

# Disney SAVING MR. BANKS

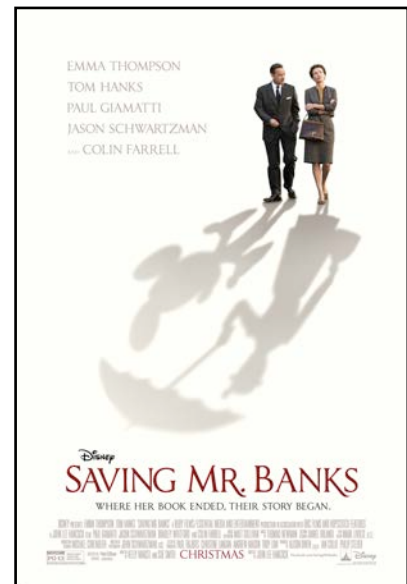
*“Wind’s in the east, mist comin’ in.  
Like something is brewin’ about to begin  
Can’t put me finger on what lies in store  
But I feel what’s to happen, all happened before.”*  
— Bert in “Mary Poppins”

In 1961, Walt Disney invited “Mary Poppins” author P.L. Travers to his studio in Los Angeles to discuss, in person, his continued interest in obtaining the movie rights to her beloved book and character—a pitch he first made to her in the 1940s. Still hesitant and disinterested after all those years, Travers wanted to tell the Hollywood impresario to go fly a kite but with dwindling sales of her books and a bleak economic future looming, P.L. Travers said yes and embarked on a two-week sojourn in Los Angeles that would ultimately set the wheels of the beloved film in motion.

Now, Walt Disney Pictures presents “Saving Mr. Banks,” a film inspired by this extraordinary, untold back story of how Disney’s classic “Mary Poppins” made it to the screen, starring two-time Academy Award® winner Emma Thompson and fellow double Oscar® winner Tom Hanks.

“Mary Poppins” journey to the screen begins the moment Walt Disney’s daughters beg him to make a movie of their favorite book, P.L. Travers’ “Mary Poppins.” Walt makes them a promise to do so, but it is a promise that he doesn’t realize will take 20 years to keep. In his quest to obtain the rights, Walt comes up against a curmudgeonly, uncompromising writer who has absolutely no intention of letting her beloved magical nanny get mauled by the Hollywood machine. But, as the books stop selling and money grows short, Travers reluctantly agrees to go to Los Angeles to hear Disney’s plans for the adaptation.

For those two short weeks in 1961, Walt Disney pulls out all the stops. Armed with imaginative



storyboards and chirpy songs from the talented Sherman brothers, Walt launches an all-out onslaught on P.L. Travers, but the prickly author doesn't budge. He soon begins to watch helplessly as Travers becomes increasingly immovable and the rights begin to move further away from his grasp.

It is only when he reaches into his own childhood that Walt discovers the truth about the ghosts that haunt her, and together they set Mary Poppins free to ultimately make one of the most endearing films in cinematic history.

Expounding on the premise of the film, director John Lee Hancock says, "It's really a fantastic story, but it's not the behind-the-scenes look at the making of 'Mary Poppins.' You're not on a soundstage with a young Julie Andrews and Dick Van Dyke. Our story takes you back two to three years *before* the actual production of the movie began.

"Walt Disney saw the promise of that movie, which made it worth dealing with P.L. Travers to secure the rights. That's our story, a fantastic story, about a beloved movie, its own story and characters, and the origins of how it became this amazing, groundbreaking film. On a deeper level, it's also about two storytellers and Disney's journey trying to discover why P.L. Travers holds on so dearly and protectively to her story and the image of this father she adored," Hancock concludes.

Colin Farrell ("Minority Report," "Total Recall") co-stars as Travers' doting dad, Travers Goff, along with British actress Ruth Wilson (Disney's "The Lone Ranger," "Anna Karenina") as his wife, Margaret; Oscar® and Emmy® nominee Rachel Griffiths ("Six Feet Under," "Hilary and Jackie," "The Rookie") appears as Margaret's sister Aunt Ellie (who inspired the title character of Travers' novel); and a screen newcomer—11-year-old Aussie native Annie Rose Buckley—is the young, blossoming writer, nicknamed Ginty, in the flashback sequences.

