Sooner or later, your past catches up to you.
Christopher Robin

CAST

Christopher Robin ............................................. EWAN MCGREGOR
Evelyn Robin ....................................................... HAYLEY ATWELL
Madeline Robin .................................................... BRONTE CARMICHAEL
Giles Winslow ..................................................... MARK GATISS
Old Man Winslow ............................................... OLIVER FORD DAVIES
Katherine Dane ................................................ RONKE ADEKOLUEJO
Hal Gallsworthy ................................................ ADRIAN SCARBOROUGH
Ralph Butterworth ........................................... ROGER ASHTON-GRIFFITHS
Paul Hastings ..................................................... KEN NWOSU
Matthew Leadbetter .......................................... JOHN DAGLEISH
Joan Macmillan .................................................. AMANDA LAWRENCE
Young Christopher Robin .................................. ORTON O’BRIEN
Christopher’s Mother ........................................ KATY CARMICHAEL
Christopher’s Father .......................................... TRISTAN STURROCK
Little Girl ........................................................... JASMINE-SIMONE CHARLES
Cecil Hungerford ................................................. PAUL CHAHIDI
Snooty Businessman .......................................... MATT GAVAN
Businessman ....................................................... THOMAS PADDEN
Balloon Vendor .................................................. GARETH MASON
Balloon Holder ................................................... SUMMER BROOKS
Nemir Azizi (London Ticket Attendant) ................ AMROU AL-KADHI
Boy in Stroller .................................................... ZAIN FALZON
Boy’s Mother ...................................................... RAINY MILO
London Train Conductor ..................................... MICHAEL JENN
Wealthy Woman .................................................. SOUAD FARESS
Sussex Train Attendant ........................................ ALAN CLARK
Sussex Train Porter ............................................ CHRIS PRATT
Tea Server ............................................................ HARRIET LEITCH
Margaret King (Train Passenger 1) ......................... VERA CHOK
Boarding School Teacher .................................... CLAIRE REDCLIFFE
Madeline 3 Years Old ........................................... ELSA MINELL-SOLAK
Policeman Bobby ................................................ MATT BERRY
Taxi Driver ........................................................ SIMON FARNABY
Truck Driver ....................................................... MATTHEW EARLE
Newspaper Seller ................................................ MACKENZIE CROOK
Old Man Winslow’s Secretary ............................... VIVIEN BRIDGES
Milkman ............................................................. NARINDER SAMRA
Milk Delivery Boy ............................................... OLIVER PAYNE
Man on Bus ........................................................ DAVID HARTLEY
Girl in Aircraft Design Office ............................... CLAIRE REDCLIFFE
Neel Chawla (Barrel Mover) ................................ RAJ GHATAK
Voice of Winnie the Pooh ...................................... JIM CUMMINGS
Voice of Eeyore .................................................. BRAD GARRETT
Voice of Piglet ..................................................... NICK MOHAMMED
Voice of Tigger ................................................... JIM CUMMINGS
Voice of Rabbit .................................................... PETER CAPALDI
Voice of Kanga ..................................................... SOPHIE OKONEDO
Voice of Roo .......................................................... SARA SHEEN
Voice of Owl ........................................................ TOBY JONES
Stunt Coordinator ............................................... MARK MOTTRAM
Stunt Department Coordinator ......................... LAURA DAVISON
<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Assistant Crowd Supervisor</td>
<td>TRACY MCGREGOR</td>
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<td>CEDRIC ANDRIES</td>
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<td>EMILY THOMSON</td>
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<tr>
<td>Crowd Head Seamstress</td>
<td>EKATERINA KREININ</td>
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<td>GEORGIA CHANTRY</td>
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<td>CAMILLA THOMSON</td>
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<td>MARCO DE LUCA</td>
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<tr>
<td>Hair Co-Designer</td>
<td>GIORGIO GREGORINI</td>
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<tr>
<td>Key Makeup Artist</td>
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<td>GABRIELE GREGORINI</td>
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<td>Principal Hairdresser</td>
<td>RYO MARUKAWA</td>
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<td>ANDREA FINCH</td>
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<td>NORMA WEBB</td>
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<tr>
<td>Makeup and Hair Designer</td>
<td>ALESSANDRO BERTOLAZZI</td>
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<td>Hair &amp; Makeup Assistants</td>
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<td>TIM ASLAM</td>
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<tr>
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<td>SHEARA ABRAHAMS</td>
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II
B Cam Dolly Grip ........................................... BILLY GODDARD
Crane Tech ................................................. DENNIS FRASER
Head Tech .................................................. BEN EDWARDS FRASER
Standby Stagehand .......................................... MARTIN BROWN
Standby Rigger ............................................. RICKY VALLANCE
Standby Painter ............................................ MAL ZAWADSKI
Standby Carpenters .................................... RYAN SINNOT
          ANDY APPLIN
Production Sound Mixer ................................... JOHN MIDGLEY
First Assistant Sound ................................... HOWARD BEVAN
Second Assistant Sound ................................ CHARLOTTE GRAY
Sound Trainee ............................................. RENZO GARCIA
Script Supervisor ......................................... JO BECKETT
Assistant Script Supervisor ............................. KELLY MARACIN KRIEG
Production Coordinator ................................. ELLA DAINES-SMITH
APOP/Travel Coordinator ................................. JAKE EDWARDS
Assets Coordinator ...................................... KEIR SLOAN
Production Secretaries ................................. SAM SORBIE
          DAVE WARE
Office Production Assistants ........................... ALEX LEUNG
          CASSIAN CHEESMAN
IT & Networking Coordinators ........................ SPARKY TEHNSUKO
          REGINALD BEKKAR
Additional Editor ........................................ KRISTINA HETHERINGTON
First Assistant Editor .................................. MATT SWEAT
Second Assistant Editors ............................... MATT ALLEN
          THOMAS LANE
          GEMMA BOURNE
VFX Editor .................................................. CATHERINE CHASE
Assistant VFX Editor ..................................... TOBIAS LLOYD
Additional Editor - VFX ................................. BRAD BESSER
Post Production Coordinator ......................... PATRICK HERNANDEZ
Editorial Trainee - UK .................................. ISABEL ZIPPERT
Editorial Production Assistant ........................ ALEXIS WILLIAMS
VFX Associate Producer ................................. FAHED ‘FREDDY’ ALHABIB

VFX Coordinators ......................................... ZACK FOX
          MITCH CLASPY
Lead Data Wrangler ..................................... PAUL BONGIOVANNI
Data Wrangler ............................................ DAVID JACKSON
Witness Camera .......................................... RICHARD EDWARDS-EARL
VFX Production Assistants ............................. OLIVER TAYLOR
          JANKI PATEL
Sound Editorial by .......................................... e²
Supervising Sound Editors ............................ ETHAN VAN DER RYN
          ERIK AADAH
Sound Designer ............................................. MALTE BIELER
ADR & Dialogue Supervisor .............................. VANESSA LAPATO
Foley Supervisor ......................................... JONATHAN KLEIN
Sound Effects Editors ................................... JAY JENNINGS
          DAN KEYNON
          TIM WALSTON
          BRANDON JONES
          JUSTIN M. DAVEY
Dialogue Editors .......................................... RALPH OSBORN
          ROBERT JACKSON
          JON MICHAELS
          JOEL ERICKSON
First Assistant Sound Editor ......................... VERONICA LI
Sound Effects Field Recordists ........................ MHAIRI MACRITCHIE
          JESSE ROSENMAN
Foley by ...................................................... ONE STEP UP
Foley Artists .............................................. DAN O’CONNELL
          JOHN CUCCI M.P.S.E.
Foley Mixers .............................................. RICHARD DUARTE
          JACK CUCCI
Sound Services by ........................................ WARNER BROS. POST PRODUCTION
          CREATIVE SERVICES
Re-Recording Mixers ................................. LORA HIRSCHBERG
          WILL FILES
Additional Mixers ....................................... ONNALEE BLANK
          JOEL DOUGHERTY
          JEREMY PEIRSON
Mix Technicians .......................................... BRIAN TARLECKI
          KURT GODWIN
Stage Engineers .......................................... BRYON WILLIAM
          KEITH BURHANS
ADR Mixers ............................................... THOMAS J. O’CONNELL
          ERIC GORTELF
          JASON OLIVER
ADR Mix Technician ..................................... RYAN D. YOUNG
Supervising Music Editor and Score Supervisor ........................................... JON MOONEY
Music Editors ............................................ RAMIRO BELGARDT
          ERIC CAUDIEUX
Additional Music by ................................... PAUL MOUNSEY
          ZAK MCNEIL
          BRYCE JACOBS
          PHILIP KLEIN
Score Orchestrated by .................................. YVONNE S. MORIA
          BRUCE FOWLER
          RICK GIOVINAZZO
          JENNIFER HAMMOND
          STEVE BARTEK
          DAVID SLONAKER
          PETER ROTTER
          TIM WILLIAMS
Score Recorded & Mixed by ............................ DENNIS SANDS
          GREG KOLLER
Orchestra Contracted by ............................... PETER ROTTER
          GINA ZIMMITTI
Assistant Orchestra Contractors ..................... EMMA VIVIAN
          WHITNEY MARTIN
Music Preparation by ................................... BOOKER WHITE,
          WALT DISNEY MUSIC LIBRARY
          JOSEF ZIMMERMAN, JOAN KANE MUSIC SERVICE
Score Recordists ........................................ KEITH UKRISNA
                      KEVIN GLOBERMAN
                      ADAM OLMSTEAD
MIDI Transcription ................................. DARREN MCKENZIE
Technical Music Assistants. ......................... NICOLAS SALINARDI
                      AISHA ZULKARAIN
Score Recorded at. ............... BARBRA STREISAND SCORING STAGE,
SONY PICTURES STUDIOS
Special Instrument. .................................. MAGNETIC RESONATOR PIANO:
ANDREW MCPHERSON, CONSULTANT AND CREATOR
Assistant to Marc Forster & Renée Wolfe ....... JUSTIN KYKER
Assistants to Brigham Taylor ............... KAYLA FISHMAN
                      TOM GOODALL
Assistants to Kristin Burr. .................. DEREK DE LA ROSA
                      TARO SMITH
Assistant to Jeremy Johns .................. AISLING CHESMAN
UK Casting Associate .................... EMILY BROCKMANN
UK Casting Assistant .................... OLIVIA GRANT
Studio Unit Manager ...................... RACHEL ROSSER
Studio Unit Assistant Manager .......... STEVEN CONG-TRAN
Production Accountant ...................... RICHARD HENRY
First Assistant Accountant .............. FRANCESCA HUNT
Supervising Payroll Accountant .......... KAREN BIRTHCNELL
Payroll Accountant ....................... CHRISTIE BARBER
Second Assistant Accountant .......... ALICE COLLINS
Assistant Accountants ..................... MARK BIRTHCNELL
                      JAMES FARTHING
                      REBECCA NEWBERRY
                      TONY RICE
Accounts Cashier ......................... DAN BARBER-MOORE
Payroll Assistant .......................... NICHOLA FOX
Accounts Clerks ............................ LEWIS HOLLAND
                      SUZY FINK
Post Production Accountant .............. HALLIE RIVERA
Floor 2nd Assistant Director .............. BARNABY RIGGS
Crowd 2nd Assistant Director ............ DAN COX
Floor Crowd 2nd Assistant Director .. MICHAEL STEVENSON
3rd Assistant Director ..................... JULIA HARGITAY

