CAST

Clara .................................................... MACKENZIE FOY
Fritz ..................................................... TOM SWEET
Cook ..................................................... MEERA SYAL
Louise ..................................................... ELLIE BAMBER
Mr. Stahlbaum ................................. MATTHEW MACFADYEN
Short Butler ........................................ NICK MOHAMMED
Tall Butler ............................................. CHARLES STREETER
Drosselmeyer ................................. MORGAN FREEMAN
Phillip ..................................................... JAYDEN FOWORA-KNIGHT
Jingles the Horse ........................................ PRINCE
Mother Ginger ......................................... HELEN MIRREN
Cavalier .................................................... O MID DJALILI
Harlequin .............................................. JACK WHITEHALL
Hawthorne ............................................... EUGENIO DERBEZ
Shiver ........................................................ RICHARD E. GRANT
Sugar Plum ............................................ KEIRA KNIGHTLEY
Conductor ................................................ GUSTAVO DUDAMEL
Ballerina Princess ............................. M I STY COPeland
Flower Cavalier ........................................ MAX WESTWALL
Snow Cavalier ............................................. AARON SMYTH
Sweets Cavalier .......................................... SERGEI POLUNIN
Marie Stahlbaum ...................................... ANNA MADELEY

The Mouse King Movements

Inspired by ........................................... CHARLES “LIL BUCK” RILEY
Choreographer .......................................... LIAM SCARLETT
Assistant Choreographer .......................... KRISTEN MCGARRITY

Dancers

SOPHIE APOLLONIA ........................................ ZOE ARSHAMIAN
DIOGO BARBOSA ........................................... HARRIS BELL
JAMES BUTCHER ........................................ J ONATHAN CAGUIOA
JULIA CONWAY ........................................... ALEX CUADROS JOGLAR
ANTONETTE DAYRIT ........................................ JOSHUA DONALD
ANNA FORBES ........................................ RYAN GOSCINSKI
BETHANY HARRISON ....................................... LAYLA HARRISON
ZOE HEIGHTON ........................................... NICKY HENSHALL
AMY HOLLINS ............................................ RICHARD LEAVEY
SEBASTIAN LOE ........................................... ALEXANDER LOXTON
KRISTEN MCGARRITY ................................... DAVID MCINTOSH
LOUIS MCMILLER ........................................... OWEN MORRIS
KATHARINA NIKELSKI ..................................... NICOLE O’NEILL
MATTHEW PETTY ......................................... CALLIE ROBERTS
TAHLIA SHAW .............................................. LOWRI SHONE
LORI STRANGE .................................................. CARRIE TAYLOR JOHNSON
EMILY UMBAZUNAS .....................................

Stunt Coordinator ...................................... ADAM KIRLEY
Assistant Stunt Coordinator ........................ DAVE JUDGE
HOD Stunt Rigger .......................................... ROBIN EARLE
Stunt Department Coordinator ................... SARAH GREENSMITH

Clara Double ............................................. CHELSEA MATHER
Phillip Double ............................................ NATHAN GRANT
Polichinelle Dancers

RACHIEL BEINART  RICHARD BLENKIRON
ANNABEL CANAVEN  NICHOLAS DAINES
KAIN FRANCIS  CRAIG GARNER
DENIZ GENC  EDWARD UPCOTT
JOE WATTS

Stunt Performers

HELEN BAILEY  TOM BONEY
JOEL CONLAN  ANDRIUS DAVIDENAS
STEWARD “TIDO” JAMES  IAN KAY
JOE KENNARD  PAUL KENNINGTON
KAI MARTIN  FREDDIE MASON
CARLY MICHAELS  OLEG PODOBIN
SHANE ROBERTS  TOM RODGERS
HASIT SAVANI  MARK STANTON-KELLY
DAMIEN WALTERS  NATHAN WHATTON

Additional Photography Stunt Coordinator  .... BEN COOKE
Additional Photography Stunt Dept.
Coordinator  .............................. HAYLEY SAYWELL

Production Supervisor  ...................... PAIGE CHAYTOR
Production Controller  ..................... MICHAEL GOOSEN
Key Second Assistant Director  ............ CHARLIE REED
Post Production Supervisor  ............... ALISON BECKETT

Additional Editors  .......................... PAUL HIRSCH, ACE
............................................. DAVID MASSACHI

Supervising VFX Editor  .................... MITCHELL J. GLASER

Music Editor  ................................. E. GEDNEY WEBB

Supervising Art Director  .................... STUART KEARNS

Senior Art Director  ......................... NICK DENT
Art Directors  ............................... RHYS IFAN
............................................. REBECCA MILTON
............................................. JAMES LEWIS
............................................. THOMAS WEAVING
............................................. ELAINE KUSMISHKO

Standby Art Director  ....................... HUW ARTHUR
Assistant Art Directors  ...................... CHARLOTTE LEATHERHEAD
............................................. CLAUDIO CAMPANA
............................................. HAZEL KEANE

Art Department Coordinator  ............... KAREN WORLEY
Senior Draughtsperson  ..................... DANNY CLARK
Draughtspersons  .......................... AGIS PYRLIS
............................................. CHANTELLA VALENTINE
............................................. JAMIE SHAKESPEARE

Junior Draughtsperson  ....................... KATY SCHURR
Modeller  ................................. ROBERT BEAN

Illustrators  ................................ KEITH SEYMOUR
............................................. KIMBERLY POPE
3D Generalist  .............................. THOMAS WINGROVE
Model Maker  ............................. MATTHEW SMITH
Graphic Designers  ......................... CHRIS KITISAKKUL
............................................. LAURA GRANT
Graphic Artists  ............................ BARBARA SANDBERG
............................................. LOUISE BEGIE
Storyboard Artists  ........................ STEPHEN FORREST-SMITH
............................................. GILES ASBURY
............................................. TONY CHANCE
Visual Researcher  ......................... GINA DA FERRER
Art Department Assistants  ............... GEORGIA GRANT
............................................. CHELSEA DAVISON
............................................. AUGUSTE RAHMBERG
LA Art Director  ............................. BRADLEY RUBIN
LA Visual Researcher  ....................... DOMINIQUE DYAS
LA Art Department Coordinator  .......... SARA GAFFAR
LA Art Department Assistants  .......... LAUREN SANDOVAL
............................................. CARIS HUFFINE

LA Illustrators  .............................. CHRISTIAN SCHEURER
............................................. ALAN VILLANUEVA
............................................. MICHELE MOEN

Set Decorator  ............................. LISA CHUDD
Senior Assistant Set Decorator  .......... MAUDIE ANDREWS
Assistant Set Decorators  ................. CAITLIN THOMPSON
............................................. ZOE SMITH
Production Buyer  ......................... MARSHALL AVER
Assistant Buyer  .......................... HANNAH GAWTHORPE
Petty Cash Buyer  .......................... ORLAITH KELLY
Additional Production Buyer  ............ ELLY MEYRICK
Set Dec Coordinator  ....................... LUCIE RYAN
Set Dec Art Directors  ................. JULIE GRAYSMARK
............................................. CLARA GOMEZ DEL MORAL PONCE

Draughtspersons  ......................... KATE PICKTHALL
............................................. MARTHA BAINES
Set Dec Concept Artist  ................... LEE OLIVER
Scene Artists  ............................... SATARUPA BRADLEY
............................................. ROHAN HARRIS

Portrait Artist  ............................ SALLY DRAY
Set Dec Assistant  ......................... ROSANNA WARCP
Drapesmaster  ............................. COLIN FOX
Drapespersons  ............................ LAURA JOHNSON
............................................. LESLIE GALVIN
............................................. ALAN BROOKER

Associate Costume Designer  .............. SALLY TURNER
Costume Supervisor  ....................... CLARE SPARGIE
Assistant Costume Supervisor  .......... JOSEF KOWALEWSKI
Personal Costumer to Morgan Freeman  .. KATHY VALDOVINO
Costume Concept Illustrator  .......... DARRELL WARNER
Costume Coordinator  ..................... MARIA SALCHER

Principal Costume Coordinator  .......... SUNITA SINGH
Key Standby Costumers  ................... DAVID OTZEN
............................................. JESSICA GELPKE

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Costume Coordinator  ..................... MARIA SALCHER

Principal Costume Coordinator  .......... SUNITA SINGH
Key Standby Costumers  ................... DAVID OTZEN
............................................. JESSICA GELPKE
Chief Costume Alterations: ANDREW JOSLIN
Assistant Costume Prop Makers: MICHELLE CHONG
Chief Cutter Women’s: KIRSTEN FLETCHER
Chief Cutter Men’s: TIM PERKINS
Junior Costume Buyer: ALICE HERRING
Costume Buyer: ANABEL TEMPLE

ISABELLA CARRERAS
Crowd Trainees: GABRIELLA RUGET
Crowd Junior: JENNA MCGOWAN
Wardrobe Mistress: JESSIE METCALF

MARALYN SHERMAN
TILLY CALDER
ROSE WARDER
LAURA MORSE
ZOE BROWN
JULIE KENDRICK
KATH RAYNER
LAURA SOLARI
CHARMAINE FULLER
SHARON COLLEY
CHARRAINE FULLER
SHARON COLLEY

Chief Costume Alterations: ISABELLA CARRERAS
Assistant Costume Prop Makers: MICHELLE CHONG
Assistant Costume Prop Makers: NATALIE KHOO
Chief Costume Alterations: ANDREW JOSLIN
Chief Costume Embellisher: GEOFF SLACK

Costume Makers
GEMMA RASMUSSEN
DEAN BRIGHT
GIULIA CHINI
MARY JUDGE
EVE COLLINS
MARIA ENDARA
EKATERINA KREININ
STEPHANIE MILES
ALESSIO O’DRISCOLL

Trainee Costume Makers: IVY BRIDGEWATER COURT
KATHERINE COX
Trainee Costume Embellishers: JONATHAN BURNISTON
MAJA MILISAVLJEVIC
Trainee Costume Alterations: ANNABEL DAVIES
Chief Textile/Breakdown Artist: JESSICA SCOTT REED

Textile/Breakdown Artists
REBECCA GILLI-BAKER
NICOLA BELTON
ALICE FITZGERALD
FRAN JEGAR
BETTY LEE
LIBBY GUNNER
BEREL ANNE EVANS

Assistant to Jenny Beavan: YVONNE WOJNAR
Crowd Fitters: VANESSA MUNRO
LUPT UTAMA
ALLISON WYLDECK

Makeup & Hair Artists: HANNAH EDWARDS
SARAH KELLY
MARC PILCHER

Personal Makeup Artist to Morgan Freeman: MIKE HANCOCK
Personal Hair Artist to Morgan Freeman: DEENA ADAIR
Makeup & Hair Assistant: LUCY ALLEN

Crowd Makeup & Hair Supervisor: JULIA VERNON

Crowd Makeup & Hair Artists
CHARMAINE FULLER
SHARON COLLEY
KATH RAYNER
LAURA SOLARI
ZOE BROWN
JULIE KENDRICK
ROSE WARDER
LAURA MORSE
MARALYN SHERMAN
TILLY CALDER

Crowd Makeup & Hair Juniors
NADINE KEISER
MAY LIDDELL-GRAINGER
DANIELLE HARDING
HANNAH SCOTT
SALLY MIURA
ROSEANNA LARSON

Crowd Makeup & Hair Trainees
SARAH ROWLAND
NATALIE LOUKIANOUS
JESSICA DOYLE
RIA KNOLL
ALEX RAPPAZINI
ALICE KENNETH

Camera/Steadicam Operator: JASON EWART
Camera Operator: SIMON FINNEY
First Assistant Camera: DANIEL WANNBERG
OLLY TELLETT
Second Assistant Camera: JASON DULLY
PAUL SNELL
Central Loader: DANIEL LILLIE
Camera Trainee: KY BRASEY
DOP Assistant: JACK MEALING

Video Operator: STEVE PETRIE
Video Assistant: IAN SCAFE
Video Trainee: RICHARD HILL

Key Grip: KEVIN FRASER
Best Boy Grip: TONY BENJAMIN
Dolly Grips: DAVE RIST
ALEX FRASER
Grip Trainee: NICK TUELON
Cranes: JAMES HERRING
DENNIS FRASER

Head Tech: LAWRENCE BEWESHER
Standby Stagehand: MARTIN BROWN
Standby Rigger: RICKY VALLANCE
Standby Painter: NICK WILLIAMS
Standby Carpenter: RYAN SINNOTT
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
APOC/Travel Coordinator: JAKE EDWARDS
Production Secretaries: SAM SORIE
AISLING CHEESMAN
DAVE WARE

Office Production Assistants: MALIKA SHEIKH
LOUIE-JOE FINDLATER
MARINA HEUMANN

UK Assistant to Lasse Hallström: FELICITY CORBOULD
US Assistant to Lasse Hallström: CAITLIN KIRBY
Assistant to Larry Franco: HOLLIE WOODFIELD
MANY THANKS TO ALL SECURITY TEAM
<table>
<thead>
<tr>
<th>Position</th>
<th>Names</th>
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<tr>
<td>Floor Best Boy</td>
<td>JAN SINFIELD</td>
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<tr>
<td>Electrical Coordinator</td>
<td>SARAH MICHELLE ATTARD</td>
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<td><strong>Floor Electricians</strong></td>
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<td>HAVELAND</td>
<td>CONOR FINLAY</td>
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<td>AARON KEATING</td>
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<td>Floor Desk Operator</td>
<td>JOHN HANKS</td>
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<td>Floor Electrical Riggers</td>
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<td>Electrical Trainee Rigger</td>
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<td>Practical Electrician HOD</td>
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<td>Property Master</td>
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<td>Assistant Prop Master</td>
<td>MARK KIMBER</td>
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<td>Assistant Storeman</td>
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<td>Supervising Standby Propman</td>
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<td>Action Props Buyer</td>
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<td>Props Department Coordinator</td>
<td>REBECCA BLAKE</td>
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<td>Props Carpenter</td>
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<td>Trainee Dressing Propman</td>
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<td>HOD Prop Modelling</td>
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<td>Assistant HOD’s Prop Modelling</td>
<td>BENJAMIN FLETCHER</td>
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<td>Buyer/Coordinator</td>
<td>VICTORIA RHODES</td>
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<td>Senior Modellers</td>
<td>KATIE LODGE</td>
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<td>MIGUEL QUINA</td>
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<td>Junior Prop Modellers</td>
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<td>CHIZELLE WOOD</td>
<td>MARK YEO</td>
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SFX Wireman .......................................................... MARK GODLEMAN
SFX Health & Safety Consultant ................................. CHARLIE HARPER
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PHOEBE TAIT CHRISTOPHER SMITH
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ALI CHAMBERS

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Third Assistant Director ....................................... TEDZ LEONARD
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Second Assistant Camera .................................... ALEX TEALE
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PAUL SHEPPARD ................................................ SION HOPKINS
GREGG THOMAS .................................................. DAN BOCKING
JUDGE BURDIS .................................................. SONNY OXLEY
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LEE MILLS ..............................................................
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Desk Operator ....................................................... DAVE COX
Rigging Gaffer ...................................................... MARK EVANS
Supervising Rigging Electricians ............................. NEIL BLOOR
BEN WILSON
Chargehand Rigging Electrician ................................ MARK GAY
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Virtual Camera Operators .................. TOBIAS PFEIFFER
EMANUEL FUCHS
KAI GÖTZ
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Virtual Camera Coordinator ............... LUTZ MARQUARDT

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Art Director ................................. LOIC ZIMMERMANN
Production Manager ...................... KRISTIN AASEN
Concept Artists ............................. IVAN KHOMENKO
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Capture Technician ........................ HAILI WELLS
Production Coordinator ................... SHIVANI JHAVERI

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VFX Producer ............................... REBECCA SCOTT
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Digital Producer ........................... TOM BARBER
2D Supervisors .............................. ILLIA AFANASIEV
VIJAY SELVAM

CG Supervisors ............................. MATHIEU ASSEMAT
SHEEN YAP
JULIEN BOLBACH
Animation Supervisor ...................... RICHARD OYE
Asset Supervisor ........................... LISA GONZALEZ
VFX Production Managers ............... MIRANDA MIDDLEWOOD
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SANJEEA BANERJEE
RACHEL CADDEN
SHELDON CASTELINO
CARLA CONRADIE
GUILLAUME FOURNIER
ADAM GALLAY
FRANCOIS GERMAIN
MADELEINE HAMILTON
GIRISH KAKADE CS
TANIA KIRIAN
NAVEEN KUMAR KR
LISE LE LONQUER
LOUISA HOI-TUNG LEUNG
SABRINA MARTINS
ELI B. MICHAUD
AMANDA NGUYEN
SABRINA PATERNOSTRO
JORDAN PETTERSEN
SARAVANAN R
ALISON RIVERS
APURVA SHARMA
REBECCA SMITH
ASHLEY STEINER