The cast also includes Oscar® nominee and Emmy® winner Paul Giamatti ("Sideways," "Cinderella Man," HBO's "John Adams") as Ralph, the kindly limousine driver who escorts Travers during her two-week stay in Hollywood; Jason Schwartzman ("Rushmore," "Moonrise Kingdom") and B.J. Novak (NBC's "The Office," "Inglourious Basterds") as the songwriting Sherman brothers (Richard and Robert, respectively); Emmy winner Bradley Whitford ("The West Wing," "The Cabin in the Woods") as screenwriter Don DaGradi; and multi-Emmy winner Kathy Baker ("Picket Fences," "Edward Scissorhands") as Tommie, one of Disney's trusted studio confidantes.

*Walt Disney began his quest to get the rights to P.L. Travers' book "Mary Poppins" in the early 1940s. Although it took nearly 20 years to obtain the rights, when "Mary Poppins" was finally made, it won five awards of its 15 Academy Award® nominations: Best Actress (Julie Andrews), Best Effects, Best Film Editing, Best Original Score and Best Original Song ("Chim Chim Cher-ee"). Among the nominations were Best Picture and Best Adapted Screenplay. The film also won a technical Oscar® for Petro Vlahos, Wadsworth Pohl and Ub Iwerks for conception and perfection of techniques of color traveling matte composite cinematography.*

"Saving Mr. Banks" is directed by John Lee Hancock ("The Blind Side," "The Rookie") from a screenplay written by Kelly Marcel (creator of FOX-TV's "Terra Nova") and Sue Smith ("Brides of Christ," "Bastard Boys"). The film is produced by Alison Owen (the Oscar®-nominated "Elizabeth," HBO's Emmy®-winning "Temple Grandin"), Ian Collie (the Aussie TV documentary "The Shadow of Mary Poppins," DirecTV's "Rake") and longtime Hancock collaborator Philip Steuer ("The Rookie," "The Chronicles of Narnia" trilogy). The film's executive producers are Paul Trijbits ("Lay the Favorite," "Jane Eyre"), Christine Langan (Oscar® nominee for "The Queen," "We Need to Talk About Kevin"), Andrew Mason ("The Matrix" trilogy, "Dark City") and Troy Lum ("Mao's Last Dancer," "I, Frankenstein").

Hancock's filmmaking team included a trio of artists with whom he worked on his 2009 Best Picture Oscar® nominee, "The Blind Side"—two-time Oscar®-nominated production designer Michael Corenblith ("How The Grinch Stole Christmas," "Apollo 13," "The Alamo"), Emmy®-winning costume designer Daniel Orlandi (HBO's "Game Change," "The Alamo," "Frost/Nixon") and film editor Mark Livolsi, A.C.E. ("Wedding Crashers," "The Devil Wears Prada"). Hancock also reunited with Academy Award®-nominated cinematographer John Schwartzman, ASC ("Seabiscuit," "Pearl Harbor," "The Amazing Spider-Man"), with whom he first worked on his inspiring 2002 sports drama, "The Rookie."

## A STORY IDEA TAKES FLIGHT

While the character of Mary Poppins was born out of the imagination of Australian writer P.L. Travers, the seeds for "Saving Mr. Banks" were unknowingly planted by another Aussie, a filmmaker named Ian Collie, who commissioned a television documentary in 2002 called "The Shadow of Mary Poppins."

The film was a 55-minute nonfiction portrait of the life of author P.L. Travers, who was born Helen Lyndon Goff in 1899, in Maryborough, Queensland, Australia. Upon her move to London in the 1920s, she took the pen name P.L. Travers by using her father's first name as her adopted surname, and using initials instead of spelling out 'Pamela Lyndon' to maintain a gender anonymity, a somewhat common practice in the 1930s.

Collie, speaking about the genesis of his documentary, says, "In a local bookshop, I came across a biography of Pamela Travers by Valerie Lawson [a first edition was published in Australia in 1999, under the title "Out of the Sky She Came: The Life of P.L. Travers"]. Travers was an Australian and I found that fascinating because the story of Mary Poppins is quintessentially English. I thought, 'Wow, an Australian wrote that.' As I read the biography, I found that a lot of characters or storylines came out of her childhood experience growing up in rural Queensland and were transposed to this London setting. That in itself was fascinating to me."

Once he completed the documentary, Collie wondered if her story could translate into a dramatic movie. "In exploring Travers' childhood years, I thought there were the seeds of a

good film there,” he says. “The drama was inherent because of the conflict in the parent-child relationship. You see that relationship in Disney’s ‘Mary Poppins’ movie as well. Although Travers’ real life was a slightly darker underpinning of that story.

“The documentary also looked at her as a young girl and then as an older woman,” Collie adds about his 2002 effort. “When she left Australia (1924), she basically transformed herself and left her Australianess behind. She moved to London and became more English than the English. When you listen to her on tape, she’s got this Oxbridge sort of accent. She classically reinvented herself. I thought that was a fascinating journey arc from young girl to this older woman. A complete transformation.”