Floor & Crowd PAs
ALIX WILLIAMS           NICK WHITE
CALLUM SAMPSON     NATALIE WRIGHT-CELLA
ANNE LE GRESLY

Character Readers
Winnie the Pooh Reader ......... DAVID HARTLEY
Eeyore Reader ................. MATT GAVAN
Tigger Reader .................. OLIVER LLEWELLYN-JENKINS
Piglet Reader ................. CLAIRE REDCLIFFE
Rabbit & Roo Reader .......... HARRIET LEITCH

Stand-In/Double for Ewan McGregor ........ SAM HARE
Stand-In/Double for Evelyn .... HANNAH PRITCHARD
Stand-In for Madeline ........ FATEMAH SAREBANI
Double for Madeline ........... MARTHA OTTERBURN

Gaffer .................................................. DAVID SMITH
Floor Best Boy ....................... BILLY GAMBLE
Lighting Coordinator ............. JENNIFER LEWICKI
Floor Desk Operator ................ DANIEL BOCKING

Standby Electrical Rigger ....... CHRISTIAN DURANT
Rigging Gaffer ....................... WARREN EVANS
Chargehand Rigging Electricians . MARK EVANS
                      BEN WILSON
                      NEIL ‘SAM’ BLOOR
Rigging Desk Operator .............. ADAM MASTERS

HOD Practical Electrician ......... BILLY CLIFFORD
Chargehand Practical Electrician . JACK LAWLOR
Practical Electrician ............... JOE SHEWARD
Soft Sun Tech .................. WILLIAM PORTER
Lighting Balloon Techs ............. CARSTEN THOMS
                      BARRY DAVIES

Property Master ....................... ALAN BAILEY
Props Supervisor ................. MIKE POVEY
Prop Storeman ....................... MIKE RAWLINGS
Assistant Storeman ................. BEAU READ
Prop Buyer/Coordinators ............ GINA COOK
                      AMANDA BAILEY
Chargehand Standby Propman .... ALEX BOSWELL
Standby Propman .................. CHRIS MILLER
Trainee Standby Propman ........... JENNIE POUNDALL
Chargehand Dressing Propman .... GAVIN GRANT
                      JAMIE FERGUSON

JAMES MANNELL          JAMIE FERGUSON
Darren Westover        JOHN BOLTON
Sean Leishman         JOHN TAYLOR
Jason Hopperton       MAX GRANT
Dan Riches            LES MARTIN
Trainee Dressing Propman ................. YOD YUTAMANOP

Supervising Model Maker .................. JIM MCKEOWN
Model Makers ................................... NICK DAVIS
PAUL SCOTSON

Leather Worker ......................... DOMINIC MEYRICK BROOK
Props Carpenter ......................... MITCH POLLEY
Props Painters .......................... SAMANTHA KELM
JADE MAHONEY

HOD Creature Effects .................... NIK WILLIAMS
Creature Effects Supervisor ............... TINA FOSTER
Creature Effects Coordinator .......... MARY HANRAHAN

Creature Effects Fabricators
EMMA REID ELIZABETH MURRAY ALLISON EYNON LOUISE DAY NATALIE KHOO MADELINE JENKINS

Assistant to Mr. Pooh .................... ELENA CONSTANTINOU
Creature Effects Mould Makers ........ MAX PAYN THEA MULVEY

Creature Effects Runner ................ SIMON RICHARDS
SFX Floor Supervisor .................... JOHN VAN DER POOL
SFX Workshop Supervisor ............... DANIEL HOMEWOOD

SFX Wire Supervisor ..................... STEVE CRAWLEY
SFX Coordinator/Buyer ................. LYNNE CORBOULD

SFX Senior Technicians
HUW MILLER JOHN ARNITT HUGH GOODBODY ANDREW AITKEN MICHAEL FOX PETER BRITTEN STEVEN LEWIS IAN CORBOULD

SFX Technicians
CHRIS SMITH TOBY MARROW GARETH JOLLY BARRY WHITE LINDSAY HARRIS
SFX Assistant Technicians ............ STUART LOVELOCK TOM COYNE MATTHEW SIGGINS SAM SANDERS

SFX Engineers ......................... PAUL DAVIN MARK DAY SAM LEWIS

SFX Health & Safety Consultant ........ CHARLIE HARPER
SFX Admin Assistant .................. FELICITY CORBOULD

Action Vehicles Coordinator ........ NEIL LAYTON
Assistant Vehicle Supervisor .......... ASHLEY HOLLEBONE

Action Vehicle Drivers
ALDO SPADA ROGER KIRKHAM NICHOLAS BARTLETT RICHARD BODFISH NIGEL AYERS MICHAEL O’MALLEY LARRY SOMERVILLE LINDSAY KING ANTHONY BLACKMAN RICHARD WALLACE STEPHEN DIMMOCK SHANE HARVEY WAYNE HARVEY NATHAN HIRONS CHRIS WHITELEY

Vehicle Engineers ...................... SFX Coordinators
ALDO SPADA ROGER KIRKHAM NICHOLAS BARTLETT RICHARD BODFISH NIGEL AYERS MICHAEL O’MALLEY LARRY SOMERVILLE LINDSAY KING ANTHONY BLACKMAN RICHARD WALLACE STEPHEN DIMMOCK SHANE HARVEY WAYNE HARVEY NATHAN HIRONS CHRIS WHITELEY

Vehicle Assistant Technician .......... HARRY RHYS

Key HOD Greensman ...................... PETER HOOPER
Greens Supervisor ..................... GABOR BIRO
Greens Coordinator ................. SAMANTHA JAMES
Greens Buyer ......................... JUSTIN RICHARDS
Lead Greensman ...................... JEZ GAVIN

Supervising Chargehands ............. PETE MANGER VLADIMIR PAVLU

Chargehand ....................... STEVEN MURPHY
Greens Standbys .................... ROBERTO OLIVERU ROMAN COLTELLARO

Greensman/Arborist .......... SEBASTIAN BROOKS

Greensmen Level 3 ..................... MALIKAH ALMAGHRABI
Greensmen Level 2 ..................... CALLUM DAVISON BETHANY SPENCE LEON BUDD
Greensmen Level 1 ..................... OLIVER DAVISON LYDIA MATTHEWS PATRICK DUNTON DAN VALENTINE MYLES SMART

Greensmen Labour .................... SORREL RICHARDSON SAM WILLIAMS

Supervising Location Manager .......... EMMA PILL
Location Managers ..................... FINLAY BRADBURY ELEANOR DOWNEY LINDSEY POWELL JAMES BUXTON ROBERT CAMPBELL-BELL

Assistant Location Managers .......... KIM WHITE CARRICK WELSH HARRY LE PAGE SAM TURNER

Locations Coordinator ............. REBECCA DARK
Unit Manager Locations ............. DAVID POWELL
Location Assistants ........................................... JAMES KIRBY
ALICE DOUGHTY
LORENZO BERTOLLAZI
ISABELLA PANOUSIS
Location Marshals ............................................. NASE SADDEN
HARRY WYETH
JAKE KILMINSTER
TUESDAY RIDDILL

American Humane Rep ........................................ SARAH BLOOMFIELD
Horsemaster ...................................................... HAYDEN WEBB

Environmental Coordinator .................................... LOUISE SMITH
Environmental Assistant ....................................... JAMES BISHOP
Security Coordinator .......................................... MATHEW DORNEY

Stage & Location Security
DAVID TAYLOR
DUNCAN ROBERTSON
MARK DRYDEN
LEE FOLEY
SIRAK TEKLAI
CHRIS YELLOLY
MITCHELL MCGEE
MIHAEL PAPAVASILIOU
AMO SINGH
ANDREW MORRIS

Thank You to All Security
Unit Publicist ..................................................... RACHEL KENNEDY
Stills Photographer ............................................. LAURIE SPARHAM

Unit Nurse ......................................................... LINDA ROBERTS
Key Health & Safety Advisor ................................. MATTHEW SPOONER
Health & Safety Advisor ...................................... JAY BOND

Construction Manager ........................................... DOM ACKLAND-SNOW
Construction Coordinator ...................................... NICKY ACKLAND-SNOW

HOD Carpenter .................................................. STEVE HARRIS
HOD Painter ....................................................... JAMIE SHELLEY
HOD Plasterer ..................................................... NEIL CLARK
HOD Sculptor ..................................................... JODY KING-BROTHERS
HOD Rigger ......................................................... BARRY BROWN
HOD Stagehand .................................................. ALAN HAMLET
Construction Buyer ............................................. JOHN WHITBY
Construction Payroll .......................................... LISA BOWE
Construction Assistant ........................................... YASMIN THOMAS

Supervising Carpenters ......................................... STEPHEN EELS
STEVE ROWLEY
EDDIE MURPHY
JOE LAIDLAW
XERXES SZOKOLOVICS
MARK OVERALL

Supervising Painters ............................................. DAVE THOMPSON
MARK HARRIS
KEVIN BIGGS

Chargehand Carpenters ......................................... JOE LAIDLAW
XERXES SZOKOLOVICS
MARK OVERALL

Chargehand Painters ............................................. PERRY CROSBY
STUART SINCLAIR

Supervising Plasterer ............................................. CHRIS GREENWOOD
Supervising Sculptor ............................................. JAMES DEAN