JASMINE WANG Lead Digital Artists
BRADLEY WILSON
MASHI AKIYAMA
ADRIEN ANNESLEY
ROY RYANS
RUPESH CHETRI
BENJAMIN CONDY
PAYAL DANI
SANJEEV KUMAR DAS
ABHIJIT DE
NATALIA DE LA GARZA
LINCOLN SAVIO FERNANDES
MARILYNE FLEURY
DNYANDEEP GAUTAM PUNDKAR
BRIAN GOSSART
AYANAVA GUPTA
SHIKHAR GUPTA
SHWETAA HIRANI
HIMANSHU KHATRI
PRASANTH KUKAL
SHARAN KUMAR
DAVID LIEBERMAN
VICTOR LIZARRAGA
FRANCESCO LUPO
KEVIN MAH
SURYAKANTA MAHUNTA
JOSE ANTONIO MARTIN
LAURENT MESTE
SANKARLAL MG
OMAR MORSY
PRASHANT K NAIR
ANDREAS NEHLS
RANEN NONGMAITHEM
ALLISON ORR
MATTHEW PACKHAM
JOAN PANIS
LEVENTE PETERFFY
MIKAEL PETERSÉN
CURTIS POIRIER
YANN RABAUD
SIRAM RAJARAM
ARUN RAJKUMAR
RAGHU RAVICHANDRAN
MATTHIAS SCHOENEGGER
AMIT SHARMA
NEMANJA STAVRIC
FRANCIS ST-DENIS
BHANU VARMA KALIDINCI

Medusa Performance Capture by . . . . . . . INDUSTRIAL LIGHT & MAGIC and DISNEY RESEARCH
Performance Capture Supervisor ........... ROD FRANSHAM
Capture Technician ........................ HAILI WELLS
Production Coordinator ................... SHIVANI JHAVERI

Digital Artists
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ANASTASIOS AGIAKATSIKAS
TAEGOOK AHN
JOSE ALCIVAR
GERGANA ALEXANDROVA
FIROJ ALIKHAN
ALEJANDRA ALVAREZ
MUHAMMED ANAS
ANJAL ANNETGEORGE
SIMRAN ARORA
NASEEM ARSHAD
ANISH ARUMAIRAJ
SANJEY ARVINDHIN J
ATANAS ATANASOV
MICHAEL AUGELLO
SUDEEP B
RAJGOPAL BACHALLI
JULIEN BAEZA
YUNUS BALCIJOGLU
GINO BALDEON
V BARANI
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VINCENT BARRE
SURAJ BEDEH
JEREMY BERRUEL
ELEONORE MARIA BESSAGUET
GAUTAM BHATI
REMI BITAWI
LAIA BLANCO OLLER
DINESH BOBADE
SAMEER BORWANKAR
JEREMY BROUWER
VIJAY BUNDELA
SERGEY BURDUKOV
PRABHUHUKUMAR C
FELIX C.C. CHAN
JUAN CALABUG
LISIEUX CALANDRO
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TOM CARTER
ERIK A. CASTILLO
DEBARRAYA CHANDRA
RAVIKUMAR CHATTA
VIJAY VIKAS CHAUDHARI
AYUSHI CHAUDHARY
PRAFULL CHAUHAN
KIRAN CHOBHE
UPASANA CHAUDHURY
SCOTT COATES
SEAN CONLY
QUIENTIN CORNILLON
TAMAS CSORDAS
NAVEN D K
PRAFULL CHAUHAN
TARUN DATTA
UPASANA CHAUDHURY
PALASH DAS
MARCO DE BREMM OLIVEIRA
ABHIJIT DE
DIEGO DE PAULA
IVAN DE FRIAS SANCHEZ
STOIMEN DIMITROV
GUILLAUME DEPIERRE
KISHAN E CHANDRAN
PETER DOMINIK
HIRO ELYSETY
“The Nutcracker Suite”
Produced by James Newton Howard
Conducted by Gustavo Dudamel
Featured Piano Soloist – Lang Lang
Lang Lang Appears Courtesy of Universal Music Limited (Hong Kong)

“Fall On Me”
Written by Ian Axel, Matteo Bocelli, Chad Vaccarino, Fortunato Zampaglione
Performed by Andrea Bocelli featuring Matteo Bocelli
Courtesy of Sugar S.R.L. / Decca Music Group Limited
Under License from Universal Music Enterprises

Soundtrack Available on

WALT DISNEY
RECORDS

The Producers Wish to Thank
The Royal Albert Hall
RAF Halton
Syon House
Dulwich College
Harefield Grove
Minley Manor

Filmed on location in London and the Home Counties, United Kingdom and at Pinewood Studios, Pinewood Shepperton 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

This production participated in the New York State Governor’s Office of Motion Picture and Television Development’s Post Production Credit Program

With the participation of the Province of British Columbia Production Services Tax Credit

Visual Effects Produced in Part in Australia
With the Assistance of the Australian Government

American Humane monitored the animal action.
No animals were harmed®. (AHD 07964)

Camera Dollies by
Chapman/Leonard Studio Equipment, Ltd.

Cameras and Lenses by
Panavision®

Lighting Services by
Pinewood MBS Lighting

MPAA #51800

Shot on

Kodak
Motion Picture Film

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AN UNEXPECTED JOURNEY
Disney’s “The Nutcracker and the Four Realms”
Takes Clara—and Audiences—on an Unforgettable Adventure

There is majesty. There is magic. There are mice. And Sugar Plum Fairy is most definitely delicious. But this is not the Nutcracker you know.

“The Nutcracker” has long conjured images of holiday décor, a wooden toy soldier, dancing flowers and a little girl being terrorized by furry mice. Penned in 1816, E.T.A. Hoffmann’s original story, “The Nutcracker and the Mouse King,” has inspired imaginations worldwide, resulting in spectacular stage adaptations that have charmed audiences for generations—and now an epic big-screen adventure. “The story has changed a lot throughout the course of history,” says Lasse Hallström, one of the directors of “The Nutcracker and the Four Realms,” Disney’s upcoming feature-film adaptation. “Alexandre Dumas’ version was less scary, and later became a ballet featuring music by Pyotr Ilyich Tchaikovsky. The ballet is unique with each staging, evolving within the minds of those creating it. And we’ve done the same thing. We’re adding to the story.”

“I know, my friend. It will not be easy.
But it was her mother’s dying wish, so I must comply.”
—Godfather Drosselmeyer

Disney’s “The Nutcracker and the Four Realms” introduces Clara, an intelligent 14-year-old with a penchant for science. According to screenwriter Ashleigh Powell, Clara isn’t really comfortable in her skin. “She’s kind of a fish out of water,” says Powell. “She doesn’t fit into the normal stereotypes of a Victorian girl—she’s not interested in fancy dresses and the like. She’s more of a tomboy. She likes creating and building and figuring out how things work. In that respect, she’s very similar to her godfather, Drosselmeyer, so they’re kindred spirits.”
But Clara struggles with the recent passing of her mother. “It’s the first Christmas that her family is spending without Marie,” says Powell. “And her mother has left behind Christmas presents for Clara and her siblings, which sets everything into motion.”

Clara receives an egg-shaped music box with a note that reads, “Everything you need is inside.” But the box is locked and, surprisingly, there is no key. Clara is disappointed and confused, but determined to unlock the music box and the secrets it holds. Her confusion persists until a golden thread, presented to her at Drosselmeyer’s annual holiday party, leads her to the coveted key—which promptly disappears into a strange and mysterious parallel world. It’s there that Clara encounters a soldier named Phillip, a gang of mice and the regents who preside over three realms: Land of Snowflakes, Land of Flowers and Land of Sweets. She is welcomed with open arms by the regents, particularly Sugar Plum Fairy, who confides that she was once very close with Marie.

But this strange new world is not whole. It is scarred with past conflict—one regent is in exile, her realm forgotten and crawling with mice who serve as her soldiers. Clara and Phillip must brave this ominous Fourth Realm, home to the regent-turned-tyrant Mother Ginger, to retrieve Clara’s key and hopefully return harmony to the unstable world.

“The Nutcracker and the Four Realms’ is the best kind of Christmas story,” says director Joe Johnston. “It’s exciting, dramatic, heartwarming and life-affirming. With a positive message of a family’s love giving them the strength to overcome loss, and the theme of embracing your own courage and resourcefulness, it’s a great family film for the holiday season.”

“There’s real heart to the story,” says producer Mark Gordon. “In our story, Clara is really struggling with the loss of her mother. Her journey through the grief leads her to this very magical world that challenges her at every turn. She really has to pull herself together to save the land and to solve the mystery her mother left for her.

“As the father of three young girls, I am very excited to be able to bring this story to the screen,” Gordon adds.

Keira Knightley stars as the Sugar Plum Fairy and Mackenzie Foy portrays Clara in the coming-of-age tale. Helen Mirren brings much-feared Mother Ginger to life, and Morgan Freeman stars as Clara’s eccentric godfather, Drosselmeyer. Eugenio Derbez and Richard E. Grant play Hawthorne and Shiver, the regents of the Land of Flowers and Land of Snowflakes. Jayden Fowora-Knight was cast as Phillip Hoffman, the Nutcracker soldier come-to-life. Matthew Macfadyen, Ellie Bamber and Thomas Sweet were called on to play Clara’s father Mr. Stahlbaum, sister Louise, and brother Fritz, respectively. Omid Djalili and Jack Whitehall portray palace guards Cavalier and Harlequin, and the film features a special performance by ballet greats Misty Copeland and Sergei Polunin.

Filmed in England at Pinewood Studios and various locations in and around London, “The Nutcracker and the Four Realms” is directed by Lasse Hallström and Joe Johnston. Suggested by the short story “The Nutcracker and the Mouse King” written by E.T.A. Hoffmann, and the “Nutcracker Ballet” written by Marius Petipa, the screen story and screenplay are by Ashleigh Powell. The film is produced by Mark Gordon and Larry Franco, and executive produced by Sara Smith and Lindy Goldstein. Linus Sandgren, F.S.F., is the director of photography, Guy Hendrix Dyas serves as production designer and Stuart Levy, ACE, is the film editor. Jenny Beavan and Jenny Shircore are the costume designer and makeup and hair designer, respectively. Max Wood and Marc Weigert
are the visual effects supervisor and visual effects producer, respectively. Music is by James Howard with a score conducted by Gustavo Dudamel featuring piano soloist Lang Lang. Disney’s new holiday feature film opens in U.S. theaters on Nov. 2, 2018.

FRIENDS AND FOES
All-New Story Introduces New Characters; Reimagines the Rest

The filmmakers behind “The Nutcracker and the Four Realms” relished the idea of reinventing a time-honored story. According to producer Mark Gordon, the characters from the existing short story and the ballet were already so iconic, they had to dig deep to take them to new heights. “The characters in this film are very special and imaginative,” says Gordon. “Clara, who is carrying a heavy emotional burden, encounters incredible personalities on her journey—each designed to help her find the answers she needs—whether they want to or not.”

“I love you because you’re so different. You see the world in a unique way. When you realize that’s your greatest strength, you can change the world, my girl.”
—Clara’s mother, Marie, to Clara (flashback)

THE STAHLBAUM FAMILY
CLARA STAHLBAUM is curious and intelligent. She’s a tinkerer and a budding inventor. But her mother’s recent passing has dealt a serious blow to Clara, leaving her a little lost. She escapes to the attic to perform scientific experiments and study the mechanics of whatever she’s happened upon—she’s simply not interested in socializing, an attitude that is straining her relationship with her father. When she receives a gift from her late mother, Clara is launched into a fantastical journey of adventure and self-discovery. Says director Lasse Hallström, “Clara learns through the course of the story that she’s worthy of trusting herself and worthy of being herself.”

Mackenzie Foy brings the character to life. “Clara is a very complex person,” says Foy. “She has all these different emotions—she’s hurting, but she doesn’t want people to see that. She’s also an outcast for being an intelligent young woman in a Victorian society. She doesn’t yet realize what a wonderful thing that is.”

“Mackenzie is a brilliant young actress,” says Hallström. “She’s so alive, she’s technically brilliant and she has impeccable instincts.”

MR. STAHLBAUM is a stern and somewhat distant father who seems more concerned with keeping up public appearances than attending to his children’s needs. Truthfully, he’s a kind man desperately struggling with the loss of his beloved wife. Unable to properly cope, he tries to maintain the stiff-upper-lip attitude of the Victorian era and continue life as normal, but this causes friction between him and younger daughter.

Matthew Macfadyen portrays the loving, but aloof father. “The film takes place just before Christmas,” says Macfadyen. “They’re very sad because they’ve lost Marie, wife, mother and heart of the family. They’re grieving and he’s unsure how to navigate.”
Says Hallström, “Matthew needs only to be in the emotion, he doesn’t have to express it. The camera sees it. He can convey a feeling in a remarkable, realistic and subtle way.”

LOUISE STAHLBAUM is Clara’s older sister and the cheerful mediator of the family. On the verge of adulthood, Louise is elegant, poised and everything a Victorian young lady is expected to be. Mother Marie clearly saw Louise’s beauty—inside and out—leaving her favorite dress to her older daughter. The garment is exquisite and Louise looks just like Marie when she wears it.

According to Ellie Bamber, as the eldest daughter, Louise is trying to fill her late mother’s shoes. “I think she carries the weight of those responsibilities on her shoulders,” says Bamber. “She tries to look after Fritz and Clara, but she does it in a stern way that isn’t exactly well received. I think it’s Louise’s way of coping. She loves them both dearly, but has grown up believing that ladies should be reserved at all times.”

FRITZ STAHLBAUM is the youngest of the Stahlbaum children. Precocious and full of energy, Fritz is a big fan of the holiday season and the toys and treats that come with it. He may be Clara’s biggest fan, often assisting her with her experiments. His enthusiasm is appreciated, even if his occasional lack of manners isn’t. Thomas Sweet was tapped to play Fritz.

DROSSELMeyer is Clara’s wise and enigmatic godfather. A wealthy world traveler, collector of curiosities and man of science, he is also shown to have a generous heart, evidenced in the elaborate gift-hunts he stages for children at his annual Christmas Ball. Drosselmeyer has a soft spot for Clara because she is the most like her mother, Marie, who Drosselmeyer raised when she was orphaned as a child. Marie entrusted Drosselmeyer to help facilitate Clara’s journey to the Four Realms, a role he takes very seriously.

Filmmakers called on Morgan Freeman to portray the unconventional character. “He’s a rather eccentric old dude,” says Freeman. “He’s done well in his life—he owns a huge mansion and wears very nice and exotic clothing. He’s a genius gadgeteer and has shared his love of science with Marie and now Clara, too.”

Says Hallström, “Morgan has the authority, the weight and the wonderful godly presence that suits Drosselmeyer perfectly—and he’s a very cool guy. His performances are effortless.”
“Your mother was very clever. First, she created the realms and then she created us! We were lifeless toys, mere playthings for children.”
—Sugar Plum Fairy, Regent of Land of Sweets

FROM THE FOUR REALMS

SUGAR PLUM FAIRY is the beloved regent of the Land of Sweets, the yummiest of the realms with its gingerbread architecture and gumdrop décor. Elegant, ethereal and naturally sweet, Sugar Plum wears a gown that sparkles like crystalized sugar. She welcomes Clara to the Four Realms with open arms, declaring her the guest of honor at an extravagant pageant. Clara’s mother, Marie, was once Sugar Plum’s dearest friend, so Clara is family.

“Sugar Plum is the personification of femininity,” says Keira Knightley, who portrays the character. “I like to do a lot of research, so I started with the actual music of the Sugar Plum Fairy, which led to her laugh. I later found her high-pitched, girly voice that has two sides to it: pristine femininity and at the same time, quite assertive.”

Says producer Mark Gordon, “Keira Knightley is magnificent. She’s virtually unrecognizable in this role with pink cotton candy hair and white porcelain skin. She brings so much to the character.”

Sugar Plum is passionate about the realms and eagerly seeks a way to defend against the threat of her dark nemesis, Mother Ginger. “Sugar Plum considers Mother Ginger a traitor to the kingdom because she tried to take over the realms after Marie left,” says screenwriter Ashleigh Powell.

MOTHER GINGER, leader of the dark and ominous Fourth Realm, is feared by all who inhabit the other realms. She once presided over the beloved Land of Amusements, a place of wisdom and entertainment, but a fierce dispute among the regents led to her banishment and her realm became a forgotten fairground with an abandoned carousel and wayward polichinelles. Mother Ginger sports fiery red hair and a face that’s chipped and cracked like a broken doll, a look that surely underscores her reputation as an evil tyrant.

Helen Mirren fills Mother Ginger’s shoes. “She is a very wise character—she has great insight,” says Hallström. “Helen Mirren has the authority and intelligence to play a character like that. She’s so smart and she’s funny.”

The best part about Mother Ginger, according to Mirren, is that she’s a new character to the Nutcracker universe. “You can put into this character whatever you can imagine,” says Mirren. “I just love the idea that she’s slightly piratical. She has a wooden sword, her clothes are all tattered and torn and she’s not in pristine condition like Sugar Plum. Mother Ginger is very rough and ready.”
CAPTAIN PHILLIP HOFFMAN is a noble and loyal soldier. The only Nutcracker in the Four Realms, he is elite but humble, and he has dedicated his life to serving the kingdom. He guards an important outpost near the border between our world and the realms, with no one but his horse, Jingles, for company. Phillip is devoted to a fault, bearing his solitude without complaint. But when Clara arrives and faces a mission nobody could have imagined, Phillip is compelled to lend a hand. The friendship they forge comes as a huge surprise.

Jayden Fowora-Knight was called on to play the noble soldier. “Phillip is adventurous and happy-go-lucky, but he’s very ‘yes sir’-formal when he’s around the regents,” Fowora-Knight says. “To me, the Nutcracker story has always been cool, especially when I was younger, because it was all about toys coming to life. It’s fun to think about toys as not just things you play with, but maybe your friends or even your enemies.”

“I just love the chemistry between Clara and Phillip,” says Hallström.