Hoping to put his idea in script form, Collie turned to Sue Smith, one of Australia’s most prominent and renowned television writers, whose three-decade career has brought her much acclaim and several top Australian film and television prizes for Aussie-born projects like “Peaches” with Hugo Weaving (2004), “Bastard Boys” (2007) and “The Leaving of Liverpool” (1992). It was Smith who came up with the film’s title in early drafts of her script.

Because of Travers’ connection to Australia, her birthplace, and London, Collie thought the project should be a joint Aussie-English co-production. Subsequently, Troy Lum of Hopscotch Films introduced Collie to Oscar®-nominated British producer Alison Owen (“Elizabeth”). When Owen received the copy of Collie’s documentary plus the feature film script written by Sue Smith, Owen was intrigued...surely Travers was a Brit? After all, Mary Poppins was the quintessential British nanny! And so began the journey of “Saving Mr. Banks.”

“Ian had a script written in Australia by Sue Smith, which was much more of a biopic, if you will, of Pamela Travers,” Owen confirms about her initial take on the screenplay. “The good news was that I saw a great movie in their script. Particularly the relationship between Pamela and Walt, where there clearly was a story, a rounded dramatic movie that I thought could be fabulous.

“But the bad news, of course, was that it would involve lots and lots of Disney material that wasn’t in the original script,” she notes about the obvious dilemma that could derail the project. “Rights clearances and such. You couldn’t really make the movie without the Shermans’ songs and clips from ‘Mary Poppins.’ There was a story in there, but the film that it could be was just a notion at this point. So, the big question was, How do we get to that point where we can make something that’s so good that Disney would want to be part of it and not shut us down?”

Looking to expand on Collie’s idea and Smith’s draft, Owen brought Kelly Marcel (“Terra Nova”) to work on the screenplay, with the support of BBC Films. “Kelly Marcel was somebody whom I’d been looking to work with for a while,” Owen states about the writer whose script ultimately landed on Hollywood’s coveted Black List as one of the “best unproduced” works in recent years. “I thought she was a fabulous young writer. I’d been trying out a number of ideas on her, none of which quite sat. But, when I talked to her about this project, she just went for it

straightaway; felt that it was something she'd love to take on. We commissioned Kelly to write a draft and, I have to say, she just knocked it out of the park."

"I was really struck by the idea of someone having a life that is dictated by their past," Marcel offers about her attraction to the character of Travers. "That, for me, was really interesting. And, I hadn't known this had all gone on behind the scenes of 'Mary Poppins.' That's such an iconic movie and one of my favorites that I've loved since I was a child. The juxtaposition of those two scenarios fascinated me."

However, Marcel was simultaneously captivated and conflicted by the project's fascinating premise—and the problems that could potentially arise to get it made. "Every part of me said, don't write it because if Disney won't make the movie, it cannot get made," she confides. "But, I couldn't stop thinking about the story and about P.L. Travers. So, in the end, I just had to write it. I feel it has a really important message about forgiveness and letting things go. And I like to write things that have good takeaways."

Before penning a single word, the English actress-turned-writer burrowed into copious research on both Disney and author Travers, reading five books about the Hollywood genius, including Neal Gabler's authoritative, 912-page study, "Walt Disney: The Triumph of the American Imagination" (2007), which devotes several pages to the back story of the Disney-Travers conflict.

Marcel also turned to the aforementioned Lawson tome [reissued under the title] "Mary Poppins, She Wrote: The Life of P.L. Travers," which many feel is the encyclopedic biography on Travers' life and work (and appeared in two separate editions—the original in 1999, which producer Collie spotted in his local bookshop, and a revised American version in 2006, published in concert with the Broadway opening of the Disney musical based on the 1964 movie). Lawson, also an Aussie native like her subject, consigned a complete, 40-page chapter to the Mary Poppins episode, calling it 'The Americanization of Mary.'



The detailed research provided a foundation for Marcel's own words, but also afforded great insight into both of these personalities and their combative history together during those early weeks of 1961. It also put Disney's 1964 masterpiece in an entirely different light for the thirty-something Brit. "In this film, I like to think that Pamela could see her own catharsis coming through Walt's film, and she didn't want to let it go," the screenwriter elaborates. "She had held on to her past for so long and Walt's movie was bringing out so much for her that she became self-destructive to stop herself from feeling the pain that she would inevitably feel at the end of it."



