackal Group) and Michael Gorfaine and Sam Schwartz in association with Augury.

Ballard produced and co-wrote Alanis Morissette’s “Jagged Little Pill” (33 million worldwide, four GRAMMYs® and named Best Album of the Decade by Billboard), and in 2019 a musical called “Jagged Little Pill” featuring all the songs from the album debuted on Broadway. Directed by Diane Paulus with a book by Diablo Cody, “Jagged Little Pill The Musical” was nominated for 15 Tony Awards® in 2020.

Ballard has written and produced songs for Quincy Jones, Aretha Franklin, Barbra Streisand, Dave Matthews, Shakira, Katy Perry, Idina Menzel, George Benson, Ringo Starr, George Strait, Wilson Phillips, Van Halen, Chaka Khan, Patti Austin, Al Jarreau, Andrea Bocelli and many others. His production credits include producing and arranging records for Annie Lennox, No Doubt and P.O.D. Ballard co-wrote and arranged “Man in the Mirror” for Michael Jackson and co-wrote and produced the GRAMMY®-winning and Oscar®-nominated song “Believe,” performed by Josh Groban, for the feature film “The Polar Express.”

His work in film includes writing original songs for “Charlotte’s Web,” “Beowulf,” “A Christmas Carol,” “The Croods,” “The Mummy Returns” and “Valentine’s Day.”

KEVIN BAILLIE (Visual Effects Supervisor) began his VFX career when he joined Lucasfilm's JAK Films as a pre-visualization artist on "Star Wars: Episode I – The Phantom Menace" at age 18. In the following 25 years, Baillie has blazed a bright path, helming VFX at The Orphanage on features including "Pirates of the Caribbean: At World's End," "Night at the Museum," "Superman Returns," "Harry Potter and the Goblet of Fire" and "Hellboy." Baillie has supervised cutting-edge motion capture for features at ImageMovers Digital, and he co-founded Atomic Fiction in 2010. Atomic Fiction's outstanding work on such films as director Robert Zemeckis' "The Walk," "Allied" and "Flight" garnered awards recognition and critical acclaim.

Baillie's VFX supervisor credits also include two "Star Trek" movies and two "Transformers" features, as well as "Welcome to Marwen" and "The Witches," two more titles in his long collaboration with Zemeckis.

Baillie also founded the cloud rendering technology company Conductor Technologies and is a member of the Academy of Motion Picture Arts and Sciences.

SANDRA SCOTT (Visual Effects Supervisor) forged a VFX career with an 11-year stint at Industrial Light & Magic, working across both commercials and feature films, with "The Mummy," "Harry Potter and the Chamber of Secrets," "Harry Potter and the Prisoner of Azkaban," "E.T. The Extra-Terrestrial" 20th Anniversary Edition and "War of the Worlds" highlighting her time there.

Scott quickly became recognized as a unifying VFX producer and executive who could guide a project or a company through insurmountable challenges and into stable, steady waters. Acting as head of production or executive producer, Scott helmed at Framestore, ImageMovers Digital, Digital Domain and Atomic Fiction, overseeing all aspects of production and often anchoring the transition of VFX companies into feature animation work and workflows. Her passion for working on projects where character and story take center stage has driven her decisions on both the projects she has undertaken and the companies for which she has worked.

Scott now works as an independent VFX producer, is a member of the PGA and is in her 14th year of collaboration with director Robert Zemeckis through his ImageMovers production company. Her VFX producer credits with him include "A Christmas Carol," "Allied," "Welcome to Marwen" and "The Witches."

MATT SULLIVAN (Music Supervisor) is a four-time GRAMMY®-nominated music producer and supervisor. His name is synonymous with mega-musicals, which make up nearly half of his 33 film credits. He has shepherded the music and soundtracks for numerous award-winning musical films, from iconic classics including "Chicago" and "Dreamgirls" to Disney's remakes of "Aladdin" (2019) and "Beauty and the Beast" (2017). Sullivan is a standout in handling duties on large-budget, music-driven films including the Oscar®-nominated "Saving Mr. Banks." Most recently, Sullivan stepped up to handle the music duties on Steven Spielberg's "West Side Story" and the upcoming "Disenchanted."

The start of Sullivan's career coincided with the resurgence of movie musicals, with the defining film classic "Chicago." Sullivan's distinguished résumé continues to grow with box-office successes that include "Hairspray," "Dreamgirls," "Rent," "Rock of Ages," "Aladdin," "Beauty and the Beast," "Nine," "Idlewild," "Annie," "Danny Collins" and "Begin Again."

Sullivan's unique approach to working on a film starts at the script and audition stage and concludes with the film's final sound mix. Directors and actors alike trust him in the recording studio and on set to achieve the best performance and the telling of the story's narrative through music and lyrics. His unique approach is embraced

by a wide array of filmmakers including stage and film directors such as Rob Marshall, Bill Condon and Adam Shankman. In addition, he works alongside traditional filmmakers outside of the musical space including Steven Spielberg and Robert Zemeckis.

Sullivan's accomplishments were recognized with the Oscar® Award–winning film “Chicago,” whose soundtrack garnered both Oscar and GRAMMY® wins. Other notable contributions include music producing and supervising three Oscar-nominated songs for “Dreamgirls.” The film “Nine” was also recognized with an Oscar nomination for Best Song for “Take It All,” a track that Sullivan produced.

Sullivan earned his first GRAMMY® nomination as the soundtrack producer for “Dreamgirls,” which also won the Broadcast Film Critics Association Award for Best Soundtrack. Subsequent GRAMMY nominations include the “Hairspray” and “Rock of Ages” soundtracks.

Sullivan's contributions to modern blockbuster film musicals have added to a unique and thriving genre in the cinematic world.

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