HAWTHORNE is the emotional and flamboyant regent of Land of Flowers, a fragrant and colorful realm with windmills, emerald foliage and blooms abound. Always smiling and filled with enthusiasm, Hawthorne heartily embraces celebration and pageantry. But he tends to shy away from conflict and often finds himself overshadowed by his fellow regents. He worries about the instability that threatens the realms—though he’s quick to set his concerns aside when Clara arrives. In fact, Hawthorne is the first to react—bursting with unbridled excitement, much to the chagrin of the more reserved Shiver and Sugar Plum.

According to Eugenio Derbez, who plays Hawthorne, the look of the character leaves no mystery as to which realm he oversees. “I’m like a walking bouquet,” says Derbez. “I’m covered in flowers! It took two hours in the makeup chair each day to complete the look because they had to strategically place a lot of small detailed flowers on my face.

“Hawthorne is like a ray of light—pure joy and happiness,” continues Derbez. “The intricate costuming, combined with the many hours of hair and makeup, gave me the opportunity to get lost in this big flamboyant character.”

SHIVER is the regent of Land of Snowflakes, a stunning winter wonderland with ice castles and alpine villages set against a white-peaked mountain backdrop. Shiver is a well-mannered gentleman who’s concerned with the future of the realms, and nervous to a fault, Shiver wrings his hands with angst and uncertainty. He might come off as serious and unengaging—some would say cold—but Shiver is quite friendly underneath all of that frost.

Richard E. Grant was called on to portray Shiver. “I have snowflakes all over my face,” says Grant. “My beard is made of icicles, I have a 19th-century wig with icicles coming out of my head, and my fingernails are very long icicles, too. Jenny Beavan’s extraordinary costume design, combined with Jenny Shircore’s brilliant icicle makeup and wig design, instantly conjured up a severe-looking, arctic regent, obsessed with preserving his snowy realm from being changed or destroyed by evil forces. Shiver is willing to risk everything to support and protect Clara.”
CAVALIER is a comically bumbling and somewhat pompous palace guard. Working alongside friend and fellow palace guard Harlequin, Cavalier pretends to be brave, but his self-importance and strict adherence to protocol mask his crippling fear of the dangers of the Fourth Realm.

Omid Djalili was cast as Cavalier. “I play a toy soldier who has magically come to life,” says Djalili. “He is loyal, faithful and utterly fearless, provided there is no apparent danger. Any sign of trouble and he will loyally, faithfully and fearlessly run away as fast as his little legs will carry him.”

HARLEQUIN is a sarcastic palace guard who guards the bridge to the palace with Cavalier. Harlequin relishes every moment of authority that gives him. Not much of a fighter in reality, he uses dry humor to help get himself through tense situations.


BALLERINA PRINCESS is the star of the ballet pageant performed for Clara, sharing the story of the Four Realms through dance. Expertly portrayed by American Ballet Theatre’s Misty Copeland, the Ballerina Princess is enchanting and awe-inspiring.

SWEET CAVALIER is one of the stars of the ballet pageant performed for Clara to recount the story of the Four Realms. Celebrated Ukrainian ballet dancer Sergei Polunin brings the character to life on the film’s stage.

MOUSERINKS is a troublesome mouse with a distinctive scar who steals the key that Clara so desperately needs. Leader of an army of mice, Mouserinks is a cheeky scoundrel and devoted soldier for Mother Ginger. A frequent spy, Mouserinks is often caught in the shadows gathering intel for his commanding officer.

THE MOUSE KING is a mysterious and monstrous presence lurking in the Fourth Realm. Made up of 60,000 mice, Mouse King is Mother Ginger’s most fearsome and terrible lieutenant. Created entirely in CG, the Mouse King moves in a very cool, very specific way. Filmmakers called on Lil Buck (aka Charles Riley), master of the “jookin” style of dance, to inspire the Mouse King’s movements.
In “The Nutcracker and the Four Realms,” Clara—who’s desperate to find a special key that will unlock a gift from her late mother—finds herself on an extraordinary journey in a parallel world. This world is both baffling and beautiful, filled with magical lands and intriguing inhabitants—all of which were created thanks to the imaginations of a team of artists, technicians and designers.

Guy Hendrix Dyas ("Steve Jobs," "Inception") serves as production designer, creating the distinct look of each of the Four Realms, as well as a grand palace and real-world environments. Costume designer Jenny Beavan ("Christopher Robin," "Mad Max: Fury Road") and makeup and hair designer Jenny Shircore ("Beauty and the Beast," "Elizabeth") created the themed looks for the regents and residents of Land of Sweets, Land of Snowflakes and Land of Flowers, as well as Mother Ginger’s unsettling look, Clara’s diverse wardrobe and an entire ballroom of Victorian holiday revelers.

“The attention to detail and wild imaginations of this group is unmatched,” says director Lasse Hallström. “Every element is truly impeccable.”

A LAND OF LANDS
Production Designer Guy Hendrix Dyas Creates Stunning Locales

The Nutcracker story is well-known around the world, but when Guy Hendrix Dyas first read the script for “The Nutcracker and the Four Realms,” he didn’t find it at all familiar. “What really sparked my imagination was the fact that it was extremely original,” says Dyas. “It’s a really exciting world divided into concise visual areas—from the Palace and its nod to Land of Sweets, Land of Snowflakes and Land of Flowers to the mysterious Fourth Realm that was a little ambiguous and very intriguing.”

“We went everywhere together. We were inseparable—skating on the riverbanks, dancing in the courtyard, taking candies off the houses when nobody was looking. We would stay up all night in the flower gardens, just talking and talking. Ahhh, such happy times.”

—Sugar Plum Fairy, Regent of Land of Sweets

The holiday backdrop of the film elevated the magic, inspiring filmmakers to lean into seasonal décor within the real-world environments. “We wanted to create every child’s fantasy of what Christmas is,” says Dyas. “Every crew member was asked to search their inner child. There were some classic notions and some unusual ideas.”

The movie is set in 1879 London, during the Victorian era. “But our world isn’t the depressing Dickensian Victorian era,” says Dyas. “It’s an optimistic version, although the Stahlbaums are dealing with the loss of Marie, their beloved wife and mother. That struggle becomes the springboard for Clara, our main character’s journey of self-discovery.”

The film takes audiences from the subdued Stahlbaum home to Godfather Drosselmeyer’s grand and festive
holiday celebration, including a visit to his workshop. From there, Clara makes her way to the world of the Four Realms.

**STAHLBAUM HOME**
Clara and her family reside in a traditional Victorian home. Though the family is in mourning, it is Christmas Eve, so filmmakers had to showcase the holiday in the home—and wanted to contrast it with what was soon to come at Drosselmeyer’s party. Dyas and his team used color to differentiate the two homes. “For the opening in the film, we decided on a pale color without the color red—it’s really hard to tell the story of Christmas without red! The result is this slightly uncomfortable, cold and misplaced Christmas feel, which is perfect considering their loss.”

Interiors of the Stahlbaum home were filmed at Harefield Grove in Middlesex. Dyas and his team designed and built several sets to match the location, including the attic, living room and Clara’s bedroom.

**MUSIC BOX**
Clara’s mother, Marie, left behind special gifts for Clara and her siblings. Clara receives a music box with a note that reads, “Everything you need is inside.” But the box is locked and, surprisingly, there is no key—which sets off Clara’s journey.

As a central element to the story, the music box had to be special. Says Dyas, “We had an opportunity to do something very unique with this music box. I studied Russian architecture for the design of the Palace and while immersing myself in that historical culture, the Fabergé egg emerged as an interesting idea. So, the music box became egg-shaped with very ornate carving around the outside.”

The key—when Clara finally retrieves it—had to be unique as well. “I designed a key that has an interesting mechanism,” says Dyas. “The teeth at the end of the key start off in a regular key configuration, but a series of magnets force the teeth to rotate into this star shape as you insert the key into the lock.”

**DROSSELMEYER’S BALLROOM**
Godfather Drosselmeyer hosts an extravagant holiday ball every year. An eccentric, well-traveled entrepreneur, Drosselmeyer has collected artifacts from around the world. And he doesn’t skimp when it comes to Christmas. “He puts on incredible shows for his guests,” says Dyas. “The décor of the main ballroom reflects countries that he may have visited. It has a very international feel: India, Egypt, Central Europe, the Americas.”

Filmmakers transformed a lecture hall at Dulwich College into the Grand Ballroom. “We painted the white space bright, glossy red,” says Dyas, “and added over-the-top Christmas décor.”

Says Craig Narramore, HOD prop modeling, “We added wreaths, holly, bows, ribbons and bells, which we draped around all of the wonderful moldings and columns. We also incorporated a 15-foot sleigh that holds a string quartet, plus two giant swans and reindeer. And there’s an absolutely enormous Christmas tree in the middle of the space.”

To decorate the grand Christmas tree, filmmakers purchased ornaments and fabricated hundreds more—some sculpted, some embellished with braiding and trinkets. “We made Victorian candleholders, because we can’t purchase them anymore,” says Narramore. “Each is a wire frame with a weight on the end of it. We had real
candles on the tree, so we had to be careful to make sure the holders supported them correctly.”

DROSSELMEYER’S WORKSHOP
Clara has a special bond with Godfather Drosselmeyer and escapes to his workshop during the holiday party, determined to unlock her music box. The workshop—filled with gadgets and tools—is a safe haven for Clara. Says Dyas, “There are a lot of mechanical details that are based on the technology that was available at the time—we’re historically quite accurate.

“There’s actually one light bulb in the entire film,” continues Dyas. “There’s a lovely scene where Drosselmeyer and Clara are trying to get one of his new devices to work. He adjusts a light bulb in the center of this room, a light bulb that’s obviously very treasured and precious. Only someone of his wealth and stature would’ve been able to get ahold of one at that time, which is why it’s the only one in the whole film.”

Thomas Edison first demonstrated his “light bulb invention” to the general public in 1879—the same year “The Nutcracker and the Four Realms” is set. “That’s one of the reasons I included it,” says Dyas.

The exterior of Drosselmeyer’s house was filmed at Minley Manor in Surrey. His workshop was created within Syon House Great Conservatory, though some of the workshop was constructed at Pinewood, seamlessly linking these two locations.

“Is it true? It is true. How marvelous, how amazing!”
—Hawthorne, Regent of Land of Flowers

THE FOUR REALMS & THE PALACE
The Four Realms include Land of Sweets, Land of Flowers, Land of Snowflakes and the mysterious Fourth Realm—and at its center, a spectacular Palace presides over the entire world. Dyas very quickly pictured a layout for the world of the Four Realms, as well as distinct visual language for each of the lands. “I think with my pencil,” he says. “I drew my way through two sketchbooks.”

Visual effects supervisor Max Wood and his teams at MPC and Luma were instrumental in bringing the realms to life. “We created fully CG environments: a land covered in ice, a land overgrown with flowers, a land covered in candy and the spooky Fourth Realm,” he says. “Separating each realm is a CG river with huge CG waterfalls. Including all of the smaller waterfalls on each realm, our world has 23 individual CG waterfalls!”

The CG environments, which represent 100 percent of three of the realms, complement sets designed and built for the Fourth Realm and the Palace. “Once Guy’s designs were approved, his team started blocking out the world in CG, including a detailed Palace,” says Wood. “I worked closely with Guy and his 3D artist to make sure that we kept everything in real-world scales. For example, the waterfalls had a realistic drop and the mountains were of an appropriate height. Although we were in a fantasy land, it is very easy to throw off realism and we don’t want the audience to have to think, just appreciate its beauty.”
PALACE
“The length of the story doesn’t give us enough time to fully explore every aspect of the realms,” says Dyas. “The challenge was to be able to show their flavors by bringing elements of each land into the Palace to offer a feel for what life might be like there.

“When I started creating the layout and topography of the world, it was very clear that the Palace had to be central,” continues Dyas. “Each land is almost a point on a compass—Land of Snowflakes to the north, the Fourth Realm to the south, the Palace in the middle, and so on.”

Dyas and his team researched how an elaborate palace might be powered. “They would’ve had steam power at the time,” he says. “So we placed the Palace on the edge of this enormous waterfall. The waterfall and the lake behind it are actually created by Land of Snowflakes slowly melting—an enormous glacier that’s drifted down from some unknown place in the far north and wedged itself into a landmass between Land of Flowers and Land of Sweets.”

The Palace itself is inspired by Russian architecture. “I liked the look of the onion tops,” says Dyas. “And the eccentric use of color in the brick and stone work reminded me of gingerbread houses. It felt right for the nature of the Nutcracker story and it helps that Russia has this wonderful cultural history and connection to the ballet.”

LAND OF SNOWFLAKES is a stunning winter wonderland with ice castles and alpine villages set against a white-peaked mountain backdrop. “It’s a land of ice and snow,” says Dyas. “The palette consists of whites, turquoise and icy blues.”

Its glacial origins actually shaped the entire kingdom. Light bounces off the cool palette, creating a truly magical setting. The people of the land are largely aristocratic—in their spare time, they enjoy a range of sports and activities, including ice polo and an annual ice sculpture competition. The local economy here is fueled by ice production and large-scale fishing in the Northern Ice Sea. Presiding over the Land of Snowflakes is Shiver, whose frosted hair and chill personality perfectly complement his icy surroundings.

Visual effects supervisor Max Wood says, “Land of Snowflakes has buildings made from ice blocks with live-action actors interacting with a CG snow-covered ground, and a CG elk pulling our character’s sled.”

LAND OF FLOWERS is both fragrant and colorful with “flowers that explode to life and windmills that actually work,” says Dyas. Emerald foliage sets off the vibrant flowers that adorn everything from the fields, windmills and houses to the residents of this breathtaking locale—many who farm the rich land. Their deep passion
for nature—particularly all that is floral—is the foundation for perfume and honey production. Springtime is celebrated each year with the Festival of the Villages, a local competition between villages that hope to be crowned most beautiful. Hawthorne serves as the regent of the Land of Flowers. Like a petal in the breeze, he can be erratic—but Hawthorne’s bushy eyebrows and rosebud coiffure showcase his quirky charm.

“Land of Flowers had more than 2 million individual CG flowers, turning windmills and a CG cobbled street,” says Wood.

“LAND OF SWEETS seems to be everyone’s favorite because of the dancing gingerbread men,” says Dyas. Indeed, this land is delicious. Its gumbdrop décor is framed by candy cane trees. With bright, bold saturated colors, this realm just screams yummy—even the ground is made of chocolate. The fun-loving people of the land love a good gathering, serving up a wonderful array of treats produced in artisan factories powered by sweet, swirling steam. Sugar Plum Fairy oversees the Land of Sweets with a delicate demeanor.

“It’s a vibrant CG land that we see from land and air,” says Wood. “It is full of oversized candy and houses made of gingerbread, Victorian sweets and caster sugar roofs.”

THE FOURTH REALM is a dark and ominous island suffering deep battle scars. Says Dyas, “For the design of the Fourth Realm, we created spooky forests at Pinewood. One of the design dilemmas was how do we create a forest for this film that doesn’t feel like something you’ve seen before. I referenced art books and turn-of-the-century fairy-tale books in the era of the great illustrators, in particular Arthur Rackham, who was a British illustrator famous for his extraordinary illustrations of Grimm’s fairy tales and Hans Christian Andersen fairy tales. He nearly always drew pollarded trees, sort of willow-like, that looked like old wizened trees with long, thin, spindly, almost hairlike branches. We created our version of those trees within our forest.”

According to Dyas, the forest floor is carpeted with a velvety red color inspired by traditional toadstools. “It gave the Fourth Realm forest a very unique look,” he says.
Three forests were actually created at Pinewood to accommodate different story needs. “We had horses riding through, which called for substantial lengths in some cases,” says Dyas, who utilized expertly painted backings to extend the forest.

“Well, if it isn’t Clara Stahlbaum. I’ve been expecting you.”

—Mother Ginger, Regent of the Fourth Realm

Settled long ago by traveling circus folk, the Fourth Realm was once known as a place of wisdom and entertainment. Residents from all the realms flocked here for fun back when it was known as the Land of Amusements. But the regents of the other realms were forced to rescind its title, and the Fourth Realm became a forgotten fairground with an abandoned carousel and wayward polichinelles. Mother Ginger rules this lost land and the rodent warriors who reside here.

“I came up with the notion of Mother Ginger actually living inside a giant-sized marionette,” says Dyas. “The skirt’s actually a big top with polichinelles that pop out of each other. So it’s a really bizarre world.”

Filmmakers embraced the idea that the land’s former festive look has faded into disrepair. “We built a full-size carousel,” says Narramore. “It required heavy engineering and special effects to show that it’s collapsing and twisting. We created a dozen ornate lanterns and 25 vintage-looking carousel animals—giraffes, dragons, ostriches—all carved out of foam. They look a bit scared—like they’re running for their lives.”

ICING ON THE CAKE
Costume Designer Jenny Beavan and Makeup and Hair Designer Jenny Shircore Create Out-of-This-World Character Looks

Costume designer Jenny Beavan and makeup and hair designer Jenny Shircore were called on to help bring the world of “The Nutcracker and the Four Realms” to life.

One of the drivers of the character looks is rooted in the genesis of the world of the Four Realms. Clara’s mother, Marie, discovered this parallel world—likely with a little help from Godfather Drosselmeyer. Her toys—from porcelain dolls to toy soldiers to marionettes—not only inspired the inhabitants of the realms, they became them. “That gave us a sense of where it all might’ve come from,” says Beavan. “The actual people in the realms are reminiscent of 18th-century figurines and toys.”