“This story offers incredible context to what the author P.L. Travers went through in her own life that led to the birth of the character of Mary Poppins,” chimes in actor Colin Farrell, who plays Travers’ troubled father in the 1906 flashback sequences. “The tragedies that befell her at a very young age and the emotional pain and trauma that she went through that came out in her work...this story goes back to show you Emma’s character, P.L. Travers, the writer of ‘Mary Poppins,’ as a child in rural Australia in 1906. Kelly’s ability with clarity of narrative in these two aspects of P.L.’s life, the flashbacks and contemporary story in 1961, is amazing. Just like her script, which achieves a level of emotion that is not self-indulgent or preachy, but quite astonishing.”

As the script began generating excitement around Hollywood, director Hancock’s agent obtained a copy “to see if I might be interested in reading it,” the filmmaker, also a noted screenwriter, says. “They were hunting for and interviewing directors. I had another project at the time which looked like it might go, but I read the script and loved it so, so much.”

Without any expectations about winning the assignment, the modest Hancock met with Owen to discuss Marcel’s script, telling her “what I loved about it, along with ideas about visually shaping the 1961 story and intertwining it with the 1906 Australia story, which is the origin story for ‘Mary Poppins’ from Travers’ own childhood.”

“When I read it and thought about how I would want to film it, I didn’t want it to seem just like a 1961 Los Angeles story with flashbacks to her childhood in 1906 Australia,” Hancock relates about how he would seamlessly marry the two distinct eras depicted in Marcel’s screenplay. “You want them to be like strands of DNA from the same species. Is this a 1961 story with flashbacks? Or is it a 1906 story with flash forwards? How reliable is her memory of these things if it is a flashback at all? How do they inform each other? How does the 1906 story inform both the origin of ‘Mary Poppins’ and the two weeks in Hollywood in 1961 when P.L. butts heads with Walt Disney?”



“Disney spends a lot of the movie trying to figure out what P.L. Travers’ issues are, beyond the fact that she doesn’t like animation,” Hancock goes on about the story and relationship between his two protagonists. “Trying to figure out where she’s coming from and why she’s making this negotiation so incredibly difficult.

“And, when he does figure it out, he spends a lot of time trying to win her over, manipulating her to get his way, and she wins over and over again,” Hancock continues about the story’s arc. “He capitulates, which was so unlike Walt, and which he is not necessarily happy about, trying to get her to come on board. He then realizes that he’s been talking to the wrong person. He needs to find out more about her, who she is, and what her relationship with her father was, and that becomes the key. He realizes that they have a somewhat shared past in their

relationships with their fathers. He must convince her that the idea of turning something dark or even tragic into something that has a message that lives on and saves you from that dark past is the stuff of storytellers. And that's what they have in common."

"P.L. Travers is burdened by her past in our film, one that she cannot escape," adds actor Tom Hanks, who plays the iconic Walt Disney, picking up on Hancock's comments. "There is an aspect to the pain and the guilt that she feels from the memory and loss of this very special man, her father. When Walt is able to verbalize to her how he dealt with such pain in missing his own father, that's when she finally understands."

"Walt Disney is so different from her, with his money and Disneyland and his dancing penguins, that I think she felt that she had nothing in common with him, so therefore this was never going to work out," Hanks elaborates. "But then, she realizes that his reasons to make the movie equal the reasons she wrote her books. I think she then makes her peace with the reality of giving up control. Never in the movie does she talk to Walt Disney as an equal, until that moment. I think the movie attempts to interpret our past and how the jobs we do, in this case the art that these two create—Walt Disney with his films, P.L. Travers with her books—address and heal those scars and those wounds by taking on the past and turning it into something that is not a burden."

Adds Emma Thompson, who plays the prickly author, "I think that P.L. Travers felt that Disney was making her version of the world somewhat dishonest because he was denying the darkness. Disney, who had experienced enough darkness of his own, wanted to create a world for children that was not dark. The books have a very particular atmosphere and are rather different to the movie, which has Disney's and the Sherman brothers' extraordinary, bubbly-champagne-like life force. Americans have a kind of energy and life force that's very, very different to P.L.'s and to her designedly and forcefully British outlook."

Before landing a director, a cast, even before she approached Disney, Owen wanted to share the script with songwriter Richard Sherman, who suffered through the burden of dealing with the irrational Travers during this brief period 50 years ago. "I sent the script to Richard before we'd even gone to Disney because he was another person whose approval I wanted," Owen confirms. "To have his endorsement that we were telling the story authentically. It's to the spirit rather than to the letter, like all these stories are, but Richard read it and really felt that it told the story as it actually happened. He was very happy to endorse it and to help us as we went on this journey. I can't tell you how gratifying it's been to have him along with us."