Chargehand Riggers ............................................ STEPHEN DELAHUNT
KENNETH GAMMON
DEAN NORGATE
STEVE BOWE

Second Assistant Director ...................................... IAN ‘PEBBLES’ HUGHES
Third Assistant Director ........................................ RICHARD OXFORD
Set PAs .............................................................. STEWART ALLEN
MATT STEGGLES
LEWIS WALSH

Camera Operator ................................................... TONY JACKSON
First Assistant Camera ......................................... TIM MORRIS
WILL MORRIS
Second Assistant Camera ....................................... TOM STOREY
Camera Trainee .................................................... DAFYDD BATES

DIT ................................................................. MARDON DE CARVALHO
Grip ................................................................. FELIX MILBURN-FOSTER
Script Supervisor .................................................. NORINA MACKAY
Video Operators .................................................. KARL TAGGART
STEVEN TOFT SHARP

Production Sound Mixer ......................................... MARTIN SEELEY
First Assistant Sound .............................................. RUSSEL KEEFE
Gaffer ............................................................... RICHARD OXLEY

Visual Effects by FRAMESTORE

VFX Supervisors .................................................. THEO JONES
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CG Supervisors ................................................... MAXX LEONG
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DI Colorist ........................................ SOFIE BORUP
Finishing Producer .......................... ANNIE JOHNSON
Finishing Editor .............................. ROB DOOLITTLE
Color Assistants .............................. TYRELL LLOYD
                   DANIEL KEFEF
Digital Intermediate Accountant .......... IAN SULLIVAN
CO3 Executive Producer .................... STEFAN SONNENFELD

65mm Color by ................................ FOTOKEM
65mm Color by ................................ FOTOKEM
Digital Projection Technology and Managed Services
Provided by ..................................... CHRISTIE

Main Title & Prologue Sequence by .......... NADIA TZUO
Creative Supervision ........................ ANDY HALL
                   LISA BOLAN

Design & Animation

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PETER MURPHY ....................... SAM SPARKS
MICHAEL RELTH ................... LYUBEN DIMITROV
LUCY KIM .............................. HENRY DELEON
NADER HUSSEINI ......................

End Credits by .............................. GENERAL TITLES

**MUSIC**

“Goodbye Farewell”
Written by Richard M. Sherman
Performed by Jim Cummings, Brad Garrett, Toby Jones,
Peter Capaldi, Sophie Okonedo, Nick Mohammed, Sara Sheen

“Could This Be Love”
Written by Glenn Crytzer
Performed by Glenn Crytzer’s Savoy Seven
Courtesy of Ledbetter Entertainment
Under license from Ford Music Services

“A Ballad”
Written by Randy Weston
Performed by Randy Weston Trio
Courtesy of Concord Music

“Winnie the Pooh”
Written by Richard M. Sherman and Robert B. Sherman

“Up, Down and Touch the Ground”
Written by Richard M. Sherman and Robert B. Sherman
Performed by Jim Cummings

“Our Love”
Written and Performed by Ernest Bradshaw
Courtesy of De Wolfe, Ltd.
Under license from Ford Music Services

“The Wonderful Thing About Tiggers”
Written by Richard M. Sherman and Robert B. Sherman
Performed by Jim Cummings

“Busy Doing Nothing”
Written and Performed by Richard M. Sherman

“Christopher Robin”
Written and Performed by Richard M. Sherman
Produced by Jon Brion

Soundtrack Available on

WALT DISNEY RECORDS

In memory of
Jóhann Jóhannsson
Mike Povey

The Producers Wish to Thank:

IWC Watches
The Crown Estate, Windsor Great Park
Pippingford Park
ANA Arts Projects
Port of Dover
City of Westminster Film Office
City of London Film Office
Film Fixer Ltd
Michael Horn

Filmed on location in London, the Home Counties and Dover,
United Kingdom, and at Shepperton Studios,
Pinewood Shepperton Group Facilities, UK.

Produced with the support of the British Film Commission
and the UK Government’s Film Tax Relief

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

Québec

Production Services
Tax Credit

SODEC

Visual Effects produced in part in Australia with the
assistance of the Australian Government

Visual Effects produced in part in Melbourne, Australia
with the assistance of Film Victoria

FILM
VICTORIA
AUSTRALIA
American Humane monitored the animal action. No animals were harmed®. (AHD 07891)

Camera Dollies by Chapman/Leonard Studio Equipment, Ltd.

Cameras and Lenses by Panavision®

Lighting Services by Pinewood MBS Lighting

MPAA #51616

Shot on Kodak Motion Picture Film

For Lia

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Distributed by Walt Disney Studios Motion Pictures

2DUX²
Christopher Robin, the young boy who shared countless adventures with his stuffed animal friends in the Hundred Acre Wood, is now grown up, living in midcentury London and dealing with the stresses of adulthood. As an efficiency manager at Winslow Luggage, he juggles long hours in the office with his commitments at home and has all but forgotten the endless days of wonder and make-believe that defined his childhood. But sooner or later your past catches up with you.

After canceling plans to go away with his wife, Evelyn, and daughter, Madeline, in order to work through the weekend, he is reunited with Winnie the Pooh and his old friends from the Hundred Acre Wood, remembering the times when doing nothing with a best friend was the very best kind of something. But as Christopher Robin returns to London to address financial problems at the company, some important work papers from his briefcase go missing, and the animals decide that it is up to them to save their friend.

Following a chance encounter with Madeline, Christopher’s young daughter, Pooh, Tigger, Eeyore and Piglet leave the forest and take an excursion into the city to hand-deliver the documents to the offices of Winslow Luggage, surprising Christopher Robin. As a result of their efforts, he begins to see things from a fresh perspective and comes up with a plan to save the company as well as his job, and in the process rediscovers the joys of family life, the value of friendship and remembers to appreciate the simple pleasures in life once again.

A heartwarming live-action adventure, “Christopher Robin” is directed by Golden Globe® nominee Marc Forster from a screenplay by Alex Ross Perry and Oscar® winner Tom McCarthy and Oscar nominee Allison Schroeder and a story by Greg Brooker and Mark Steven Johnson based on characters created by A.A. Milne and E.H. Shepard. The producers are Brigham Taylor, p.g.a., and Kristin Burr, p.g.a., with Renée Wolfe and Jeremy Johns serving as executive producers.

The film stars Golden Globe® winner and Emmy® nominee Ewan McGregor as Christopher Robin; Golden Globe nominee Hayley Atwell as his wife, Evelyn; Bronte Carmichael as his daughter, Madeline; and Emmy winner Mark Gatiss as Giles Winslow, Robin’s boss. The film also features the voices of Jim Cummings as Winnie the Pooh and Tigger, three-time Emmy winner Brad Garrett as Eeyore, Golden Globe nominee Toby Jones as Owl, Nick Mohammed as Piglet, Oscar® winner Peter Capaldi as Rabbit and Oscar nominee and Tony Award® winner Sophie Okonedo as Kanga.
The Genesis of “Christopher Robin”

The characters Christopher Robin and Winnie the Pooh first appeared in a collection of verses written by English playwright turned author A.A. Milne entitled “When We Were Very Young” in 1924, but it was the publication of “Winnie-the-Pooh” in 1926 that truly resonated with readers around the world. The book of short stories about the imaginary adventures of the carefree boy, his honey-loving bear and the rest of his animal friends from the Hundred Acre Wood, accompanied by E.H. Shepard’s timeless illustrations, is considered one of the most popular children’s books of all time.

Additional stories by Milne featuring the beloved characters followed with the publication of “The House at Pooh Corner” in 1928 and were equally as popular. Since then, these stories have been embraced by readers of all ages, and the affection for the characters has continued to grow, reaching across all mediums to endure from generation to generation.

Milne’s stories advocate the values of a healthy imagination and represent a time in our lives when we have to say goodbye to childhood... goodbye to unlimited free time...goodbye to a mother’s protection. In fact, “The House at Pooh Corner” ends with Christopher Robin telling Pooh he’s going away to boarding school, his way of saying life can no longer be about frivolous pursuits and that it’s time for him to grow up and become more serious.

It was this bittersweet moment in Milne’s book that served as the inspiration for an entirely new take on these classic characters set years after the two friends part. The idea of approaching the story from this perspective dates back 15 years to when producer Brigham Taylor, then a production executive at Disney, pitched this idea to the studio. Though the timing wasn’t right as there were other Winnie the Pooh projects in the works, Taylor and his colleagues knew there was a special kind of promise to the idea of meeting a familiar and beloved character in a whole new world.

Years later, Taylor transitioned into a producing role for the studio, taking on films such as “The Jungle Book” and “Pirates of the Caribbean: Dead Men Tell No Tales.” During a meeting with longtime executive Kristin Burr, she encouraged him to dust off the concept and the two began developing the idea together. “The studio was really supportive of taking classic characters and finding ways to reinvent them and tell new stories, so it was sort of a revival of an old idea that we had,” says Taylor.

The simplicity of Milne’s characters appeals to children, and their imperfections—timidity, bravado, a false sense of superiority—are easily recognizable to adults. They show warmth, love, kindness and connectivity with one another, especially Pooh, and the issues are ones we can all relate to: the responsibilities of adulthood that pull us away from the carefree days of our youth and how we go about recapturing what we’ve left behind.
Winnie the Pooh, who often makes insightful comments such as *People say nothing is impossible but I do nothing* *every day,* is the conduit by which Christopher Robin is able to pull himself back and remember the things in life that are valuable to him...things that can still be a part of his life as an adult. “Pooh is the perfect vehicle because he literally represents—through his image, his attitude and his personality—the concept of just hanging out and doing things that you love with people that you love and not being distracted by less important things,” says Taylor.

Once a working script was in place, Taylor and Burr approached Marc Forster and were thrilled when he came aboard to helm. The acclaimed director known for his eclectic range of films—including “Finding Neverland,” “Quantum of Solace” and “The Kite Runner”—grew up loving Disney live-action films and was immediately drawn to the story. It had a sense of magic realism, and he believed it had the potential to become an artistic, emotional, funny and timeless film.

“When you are able to make people laugh and cry in the same movie and you are able to tell the story with integrity and ground it in reality and have the magic realism on top of it, it lifts your spirits and connects you with the people you love,” says Forster.

And this is a story Forster believes has never been more relevant. “I think it’s something we desperately need in the world,” he says. “We could all use a little bit of Pooh’s heart and wisdom right now.”