Adds Shircore, “Given the unique opportunity to create the fantasy of the world of the realms, I turned to the limitless imagery that the 18th century offers us—both in hairstyling and the use of makeup.”

Beavan and Shircore studied Victorian streets, parties, toys and fairy tales for inspiration and reference. The costumes, hair and makeup, both in the real-world sequences and in the realms, are a combination of real life and fantasy.
“You look just like her in that dress. You look beautiful.”
—Clara to her sister, Louise

CLARA, a tomboy at heart, gives little thought to her hair and wardrobe. She’s happiest dreaming up scientific experiments and tinkering with her tools. Clara also struggles with the recent loss of her mother. Shircore and Beavan homed in on the 1870s, as it marked the beginning of the industrial revolution. “It was the beginning of electronics,” says Beavan. “Clara’s fascination with all things mechanical ties in beautifully.”

Clara has five key looks in the film. “When we meet her, she’s wearing a little pinafore frock with a leather belt,” says Beavan. “It’s a slightly somber look because the family is still in mourning.”

According to Shircore, Clara maintains a simple look throughout the film in terms of hair and makeup. “Mackenzie Foy has beautiful hair, so we use her own hair throughout the film. She starts off with tousled hair because she’s been playing in the attic, but in the story, Clara’s sister, Louise, helps brush her hair back and tie it back with a bow before they leave for the party. That’s her main look throughout her journey.”

Clara dons a party dress for Drosselmeyer’s holiday celebration. The dress is lilac silk taffeta with organza and chiffon. Says Beavan, “Mackenzie is tiny, so I wanted to keep it very delicate. This dress takes her from the party into the Four Realms—I hadn’t actually realized how glorious it would look in a snowy forest, but we loved the idea of light coming through it.”

When Clara arrives in the Four Realms, the regents honor her with a grand pageant that tells the story of the realms. Clara gets a new look for the extravaganza, choosing a gold and cream Victorian-style frock made of silk brocade, cream organza, gold silk and gold mesh with pearl, gold and diamanté decoration. Says Beavan, “It’s the kind of a dress you would see in a fairy-tale illustration.”

Adds Shircore, “For the pageant, Sugar Plum does Clara’s hair. But Keira Knightley warned us, ‘I can’t even comb anybody’s hair successfully!’ So I devised a hairstyle that is basically four ponytails—one on each side and two in the back. I bound some ribbon around each ponytail and then fashioned them on her head. It’s very pretty.”

Clara changes again when she decides to venture into the Fourth Realm to take on Mother Ginger. Made from green velvet, red wool and gold braiding, her uniform resembles a brightly painted Victorian toy soldier. Beavan says the look is her favorite. She researched the attire of female soldiers to create the uniform. “There were definitely women who dressed in that military style in the Victorian age, often with skirts. They didn’t do the fighting back then, but more likely worked behind the scenes.”

Culminating Clara’s wardrobe is a coronation dress that proved to be the most labor-intensive costume to create.
The dress is pale, delicate and luminous with a range of fabrics, including gold and lilac patterned metallic organza, silver and lilac metallic organza, cream organza with embroidered stars, gold and silver mesh, silver and lilac mesh, white silk gossamer, white lace and silver glitter net. Says Beavan, “It had to be a magical dress that every little girl wants. We used regular fairy lights and put LEDs in the skirt. There are layers and layers with light coming through.”

According to Beavan, 13 people worked on the coronation dress across 351 hours.
• There are 127 panels of gossamer in the skirt, 10 meters around the circumference of the hem of one layer and 40 meters around the hem in total.
• There are 22 meters of diamanté chain along the seams and 348 meters of spun gold and silver yarn along the many seams.
• There are 1,800 pin-prick crystals around the edge of the cape and 2,500 Swarovski crystals on the dress.
• There are 1,428 little lights in the dress.

DROSSELMEYER, Clara’s eccentric and well-traveled godfather, wears a long dark coat and an eye patch. Says Beavan, “We wanted to keep him underplayed. He’s a man of the world, slightly magical, but you don’t want to give too much away. We decided that he’d have picked up finery here and there, so his coat was a bit longer with these beautifully embroidered panels.”

Drosselmeyer carries a cane that filmmakers sourced, deconstructed and extended for actor Morgan Freeman. The prop modelling department sculpted a perched owl for the cane’s handle, which was cast in bronze.

Shircore gave Freeman a straightforward wig and beard, based on traditional looks of the 1870s.

CAPTAIN PHILLIP HOFFMAN, the Nutcracker of the story, dons a soldier’s uniform that’s bright and made to look like a painted tin toy soldier. It was inspired by illustrations by Gennady Spirin, a Russian painter and children’s book illustrator, and constructed from red wool, cotton moleskin and gold braid and tassels. “I was very faithful to the Nutcracker doll, although most nutcrackers wear the shako—a black helmet—not the golden helmet like our nutcracker. The rest of our soldiers wear black shakos, so Phillip stands out.”

Shircore also relied on the doll for inspiration. “Jayden Fowora-Knight is gorgeous,” she says. “All he needed was a little bit of bronze and gold with lovely rosy cheeks.”

For Phillip’s sword, the prop modelling department acquired swords and adapted and embellished them for the production.

SUGAR PLUM FAIRY, regent of the Land of Sweets, is dressed in a garment that’s the color of crystallized sugar. It is constructed from metallic organza in pink, purple, silver and gold, with netting in different shades of pink, as well as pink and lilac organza and purple silk satin. The dress also has silver embroidery, silver braid and diamanté, plus pink beads, pearls and sequins. Beavan actually started the process by studying sugarplums. “I loved the gorgeous mauvy color and when they’re dipped in sugar,” she says. “We wanted a dress with a lot of movement, so it’s made out of layers of little pleated fans—there must be 200. They take a phenomenal amount of fabric to create!”
Sugar Plum’s dress is the most voluminous of all the costumes that were made.

- The garment required more than 100 meters of fabric.
- The first version of the dress took more than 1,000 hours to make.
- The skirt of the dress was too wide to go through normal doors.
- Keira Knightley could not sit easily in the dress and had to perch on a little stool under the skirt between takes.

According to Shircore, Sugar Plum’s hair is designed to resemble candy floss. “It had to be pink,” she says. “I had a wig made using yak hair, dyed to various sugary candy floss colors of baby pink and lilac, and then dressed it whipped high upon her head with strands of spun sugar-like fine gold ribbon around it.

“Her makeup reflects the idea that she started out as a doll,” Shircore continues. “I researched vintage dolls. Their eyebrows and lips are distinctly painted—so we applied that look to Sugar Plum and to all the characters of the realms. Keira Knightley has a flat pale makeup with strategically placed highlights to also give a doll-like porcelain finish. I think she looks absolutely gorgeous.”

MOTHER GINGER, as regent of what was once known as Land of Amusements, embraces the circus—though one that has been abandoned and long neglected. Mother Ginger initially appears as a larger-than-life character whose skirt is a big-top circus tent. But inside is the real Mother Ginger. Says Beavan, “It’s as if she found the dress a complete encumbrance and took it off, and underneath, she’s wearing a rather dusty, old top with a pair of trousers and boots.”

The banished regent of the Fourth Realm wears an exotic and colorful outfit made from furnishing fabrics and braids found in markets. The mostly vintage fabrics were sourced from many different countries. Beavan created her own backstory for Mother Ginger. “She’s the puppet who was too big to fit inside Marie’s curio cabinet,” says the costume designer. “So she was kept on top where she got a bit dusty and maybe lonely.”

Mother Ginger’s hair and makeup underscores her outsider status. Her face bears the cracks of a doll that’s seen better days. And her hair is a little wild. Says Shircore, “Mother Ginger had to be ginger. Her hairstyle was loosely based on Thomas Gainsborough’s paintings from the 1750s, but we played with the style. Helen Mirren, who was so happy to be a redhead, wanted a slightly piratical look, so we did her hair to go with her costume.”

SHIVER sports a costume that is silver and sparkly—like the ice he represents as regent of Land of Snowflakes. The buttons on Shiver’s costume were handmade and his stockings were hand-glittered every time he wore them. According to Beavan, the palette had to venture away from pure white. “We wanted more depth to the look, so we went a bit darker into the grays, silvers and blues,” she says.

Says Shircore, “Richard E. Grant, who plays Shiver, was made up in a very pale, icy color with liquid blue markings throughout his face.”

According to the hair and makeup designer, all the men wore a tieback hard-front white wig reminiscent of the period. “But I adapted each wig to the personality of the character. Shiver’s hair had rolls on the side of it with
sculpted peaks of ice—and the ice comes down onto his face. He’s just covered in ice.”

HAWTHORNE, regent of Land of Flowers, looks like he is from a Giuseppe Arcimboldo painting. His costume is flowery and frilly with buttons made of flowers. Hawthorne’s stockings were hand-painted with a floral design that climbs up the legs. Beavan’s team incorporated a lot of color, but leaned into one in particular. “We have some woody hues, but green is the predominant color—with lots of flowers on top.”

According to Shircore, the basic shape of Hawthorne’s wig is also based on 1750s men’s hairstyles. “I introduced flowers into the style by forming the hair in the wig into shapes of flowers,” she says. “We incorporated blue, lavender, lilac, yellow and green into the rose and rosebud shapes. They were the most beautiful wigs I’d ever seen.”

For Hawthorne’s makeup, Shircore looked at French Impressionist painters. “I wanted that organic feel,” she says. “Hawthorne was made up with splashes of color—and his eyebrows were painted like summer grass.”

ON THEIR TOES
Disney’s “The Nutcracker and the Four Realms” Pays Homage to the Beloved Ballet

“The Nutcracker and the Four Realms” is inspired by both E.T.A. Hoffmann’s classic story “The Nutcracker and the Mouse King” and Alexandre Dumas’ retelling in the 1892 Tchaikovsky ballet “The Nutcracker.” While the all-new movie isn’t a ballet, filmmakers felt the story wouldn’t be complete without paying homage to the ballet that endeared the story in the hearts of audiences around the world.

“‘The Nutcracker’ inspired my daughter to take up dancing,” says director Lasse Hallström, who has always admired the music of Pyotr Ilyich Tchaikovsky. “This film combines all of the best filmmaking elements—drama, comedy, music, special effects and dance. It was a heavenly experience.”

In the movie, Clara journeys to the Four Realms in search of a key to unlock a gift from her late mother, Marie. But when she meets the regents from three of the realms, she learns that her mother has a special connection to the parallel world. As the daughter of Queen Marie, Clara is instantly revered and the regents decide to host a grand pageant in Clara’s honor. Presented on a spectacular stage the places Clara and the regents in the middle of the performance, the elaborate pageant tells the tale of the Four Realms through dance.

“Ladies and gentlemen, on this momentous day in the history of the Four Realms, we are proud and privileged to present before you Clara Stahlbaum, daughter of Queen Marie!”
—Shiver, Regent of Land of Snowflakes

Filmmakers called on Misty Copeland to portray the Ballerina Princess. “I start out as a ballerina doll,” says Copeland. “I come to life and wake up each land—Land of Flowers, Land of Snowflakes and Land of Sweets. It’s really a beautiful showcase of each land as the Ballerina Princess brings them together.”

The performance also shares the decidedly different story of the Fourth Realm. “The most fun for me was the scene with the mice,” says Copeland. “I love the acting aspect of dance—showing my fear of those giant mice was the most exciting.”
As principal dancer for American Ballet Theatre, Copeland has danced on stages around the world. But “The Nutcracker and the Four Realms” was special. “It’s really a dream come true to be part of a story that means so much to me and is such a big part of why I started dancing,” says Copeland. “‘The Nutcracker’ was the very first ballet I ever performed in. I was 13 years old and I had been dancing for maybe eight or nine months when I performed the role of Clara. Then the following year, I was Sugar Plum.”

Celebrated Ukrainian ballet dancer Sergei Polunin joins Copeland onstage, performing as Sweet Cavalier. “I’ve probably played every role in the ballet version—maybe 30 or 40 shows,” says Polunin. “I love Disney movies, and it’s especially exciting to be a part of this film.”

Liam Scarlett, who’s behind the film’s choreography, first met Polunin at Royal Ballet School in London, where they both attended. “He was a few years behind me, but I can remember his first day,” says Scarlett. “We were all thinking, ‘Who is this new wonder kid?’ He was beyond his years with such bravura. His technique was great then and has continued to develop and will be demonstrated in this film.”

Like Copeland and Polunin, Scarlett has a strong connection to “The Nutcracker.” He first performed in the ballet at age 11, going on to perform as a soldier, Russian dancer, Chinese dancer and assorted flowers. “The ballet is such a big part of my heritage and upbringing, being a part of this film is very special to me,” he says. “It was originally choreographed in 1892 and the fact that it’s survived so many generations is a real testament to the music and sheer magic it brings at Christmastime.”

Scarlett knew that for the film, the familiar ballet would be amplified, but opted to keep the choreography fluid with the camera top of mind. “We had carte blanche to create anything we could imagine in this wonderful, magical world,” he says. “But choreographing for stage and choreographing for film are two very different things.”

“When you’re in the theater, you have a fourth wall to play to,” Scarlett continues. “Your audience is always in the same place. Film lets you choose exactly what you want to focus on. As an aesthetic art form, ballet has certain angles that are better than others, so with all the wonderful camera moves we had at our disposal, we had to make sure that the dancers looked good on screen. You can’t get this close to a dancer or see the nuances of her eyelashes or his finger in a stage performance. In film, we were able to direct the audience’s eye to the details that bring the dance to life like never before.”

Scarlett was excited to work with Copeland. “She was my paintbrush,” says Scarlett. “She delivered such emotion in her performance. Her technique is impeccable—she transcends the choreography, taking it above and beyond what I thought possible.”

Copeland, who’s performed in “The Nutcracker” ballet countless times since her debut at age 13, found Scarlett’s efforts fresh and exciting. “His choreography just captured me from the first moment we worked together,” she says. “He understands what it is to be a dancer. We have to be open to ideas. The choreography evolved right up until we were shooting. I really trusted his eye to make me feel that I was at my best.”

“I realized that I didn’t have to reach the back tier of the Metropolitan Opera House,” continues Copeland. “I didn’t have to emote in the same way for the camera, which was right there in front of me—so we all toned it down a little bit.”
Polunin found a big advantage to dancing for a film. “On stage, you have one chance,” he says. “On a film set, you can experiment, try new things. It’s very artistic.”

The magical aesthetic extended beyond the choreography. Says Copeland, “The story is told not just through our movements but through the surroundings and it’s absolutely incredible.”

Production designer Guy Hendrix Dyas designed the unique pageant set, while Jenny Beavan provided the spectacular costumes and Jenny Shircore created hair and makeup looks for the dancers. The cumulative effect was enchanting.

Says Dyas, “We designed a set in which Clara and Sugar Plum and the rest of their party are watching the performance from the center of the stage. Ballet dancers perform all around them so that they’re immersed into the performance—they’re actually a part of the performance, which is really lovely.”

Since the ballet sequence tells the story of the Four Realms, the Palace is aptly center stage. To create the look, Dyas was inspired by an old Victorian greeting card. “These cards were dimensional with layers of scenery,” says Dyas. “We were able to achieve that for the opening moment in which we see Misty Copeland.”

Dyas initiated the look in his sketchbook. His drawings were so spectacular that the team actually scanned the sketches, enlarging and colorizing them for the actual set. “The set was always intended to be two-dimensional for the dance sequences, so we were able to take advantage of the opportunity,” he says.

As each land was introduced, its motif came to life through set décor, hair and makeup and costuming. According to Craig Narramore, HOD prop modeling, the sets feature fun and unique elements. “We have these trees that burst open,” he says. “They’re eight feet wide with pink feathers. There are also giant origami paper flowers that lay flat on the ground until you pull a string. They open and inside are six-foot diamonds in the center. A six-foot origami flower requires a lot of R&D.”

Jenny Shircore, makeup and hair designer for “The Nutcracker and the Four Realms,” says, “We gave Misty a white wig that’s very much part of the period of the 1750s to 1770s. We kept her look simple and pretty.”

Costume designer Jenny Beavan dressed Copeland in an iconic ballet costume. “She’s dressed to look like the figure you find when you open a music box,” says Beavan. “I decided that there was so much going on visually that we’d keep her costume a bit simpler and more traditional with a long tutu, like Degas. When you have a dancer as wonderful as Misty Copeland, you really want to see her limbs and expressive movements as clearly as possible.

“Sweet Cavalier wears the most gorgeous, stretchy crushed velvet,” Beavan continues. “It’s the color of fudge and is so rich, it almost looks edible.”

The 18 dancers who join Copeland and Polunin onstage were dressed and styled to coincide with the realm that they represented, ensuring freedom of movement. “We had three teams of people making flowers and icicles—it was very labor intensive,” says Judy Vernon, crowd hair and makeup supervisor.

For Hallström, the dance sequences not only enhanced the film, but the director personally. “To see Misty Copeland dance was a revelation, really,” he says. “Up to that point, I hadn’t fully understood ballet as an art form. But you look at her and you suddenly get it. She speaks a particular language with her body. It’s complete and total grace—every fiber in her body exudes elegance. We all felt privileged to get to watch her dance for four days in a row.”
E.T.A. Hoffmann’s classic story “The Nutcracker and the Mouse King” introduced the sinister rodent character Mouse King, who emerges from the ground with seven heads—each with a royal crown—to fight the Nutcracker. In Alexandre Dumas’ adaptation for the stage, the Mouse King has only one head but remains an adversary who battles the Nutcracker with elegant ferocity. Now that the story is coming to the big screen in “The Nutcracker and the Four Realms,” the depiction of the Mouse King takes yet another turn.

The mysterious and monstrous presence lurking in the Fourth Realm is Mother Ginger’s most fearsome and terrible lieutenant. “We needed a very scary villain, but it was a challenge,” says screenwriter Ashleigh Powell. “We wanted to create a giant mouse that didn’t seem absurd or silly.”

“It’s the Mouse King! Don’t look back, just keep running!”
—Phillip Hoffman, Nutcracker

According to production designer Guy Hendrix Dyas, the idea began to take shape—or shapes, it would seem. “I started loosely sketching the idea of a number of mice coming together to create a giant mouse silhouette made up of thousands of mice who are essentially holding onto each other,” he says. “We were tasked with turning something that is so outlandish and unbelievable into something feasible and logical.”

So, Powell did some research. “It turns out that ‘rat king’ is a real term that describes a group of mice or rats that live together in close quarters,” she says. “Their tails get tangled and mud and debris bind them together till they become a giant living organism that’s just terrifying. We wanted a magical version of that.”

According to visual effects supervisor Max Wood, the Mouse King is created entirely in CG by a team at MPC. “The character is made up of around 60,000 mice,” says Wood. “He has a solid core of mice with thousands of mice running over the surface. They move fastest around his feet as they are traveling upward to create his head, torso and arms. As mice fall off of his body, they recover on the ground and run back to his feet to rejoin the form. He is continuously evolving from shot to shot—he never has a solid silhouette. As the mice run over each other his profile undulates.

“It was very important to keep the physics as plausible as possible—for a 9-foot-tall creature made of tens of thousands of mice,” continues Wood. “For example, when the Mouse King travels through a tree, his volume swells to account for the volume of the tree. Or when he carries an object, more mice are required to run up his body to his arms to create a structure capable of supporting the weight of the object.”

Heading up the giant shape-shifting creature is Mouserinks, a cheeky scoundrel and devoted mouse soldier for Mother Ginger. A frequent spy, Mouserinks is often caught in the shadows gathering intel for his commanding officer. As head of the massive army of mice, he dictates where the Mouse King goes and how he moves—and he moves in a very cool way.

Filmmakers called on Lil Buck aka Charles Riley to inspire the Mouse King’s movements. Although the character is created in CG—audiences won’t actually see the dancer on screen—the way the Mouse King moves is based on Lil Buck’s performances on set in London. “I had to wear this crazy suit and do all of my crazy moves,” he says. “It’s a blessing to be chosen to do something as amazing as this.”
Lil Buck had actually already played the Mouse King when producers reached out to him. “We have a Nutcracker remix in my old ballet school—New Ballet Ensemble—in Memphis, Tennessee,” he says. “I was the Mouse King in that for years. It’s incredible how it all came full circle.”

As the Mouse King in “The Nutcracker and the Four Realms,” however, his role is a little different. “I perform my signature dance style,” he says. “It’s called Memphis jookin—you say jook like book. It originated in Memphis about 30 years ago and used to be called the gangster walk. It was really simple, but it has evolved into complex movement with intricate footwork. It’s like Michael Jackson times 10: There are slides and glides and fun toe spins, ticking and pushing of the feet and the shoulder bounce. It’s all about the bounce.”

According to Wood, the character’s movements were roughly blocked with basic animation prior to Lil Buck’s performances. “We showed him roughly what he needed to do and he would add his magic moves,” says Wood. “We had several cameras positioned to capture his actions and that footage was used to drive the animation.”

The Mouse King was an interesting technical challenge, says Wood, that required many months of research and preparation before any animation commenced. “The Mouse King is so dynamic—he almost glides, rather than taking long strides,” he says. “He’s never the same shape twice and constantly morphs over time.

“There were two main components to constructing his performance,” explains Wood. “The primary stage was to animate his base performance with his amorphous structure. This drove his shape and character for the shot. The secondary stage involved simulating the tens of thousands of mice that gave the illusion of his structure forming in a believable way. Depending on the shot, we used a range of techniques to get just the right look. We often needed to strike a balance between physical simulations versus a key frame animated performance to hit the vision of the director.”

THE MOUSE KING—BY THE NUMBERS

- The Mouse King featured in two key scenes that totaled approximately 40 shots.
- The development for the Mouse King spanned well over six months with a team of more than 30 artists working on bringing him to life.
- The Mouse King was a dynamic character and his shape and size change throughout the whole movie. His average height was 9 feet tall.
- On average the Mouse King is made up of 60,000 mice.
- There were three different shapes of mice that were modeled. Each of those base shapes had multiple color variations. At render and simulation time, they also added procedural variations so that although similar, no single mouse was the same as any of the others, therefore making the variations infinite.

SWAN SONG

Filmmakers Embrace Spirit of Tchaikovsky with Score by James Howard and Original Songs by Lang Lang and Andrea Bocelli & Matteo Bocelli

Music played a key role in bringing “The Nutcracker and the Four Realms” to life, thanks to composer Peter Ilyich Tchaikovsky, who was behind the music that helped make “The Nutcracker” ballet an international sensation. “The music has always been fascinating to me,” says director Lasse Hallström. “I listened to the Nutcracker Suite on the radio as a young kid and it was a compelling title for a piece of music.”

Composer James Howard was tapped to create the score, featuring world-renowned pianist Lang Lang. It was recorded by the Philharmonia Orchestra in London with conductor Gustavo Dudamel. Plus, the soundtrack
features a new end-credit single by pianist Lang Lang, as well as the single “Fall on Me” by Andrea Bocelli and his son Matteo Bocelli. Walt Disney Records is set to release the original motion picture soundtrack to Disney’s “The Nutcracker and the Four Realms” on Oct. 26, 2018.

With original music composed and produced by Howard, the soundtrack builds on iconic themes from Tchaikovsky’s classic 1892 ballet score. Howard’s thrilling orchestral score captures the magic and intrigue of the film by reimagining the original Nutcracker ballet music with a modern twist. “Tchaikovsky was one of the great melody writers of all time,” says Howard. “The colors of ‘The Nutcracker’ ballet score have become a part of the vocabulary of film music. It’s where so much of the 19th-century romantic music that I call upon as a film composer is rooted.”

According to the composer, the score is elegant and emotional. “It’s all about the storytelling,” he said. “The score is very traditional—a big orchestra score—with lots of woodwinds and strings, plus tinkle bells and celeste and chorale music, including a boys’ choir.”

“That song—your mother and I shared our first dance to it.”
—Mr. Stahlbaum, Clara’s Father

Global phenom Lang Lang says his career was launched thanks in part to Tchaikovsky. “His first piano concerto is the piece that made my career,” says the pianist. “His music is not only exciting, but it’s so beautiful and intimate—it gets right into your heart. That’s the power of Tchaikovsky’s music. But James made it his own. It is an original work of magic—it’s spiritual and it sparkles. Audiences will get a new sound experience.”

Considered one of the greatest conductors of all time, Dudamel—along with his chosen orchestra, the London Philharmonia—brought the score to life. “The orchestra is very inspired,” said Dudamel. “They give 150 percent. It was a great atmosphere with great people and great art. The music takes you on a journey.”

The film’s two end-credit tracks are “The Nutcracker Suite,” featuring Lang Lang, and the poignant duet “Fall on Me,” a new song by global superstar tenor Andrea Bocelli and his son Matteo Bocelli.

“The Nutcracker and the Four Realms” original motion picture soundtrack is available on Oct. 26 at physical and digital outlets. For more information on Walt Disney Records’ releases, go to Facebook.com/disneymusic, Twitter.com/disneymusic and Instagram.com/disneymusic.

Track list:
1. The Nutcracker and the Four Realms 10. Clara Finds the Key
2. Presents from Mother 11. The Waterfall
3. Drosselmeyer 12. The Bridge Fight
4. Clara’s New World 13. Clockwork Mice
6. Just a Few Questions 15. Queen Clara
7. Sugar Plum and Clara 16. The Nutcracker Suite – performed by Lang Lang
8. The Fourth Realm 17. Fall on Me – performed by Andrea Bocelli featuring Matteo Bocelli
9. The Polichinellies (not featured in film)

ABOUT THE TALENT

MACKENZIE FOY (Clara) has quickly emerged as one of Hollywood’s most exciting young actresses. With a breakout role in one of the biggest movie franchises of all time, Foy’s body of work continues to evolve with exciting and challenging projects.

Foy is the voice of the little girl who befriends an eccentric neighbor (voiced by Jeff Bridges) in the animated film “The Little Prince,” which premiered at the 2015 Cannes Film Festival. It is a film adaptation of the popular book first published in 1943, and the most famous work of the French aristocrat, writer, poet and pioneering aviator Antoine de Saint-Exupéry. Translated into more than 250 languages and dialects (as well as braille), and with total sales of over 140 million copies worldwide, it has become one of the best-selling books ever published. Other actors voicing characters in the film include Rachel McAdams, Marion Cotillard, James Franco and Benicio Del Toro.

Foy starred in director Christopher Nolan’s “Interstellar” alongside Matthew McConaughey, Jessica Chastain and Anne Hathaway. Critics called Foy’s performance “superb,” “outstanding” and “impressive.” She won a Saturn Award and was nominated for Critics’ Choice and Teen Choice awards for her performance in the film.

Foy starred in “The Twilight Saga: Breaking Dawn,” directed by Bill Condon, as the half-vampire daughter of Bella Swan (Kristen Stewart) and Edward Cullen (Robert Pattinson), whom they must protect from the evil Volturi. Foy lent her voice to Celestine in the English version of the Oscar®-nominated French film “Ernest & Celestine,” a sweet story of an unlikely friendship between a bear, Ernest (voiced by Forest Whitaker), and a young mouse named Celestine. She also voiced a character in “The Boxcar Children.” Foy was also featured in the indie “Wish You Well,” about a young girl and her brother who come of age at their great-grandmother’s (Ellen Burstyn) house in Virginia during the 1940s. Film credits also include the thriller “The Conjuring,” opposite Patrick Wilson and Vera Farmiga, and directed by James Wan, about real-life paranormal investigators who help a family terrorized by a dark presence. “Plastic Jesus,” written by Bryan Bertino and directed by Erica Dunton, is a coming-of-age story about a young girl and her older brother who are struggling to cope with their mother’s illness. She made her television debut at age 8 on the Fox sitcom “‘Til Death” and guest starred on “Hawaii Five-0” and the season two finale of “R.L. Stine’s The Haunting Hour,” a fantasy-horror anthology series.

Foy began her career at age 3 in commercials and print, starring in national spots for Pantene, Mattel and Burger King, and fashion campaigns for Gap, Ralph Lauren, Guess, J.Crew, H&M and Estee Lauder, among others. In addition to acting, Foy enjoys drawing and roller-skating, and is a black belt in Tae Kwon Do.

KEIRA KNIGHTLEY (Sugar Plum Fairy) is internationally renowned for her unbridled commitment to her art and for challenging herself with each new role.

In 2018 Knightley can be seen in Wash Westmoreland’s “Collete,” a film based on the real-life story of the titular Nobel Prize-nominated writer who rebelled against male manipulation and abuse, for which she received glowing reviews for her performance; “Berlin, I Love You,” the anthology of shorts co-directed by eight directors including Dianna Agron, Peter Chelsom and Fernando Eimbcke; as well as Disney’s “The Nutcracker and the Four Realms,” directed by Lasse Hallström and Joe Johnston, co-starring Morgan Freeman and Helen Mirren, in which she portrays Sugar Plum Fairy. In 2019, Knightley will be seen in James Kent’s “The Aftermath,” co-starring Alexander Skarsgård and Jason Clarke.

Knightley recently wrapped production on Gavin Hood’s “Official Secrets” starring opposite Matt Smith. It is the
true story of a British whistleblower who leaked information to the press about an illegal NSA spy operation designed to push the UN Security Council into sanctioning the 2003 invasion of Iraq.

Knightley was seen in Morten Tyldum’s “The Imitation Game,” co-starring opposite Benedict Cumberbatch. For her performance as Joan Clarke, she earned Academy Award®, BAFTA Award, Golden Globe® Award and Screen Actors Guild Award® nominations in the category of best supporting actress.

Her work also includes a trio of collaborations with Joe Wright for the films “Pride & Prejudice,” “Atonement” and “Anna Karenina.” Her critically acclaimed portrayal in “Pride & Prejudice” garnered her Academy Award® and Golden Globe® nominations for best actress in a leading role, and she was also nominated for a BAFTA Award and Golden Globe Award for her performance in “Atonement.”

Knightley has also starred in Disney's worldwide box-office blockbuster hit “Pirates of the Caribbean,” starring opposite Johnny Depp and Orlando Bloom as Elizabeth Swann. The franchise of films includes “Pirates of the Caribbean: The Curse of the Black Pearl,” “Pirates of the Caribbean: Dead Man’s Chest,” “Pirates of the Caribbean: At World’s End,” as well as the latest installment, “Pirates of the Caribbean: Dead Men Tell No Tales.”


HELEN MIRREN (Mother Ginger) has won an Oscar®, four Emmy® Awards, five Screen Actors Guild Awards®, a Tony, multiple BAFTA Awards and three Golden Globe® Awards as international recognition for her work on stage, screen and television. For her portrayal of Queen Elizabeth II in 2006’s “The Queen,” she received an Academy Award®, a Golden Globe, a Screen Actors Guild Award and a BAFTA Award for best actress. She was also named best actress by virtually every critics’ organization from Los Angeles to London. In 2014 she was honored with the BAFTA Fellowship for her outstanding career in film. In 2018 she was honored with the Chaplin Gala career achievement recognition from the Film Society at Lincoln Center in New York.

On stage, Mirren reprised her role as Queen Elizabeth II on Broadway in “The Audience,” a play by Peter Morgan, directed by Stephen Daldry, for which she won the 2015 Tony Award for best performance by an actress in a leading role. In 2013 she debuted her stage role of Elizabeth II in “The Audience” in London’s West End, for which she received an Olivier Award and Evening Standard Award, and a 2014 WhatsOnStage Award, for best actress.

Currently, she is filming a limited series for HBO in the title character’s role of Catherine the Great. Mirren will next be seen in Walt Disney Studios Motion Pictures’ “The Nutcracker and the Four Realms,” Saban Films’ “Berlin, I Love You,” Lionsgate’s “Anna” and Warner Bros.’ “The Good Liar.”

Most recently, she was seen in IFC’s third season of “Documentary Now!,” Sony Pictures Classics’ “The Leisure Seeker,” CBS Films’ “Winchester,” portraying Sarah Winchester, Universal Pictures’ “The Fate of the Furious,” Warner Bros.’ “Collateral Beauty,” Bleecker Street Media’s “Eye in the Sky,” portraying an army colonel in a world of remotely piloted aircraft warfare, “Trumbo,” portraying Hedda Hopper, and “Woman in Gold,” portraying Maria Altmann, the Austrian Jewish refugee who fought to reclaim her family’s art that had been stolen by the Nazis in World War II.
Mirren was most recently heard narrating the documentary “Cries From Syria.” She will next be heard voicing a character in the animated film “The One and Only Ivan.” Additionally, she voiced the character of Dean Hardscrabble in Pixar Animation Studios’ “Monsters University.”

Previous works include Walt Disney Studios Motion Pictures’ “The Hundred-Foot Journey”; Fox Searchlight Pictures’ “Hitchcock,” for which she was nominated for a Golden Globe® and a SAG Award®; “RED” and “RED 2”; John Madden-directed thriller “The Debt,” in which she played a Mossad agent; and Hungarian director István Szabó’s “The Door.”

Mirren began her career in the role of Cleopatra at the National Youth Theatre. She then joined the Royal Shakespeare Company, where she starred in such productions as “Troilus and Cressida” and “Macbeth.” In 1972, she joined renowned director Peter Brook’s theater company and toured the world.

Her film career began with Michael Powell’s “Age of Consent,” but her breakthrough film role came in 1980 in John Mackenzie’s “The Long Good Friday.” Over the next 10 years, she starred in a wide range of acclaimed films, including John Boorman’s “Excalibur”; the Irish thriller “Cal,” for which she won the best actress award at the Cannes Film Festival and an Evening Standard Film Award; Peter Weir’s “The Mosquito Coast”; Peter Greenaway’s “The Cook, the Thief, His Wife & Her Lover”; and Charles Sturridge’s “Where Angels Fear to Tread.”

Mirren earned her first Oscar® nomination for her portrayal of Queen Charlotte in Nicholas Hytner’s “The Madness of King George,” for which she won best actress honors at the 1994 Cannes Film Festival. Her second Oscar nomination came for her work in Robert Altman’s 2001 film “Gosford Park.” Her performance as the housekeeper also brought her Golden Globe® and BAFTA award nominations, several critics’ groups awards and dual SAG Awards®, one for best supporting actress and a second as part of the winning ensemble cast. Mirren earned both Oscar and Golden Globe nominations for her performance in “The Last Station,” playing Sofya Tolstoy. Among her other film credits are Terry George’s “Some Mother’s Son,” on which she also served as associate producer, “Calendar Girls,” “The Clearing,” “Shadowboxer,” “State of Play,” “The Tempest” and “Brighton Rock.”