Forster and Taylor began prepping to shoot in London as Burr transitioned into her own production shingle on the lot, making the transition from executive to producer. At the same time, they turned their attention to casting both the human and animal characters.

Finding someone to personify an adult Christopher Robin posed a unique challenge for the filmmakers. The boy forever immortalized in E.H. Shepard’s iconic illustration sitting with his best friend on their thinking log has grown into a loving husband and father and a hard-working employee at Winslow Luggage, but the burdens that come with adulthood have caused him to forget the good times of his youth and he has lost sight of the person he once was.

“Christopher Robin feels a lot of responsibility and a lot of guilt, which weighs heavily on him,” says Burr. “He doesn’t smile anymore, he doesn’t laugh anymore and he doesn’t act silly anymore, and by attempting to support his family and secure their livelihoods he is actually neglecting them.”

Forster adds, “Christopher Robin tries to relate to his wife Evelyn and his daughter Madeline, but he’s not able to connect to himself, and until he develops that kind of personal awareness, he isn’t able to emotionally connect with his family.”
“There were very few actors who could give us that sense of weariness that sets in as adults with responsibilities weighing you down, but also let you see that boyish nature that lies underneath,” says Taylor. “Ewan McGregor is able to take you on that journey visually.”

The star of “Moulin Rouge!,” “Trainspotting” and “Star Wars: Episode I – The Phantom Menace,” who recently appeared in Disney’s live-action “Beauty and the Beast” and the acclaimed FX series “Fargo,” immediately related to the character of Christopher Robin. He was also pleased to see that Pooh and the other creatures were such an integral part of the story.

“I was quite charmed by the script and loved that they made Christopher Robin a man my age and that Winnie the Pooh comes back to him at a difficult time in his life,” says McGregor. “I found that really moving. Christopher Robin is the father of a daughter who he’s not very close to, and he recognizes that and would like to be closer to her. And certainly, you get the feeling that she would like to be closer with her dad as well, and there’s something about this coming together of a father and his daughter that really appealed to me as a father of girls.”

He continues, “I’ve always loved the films of Jimmy Stewart, and I could imagine Jimmy Stewart playing this role back in the day. Reading the script made me feel like this might be my Jimmy Stewart sort of role.”

As the efficiency manager of a luggage company in the years following the war, when most people can’t afford to go on holiday, much less purchase luggage for the trip, the pressure to keep the company afloat and protect everyone’s’ jobs rests on his shoulders. “Christopher Robin works very hard and probably works too much, and his relationship with his family is strained as a result,” say McGregor.

“Ewan and I worked together before [in the 2005 thriller “Stay”], and I knew he was perfect as Christopher Robin,” says director Marc Forster. “He has this sense of manliness about him but an incredible playfulness as well, which was really crucial for this character.”

The role of Evelyn Robin also came with its own set of casting challenges. “You don’t want to have someone play this character in a two-dimensional way and come off as a nagging housewife,” says Forster. “You want to make sure the actor has her own dramatic strengths and comedic skills to keep the character very much alive.”

Hayley Atwell (“Howards End,” ABC’s “Agent Carter”) was cast as Evelyn Robin. A fictitious character married to Christopher Robin, she personifies home and love and holds the family together. “They were very happy at the beginning of their marriage, but she sees him becoming a workaholic and losing that connection with his family,” says the actress, who previously worked with McGregor on Woody Allen’s “Cassandra’s Dream.”

She continues, “He is clearly traumatized by the war and overworked and trying to find his place in the world, yet Evelyn and Madeline are right there in front of him and are everything he could possibly need.”

Bronte Carmichael plays Madeline Robin, the bright nine-year-old who, much like her father, has a passion for make-believe. She wants nothing more than to have her father read to her every night before she goes to bed, but he wants her focused on her studies. “Bronte is incredibly sweet but also very soulful, and she has an ability beyond her years in terms of portraying the emotions of her scenes,” says Taylor. “It was very exciting seeing her at work.”
“Madeline is a very serious girl at the beginning of our story and really wants to please her father, studying very hard all the time,” says Forster. “She is prepared to go to boarding school, but what she really wants is to stay home with her family.”

When Madeline comes across a box belonging to her father with a drawing of Pooh and his friends along with other keepsakes from the Hundred Acre Wood, it gives her a glimpse into his childhood for the first time. “Times were different then, and so was the way people related to their kids,” says McGregor. “You can see that she wants love from him in a way that isn’t just him providing for the family, and that’s what the story is about really, and by the end of the film he is able to give her that.”

Mark Gatiss (“Sherlock,” “The League of Gentlemen”) plays Giles Winslow, the spineless and incompetent son of the company’s owner who oversees the day-to-day operations at Winslow Luggage. When the company is in danger of going under, he puts Christopher Robin in charge of finding a solution.

Jim Cummings provides the familiar and comforting voice of Winnie the Pooh, Christopher Robin’s devoted best friend. A cuddly, slightly-worn teddy bear full of optimism, whose tummy is always rumbly, he often delivers simple thoughts on life that turn out to be surprisingly profound. Cummings has voiced the character for the past 30 years.

“We were so lucky to get Jim,” says Burr. “As soon as you hear him read his lines, a feeling of nostalgia washes over you and makes you smile.”

Cummings also provides the voice of Tigger, a character he has voiced in numerous titles over the years. Tigger is the fearless, outgoing, energetic and incredibly self-assured orange and black-striped tiger who often leaps before he looks.

Brad Garrett of “Everybody Loves Raymond” fame has voiced characters in a number of Disney animated titles, including “Finding Dory” and “Ratatouille.” In “Christopher Robin,” he is the voice of Eeyore, the old gray donkey with a melancholy—but endearing—disposition and a penchant for sarcasm. Eeyore tends to wallow in misery and proceeds through life with very low expectations, but he is loved by Christopher Robin and his friends.

British actor Nick Mohammed (“The Martian,” “Absolutely Fabulous: The Movie”) is the voice of Pooh’s sidekick Piglet, a petite, angst-ridden pig who is shy, soft-spoken and easily frightened. The kind-hearted female kangaroo, Kanga, is voiced by Sophie Okonedo (“The Secret Life of Bees,” “Hotel Rwanda”). Kanga is mother to Roo and a warm and maternal figure to Christopher Robin and all the animals.

Toby Jones (“Jurassic World: Fallen Kingdom,” “Tinker Tailor Soldier Spy”) is the voice of Owl, who, while
undoubtedly wise, is a stickler for rules and order and has a tendency to pontificate and embellish his true intellectual abilities. Peter Capaldi ("Doctor Who") provides the voice of Rabbit, who often butts heads with Owl. He is the self-appointed leader of the animals in the Hundred Acre Wood, but often comes across as pompous and overbearing.

*If Anyone Wants to Clap, Now Is the Time to Do It.*

-Eeyore

**About the Production**


While Forster originally aligned with Oscar® nominee Jóhann Jóhannsson (“Sicario,” “The Theory of Everything”), the composer sadly passed away just as he began working on the project. The film includes a dedication on his behalf. Subsequently, GRAMMY®-nominated composer Jon Brion (“Lady Bird,” “Trainwreck”) was brought in, with additional support coming from Emmy Award®-winning Geoff Zanelli (“Into the West,” “Pirates of the Caribbean: Dead Men Tell No Tales”).

Disney legend Richard M. Sherman provides three new songs for the film. Two songs appear in the end credits and one, “Goodbye, Farewell,” which is performed by the animals from the Hundred Acre Wood, can be heard in the opening scene. “Busy Doing Nothing” and “Christopher Robin” are both performed by Richard Sherman himself.

“Winnie the Pooh became a dear friend of mine when Walt gave us the assignment to write songs for the first Winnie the Pooh short film,” says Sherman, “and here, so many years later, it is very special to be back in the Hundred Acre Wood again.”

Sherman continues, “There’s something sentimental and sweet and nostalgic about Pooh. He’s like your childhood buddy, who we sometimes forget about when we get older, but when he finds out that Christopher Robin is in a bit of trouble, he comes back to remind him what it’s like to have an imagination and to have wonderful times together doing nothing.”

“I think Pooh will be around for the next 200 years because he is so special and so dear,” he says. “There will always be people rediscovering Winnie the Pooh or finding about him for the first time.”

The two-time Oscar®-winning composer and his late brother, Robert B. Sherman, who passed away in 2012, wrote the music and lyrics for the majority of the animated films featuring Winnie the Pooh and his friends distributed by Disney (“Winnie the Pooh and the Honey Tree,” “Winnie the Pooh and the Blustery Day” and “Winnie the Pooh and Tigger Too,” among numerous others). They also wrote scores for such iconic Disney films as “The Jungle Book” and “Mary Poppins.”
Principal photography on “Christopher Robin” took place at Shepperton Studios outside London and on locations throughout the U.K. Supervising locations manager Emma Pill (“Spectre,” “Cinderella”) and production designer Jennifer Williams both began researching the project in January 2017, studying E.H. Shepard’s original watercolor drawings from the A.A. Milne books which are housed at the New York Public Library, and visiting Ashdown Forest in East Sussex for inspiration.

The Hundred Acre Wood from Milne’s books, an enchanting place where Christopher Robin’s animal friends reside and where imaginations thrive, is based on Ashdown Forest and, more specifically, an area in the forest known as the Five Hundred Acre Wood. Located in the lush Sussex countryside about 30 miles south of London, the woods are still visited by thousands of tourists every year, all eager to walk the areas featured in the Winnie-the-Pooh stories.

But, according to Forster, the Hundred Acre Wood is more than just the place where Christopher Robin played with his friends as a child. “It represents the discovery of nature and play-time and the concept that there’s nothing more important than taking your time,” he says.

And it was important to the director that the Hundred Acre Wood seen on screen looks and feels similar to the one from Milne’s books, so scenes taking place in the Hundred Acre Wood were filmed in the real Ashdown Forest (as well as in Windsor Great Park). He also wanted the bustling city streets to provide a stark contrast between this real world and the natural world that is the Hundred Acre Wood, as seen through the eyes of both Winnie the Pooh and Christopher Robin.

Pill and her department of 20 spent weeks looking for London streets that were similar in style to the paintings of English artist L.S. Lowry and which could look busy and evoke the time period. Seventeen main unit locations in the U.K. were used during filming, many of which were London streets and U.K. thoroughfares, including: the intersection of Great Smith Street and Great College Street; Inner and Middle Temple Lanes; Lambeth Bridge and County Durham’s Hownsgill Viaduct. Vintage action vehicles and hundreds of period-attired extras were used to help fill the streets and sidewalks.