On television, Mirren starred in the award-winning series “Prime Suspect” as Detective Chief Inspector Jane Tennison. She earned an Emmy® Award and three BAFTA Awards, as well as numerous award nominations, for her role in early installments of the “Prime Suspect” series. She won another Emmy and earned a Golden Globe® nomination when she reprised the role of Tennison in 2006’s “Prime Suspect 7: The Final Act,” the last installment in the PBS series. Most recently she starred with Al Pacino in the HBO biopic “Phil Spector,” for which she won a SAG Award® for her performance and was nominated for an Emmy and a Golden Globe. Mirren was also honored for her performance as Queen Elizabeth I in the HBO miniseries “Elizabeth I,” winning an Emmy Award, a Golden Globe and a SAG Award.

Her long list of television credits also includes “Losing Chase,” “The Passion of Ayn Rand,” “Door to Door” and “The Roman Spring of Mrs. Stone,” earning various Golden Globe®, Emmy® and SAG Award® nominations and awards.

Mirren has also worked extensively in the theater. She received an Olivier Award nomination for best actress for her performance in “Mourning Becomes Electra” at London’s National Theatre. In 2009, Mirren returned to the National Theatre to star in the title role of “Phèdre,” directed by Nicholas Hytner.

Helen Mirren became a Dame Commander of the Order of the British Empire in 2003.
Academy Award®–winning actor MORGAN FREEMAN (Godfather Drosselmeyer) is one of the most recognizable figures in American cinema. His works are among the most critically and commercially successful films of all time. Freeman’s films have earned over $4 billion in cumulative ticket sales. Whether a role requires an air of gravitas, a playful smile, a twinkle of the eye or a world-weary yet insightful soul, Freeman’s ability to delve into the core of a character and infuse it with a quiet dignity has resulted in some of the most memorable cinematic characters committed to film.

In 2005 Freeman won the best supporting actor Academy Award® for his role in “Million Dollar Baby.” Freeman also received an Academy Award nomination in 1988 for best supporting actor for “Street Smart,” in 1995 for best actor for “The Shawshank Redemption” and in 2010 for best actor for “Invictus.” He also won the Golden Globe® for best actor for his performance in “Driving Miss Daisy” in 1990.

Freeman was honored with the Screen Actors Guild Life Achievement Award this year, recognizing his career achievement and humanitarian accomplishments. Freeman was honored with the Cecil B. DeMille Award at the 2012 Golden Globe® Awards. In 2011, Freeman received the 39th AFI Lifetime Achievement Award. In 2008, Freeman received the coveted Kennedy Center Honor for his distinguished acting, and in 2000 was honored with the Hollywood Actor Award from the Hollywood Film Festival.

In 2010 Freeman won the National Board of Review Award for best actor for his performance as Nelson Mandela in “Invictus.” In addition to his Academy Award® nomination for best actor, he also received a Golden Globe® nomination and a Broadcast Film Critics Association nomination. The picture was produced by Revelations Entertainment, the company he co-founded in 1996 with Lori McCreary with a mission to produce films that reveal truth. Since its inception, Revelations has continued to be the frontrunner in the field of digital technology.


Freeman is an executive producer with McCreary on the Revelations Entertainment series “Madam Secretary” for CBS, starring Téa Leoni, which is ready to go into its fifth season. Freeman hosted and was an executive producer for Revelations Entertainment’s three-time Emmy®–nominated series “Through the Wormhole with Morgan Freeman,” which recently completed its eighth season for Science Channel. Also through Revelations, he hosted the Emmy–nominated event series “The Story of God with Morgan Freeman” on the National Geographic Channel, which completed its second season. Through Revelations, he also hosts “The Story of Us with Morgan Freeman” on the National Geographic Channel.


Freeman recently narrated the documentary “March of the Penguins 2: The Next Step,” for which he received an Emmy® nomination for outstanding narrator. He also narrated “The C Word,” IMAX documentary “Island of Lemurs: Madagascar,” Science Channel’s “Stem Cell Universe with Stephen Hawking” and history documentary “We the People.” Past narrations include two Academy Award®-winning documentaries, “The Long Way Home” and “March of the Penguins.”

After beginning his acting career on the off-Broadway stage productions of “The Niggerlovers” and the all-African-American production of “Hello, Dolly!,” Freeman segued into television. Many people grew up watching him on the long-running Children’s Television Workshop classic “The Electric Company,” where he played the ironic Easy Reader among several recurring characters. Looking for his next challenge, he set his sights on both Broadway and the silver screen simultaneously and quickly began to fill his résumé with memorable performances.

In 1978 Freeman won a Drama Desk Award for his role as Zeke in “The Mighty Gents.” He also received a Tony Award® nomination for best performance by a featured actor. His stage work continued to earn him accolades and awards, including Obie Awards in 1980, 1984 and 1987 and a second Drama Desk nomination in 1987 for the role of Hoke Colburn, which he created for the Alfred Uhry play “Driving Miss Daisy” and reprised in the 1989 movie of the same name.

In his spare time, Freeman loves the freedom of both sea and sky; he is a longtime sailor and has earned a private pilot’s license. He also has a love for the blues and seeks to keep it in the forefront through his Ground Zero club in Clarksdale, Mississippi, the birthplace of the blues. In 1973 he co-founded the Frank Silvera Writers’ Workshop. The workshop seeks to serve successful playwrights of the new millennium. He is a member of the board of directors of Earth Biofuels, a company whose mission is to promote the use of clean-burning fuels. He also supports Artists for a New South Africa and the Campaign for Female Education.

Freeman has been named on the Forbes “Most Trustworthy Celebrities” list five times it has been published since 2006.

**MISTY COPELAND (Ballerina Princess)** began her ballet studies at the late age of 13. At 15 she won first place in the Music Center Spotlight Awards. Born in Kansas City, Mo., and raised in San Pedro, Calif., she studied at the San Francisco Ballet School and American Ballet Theatre’s Summer Intensive on full scholarship and was declared ABT’s National Coca-Cola Scholar in 2000. Copeland joined ABT’s Studio Company in September 2000, joined American Ballet Theatre as a member of the corps de ballet in April 2001, and in August 2007 became the company’s second African American female soloist and the first in two decades. In August 2015 Copeland was promoted to principal dancer, making her the first African American woman ever to be promoted to the position in the company’s 75-year history, and she made her Broadway debut in the role of Ivy Smith/Miss Turnstiles with the critically acclaimed show “On the Town.”

In 2008 Copeland was honored with the Leonore Annenberg Fellowship in the Arts, a two-year fellowship awarded to young artists who exhibit extraordinary talent, providing them with additional resources in order to attain their full potential. Among a variety of classical and contemporary roles, one of Copeland’s most important roles was the title role in “Firebird,” created for her in 2012 with new choreography by choreographer Alexei Ratmansky. In December 2014 Copeland debuted the lead role of Clara in American Ballet Theatre’s production of “The Nutcracker,” also choreographed by Ratmansky. In the fall of 2014, she made history as the first black woman to perform the lead role of Odette/Odile in American Ballet Theatre's “Swan Lake” during the company's inaugural tour to Australia. Copeland reprised the role during ABT’s Metropolitan Opera House spring season in June 2015, as well as debuted as Juliet in “Romeo & Juliet.” During ABT’s spring season in 2017, Copeland debuted the lead roles in “Giselle” and “Don Quixote” as Kitri, as well as Miss Praline in Alexei Ratmansky’s

Copeland has been featured in numerous publications and television programs, including “CBS Sunday Morning,” “60 Minutes,” “Today,” “This Week with George Stephanopoulos,” Vogue, Essence and People. She served as a guest judge in 2014 on Fox’s “So You Think You Can Dance” and NBC’s hit competition show “World of Dance” alongside Jennifer Lopez, Ne-Yo and Derek Hough in 2018.

Copeland was honored with an induction into the Boys & Girls Clubs National Hall of Fame in May 2012, received the Breakthrough Award from the Council of Urban Professionals in April 2012, was awarded the Young, Gifted & Black honor at the 2013 Black Girls Rock! awards, received a Dance Magazine Award in 2014, was named to the Time 100 List in 2015, and received the 2015 Glamour Magazine Women of the Year Award. In 2018 she was honored with the DVF Award for Inspiration by the Diller-von Furstenberg Family Foundation.

Copeland’s endorsements, past and present, include American Express, COACH, Seiko, Dannon Oikos and Diet Dr. Pepper. She was named a brand ambassador of Estée Lauder for its Modern Muse perfume in 2017, and for Naked Juice’s Health Bar launch in 2018. Copeland has been an Under Armour ambassador since 2014, debuting in its “I Will What I Want” campaign with a commercial that went viral, gaining over 10,000,000 views. She launched the Misty Copeland Signature Collection with the brand in spring 2018.

Copeland’s passion is giving back. She has worked with many charitable organizations and is dedicated to giving her time to work with and mentor young girls and boys. Copeland was named National Youth of the Year Ambassador for the Boys & Girls Clubs of America in June 2013. In 2014, President Obama appointed Copeland to the President’s Council on Fitness, Sports and Nutrition. And in 2015 she traveled to Rwanda with MindLeaps to help launch its girls’ program and to establish the Misty Copeland Scholarship. Copeland has been a Turnaround Arts Ambassador since 2016, representing the Gregory Jocko Jackson School in Brooklyn.


Actor, writer, director and producer EUGENIO DERBEZ (Hawthorne) is one of the most influential creative forces in Latin America, and one of the most recognized actors in the Latinx community in the U.S. With recent successes in features, Derbez has become an international star.

In 2014 Variety named Derbez as the #1 most influential Hispanic male in the world, and he has been named the #1 social media influencer in Mexico due to his more than 33 million followers across all social media.

Derbez most recently starred with Anna Faris in MGM/Lionsgate’s remake of the classic romantic comedy “Overboard.” The movie made nearly $95 million in box office worldwide. Derbez produced the movie through his banner, 3pas Studios. With the success of his previous movie, the Lionsgate-distributed “How to Be a Latin Lover”—starring Salma Hayek, Rob Lowe, Kristen Bell and Raquel Welch, and which Derbez also produced—and his breakout success, the Spanish-language dramedy “Instructions Not Included,” Derbez has qualified as
a bona-fide movie star. “Instructions Not Included,” which he not only directed but also co-wrote, became the most successful Spanish-language film ever in the U.S. and worldwide, and broke numerous box-office records, grossing over $100 million.

Derbez appeared in Sony’s “Miracles From Heaven,” opposite Jennifer Garner and directed by Patricia Riggen.

For over two decades, the TV shows he created and in which he starred—“La Familia P. Luche” and “XHDRBZ”—have become part of the popular culture south of the border, with grand successes not only in Mexico but also in the U.S. through the Hispanic television network Univision. His hosting duties on the Latin Grammys and the FIFA World Cup have drawn huge global audiences.

Born in Mexico City, Derbez is the son of legendary cinema and television actress Silvia Derbez. He began acting at age 12 in one of his country’s popular telenovelas. He holds a degree in film directing from the Mexican Institute of Cinematography and Theatre, as well as a degree in acting from Televisa’s Acting School. He has also studied and trained in dance and music, and has been able to showcase those talents in shows like Broadway’s “Latinologues” and Mexico City’s production of the musical “Dirty Rotten Scoundrels.”

Derbez has been a staple of Univision’s event-television broadcasts, hosting the Latin Grammys multiple times, where his work as a host has helped the network draw tens of millions of viewers around the world. And, as a testament to his popularity and contributions to the arts in both languages, Derbez was awarded a star on the Hollywood Walk of Fame on March 10, 2016.

His production company, 3pas Studios, has a deep slate of movies and television, including “Backseat Driver,” starring Omar Chaparro and Mauricio Ochmann, currently in production. On the television side, 3pas just produced the first season of comedy reality competition show “LOL: Last One Laughing,” hosted by Derbez, for Amazon. The company has set up projects at ABC, NBC, Hulu, E!, FX, Starz and more across all genres of television. 3pas has first-look deals in both TV and film with Lionsgate.

**MATTHEW MACFADYEN (Mr. Stahlbaum)** is one of the U.K.’s most respected television, film and stage actors, widely acclaimed for performances in such projects as “Pride and Prejudice,” “Any Human Heart,” “Criminal Justice” and “Frost/Nixon.”

Macfadyen was seen in HBO drama “Succession,” directed and executive produced by Adam McKay. Starring Sarah Snook, Brian Cox, Nicholas Braun and Alan Ruck, the drama follows the story of the Roys, a fictional American global-media family who, despite being rich and powerful, are effectively dysfunctional. The show aired on HBO in the U.S. in June and Sky Atlantic in the U.K. in August.

Last year Macfadyen starred opposite Hayley Atwell in “Howards End.” Written by Kenneth Lonergan, the series is an 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 Basts—the period drama tracks the changing landscape of social and class divisions in turn-of-the-century England.

He was seen in “The Current War” alongside Benedict Cumberbatch, Nicholas Hoult, Tom Holland and Katherine Waterston. The film documents the race between Thomas Edison and George Westinghouse to determine whose electrical system would power the modern world. Directed by Alfonso Gomez-Rejon, the film premiered at the Toronto International Film Festival.
Macfadyen starred alongside Michael Gambon and Lindsey Duncan in the feature-length film “Churchill’s Secret” (2017). A hit among the critics, the film told the fascinating story of the stroke Winston Churchill suffered in 1953 and the prime minister’s attempt to keep it out of the public eye.

Macfadyen portrayed Detective Inspector Edmund Reid in series three of “Ripper Street,” set in the aftermath of Jack the Ripper in 19th-century London, and also starring alongside Jerome Flynn.

Macfadyen was also seen in “The Enfield Haunting” for Sky Living, starring opposite Timothy Spall and Juliet Stevenson. The three-parter was based on Guy Lyon Playfair’s book “This House Is Haunted” and was directed by Kristoffer Nyholm.

Macfadyen’s film credits include Joe Wright’s “Anna Karenina” as Oblonsky in the film based on Tolstoy’s classic about the Russian aristocracy, starring Keira Knightley, Emily Watson, Jude Law, Alicia Vikander and Aaron Taylor-Johnson. Macfadyen won critical acclaim and a nomination for best newcomer at the 2006 London Film Critics’ Circle Awards for his lead role of Mr. Darcy in the adaptation of Jane Austen’s “Pride & Prejudice” directed by BAFTA winner Joe Wright. The Working Title film starred Keira Knightley, Brenda Blethyn and Donald Sutherland. Macfadyen appeared in the adaptation of Alexandre Dumas' classic novel “The Three Musketeers” directed by Paul W.S. Anderson, starring opposite Christoph Waltz, Orlando Bloom and Milla Jovovich. Macfadyen was also seen in the BAFTA- and Oscar®–nominated “Frost/Nixon,” based on the play by Peter Morgan, as well as “Incendiary” with Michelle Williams and Ewan McGregor. Macfadyen was also seen in the role of the Sheriff of Nottingham in “Robin Hood,” a feature directed by Ridley Scott and starring Russell Crowe and Cate Blanchett. In 2004 Macfadyen was nominated as best actor at the British Independent Film Awards for his role in Brad McCann’s “In My Father’s Den.” His other film credits include “Death at a Funeral,” directed by Frank Oz; “Middletown,” directed by Brian Kirk; “The Reckoning,” with Tom Hardy; “Enigma,” directed by Michael Apted and starring Kate Winslet and Tom Hollander; and “Maybe Baby,” directed by Ben Elton.

For television, Macfadyen starred as Logan Mountstuart in the critically acclaimed and award-winning series “Any Human Heart,” a four-part television drama for Channel 4 based on the novel by William Boyd, who also adapted the screenplay. Macfadyen also featured in the role of Prior Philip in an epic series for Channel 4, “The Pillars of the Earth,” based on Ken Follett’s bestselling novel. With Ridley Scott as executive producer, Macfadyen starred alongside Eddie Redmayne, Hayley Atwell and Rufus Sewell. Macfadyen was awarded a BAFTA Award for best supporting actor for his performance in BBC1’s second series of “Criminal Justice.” He also starred in the award-winning (including BAFTA, Emmy® and Golden Globe®) BBC adaptation “Little Dorrit” with newcomer Claire Foy, earning a nomination for best actor at the 2008 Royal Television Society Awards. He was exceptional in Channel 4's one-off drama “Secret Life,” which received outstanding reviews and also earned him a BAFTA nomination and a Royal Television Society Award for best actor. His other television credits include “Enid” (BBC) with Helena Bonham Carter; “Marple: A Pocketful of Rye” (ITV); “The Project” (BBC), directed by Peter Kosminsky; “The Way We Live Now” (BBC), directed by David Yates; “Perfect Strangers” (Talkback TV); “Warriors” (BBC), for which he was nominated at the 1999 Royal Television Society Awards; and “Wuthering Heights” (LWT). Macfadyen is well known for his portrayal of Tom Quinn in the BBC television drama “Spooks,” which won BAFTA and Royal Television Society awards.