There’s Always Time for a Smackeral of Wonder.
-Winnie the Pooh

Bringing the Stuffed Animals to Life

The characters created by A.A. Milne that reside in the Hundred Acre Wood are the heart of the film, symbolizing the simple, idyllic pleasures of childhood. Winnie the Pooh, Tigger, Piglet, Eeyore, Kanga, Roo, Rabbit and Owl make their first appearance in a live-action film as three-dimensional characters in “Christopher Robin,” something that would not have been possible five years ago without the sophisticated computer animation technology that exists today.

Cinematographer Matthias Königswieser chose to shoot the film with traditional handheld cameras to help the stuffed animals’ motions look more believable. They would then be brought to life via photo-realistic computer
animation in post-production, which would immerse these characters in mid-century London as well as in nature. But first, individual looks for each character had to be designed. The process was a collaboration among creature visual effects, visual effects and the costume, camera and art departments, with Marc Forster supervising the designs. It was important to the director that the stuffed animals look real, not animated.

Forster worked with character concept artist Michael Kutsche (“Ant-Man and The Wasp,” “Thor: Ragnarok”) early on in pre-production to discuss what he envisioned for each character, which included elements of E.H. Shepard’s watercolor illustrations, the early animated films and worn-out stuffed toys that had been played with for years.

Conceptual art of the final designs was then provided to the creature visual effects team at Animated Extras, the Oscar®-winning special effects shop at Shepperton Studios. Actual stuffed animals (or “stuffies,” as they were affectionately referred to on set) were physically created for reference when blocking scenes and for interaction with the actors.

“We wanted to make it easy for the actors to interact with something that wasn’t actually there but at the same time know exactly where they should be and how they should move,” explains Taylor. “We spent a lot of time determining how they were going to move in real time and space so we were sufficiently prepared when filming.”

A great deal of care also went into their creation, with special attention being paid to Winnie the Pooh’s tummy (to make sure it had the proper cuddle factor), to Tigger’s expressions (so he could effectively register surprise, anger and bewilderment) and to Eeyore (to make sure he had the proper amount of sag).

These efforts were greatly appreciated by the talent, as the human interaction added gravitas to their performances. “Marc is a very trusting director with the people he has asked to work with him,” says Ewan McGregor. “He gives you guidance when needed, but he makes it feel like it is his and my work and that he’s not imposing very much on me, which I liked.”

Adds Hayley Atwell, “Every so often he’ll do something out of left field or he’ll really like what an actor is doing and want to explore that further. He’s an independent, original mind, and when he is taking characters that are so well known and so beloved, he obviously respects them, but then he comes in and puts a little bit of his own take on it.”

Oscar®-winning visual effects companies Framestore (“Blade Runner 2049,” “Avengers: Infinity War”) and Iloura VFX (“Thor: Ragnarok,” “Game of Thrones”) stepped in upon completion of principal photography to create the final computer-generated character animation, taking care not to make the stuffed animals look too polished but aged and loved, and a little rough around the edges.

 Doing Nothing Often Leads to the Very Best Kind of Something  
-Winnie the Pooh
In Theaters

Disney’s “Christopher Robin” brings the timeless charm and nostalgia of A.A. Milne’s stories and characters to the big screen in an imaginative tale about the joy and purity of youth. Speaking to the child in all of us, the film is a gentle reminder to let some of those qualities infuse our adult lives.

“Translating a lovely, simple story with an uncomplicated, targeted message into a feature film can make one’s own life a better experience for the effort,” says director Marc Forster. “The simpler things in life are, indeed, often those that make us the happiest. And in ‘Christopher Robin’ we see a man who has lost sight of that which tethered him to humanity in broad strokes, and who is reminded of his better self through reconnecting to his childhood, his own imagination and to a love of wonder. In so reconnecting to his own better spirit, he finds his way back to the loves of his life, his wife and daughter, and for that, his life is enriched. All for remembering that the simpler things in life are not to be left behind or forgotten.”

“Life goes by so fast, but hopefully this film will remind people to take a look at their own lives and re-evaluate how they spend their time…and with who,” says Forster.

About The Cast

Often hailed as one of the finest actors of his generation, EWAN McGREGOR (Christopher Robin) consistently captivates audiences with a diverse line-up of roles across a multitude of genres, styles and scopes. McGregor has recently been seen playing two leading roles in FX’s Emmy®-winning drama “Fargo.” He received critical acclaim for his role as brothers Emmit and Ray Stussy in the season three anthology, winning the best actor in a miniseries or television film award at the 2018 Critics’ Choice Television Awards and the 2018 Golden Globe® Awards.

On the film side, McGregor will next be seen in Drake Doremus’ “Zoe,” opposite Léa Seydoux and Theo James. He reprised his “Trainspotting” role as Renton, opposite Jonny Lee Miller, Ewen Bremner and Robert Carlyle, in “T2,” which was released in the U.K. on January 27, 2017, and in the U.S. on March 17, 2017. Additionally, McGregor starred in Disney’s live-action adaptation of “Beauty and the Beast,” lending his voice to the role of Lumière. The film has amassed more than $1 billion worldwide since its March 17, 2017, release date.


His more recent film roles include: Susanna White’s political thriller “Our Kind of Traitor”; Rodrigo Garcia’s “Last Days in the Desert”; Don Cheadle’s “Miles Ahead”; Gavin O’Connor’s “Jane Got a Gun”; Julius Avery’s “Son of a Gun”; David Koepp’s “Mortdecai”; J.A. Bayona’s “The Impossible”; Mike Mills’ “Beginners”; and John Wells’ film adaptation of Tracy Letts’ Pulitzer- and Tony®-winning play, “August: Osage County.” In addition, McGregor
garnered a best actor Golden Globe® nomination for his performance in “Salmon Fishing in the Yemen.”


From his breakthrough role as the heroin-addicted Mark Renton in “Trainspotting” to the legendary Obi-Wan Kenobi in “Star Wars: Episode I—The Phantom Menace” to starring as Christian in the Oscar®- and BAFTA®-winning musical “Moulin Rouge,” McGregor’s career has been highlighted by a continuous string of bold performances.

His diverse film credits include: Steven Soderbergh’s “Haywire”; Roman Polanski’s “The Ghost Writer”; “Amelia”; “Jack the Giant Slayer”; Ron Howard’s “Angels & Demons”; “I Love You Phillip Morris,” opposite Jim Carrey; “Deception,” opposite Michelle Williams and Hugh Jackman; the drama romance “Incendiary”; Woody Allen’s “Cassandra’s Dream”; the biography drama “Miss Potter”; “Scenes of a Sexual Nature”; Marc Forster’s thriller “Stay”; Michael Bay’s “The Island”; “Star Wars: Episode II—Attack of the Clones” and “Star Wars: Episode III—Revenge of the Sith”; the animated films “Robots” and “Valiant”; Tim Burton’s “Big Fish”; “Young Adam,” for which he received a London Critics’ Circle Film Awards nomination; “Down With Love,” opposite Renée Zellweger; Ridley Scott’s historical drama “Black Hawk Down”; “Rogue Trader”; the Golden Globe®-winning film “Little Voice”; and the glam-rock film “Velvet Goldmine.”

McGregor received critical acclaim for his role in Danny Boyle’s “A Life Less Ordinary,” for which he won the best British actor award (for the third time running) at the 1998 Empire Awards. For his role in the BAFTA Award-winning “Shallow Grave,” McGregor was honored with the Hitchcock D’Argent best actor award and a nomination for best actor at the BAFTA Scotland Awards. On television, McGregor received an Emmy® Award nomination for outstanding guest actor for his episodic role in the NBC television series “ER”.

McGregor serves as a goodwill ambassador for UNICEF, a non-profit organization dedicated to providing long-term humanitarian and developmental assistance to children and mothers in developing countries.

HAYLEY ATWELL’S (Evelyn Robin) impressive body of work has established her as one of the finest actresses of her generation. She was most recently seen starring in “Howards End,” written by “Manchester by the Sea’s” Oscar®-nominated director, Kenneth Lonergan. Atwell plays the lead role alongside Matthew Macfadyen in the adaptation of E.M. Forster’s classic novel. Through the prism of three families—the intellectual and idealistic Schlegels, the wealthy Wilcoxes from the world of business, and the working-class Bast—this period drama tracks the changing landscape of social and class divisions in turn-of-the-century England.

On the stage, she was most recently seen in Sarah Burgess’ “Dry Powder” at the Hampstead Theatre. Directed by Anna Ledwich, Atwell starred opposite Tom Riley and Aidan McArdle in the comedy, which explored the PR world of New York. Having trained in classical theater at the Guildhall School of Music & Drama, upon graduation she starred alongside David Oyelowo in “Prometheus Bound” in the West End. She went on to join the Royal Shakespeare Company and had lead roles at the Royal National Theatre in “The Man of Mode” and “Major Barbara.” Atwell has been nominated for two Olivier Awards for her performances in “A View from the Bridge” at the Duke of York’s Theatre and in “The Pride” at Trafalgar Studios.

Atwell made her television debut in the adaptation of Booker Prize winner “The Line of Beauty,” which led to
starring roles in several dramas, including “The Pillars of the Earth,” for which she received a Golden Globe® nomination, and in Charlie Brooker’s BAFTA Award-winning “Black Mirror” series, and she has also starred in two William Boyd adaptations, “Any Human Heart” and “Restless.” She also played Agent Peggy Carter in Marvel’s “Captain America” film franchise and in two seasons of eponymous television series “Agent Carter.”

Her film debut was in “Cassandra’s Dream,” which led to leading film roles in “Brideshead Revisited” with Emma Thompson, “The Duchess” with Ralph Fiennes, “Jimi: All Is by My Side” and Kenneth Branagh’s “Cinderella.”

BRONTE CARMICHAEL (Madeline Robin) made her film debut in 2017 in Dominic Cooke’s “On Chesil Beach,” starring Saoirse Ronan. She then appeared alongside Gary Oldman in Joe Wright’s “Darkest Hour.” She recently made her television debut as Skye in the George R.R. Martin series “Nightflyers.”