Macfadyen’s theater credits are also extensive. He received critical acclaim for his turn as Jeeves in Sean Foley’s highly acclaimed and award-winning staging of “Jeeves & Wooster in Perfect Nonsense.” The show received an Olivier Award for best new comedy. Other notable performances include his lead role opposite Kim Cattrall in Noël Coward’s “Private Lives” (Vaudeville Theatre), “The Pain and the Itch” (Royal Court Theatre), “Henry IV Parts 1 & 2” (National Theatre), “Battle Royal” (National Theatre/RSC/Stratford), “The School for Scandal” (Barbican/Cheek by Jowl), “Much Ado About Nothing” (West End), “Duchess of Malfi” (West End/New York) and “A Midsummer Night’s Dream” (RSC).
RICHARD E. GRANT (Shiver) is an accomplished actor, writer, director, raconteur and a successful entrepreneur after the launch of his award-winning perfume Jack in 2014. Grant made his film debut in Bruce Robinson’s classic British comedy “Withnail and I” and has amassed a long, distinguished and varied career achieving recognition in both Hollywood blockbusters and smaller independent films with titles including “L.A. Story,” “Bright Young Things,” “Gosford Park,” “Bram Stoker’s Dracula” and “Penelope.” More recently he played Dr. Zander Rice in Marvel’s critically acclaimed film “Logan” and will soon be seen alongside Melissa McCarthy in the Fox Searchlight feature “Can You Ever Forgive Me?” and in Disney’s “The Nutcracker and The Four Realms.” Grant is in production on Disney and Lucasfilm’s “Star Wars: Episode IX,” alongside Mark Hamill, John Boyega and Daisy Ridley.

On the small screen, Grant can currently be seen in the U.K.’s Channel 4 series “Hang Ups.”

SERGEI POLUNIN (Sweet Cavalier) previously danced with distinguished companies in both London and Moscow; he now performs around the world with leading ballet companies. Since his rise through the ranks of ballet (becoming a principal dancer at the young age of 19), Polunin’s ballet credits have included: “Dances at a Gathering” and “Rhapsody,” Solor and Bronze Idol (“La Bayadère”), Des Grieux (“Manon”), the Prince (“The Nutcracker,” “Cinderella,” “Sleeping Beauty”), “Giselle,” “Theme and Variations,” “Symphony in C” and Lensky (“Onegin”). For the Stanislavsky Ballet in Moscow, Polunin’s roles included Prince Siegfried (“Swan Lake”), Albrecht (“Giselle”), Frantz (“Coppélia”), Basil (“Don Quixote”) and Crown Prince Rudolf (“Mayerling”). Polunin was premier dancer of the Royal Opera House (London), Mariinsky and Bolshoi Theatre (Russia). Then, by invitation of Igor Zelensky, he has also worked with Stanislavsky Theatre (Moscow), and State Ballet Theatre of Novosibirsk and Munich State Opera Theatre (Germany).

Not only has Polunin excelled in the world of dance, he has also expanded into the realm of acting, film and other creative endeavors. In 2018 he will play Yuri Soloviev in Ralph Fiennes’ “The White Crow,” based on the true story of Russian ballet dancer Rudolf Nureyev’s defection to the West. This year will also see Polunin play a supporting role in Disney’s “The Nutcracker and the Four Realms.” In 2017, Polunin made his on-screen debut in Kenneth Branagh’s “Murder on the Orient Express” with a cast that included Johnny Depp and Penélope Cruz. Polunin was more recently seen featuring in Francis Lawrence’s “Red Sparrow” alongside Jennifer Lawrence and Joel Edgerton.

In 2016, Polunin’s story was made the subject of documentary feature film “Dancer.” The film focused on Polunin’s beginnings and charted his rise in the world of ballet. The documentary is book-ended with Polunin’s “Take Me to Church” video, directed by David LaChapelle, which has now amassed over 23 million views. In June 2018, Polunin and renowned photographer Rankin collaborated to produce the dance video “Polunin x Rankin” set to a soundtrack of art-rock trio Husky Loop.

Creative collaboration is at the heart of much of Polunin’s passion, and working with world-renowned photographers is very much core to this. Over the last few years, this has resulted in projects with David LaChapelle, Mario Sorrenti, Bruce Weber, Bryan Adams, Gosha Rubchinskiy, Albert Watson, Jacob Sutton, Rankin, Gus Van Sant and David Sims.

Polunin has recently opened the Sergei Polunin Foundation, a charitable body dedicated to finding young and underprivileged individuals and providing them access to a professional dance education and to encourage and develop creativity. The mission of the foundation is to expand ballet and dance to a wider audience, while honoring traditional ballet and combining it with the most cutting-edge approach. Further, the charity aims to build unique ballet schools in order to encourage and train future choreographers and dancers and to create an
international union and representation agency to support and protect dancers within the industry.

**ELLIE Bamber (Louise Stahlbaum)** is a young, versatile actress with exciting projects on the horizon. In 2016 Bamber was seen starring in Tom Ford's critically acclaimed “Nocturnal Animals.” The feature adaptation of Austin Wright’s novel “Tony and Susan” premiered at the Venice and Toronto film festivals to much acclaim, winning the Silver Lion Grand Jury Prize at Venice. Ellie appeared alongside Jake Gyllenhaal, Michael Shannon, Amy Adams and Aaron Taylor-Johnson.

Bamber will be seen in the upcoming miniseries “Les Misérables” for the BBC. Taking on the role of Cosette, Ellie stars alongside a stellar cast that includes David Oyelowo, Dominic West and Lily Collins.

Bamber has recently finished filming “The Seven Sorrows of Mary,” a crime epic directed by Pedro Varela. Ellie stars as the lead alongside James Frecheville. The story follows the life of a young girl and her boyfriend as they get kidnapped on their year abroad. As she escapes, she is forced to choose between a chance at freedom and leaving behind her boyfriend, or returning to her attackers.

Bamber takes the lead in two upcoming independent feature films: Jason Lester’s “High Resolution,” which follows Paul and Erin as they confront what it means to be young and in love in the early days of the 21st century, and Jay Lowi’s comedy “Extracurricular Activities,” where she stars alongside Sarah Hay and Danielle Macdonald.

Bamber was recently seen on stage at the Donmar Warehouse in Henrik Ibsen’s “The Lady from the Sea,” where she received critical acclaim for her portrayal of Hilde, earning an Ian Charleson Award nomination. Directed by Kwame Kwei-Armah and reimagined by Elinor Cook, the play follows Ellida, a lighthouse-keeper’s daughter who is trapped in her marriage and longs for the sea. Also starring Nikki Amuka-Bird, the play ran from Oct. 12 to Dec. 2 last year.

In 2016 Bamber starred in Burr Steers’ “Pride and Prejudice and Zombies.” She starred in the role of Lydia Bennet opposite a stellar cast of British talent including Lily James, Matt Smith, Douglas Booth and Suki Waterhouse.

In 2015 Bamber finished a successful run at The Old Vic for the Maria Friedman “High Society” remake, which received great critical acclaim. Her performance gained a nomination in the newcomer in a musical category at the 2015 Evening Standard Theatre Awards, and she was singled out and was described by The Independent newspaper as “A small star is born in the shape of Ellie Bamber.” Ellie was also included in the Screen International’s list of “Stars of Tomorrow.”

Previously in film Bamber has appeared in Carol Morley’s “The Falling,” which premiered at the London Film Festival. For television Ellie played Martine in BBC One’s hit series “The Musketeers” and also appeared in Ed Bazalgette’s “A Mother’s Son” for ITV. Ellie also appeared on stage at the Menier Chocolate Factory as Young Jenny in Trevor Nunn’s production of Andrew Lloyd Webber’s “Aspects of Love.”

**Jayden Fowora-Knight (Captain Phillip Hoffman)** is a London-based actor, designer and aspiring music producer. He trains part-time at the prestigious Sylvia Young Theatre School and also studies music production.

Previous credits include original cast member, as Fletcher, in “The Bodyguard The Musical” at Adelphi Theatre London and in “Nut” at the National Theatre London. His film credits include “Ready Player One.”

When Jayden isn’t at the studio with friends, his other interests include American football and fashion.
JACK WHITEHALL (Harlequin) is an actor, writer, stand-up comedian and host, who has established himself as one of the most exciting emerging talents.

Whitehall will star in Disney’s upcoming “Jungle Cruise” opposite Dwayne Johnson and Emily Blunt, which is currently in production and will be released in 2019. Jack’s previous film work includes Garry Marshall’s “Mother’s Day” opposite Julia Roberts and Jennifer Garner in 2016, and “The Bad Education Movie” in 2015, which Whitehall also wrote.

On television, Whitehall stars alongside his father, Michael Whitehall, in “Travels with My Father,” which premiered season two on Netflix on September 28, 2018. In 2019, he will star in “Good Omens,” opposite Jon Hamm and Michael Sheen for Amazon, and “Bounty Hunters” opposite Rosie Perez for Sky Television (U.K.). His other television credits include: “Decline and Fall” (BBC), “Fresh Meat” (Channel 4) and “Bad Education” (BBC). Jack also served as a writer on “Travels with My Father,” “Bounty Hunters” and “Bad Education.”

As a stand-up comedian, Whitehall has completed two sold-out arena tours, “Jack Whitehall Gets Around” in 2014 and “Jack Whitehall: At Large 2017.” His second tour also premiered on Netflix in 2017. In 2009, Jack’s debut stand-up show garnered nominations for best newcomer at the Edinburgh Comedy Awards and best male comedy breakthrough artist at the British Comedy Awards 2010. Jack also won the People’s Choice Award for the King of Comedy at the 2012 and 2013 British Comedy Awards, in addition to being nominated in 2011.

Additionally, Whitehall has hosted a number of prestigious award ceremonies and television series. He hosted the BRIT Awards in 2018, the British Fashion Awards in 2014, 2015, 2016, and 2017, and the BAFTA Britannia Awards in 2015, 2017, and will return for the 2018 event on October 26, 2018. His television credits include: “Backchat,” “A League of Their Own” (which received a BAFTA Award in 2014 for best comedy entertainment program and was nominated in the same category in 2013), “Stand Up for the Week” and “Live at the Apollo.” In addition, Jack also filmed “Training Days” for Google in 2018, where he traveled the world to interview international football stars. The series was released in the lead-up to the 2018 World Cup on his own YouTube channel.

ABOUT THE FILMMAKERS

LASSE HALLSTRÖM (Director) is best known to audiences as the maker of such poignant but resolutely unsentimental films as “My Life as a Dog,” “What’s Eating Gilbert Grape” and “The Cider House Rules.”

The son of an amateur filmmaker, Hallström was born in Stockholm on June 2, 1946. He began his professional career in high school when, with the assistance of a group of friends, he made a short film about some schoolmates who had formed a band.

Hallström made his debut with the romantic drama “En Kille och en tjej” (“A Guy and a Gal”) in 1975. Two years later, he focused his lens on one of Sweden’s most famous exports in “ABBA: The Movie.” He subsequently made a number of romantic comedies, but it was not until 1985, with “Mitt Liv Sond Hund” (“My Life as a Dog”), that Hallström had his international breakthrough. A bona fide art-house hit, it was the touching and wholly unpatronizing coming-of-age story of a young boy sent to live with relatives when his terminally ill mother can no longer care for him. The film earned a score of international honors, including the best foreign film Golden Globe® and New York Film Critics Circle award, and Hallström received Oscar® nominations for best director and best adapted screenplay.

Following the success of “My Life as a Dog,” Hallström remained in Sweden making films. In 1991, he went to the
U.S. and made his stateside debut with “Once Around.” A romantic comedy starring Holly Hunter and Richard Dreyfuss, it enjoyed a favorable reception. Two years later, the director’s international reputation was further solidified with the film “What’s Eating Gilbert Grape.” The film centered around the travails of the title character (played by Johnny Depp), a young man longing for change from his mundane everyday existence. It featured strong performances all around, particularly from Depp and a then-unknown Leonardo DiCaprio, who earned Oscar® and Golden Globe® nominations for his portrayal of Gilbert’s younger brother.

Hallström followed up with “Something to Talk About” (1995), and an adaptation of John Irving’s “The Cider House Rules” (1999). The latter, featuring a script by Irving, starred Tobey Maguire, Charlize Theron and Michael Caine. Hallström was also nominated for an Academy Award® for best director for the film.

The following year Hallström scored yet another art-house hit with the romantic comedy-drama “Chocolat,” the tale of a small-town candymaker who shakes up her community by staying open on Sundays. It earned numerous award nominations, including four Golden Globe® nominations and five Oscar® nominations. Hallström’s pace showed no signs of lagging with the release of “The Shipping News” in 2001, which earned positive critical notice and earned a healthy keep at art-house box offices.

His credits also include “An Unfinished Life” (2005), “Casanova” (2005) and “Dear John” (2010). “Dear John” was adapted from the novel by Nicholas Sparks, starred Channing Tatum and Amanda Seyfried and made a strong box-office performance, knocking off “Avatar” after seven weekends in first place. Hallström then directed “Salmon Fishing in the Yemen,” which starred Ewan McGregor and Emily Blunt, premiered at the 2011 Toronto International Film Festival and was released by CBS Films. Also in 2011, Hallström directed the thriller “The Hypnotist,” which was Sweden’s Oscar® entry for 2012.

In 2014, Hallström directed “Safe Haven,” based on the novel of the same name by Sparks, about a young woman with a mysterious past who bonds with a widower and is forced to confront the dark secret that haunts her. The film grossed $97 million worldwide, making it one of the highest-grossing Nicholas Sparks films of all time.

Hallström subsequently directed Disney’s “The Hundred-Foot Journey,” which garnered broad critical acclaim and a Golden Globe® nomination for Helen Mirren’s performance as a Michelin-star chef. Hallström also directed “A Dog’s Purpose,” which was produced by Amblin Entertainment and distributed by Universal Pictures.

**JOE JOHNSTON (Director)** has worked in the film industry for more than four decades. He has helmed a number of highly regarded films, including “Captain America: The First Avenger,” which starred Chris Evans, Hayley Atwell, Stanley Tucci and Samuel L. Jackson, and grossed more than $370 million worldwide, triggering subsequent Captain America features. Johnston also directed the 2014 thriller “Not Safe for Work,” as well as “The Wolfman,” starring Emily Blunt, Anthony Hopkins and Benicio del Toro; “Hidalgo,” with Viggo Mortensen and Omar Sharif; and “Jurassic Park III” with Sam Neill, William H. Macy and Téa Leoni. Johnston’s credits also include “October Sky” and “Jumanji.”

Johnston’s film career kicked off as a student at Cal-State Long Beach when he answered an ad on a flyer posted by John Dykstra, a CSULB alumnus and visual effects supervisor for George Lucas. Johnston went on to work on the original Star Wars trilogy as designer, art director and storyboard artist, and—at Lucas’ suggestion—attend USC School of Cinematic Arts. Johnston’s name is on the patent applications for more than two dozen of the most iconic designs in cinematic history, including the Millennium Falcon, X-wing, Imperial TIE fighter, Yoda and Boba Fett, among others. He worked with Lucas and Steven Spielberg on the record-breaking Indiana Jones films, winning an Academy Award® for his VFX sequence and design work on “Raiders of the Lost Ark.”
Johnston made his directorial debut in 1989 with “Honey, I Shrunk the Kids,” which was the first debut film ever to pass the $100 million mark. It became the highest-grossing live-action Disney film ever, holding the record for five years. Johnston followed up with “The Rocketeer” for Disney.

ASHLEIGH POWELL (Screen Story and Screenplay By) has been writing stories since the second grade. Thanks to her parents, who thought it was totally acceptable for a 10-year-old to read Stephen King and watch “The X-Files,” she developed a deep passion for all things sci-fi, fantasy and supernatural.

Born and raised in Virginia, Powell loves world building and mythology creation, and crafting stories with complex female characters at their core. She is currently adapting YA novel “The Hazel Wood” for Sony.

MARK GORDON (Producer) is the CEO of The Mark Gordon Company. Gordon is an award-winning motion picture and television producer with more than 100 motion picture and television projects to his credit.


In the television arena, Gordon currently serves as an executive producer on “Ray Donovan,” “Grey’s Anatomy,” “Criminal Minds” and “Quantico.” The Mark Gordon Company also serves as co-studio with ABC Studios on “Designated Survivor,” starring Kiefer Sutherland, currently in its second season on ABC. In 2015, Gordon was honored by the Producers Guild of America with the Norman Lear Award for Achievement in Television. Gordon is a five-time Emmy® nominee and two-time winner. Additionally, he won a Golden Globe® for his work on “Grey’s Anatomy.” Some of his other television credits include the Emmy Award–winning “Warm Springs,” “Private Practice,” “Army Wives” and “Reaper.”

In 2015, The Mark Gordon Company partnered with Entertainment One (eOne) to create an independent television and film studio. Gordon serves as CEO for the company, which both finances and produces premium content by Gordon as well as other producers.

Gordon is the President Emeritus of the Producers Guild of America, having served as its president from 2010 through 2014, where he spearheaded the establishment of The Producer’s Mark.

A devoted philanthropist and champion of public education, Gordon is the founder of Citizens of the World Charter Schools (CWC), which serves more than 1,400 students across six schools in Los Angeles, Brooklyn and Kansas City. Gordon currently serves on the board of the Fulfillment Fund and is the former chairman of Teach for America Los Angeles. He is also a former board member of the Virginia Film Festival, Chrysalis, the Motion Picture and Television Fund and UCLA Lab School.

LARRY FRANCO (Producer) has extensive feature film credits, including a diverse range of genres, and he has worked alongside many respected directors during his prolific career.
Franco served as an executive producer on films such as “Independence Day: Resurgence,” “Sleepy Hollow,” “Jumanji” and “The Rocketeer.”

His producer credits include “White House Down,” “Anonymous,” “2012,” “The Spiderwick Chronicles,” “Batman Begins,” “Hulk,” “Jurassic Park III,” “October Sky” and “Mars Attacks!”

Franco was co-producer on “Batman Returns” and “Tango & Cash.”

He served as first assistant director and producer on the cult classic films “Big Trouble in Little China” and “Escape from New York,” in addition to his role as assistant director on “Apocalypse Now.”

Franco attended UCLA Film School before enrolling in the Directors Guild of America training program.