MARK GATISS (Giles Winslow) has had a long and varied career as a writer and producer behind the camera, as well as being a critically-acclaimed actor and published author. Gatiss’ early success on television was as part of the comedy troupe “The League of Gentlemen,” for which he both wrote and appeared onscreen as various characters. In 2017, it was announced that the show would return to BBC Two for three specials that aired in December 2017. He had a childhood passion for “Doctor Who” and, like outgoing showrunner Steven Moffat, has written for all four Doctors (Christopher Eccleston, David Tennant, Matt Smith and Peter Capaldi) in the modern revival, which was brought back to the BBC in 2005. He was also the writer and executive producer of “An Adventure in Space and Time,” a 90-minute dramatization of the genesis of the series, as part of the show’s 50th Anniversary celebrations in 2013. He also appeared alongside Peter Capaldi as The Captain in the 2017 Doctor Who Christmas special, “Twice upon a Time.”

Gatiss is the co-creator and executive producer of “Sherlock,” the hit BBC series starring Benedict Cumberbatch and Martin Freeman, which has seen unprecedented global success and in which he also plays Sherlock’s brother, Mycroft Holmes. The show has won a total of nine Emmys and twelve BAFTAs across its four series.

Gatiss’ other writing credits for television include episodes of “Nighty Night” (2004–2005); the ghost story miniseries “Crooked House” (2008); which he also executive produced; two episodes of Agatha Christie’s “Poirot”; his adaptation of H.G. Wells’ “The First Men in the Moon” (2010); and all three episodes of the documentary series “A History of Horror” (2010) and its one-off sequel, “Horror Europa” (2012), all of which he presented as well.

In 2017, he curated and directed “Queers,” a series of eight monologues for BBC Four to mark the 50th anniversary of the 1967 Sexual Offences Act, which saw the partial decriminalization of male homosexuality.

Recent acting credits include: Stephen Gardiner in the BBC’s “Wolf Hall” (2015), Peter Mandelson in James Graham’s “Coalition” (2015) for Channel 4; Tycho Nestoris in HBO’s “Game of Thrones” (2014–2017); and Robert Cecil in BBC One’s “Gunpowder” (2017). On stage, he has starred alongside Tom Hiddleston in “Coriolanus” (2013); as Harold in Mart Crowley’s “The Boys in the Band” (2016); and as Doctor Shpigelsky in Patrick Marber’s adaptation of Turgenev’s “Three Days in the Country,” for which he received the Olivier Award for best actor in a supporting role.
He will also be appearing in forthcoming films “The Favourite,” from director Yorgos Lanthimos, alongside Emma Stone, Rachel Weisz and Olivia Colman.

Born and raised in Youngstown, Ohio, JIM CUMMINGS (Winnie the Pooh/Tigger) spent Saturday mornings riveted to the TV screen as he mimicked the characters in his favorite cartoons, all the while dreaming that one day he would voice them himself. These days, Cummings is one of the most well-known voiceover actors in animation.

During his illustrious career, he has worked extensively for Walt Disney Studios, voicing classic characters such as Winnie the Pooh, Tigger, King Louis, Kaa the Snake, Pete and many others. His many other classic credits include “Darkwing Duck”; “Bonkers”; Fat Cat and Monterey Jack on “Chip ‘n Dale: Rescue Rangers”; Don Karnage on “Tail Spin”; and too many others to mention here.

BRAD GARRETT (Eeyore) is an Emmy®- and SAG Award®-winning actor, comedian and writer based in Los Angeles and Las Vegas. He won three Emmys for his role as Robert Barone on the iconic television series “Everybody Loves Raymond” and was nominated for an Emmy and a SAG Award for his portrayal of The Great One in the telefilm “Gleason.” Garrett recently filmed season two of the Jim Carrey-produced Showtime series “I’m Dying Up Here” and will co-star in the comedy pilot “Single Parents” for ABC. He also starred in season two of “Fargo” on FX.

Garrett most recently wrapped Sebastián Lelio’s feature film “Gloria,” starring opposite Julianne Moore. In animation, his trademark voice has been heard in over 20 features, including the contemporary classics “Finding Nemo,” “Ratatouille,” “Tangled” and “Finding Dory.” He also performed on Broadway in Neil Simon’s “The Odd Couple.” Garrett runs his own comedy club at the MGM Grand in Las Vegas.

British actor TOBY JONES (Owl) is known for his performances both in the theatre and on screen. He most recently returned to the stage for the revival of Harold Pinter’s “The Birthday Party,” for which his performance was met with high acclaim: “Toby Jones is mesmerizing as the shambolic Stanley.” – The Times.

Jones has starred on screen in the films: “Naked Normandy” and “Journey’s End,” and he can currently be seen in the blockbuster “Jurassic World: Fallen Kingdom.”

Additional credits include: “The Snowman”; “Kaleidoscope”; “Happy End”; his
BAFTA-nominated role in the third and final season of the award-winning comedy series “Detectorists,” written by and co-starring Mackenzie Crook; “Infamous,” in which he played Truman Capote and won Best British Actor at the London Film Critics Circle Awards. In 2011, Jones starred in the Oscar-nominated adaptation of John le Carre’s classic crime novel Tinker Tailor Soldier Spy and the year after he garnered huge critical acclaim for his performance as Alfred Hitchcock in the HBO/BBC television movie “The Girl,” for which he received BAFTA, Golden Globe® and Emmy® nominations. That year also saw him playing the lead in Peter Strickland’s multi award-winning film “Berberian Sound Studio.” In 2014, he starred as the lead in the BBC Two BAFTA winning drama “Marvellous” and the following year in Matteo Garrone’s “Tale of Tales.


NICK MOHAMMED (Piglet) is an established actor with roles in Ridley Scott’s “The Martian”; “Bridget Jones’s Baby”; “The Sense of an Ending”; and the BBC/Netflix critical hit “Collateral.” Mohammed has roles in the upcoming films “The Nutcracker and the Four Realms” and Joe Cornish’s “The Kid who would Be King.”

His television writing credits include the pilot “Morning Has Broken,” in which he co-starred alongside writing partner Julia Davis. In 2017, he wrote and starred in “Mr. Swallow’s Valentine” for Sky. He currently has projects in production with Sony, Guilty Party and Expectation Entertainment. Mohammed has also featured in a host of TV comedies, including “Camping,” “Uncle,” “Miranda” and “Life’s Too Short.”

He is also a successful radio broadcaster. Following the success of his hit BBC Radio 4 debut, “Quarters,” he went on to write and record “Nick Mohammed in Bits,” “Apollo 21” and most recently, two series of “Detective Sergeant Nick Mohammed.” In 2017, Mohammed’s live show, “Mr. Swallow – Houdini,” received phenomenal critical acclaim and had a sold-out six-week run at the Soho Theatre. In early 2018, he returned to the Soho Theatre for a sold-out limited run in which he brought several fan-favorite characters back to the stage.

His debut children’s novel, “The Young Magicians and the Thieves’ Almanac,” published by Penguin Random, was released in 2017, and he is currently working on the sequel.
Prior to playing the 12th incarnation of television Time Lord the Doctor on “Doctor Who,” PETER CAPALDI’s (Rabbit) most famous role had been as the Machiavellian spin doctor, Malcolm Tucker, in the television political satire “The Thick Of It,” for which he won the BAFTA for best male performance in a comedy. Other television credits include: “Torchwood” (BBC); “The Devil’s Whore” (Channel 4); “Fallen Angel” (ITV 3); “Waking the Dead” (BBC1); “Aftersun” (ITV); “My Family” (ITV); “Sea of Souls” (BBC Scotland); and “In Deep” (BBC).

On screen he has appeared in: “Maleficent”; “Paddington Bear”; “The Fifth Estate”; “Smilla’s Sense of Snow”; and “The Lair of the White Worm,” among numerous others. On stage Capaldi has performed in productions including: “Twelfth Night” (Young Vic); “The Duenna” (Young Vic); “Murder is Easy” (Carnival Theatre); “Judas Kiss,” (Playhouse/Broadway); “Feelgood” (Really Useful Theatre); and “Absurdia” (Donmar Warehouse).

Capaldi won a best live-action short film Academy Award® in 1995 for “Franz Kafka’s It’s a Wonderful Life.”

Tony Award®-winning and Academy Award®-nominated actress SOPHIE OKONEDO (KANGA) was born in London and trained at the Royal Academy of Dramatic Art. She has worked in a variety of media including film, television, theater and audio drama. She received an OBE in the 2010 Queen’s Birthday Honours.


In 2002, Okonedo played the role of Jenny in Danny Brocklehurst’s BAFTA-nominated episode of Paul Abbott’s series “Clocking Off.” The following year saw her starring in “Doctor Who: Scream of the Shalka,” a webcast based on the BBC television series “Doctor Who,” as Alison Cheney, a companion of the Doctor. In addition to providing the character’s voice, her likeness was used for the animation of the character. In 2006 Okonedo played the part of Tulip Jones in the film “Stormbreaker” and appeared as Susie Carter in the BBC/HBO two-part series “Tsunami: The Aftermath.” The following year she received a Golden Globe® nomination for best actress in a mini-series/television movie for her performance. In 2007, she appeared as Nancy in the television adaptation of “Oliver Twist.”

In 2008, she played alongside Queen Latifah, Jennifer Hudson, Alicia Keys and Dakota Fanning as May Boatwright, a woman who struggles with depression, in the film “The Secret Life of Bees.” The following year she starred opposite Sam Neill and Alice Krige as Sandra Laing in “Skin,” and portrayed Winnie Mandela in the BBC drama “Mrs. Mandela,” broadcast in January 2010. In 2010, Okonedo portrayed Liz Ten (Queen Elizabeth X) in the BBC TV series “Doctor Who” episode “The Beast Below” and again briefly in “The Pandorica Opens.” Additional TV

In 2013, she starred in the sci-fi feature “After Earth” alongside Will Smith, Jaden Smith and David Denman. The story takes place in the near future when an environmental cataclysm forces the human race to abandon Earth and settle on a new world, Nova Prime. In 2014, Okonedo played the role of Philippa in Tom Harper’s drama “War Book.” Over the course of three days, eight government aides and the defense secretary participate in a war-game that has taken place regularly among British civil servants since the 1960s, as a way to help them formulate government procedure in the event of nuclear war.