**SARA SMITH (Executive Producer)** is the vice president of film at The Mark Gordon Company, where she plays a key role in the development and production of The Mark Gordon Company’s extensive slate of high-profile feature films.

The projects Smith is currently shepherding include “Die in a Gunfight,” directed by Colin Schiffer and starring Kaya Scodelario, Josh Hutcherson, Olivia Munn, Oscar® winner Helen Hunt and Don Johnson, for which she serves as an executive producer. She most recently oversaw “Murder on the Orient Express,” the adaptation of Agatha Christie’s famed novel, starring and directed by Kenneth Branagh. Smith also brought the feature adaptation of “The Chronicles of Narnia: The Silver Chair,” adapted by two-time Oscar®-nominated screenwriter David Magee and to be directed by Joe Johnston, into The Mark Gordon Company; and she served as executive producer on the war drama “Sand Castle,” directed by Fernando Coimbra and starring Nicholas Hoult and Henry Cavill.

Smith launched her career at The Mark Gordon Company, starting out as Gordon’s assistant. She was subsequently promoted several times over in a matter of years.

**LINDY GOLDSTEIN (Executive Producer)** is the president of LGP. Founded in 2013, LGP’s mission is to produce timeless, commercial films and television series. Goldstein has over a decade of experience in the entertainment industry, uniquely spanning film and television development and production, independent finance, and dance and choreography. Goldstein has developed and produced a slate of projects with the industry’s most esteemed talent and filmmakers.

LGP’s upcoming films include “Next Stop Yesterday,” directed by the Oscar®-winning animation director John Carr. LGP’s prolific slate of projects are being developed with film and television studios, including Walt Disney Pictures, ABC, Amazon Studios and Sony. They range from an adaptation of the acclaimed young adult novel “POLARIS” to the musical series “Inside Voice.”

Goldstein previously worked as vice president of development at Pfeffer Film, where she developed and packaged projects with Dianne English, Robert De Niro, Meryl Streep, Ridley Scott and Eva Longoria.

Having received her BFA from the Ohio State University’s world-renowned dance department, Goldstein began her career as a dancer and choreographer, where her award-winning choreography was honored by The National Foundation for Advancement in the Arts, Jacob’s Pillow, and has been performed across the United States. “The Nutcracker and the Four Realms,” based on one of the most famous ballets in history, is a film that is exceptionally close to her heart.
Goldstein is an active member of and mentor for Women In Film, and has served on the Entertainment Leadership Council of The Jewish Federation.

LINUS SANDGREN, F.S.F. (Director of Photography) is a Swedish cinematographer. Sandgren most recently won the Oscar® for Best Cinematography for his work on “La La Land.” He recently worked on “Battle of the Sexes” with Valerie Faris and Jonathan Dayton. He has also collaborated with acclaimed directors such as David O. Russell on “Joy” and “American Hustle,” Gus Van Sant on “Promised Land” and Lasse Hallström on “The Hundred-Foot Journey.”

Sandgren studied at the Stockholm Film School. When not working on feature films and commercials, he has developed a career by shooting music videos, short films and commercials, which introduced him to the international market.

In 2005, he was awarded with the Swedish Guldbagge Award for his first feature film “Storm," and has been awarded with multiple awards, including the Cannes Lions and Clio for his work on commercials.

GUY HENDRIX DYAS (Production Designer) is a British production designer for feature films. In 2011, his collaboration with Christopher Nolan on the science-fiction thriller “Inception” earned him an Academy Award® nomination, a BAFTA Award for Best Production Design and an Art Directors Guild [ADG] Award. In 2017, Dyas was nominated for a second Academy Award, this time for his work on “Passengers,” for which he also won his second ADG Award.

He previously earned three consecutive ADG nominations for his work on “Elizabeth: The Golden Age,” “Superman Returns” and Steven Spielberg’s “Indiana Jones and the Kingdom of the Crystal Skull.”

In 2010, Dyas became the first British designer to win a Goya Award for Best Production Design for his work on Alejandro Amenábar’s historical epic “Agora,” which premiered at the 2009 Cannes Film Festival. Other accolades include a BAFTA Award nomination in 2007 for Best Production Design for “Elizabeth: The Golden Age,” an ADG nomination in 2000 for “The Cell,” and four years in a row Dyas has been named by The Sunday Times as one of the “top 10 Brits working behind the camera in Hollywood.”

He holds a bachelor of arts from Chelsea School of Art and a master’s degree in design from the Royal College of Art.

Critically acclaimed film editor STUART LEVY, ACE (Editor), known for his work on “Foxcatcher,” recently edited Robert Schwentke’s “Insurgent” and “ Allegiant: Part 1,” two of the cinematic adaptations of the “Divergent” book series. He has worked frequently with director Oliver Stone on such films as “Savages,” “Wall Street: Money Never Sleeps” and “Any Given Sunday.” In addition, his work with director Brett Morgen brought accolades such as an Emmy® nomination for outstanding picture editing on the Rolling Stones documentary “Crossfire Hurricane” and an ACE Eddie nomination for best edited documentary on “Chicago 10.”

Levy began his career in sound and music. He served as an apprentice sound editor on “Silence of the Lambs” and “Goodfellas,” and went on to work as a supervising sound editor on films such as “Who’s the Man,” “Kama Sutra,” “Beautiful Girls,” “New Jersey Drive” and “Living Out Loud.” Levy made the switch to picture editing with the film “Jesus’ Son.”
Levy also edited “Immortals,” “Red Eye,” “Taxi” and “Confidence.”

**JENNY BEAVAN (Costume Designer)** has worked across feature films, television, theater and opera, and is a multiple Academy Award®, Emmy® and BAFTA winner.

She won the Academy Award® for best costume design for Merchant Ivory’s “A Room with a View” and George Miller’s “Mad Max: Fury Road,” both of which also won her the BAFTA Award for best costume design. She also won a BAFTA for Robert Altman’s “Gosford Park” and Primetime Emmys for “Cranford” and “Emma.”

Beavan’s career as a film costume designer has brought her a total of 10 Academy Award® nominations and eight BAFTA nominations. Her work includes “Gambit,” “Sherlock Holmes: A Game of Shadows,” “The King’s Speech,” “Defiance,” “Alexander,” “Possession,” “Anna and the King,” “Tea with Mussolini,” “Ever After: A Cinderella Story,” “Jane Eyre” (for which she won the prestigious Italian David di Donatello Award), “Sense and Sensibility,” “The Remains of the Day,” “Howards End,” “Maurice” and “The Bostonians.”

Her most recent credits include “Life,” “A Cure for Wellness” and “A United Kingdom.”

Beavan’s work can be seen in the British comedy “Patrick” and Disney’s “Christopher Robin.”

Her television work has garnered five Primetime Emmy® Award nominations for outstanding costume design and three BAFTA TV Award nominations. Her work includes “Roald Dahl’s Esio Trot,” “Byron,” “The Gathering Storm,” “The Blackheath Poisonings,” “Lord Mountbatten: The Last Viceroy” and “A Fine Romance.”

In the theater, Beavan received an Olivier Award for best costume design for Noël Coward’s “Private Lives,” and in addition a Tony Award® nomination.

She also designed the costumes for “Carmen” at the Royal Opera House, which starred Placido Domingo.

For her exceptional work on “Elizabeth,” **JENNY SHIRCORE (Makeup and Hair Designer)** was awarded an Oscar® and a BAFTA Award for best makeup and hair. In a career that spans more than 20 years, she has designed for directors as diverse as David Leland, Mike Figgis, Michael Apted, Stephen Frears, Shekhar Kapur, Neil Jordan, Kenneth Branagh and Mira Nair.

Her credits include “Land Girls,” “Notting Hill,” “Gangster No. 1,” “Enigma,” “Dirty Pretty Things,” “The Four Feathers,” “Ned Kelly,” “Girl with a Pearl Earring” and “Vanity Fair,” working with stars such as Cate Blanchett, Geoffrey Rush, Colin Firth, Alan Rickman, Hugh Grant, Reese Witherspoon and Heath Ledger, among many others.


She went on to work with director Jean-Marc Vallée on “The Young Victoria,” for which she received an Oscar® nomination and BAFTA Award for best makeup and hair.

Shircore designed makeup and hair for Madonna’s directorial film, “W.E.”; Simon Curtis’ film “My Week with
Marilyn,” starring Michelle Williams and Kenneth Branagh (another BAFTA nomination); and Mike Newell’s adaptation of “Great Expectations,” starring Ralph Fiennes.

She then followed with “Burton and Taylor,” “Suite Française,” “Macbeth” starring Michael Fassbender, and won a BAFTA for her work on “The Dresser,” starring Anthony Hopkins and Ian McKellen.

Shircore’s most recent projects include Bill Condon’s “Beauty and the Beast” for Disney, “Will,” directed by Shekhar Kapur and “Mary Queen of Scots” for Universal Films.

**MAX WOOD (Visual Effects Supervisor)** worked with director Ben Stiller as production VFX supervisor for “Zoolander 2,” before leading MPC’s team as VFX supervisor on “Suicide Squad” and “San Andreas.”

Wood, one of a handful of VFX artists under the age of 30 to be promoted to the role of CG supervisor, led MPC’s CG teams on eight major movies between 2009 and 2015, including “Watchmen,” “Harry Potter and the Deathly Hallows: Part 2,” “Total Recall,” “World War Z” and “Terminator Genisys.”

Wood was nominated for the VES Award for outstanding supporting visual effects in a feature motion picture as CG supervisor on Ridley Scott’s “Robin Hood” in 2010.

Wood joined MPC in 2003 as a matchmove artist and CG modeler, working on films including “Ella Enchanted,” “AVP” and “Harry Potter and the Prisoner of Azkaban.” He proved himself to be an integral member of MPC’s film team and progressed rapidly, first becoming lead CG modeler on films including “Poseidon” and “Harry Potter and the Goblet of Fire,” before taking up the role as modeler and lead groom & fur dynamics on “10,000 BC.”

Wood began his career working as a VFX generalist in-house at Tandem Films after studying computer visualization and animation at Bournemouth University.

**MARC WEIGERT (Visual Effects Producer)** is an Emmy® Award–winning visual effects supervisor, 2nd unit director and producer.

Weigert is CEO of production company Uncharted Territory Inc., founded in 1999 with business partner Volker Engel (Academy Award® winner for visual effects on “Independence Day”).

Weigert was VFX producer on “Independence Day: Resurgence” for 20th Century Fox.

From 2014 to 2015, he was president of Method Studios worldwide, a subsidiary of Deluxe Entertainment Services Group, with studios in nine locations.

He finished Sony Pictures’ Roland Emmerich–directed “White House Down” as 2nd unit director, visual effects supervisor and co-producer in 2013. In his capacity as 2nd unit director, he completed a massive car chase sequence shot in Montreal and aerial and ground photography in Washington, D.C. and Montreal, as well as several studio-based narrative scenes.

Before that, Weigert worked on Roland Emmerich’s “Anonymous” as executive producer and visual effects supervisor, released in early November 2011 by Sony Pictures.
Previously, Weigert was co-producer and visual effects supervisor on Emmerich’s “2012” for Sony Pictures. On both “Anonymous” and “2012,” Weigert directed splinter unit shoots.

Weigert also served as VFX supervisor (for Uncharted Territory) for the Academy Award®–winning “Hugo,” as producer and VFX supervisor for the three-part TV miniseries “The Triangle” for NBC Universal, as co-producer and VFX director for the two-part TV miniseries “Dark Kingdom” for the Sci-Fi channel (now SyFy), and as producer-writer for the independent feature film “Coronado” in 2001-2002.

In addition to feature films, he supervised a plethora of commercials, and produced the “Harry Potter” ride film for Universal Studios Florida.

Before heading Uncharted Territory, Weigert was CEO for visual effects company Dreamscape Imagery Inc. Opened in 1995, their credits include “Independence Day,” “Muppets from Space,” “Flubber,” “The Drew Carey Show” and many European movies and series.

As the VFX project manager for “Independence Day,” Weigert created the world’s first commercially available visual effects project management software, Digital Assistant for Visual Effects. It was subsequently licensed to several major studios, including 20th Century Fox, the Walt Disney Company and Sony Pictures. It was used on many feature films in the mid- to late-’90s, including “Stuart Little,” “Alien: Resurrection,” “Flubber,” “Volcano,” “Godzilla” and “X-Men,” as well as on TV movies and series. The source code has since been purchased by Creative Planet, owners of the Movie Magic scheduling and budgeting software. Weigert also developed a VFX scheduling board system in association with Hollywood Production Boards.

Weigert majored in film directing and producing at the Filmakademie Baden-Württemberg, Germany (1991-1994). He produced various award-winning commercials and films in Germany in the early ’90s and served as visual effects producer for “The Last Kosmonaut,” winner of the Prix Futura.

In addition to winning the Emmy® Award for outstanding visual effects on the miniseries “The Triangle,” he has also received a Satellite Award, five VES Award nominations, a Critics Choice Award nomination and a Saturn Award nomination.

Weigert was a speaker at the first (2009) “Produced By” conference of the Producers Guild of America, at events of the Directors Guild of America, the Society of Motion Picture & Television Engineers (SMPTE), SIGGRAPH Los Angeles and Vancouver, the Visual Effects Society, FMX, and was part of the subcommittee on pre-visualization of the Art Directors Guild (et al), and the subcommittee on Virtual Production.

He was the only professional to conduct two masterclasses for the European Film Academy, 17 years apart: “High Value for Your Budget” in 2014 and “Action with Effects” in 1997 for directors and producers from multiple European countries. He lectured at seminars sponsored by European Digital Arts Media, iHollywood and VES, and he has taught visual effects classes at the University of Applied Sciences in Salzburg, Austria; the HPI school of Design Thinking, Berlin, Germany; and The Art Institute of Los Angeles.

Weigert’s written publications include articles for the British “High Definition Magazine” and an ongoing blog for Los Angeles–based Animation World Network (AWN).

Weigert is a member of the Directors Guild of America (DGA), the Producers Guild of America (PGA), the Academy of Television Arts and Sciences (ATAS), the Visual Effects Society (VES) and an associate member of the American Society of Cinematographers (ASC).
JAMES HOWARD (Music By) has a career that spans more than 30 years. He has composed music for over 120 films, including the Academy Award®-nominated scores for “Defiance,” “Michael Clayton,” “The Village,” “The Fugitive,” “The Prince of Tides” and “My Best Friend’s Wedding,” and Academy Award-nominated songs for “Junior” and “One Fine Day.” Howard also received Golden Globe® nominations for his massive orchestral score for Peter Jackson’s blockbuster remake of “King Kong,” his provocative symphonic score for “Defiance” and his songs from “Junior” and “One Fine Day.”

Howard won the 2009 GRAMMY® Award for his co-score with Hans Zimmer for “The Dark Knight,” and received GRAMMY Award nominations for music from “Blood Diamond” and his song from “One Fine Day.” In addition, he won an Emmy® for the theme to the Andre Braugher series “Gideon’s Crossing,” and received two additional Emmy nominations for the themes to the long-running Warner Bros. series “ER” and the Ving Rhames series “Men.” In 2008, World Soundtrack Award named him Film Composer of the Year for his work on the films “Charlie Wilson’s War,” “Michael Clayton” and “I Am Legend.”

LIAM SCARLETT (Choreographer) is The Royal Ballet’s Artist in Residence. His works for The Royal Ballet include “Despite,” “Vayamos al Diablo,” “Consolations” and Liebestraum,” “Of Mozart” (nominated for a Critics’ Circle Award), “Asphodel Meadows” (nominated for a South Bank Award and an Olivier Award, and winner of a Critics’ Circle National Dance Award for Best Choreography), “Sweet Violets,” “Diana and Actaeon” in “Metamorphosis: Titian 2012,” “Hansel and Gretel,” “Jubilee pas de deux” (in celebration of HM The Queen’s Diamond Jubilee), “The Age of Anxiety,” “Summertime,” “Frankenstein” (a co-production with San Francisco Ballet) and “Symphonic Dances.”

Scarlett was born in Ipswich and trained at the Linda Shipton School of Dancing before joining The Royal Ballet School, White Lodge. While at the school he won both the Kenneth MacMillan and Ursula Moreton Choreographic Awards, and was the first recipient of the De Valois Trust Fund Choreographers’ Award. He graduated into The Royal Ballet in 2005, promoted to First Artist in 2008, where his repertoire included works by Ashton, Macmillan, Balanchine, Wheeldon, Cranko, McGregor and Robbins, among others. He retired as a dancer in 2012, that year becoming The Royal Ballet’s first Artist in Residence, and in 2016 he was appointed Artistic Associate with Queensland Ballet.

Scarlett has created and has work in several companies’ repertoire worldwide, including New York City Ballet, American Ballet Theatre, San Francisco Ballet, The Royal Danish Ballet, K-Ballet Tokyo, The BalletBoyz, Royal New Zealand Ballet, Queensland Ballet, Norwegian National Ballet and English National Ballet, among others.

He was on the inaugural panel of judges for the Beijing International Ballet and Choreography Competition, and has choreographed for the RAD’s Genéé International Ballet Competition, and in 2015 won choreographer of the year at the Positano Premia la Danna Leonide Massine Awards.

In the 2017-18 season. he has produced a new production of “Swan Lake” for The Royal Ballet and a new full-length adaptation of “The Queen of Spades” for The Royal Danish Ballet, while choreographing the closing ceremony of the Commonwealth Games in Brisbane.