Okonedo made her Broadway debut in the 2014 revival of “A Raisin in the Sun” and won the Tony Award® for best featured actress in a play for her portrayal of Ruth Younger. In March 2016, she performed in Scott Rudin’s production of Arthur Miller’s “The Crucible” on Broadway. The revival — which was set during the Salem witch trials in the 1690s — starred Ben Whishaw as John Proctor, Okonedo as Elizabeth Proctor, Saoirse Ronan as Abigail Williams and Ciarán Hinds as Deputy-Governor Danforth. Her critically acclaimed portrayal of Elizabeth Proctor won her a nomination for best performance by an actress in a leading role in a play at the 2016 American Theatre Wing’s Tony Awards®. She also appeared in Peter Moffat’s political thriller “Undercover,” where she played the lead character, Maya, a defense lawyer who tries to finally uncover the truth of an old miscarriage of justice, while her husband, Nick (played by Adrian Lester), goes to any lengths to conceal the truth about his own past. The series aired on BBC America in November 2016.

She starred as Queen Margaret in the BBC One series “The Hollow Crown: The Wars of the Roses,” episodes “Henry VI, Part 1,” “Henry VI, Part 2” and “Richard III.” She appeared alongside Benedict Cumberbatch, Dame Judi Dench and Phoebe Fox. The series aired in the U.S. on PBS in December 2016. In April 2017, Okonedo was seen alongside Damian Lewis in a new production of Edward Albee’s “The Goat.” Directed by Ian Rickson, the revival was shown in the West End at the Theatre Royal Haymarket.

This year, Okonedo is set to star as Cleopatra in “Antony & Cleopatra” at the National Theatre, starring opposite Ralph Fiennes, which will open at the Olivier in September 2018. The iconic Shakespeare production will be directed by Simon Godwin. She will also play Lady Hatton in the third instalment of the movie franchise “Hellboy,” which serves as a reboot of the Guillermo del Toro/Ron Perlman original films based on the Dark Horse comics. Directed by Neil Marshall, Okonedo will star opposite David Harbour and Milla Jovovich in the Lionsgate/Millennium Films picture. “Hellboy” is set to release early next year.

**About The Filmmakers**

With a versatile range of credits to his name, MARC FORSTER (Director) has evaded categorization, having helmed a slate of films of varying scales and genres for studios and independents alike, starring many of the industry’s premier talents.

Forster’s past projects include the Paramount hit “World War Z,” produced by and starring Brad Pitt; the 22nd James Bond franchise installment, “Quantum of Solace,” starring Daniel Craig, for Columbia Pictures; and the visually-driven-obsessive love story “All I See Is You,” directed from his original screenplay and starring Blake Lively and Jason Clarke.

Forster’s versatile filmmaking style is reflected throughout his body of work, including the Oscar®-nominated drama “Monster’s Ball” with Halle Berry, who won for best actress; and “Finding Neverland,” starring Johnny Depp,
Kate Winslet and Dustin Hoffman, which received seven Oscar nominations, five Golden Globe® nominations and 11 BAFTA nominations.

Additionally, Forster’s stirring drama “The Kite Runner,” earned an Academy Award® nomination, two Golden Globe® nominations and two BAFTA nominations; and the imaginative comedy “Stranger than Fiction,” starring Will Ferrell, Maggie Gyllenhaal, Dustin Hoffman, Emma Thompson and Queen Latifah, premiered at the 2006 Toronto International Film Festival to critical and audience acclaim, and earned a Golden Globe® nomination for Ferrell.

Born in Germany and raised in Switzerland, Forster came to the United States in 1990 to attend NYU film school.

**BRIGHAM TAYLOR (Producer)** is a feature film producer and principal of his production banner, TaylorMade Productions. In 2014, he entered a producing pact with the live-action division of Walt Disney Studios. He previously produced “The Jungle Book” (2016) and was an executive producer on “Pirates of the Caribbean: Dead Men Tell No Tales” (2017) and “Tomorrowland” (2015).

Taylor is currently in production on an adaptation of the novel “The One and Only Ivan” with director Thea Sharrock and producer Angelina Jolie, as well as developing live-action retellings of “Lady and the Tramp” and “The Sword in the Stone.” Other projects in development include “The Jungle Book” sequel, “The Haunted Mansion,” “The Rocketeer” and more.

He has been associated with Walt Disney Studios since 1994, when he joined the company as a production assistant and grew to become executive vice president of production. As an executive, he oversaw many of the studio’s blockbuster films, including the “Pirates of the Caribbean” franchise, “Tron: Legacy,” “The Chronicles of Narnia” and “Oz: The Great and Powerful.”

Taylor attended Brigham Young University and is a member of the Producers Guild of America.

**KRISTIN BURR (Producer)** is a producer with Burr! Productions, a film production company based at Walt Disney Studios in Burbank, California. Her current projects include the “101 Dalmatians” prequel, “Cruella,” starring Emma Stone and to be directed by Alex Timbers.

Prior to launching Burr! in 2017, she served as executive vice president of production at Walt Disney Studios, where she most recently oversaw production on “Mary Poppins Returns,” starring Emily Blunt and Lin-Manuel Miranda and directed by Rob Marshall, and “Jungle Cruise,” starring Dwayne Johnson and Emily Blunt. Burr joined the studio as a creative executive in 1997 and over the next 20 years developed and shepherded a number of successful titles, including: “Sweet Home Alabama,” “The Proposal,” “Wild Hogs,” “The Prestige,” “Bringing Down the House,” “Ice Princess,” “Freaky Friday” and “The Muppets.”

Burr is a graduate of UCLA and holds a degree in communication studies.

**ALEX ROSS PERRY (Screenwriter)** was born in Bryn Mawr, Pennsylvania, in 1984. He attended the Tisch School of the Arts at New York University and worked at Kim’s Video in Manhattan. He is the director of the films “Impolex,” “The Color Wheel,” “Listen Up Philip,” “Queen of Earth” and “Golden Exits.”
His writing credits include “Nostalgia,” “Golden Exits,” “Queen of Earth” and “Listen Up Philip.” He lives in Brooklyn, New York.

**TOM McCARTHY (Screenwriter)** is best known for the film “Spotlight,” for which he received an Academy Award® for best original screenplay and was nominated for best director. In 2009, McCarthy shared story credit with Pete Docter and Bob Peterson on the hit animated feature “Up,” for which he received an Oscar® nomination for best original screenplay. He also served as a director and executive producer for the Netflix television series “13 Reasons Why.”

McCarthy was known primarily as a busy working actor until he burst onto the filmmaking scene with his critically acclaimed writing and directing feature film debut, “The Station Agent,” released in 2003 by Miramax Films. “The Station Agent” premiered at the Sundance Film Festival, where it was awarded the audience award and the Waldo Salt Screenwriting Award. The film was also awarded the BAFTA for best original screenplay and two Independent Spirit Awards, including the John Cassavetes Award (for the best feature made for $500,000 or less). The National Board of Review named it third on its list of the Ten Best Films of the Year. It was nominated for three SAG Awards, including best ensemble, and was also nominated by the WGA for best original screenplay. The film won awards at many film festivals, including San Sebastian, Stockholm, Mexico City and Aspen.

McCarthy followed this with the equally acclaimed “The Visitor” in 2007. McCarthy won the award for best screenplay from the San Diego Film Critics Society, the Satellite Award for best screenplay, the Independent Spirit Award for best direction and was nominated for a Writers Guild Award. At the Deauville Film Festival, McCarthy received the Grand Special Prize. Richard Jenkins received an Oscar® nomination as best actor, and the film itself was nominated for numerous awards including an Image Award, a Gotham Award and a David di Donatello Award.

In addition to his writing and directing, McCarthy continues his career as an actor. He made his screen debut in the 1992 film “Crossing the Bridge,” and went on to appear in such films as “Flags of Our Fathers,” “Syriana,” “good night, and good luck.,” “Year of the Dog” “Meet the Parents,” “All the King’s Men,” “Duplicity,” “2012” and “The Lovely Bones.” He was featured in the final season of HBO’s critically acclaimed series “The Wire,” and also appeared in several television shows including a series regular role on “Boston Public.”

In 2011, McCarthy wrote and directed “Win Win” starring Paul Giamatti and Amy Ryan. It was released by Fox Searchlight to great critical acclaim. He wrote and directed “The Cobbler,” starring Adam Sandler and Dustin Hoffman in 2014, and is currently at work on “Timmy Failure” for Disney.

**ALLISON SCHROEDER’s (Screenwriter)** most recent project, “Hidden Figures,” tells the true story of three female African-American mathematicians at NASA during the Cold War. The film stars Taraji P. Henson, Octavia Spencer, Janelle Monáe and Kevin Costner and was released by Fox 2000 in theaters on January 6, 2017. “Hidden Figures” garnered her an Academy Award® nomination for adapted screenplay and, a Critics’ Choice Award nomination for adapted screenplay, and the film was on the 2016 National Board of Review’s “Top Films” list.

Up next for Schroeder is the release of “Disruptors,” a feature film that focuses on Susan Fowler, the Uber engineer whose blog post about sexual harassment within the juggernaut exposed a toxic culture of sexism and sexual harassment that eventually led to the downfall of CEO Travis Kalanick.

She grew up in Florida near NASA, where both her grandmother and grandfather worked as engineers in the
1960s and ‘70s. She later interned for NASA Nurture’s Math and Science Program for four years during high school and for a missile launch company nearby after her freshman year of college. Many of the experiences in “Hidden Figures,” such as a teacher telling a character he couldn’t teach a woman math, actually happened to Schroeder during her studies.

Schroeder attended Stanford University, where she graduated with a degree in economics, with much coursework in math and statistics. She interned for the Import/Export Bank of America in Washington, D.C., for a summer, working on loans for developing nations. She also had a second major in film and visual narrative, which covered writing, theater, photography and film studies.

While at Stanford, she studied abroad at Oxford University, where she wrote, directed, choreographed and produced her first musical. She’s gone on to write many musicals, including “Side Effects” for ATV/DreamWorks Animation, which garnered over two million YouTube hits in the first week. She currently has a musical pilot in development at Universal Cable with Scooter Braun and Good Fear Film.

After graduating from Stanford, she worked as a financial analyst in San Francisco for Arthur Andersen during the Enron crisis. She then moved over to KPMG as a forensic analyst, finding crime amid the numbers and paper trails. After two years, she headed to the University of Southern California for her MFA in film production, where she studied directing and writing. During this time, she often flew to New York City to work Fashion Week and various other events, including the Victoria Secret’s Fashion Show, so she has an in-depth knowledge of the fashion world as well.

After graduation from USC, Schroeder worked as a writer’s production assistant on “Smallville” before becoming a staff writer on “90210.” She went on to sell a pilot to MTV and write “Mean Girls 2.” After working in the teen genre for a few years, she transitioned to action and drama with her spec sale of “Agatha” to Paramount. She continues to work in a variety of genres and mediums.

She’s currently the co-chair of the Committee of Women Writers at the Writers Guild of America (WGA) and a member of the WGA inclusion and equity group helmed by Glen Mazzara and Shonda Rhimes. She recently spoke at the Women’s Summit at the White House and works closely with Google and the Science Exchange on their initiatives. She has a deep love for cats, Southern cooking, skeet shooting, zip-lining, improv, and chai cupcakes. She also secretly writes romance novels under a pseudonym.

GREG BROOKER (Story by) wrote the screenplay for “Stuart Little,” starring Michael J. Fox, Geena Davis and Hugh Laurie, which was released by in 1999. Additional writing credits include the short films “A.W.O.L.,” “Nosferatu L.A. ‘02,” “Birthday” and “I’m on Fire.”

Current projects in development include “Agent: Century 21” and “Home with Kids, Crazy Vacation.”


He made his directorial debut with the critically-acclaimed “Simon Birch” for Walt Disney Studios. Two successful Marvel Comics adaptations followed, with Johnson writing and directing “Daredevil,” starring Ben Affleck, Jennifer Garner, and Colin Farrell for 20th Century Fox Studios and “Ghost Rider,” starring Nicolas Cage for Sony.
Studios. The combined gross for both films surpassed $400 million worldwide at the box office. He produced and directed the romantic comedy “When in Rome,” starring Kristen Bell and Josh Duhamel for Walt Disney Pictures and directed “Killing Season,” starring Robert De Niro and John Travolta for Millenium Films.

Johnson re-teamed with Robert De Niro for the Warner Bros. comedy “Grudge Match,” co-starring Sylvester Stallone. He is currently in post-production on the film “Finding Steve McQueen” starring Forest Whitaker and Travis Fimmel, which he both directed and produced for AMBI Films.

MATTHIAS KÖNIGSWIESER’s (Director of Photography) career can only be described as meteoric. His early commercial, music video and documentary work includes collaborations with Alma Har’el, Benito Montorio, David Edwards, Paul Minor and Vincent Haycock. In addition, he has collaborated with commercial directors Henry Alex Rubin, Thirtytwo, Gustav Johansson and David Edwards.

His work caught the attention of first-time film director Saar Klein, which led to their collaboration on “After the Fall.” The film had its world premiere at the Berlin International Film Festival, where it was nominated for best first feature, and its U.S. premiere at SXSW 2014, where it was nominated for the Audience Award. He was also nominated at Camerimage for Best Cinematography Debut. Shortly after the SXSW screening in Austin, the film was shown to director Marc Forster for consideration on his Amazon series “Hand of God,” and Königswieser went on to shoot the pilot episode.

He recently shot “All I See Is You,” starring Blake Lively and Jason Clarke, for Forster. The film premiered at the 2016 Toronto International Film Festival and was selected to screen at Camerimage as part of the Cinematographers’ Debut Category within the Feature Debuts Competition. He also shot and produced the independent film “Puberty,” with Flying Lotus’ Brainfeeder Films for director Eddie Alcazar.

JENNIFER WILLIAMS (Production Designer) has worked with highly acclaimed filmmakers throughout her career. She teamed with famed action director Michael Bay as a set decorator on “Pearl Harbor,” “Bad Boys II,” “Transformers: Revenge of the Fallen” and “Transformers: Dark of the Moon.”

She was awarded a BAFTA for her work on Alfonso Cuarón’s “Children of Men” and received a BAFTA nomination for Alan Parker’s “Angela’s Ashes.” Her work spans various media markets, and she has been a long-standing designer for some of the industry’s biggest commercial directors, including Joe Pytka.

Williams had the opportunity to collaborate with award-winning filmmaker Marc Forster as a decorator on his feature “World War Z,” starring Brad Pitt, and on his pilot “Hand of God” for Amazon. She went on to production design Forster’s feature “All I See Is You,” starring Blake Lively and Jason Clarke. The film had its world premiere at the 2016 Toronto International Film Festival.

MATT CHESSÉ (Film Editor) proudly hails from the San Francisco Bay Area, where he yearns to return. His formative years were spent in theater seats and green rooms. Born into a theatrical family of actors, painters and puppeteers, he was raised on a steady diet of the classics (Shakespeare, Welles, Sturges, Houston, Altman). He believes in kismet, serendipity and the fundamental powers of the universe to bring you what you need. His mentoring was provided by Peter Kagan, Angus Wall, Robert Ivison, Lauren Zuckerman and David Lee, all of whom shined light on his editorial path.
Chessé now works primarily with Marc Forster, with whom he has cut 10 feature films, including “Monster’s Ball” (2001), which won Halle Berry an Oscar®; “Finding Neverland,” for which he was nominated for an Academy Award® for his editing; “Stranger Than Fiction” and “World War Z.” He has worked with such directors as Gavin O’Connor, Michael Hoffman and most recently, Jodie Foster, on “Money Monster” (2016).

Last year, Chessé took a sabbatical from his thriving career to run the editorial department at the Conservatory of the American Film Institute, one of the top-rated film schools in the country. A big proponent of mentoring and teaching, Chessé relished the opportunity to put his craft and his knowledge under the microscope and redefine his passion for the process. Although he relinquished his departmental chair, he plans to continue his relationship with the conservatory.

Having received her second Academy Award® (and 10th nomination) for “Mad Max: Fury Road,” JENNY BEAVAN (Costume Designer) is arguably one of the most prolific costume designers of our age. She is the master of period drama and has defined the costume paradigm for every genre from sword-and-sandal historical drama and Jane Austen belle dresses to WWII uniforms and 1930s elegant glamour.

Her work can be seen in the recent releases “Life” and “A Cure for Wellness” and in the upcoming “The Nutcracker and the Four Realms” and “The Voyage of Dr. Dolittle.”

Emmy Award®-winning composer GEOFF ZANELLI (Music by) is a standout in the film and television scoring industry, garnering accolades and recognition for his diverse musical voice. Zanelli has composed for directors such as Gore Verbinski and Ridley Scott; writer/directors David Koepp, Peter Hedges and David Duchovny; producers Jerry Bruckheimer, Steven Spielberg and Jeffrey Katzenberg; as well as actor/producer Tom Hanks.

Zanelli’s latest film is Disney’s “Christopher Robin,” which he scored along with contributions from Jon Brion, which is being released August 3. The film, directed by Marc Forster, follows a working-class family man, Christopher Robin, as he encounters his childhood friend Winnie the Pooh, who helps him to rediscover the joys of life.

This marks a return of Zanelli’s strong scores for Disney, which began with his breakout score for the fantasy drama “The Odd Life of Timothy Green,” starring Jennifer Garner and Joel Edgerton. Zanelli’s organic and stirring score for the film also received critical acclaim, including a feature in Variety’s Eye on the Oscars issue. He also scored “Pirates of the Caribbean: Dead Men Tell No Tales,” the fifth installment of Disney’s “Pirates of the Caribbean” franchise, which debuted at #1 in the world upon release in May 2017, earning over $347 million in its first weekend. “Pirates of the Caribbean” fans previously heard Zanelli’s original music in all four of the “Pirates of the Caribbean” films via his collaborative work with Academy Award®-winning film composing legend, Hans Zimmer.

Zanelli has also collaborated with GRAMMY Award®-winning Mark Ronson on the co-written score and songs to Lionsgate’s “Mortdecai,” marking his third time working with writer/director David Koepp; director Jared Hess for the comedy “Masterminds;” and Steve Martin and Edie Brickell to lend string arrangements to the GRAMMY Award-winning album “Love Has Come For You,” and follow-up album “So Familiar,” which dominated the Bluegrass charts. He is currently writing the score and songs for “Star Citizen: Squadron 42,” the most crowd-funded game in history.

In 2006, Zanelli earned his first Emmy® after scoring the original music for Steven Spielberg’s miniseries “Into the West.” With this win, Zanelli became the youngest composer ever to be awarded the outstanding music composition for a miniseries, movie or special (original dramatic score) accolade. A few years later, Spielberg


Zanelli has degrees in film scoring and music production & engineering from the prestigious Berklee College of Music, which he attended on scholarship. He is an active alumnus at his alma mater and has participated in Berklee’s Curriculum Review Initiative as well as given seminars to students studying composition. During his time at Berklee, Zanelli received the Doug Timm Award in recognition of his film scoring work and the Music Production/Engineering Scholar Award.

A Southern California native, Zanelli began his musical career as a guitar player and songwriter. In 1994, he met Zimmer and was offered a job at Remote Control Productions. Now, Zanelli is known as a versatile composer in his own right, who combines music from different genres and cultures.

JON BRION (Music by) has brought a singular musical voice to Paul Thomas Anderson’s films “Hard Eight,” “Magnolia” and “Punch-Drunk Love.” He has scored some of the past decade’s other unforgettable unorthodox films, such as Michel Gondry’s “Eternal Sunshine of the Spotless Mind,” Charlie Kaufman’s “Synecdoche, New York” and David O. Russell’s “I Heart Huckabees.”

He has also written music for the hit comedies “The Break-Up” and “Step Brothers,” the gothic animated feature “ParaNorman,” Judd Apatow’s “This Is 40” and Pixar’s “The Blue Umbrella” short. Brion’s music was most recently featured in A24’s feature comedy “Lady Bird,” written and directed by Greta Gerwig and starring Saoirse Ronan and Odeya Rush; Judd Apatow’s hit comedy “Trainwreck,” starring Amy Schumer and Fox Searchlight Pictures; and “Wilson,” starring Judy Greer, Laura Dern and Woody Harrelson. Upcoming for Brion is the Warner Bros.’ feature comedy “Isn’t It Romantic,” starring Rebel Wilson and Liam Hemsworth.

Brion showed musical promise from his beginnings in New Jersey, forming a band out of high school. He played with artists like Aimee Mann and The Wallflowers before becoming a producer — and sometimes songwriter — for Fiona Apple, Rufus Wainwright and Kanye West (among others). “When I was eight or nine,” recalls a prescient Brion, “I said to myself, ‘It’s really good that I’m going to spend the rest of my life making music, because it will always be above me. There will always be something else to learn.’”

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