"Kelly Marcel wrote this wonderful screenplay," echoes songwriter Sherman, who helped Marcel make it as accurate as possible, especially in some of the dialogue, which she would not have found in any of the biographies she read. "There were certain phrases we used around the studio working with Walt. She would not have known that through any research. Once she incorporated my suggested changes into the screenplay, I was all lumped up. Very moved by the whole story as she captured it in her words."

“This movie is a very honest picture; it tells it the way it was,” Sherman notes about a significant moment in his career, both the frustration of dealing with Travers, and the ultimate joy and triumph in the 1964 film’s grand success. “Nobody in the world really knows this story. We’ve always said she was difficult, but this is the first time it’s actually been talked about. Walt got a couple of songwriters and a story man together to create a film that he knew he could sell to the world. Walt knew what he had. But, he couldn’t convince Mrs. Travers, and that’s the story.”



With Sherman’s endorsement that they were telling the story with truth and integrity, Owen felt comfortable planning her strategy to get Disney involved. She carefully submitted the screenplay to an executive at Disney and after the script went all the way to the top decision makers for review, the studio decided to get wholeheartedly behind the project. The machine started in motion, with Tom Hanks being directly courted by Disney and Disney taking the lead in getting Disney family approval.

With “Saving Mr. Banks” finding its ideal home, filmmakers went to work enthusiastically to bring the film to the screen.

After acquiring the script for “Saving Mr. Banks,” Disney Studios referenced 500 pages of documents from the development of “Mary Poppins”—from treatment and script drafts to correspondence between key players in the production of the film—to aid in the telling of the story. The studio also offered the services of its prodigious Archives Department to assist the filmmakers and the talent.

Tom Hanks reminds us, “‘Saving Mr. Banks’ is about the making of ‘Mary Poppins’, not about the *filming* of ‘Mary Poppins.’ It’s about the translation of ‘Mary Poppins’ from book to screen. It’s about the creative process, of how Travers’ character started on paper first before it became the classic movie. I think this is actually a new take on that sort of story idea. What were the secrets behind this great movie that everybody loves? Well, it has a checkered past. It’s not just about somebody who broke their foot while they were shooting the film. It’s about somebody who broke the spirit of the people in the room when they were writing that movie. And, that was Pamela Travers.”

## THE CAST & CHARACTERS

When the filmmakers sat down to discuss the casting for “Saving Mr. Banks,” they drew up a list of their dream cast. As fate would have it, they were able to sign the talent they wanted, who were all happy to join the production.



The first choice to play “Mary Poppins” author P.L. Travers was two-time Oscar® winner Emma Thompson. “When you’ve got somebody like Emma Thompson, she has a very large toolbox,” director Hancock proclaims about his leading lady and her abilities to tackle such a challenging role. “Anytime you’re taking on a character that is that complicated and that sad, there’s a weight that goes along with it. Emma confided in me that it was tough to wake up and play P.L. Travers every day. And it would be great when we were done so she would have hopefully done P.L. proud. She is so incredibly talented.”

Emma Thompson says of the curmudgeonly P.L. Travers, “She was a wonderful case study, requiring so many different shades. She’s one of the most complicated people I’ve ever encountered.”

She adds, “I’ve never played anyone more full of contradictions, which makes it fascinating because she oscillates all the time. Her early life interfered so radically and so successfully with her capacity to have relationships and particularly with her relationships with men. Her father had been so emotionally unstable and unreliable that for her, love was always a very tricky thing. There was a brokenness and an emptiness and a sadness in her.”



Describing Travers at the point of her entry into the story for “Saving Mr. Banks” when she gets to Los Angeles, Thompson says, “She hated the script. She didn’t much like the Sherman brothers. Actually, she appeared to hate everything, but whether she actually did or not is another matter. What she was dealing with were her own issues, which were deep and complex. Her relationship with Mary Poppins was the same really in a sense as Walt Disney’s with Mickey Mouse. Mary Poppins had saved her in a way from the wounds of her own childhood, in the same way as Mickey Mouse had saved Walt. So, it wasn’t as if she was giving this character up with any degree of ease. She felt as though a part of her very soul was being taken away and turned into something that it really wasn’t and she found that psychologically difficult.”

Thompson also points out another facet of the patchwork quilt that was P. L. Travers. “She was a bit of an intellectual snob,” comments Thompson. “I don’t think there’s any question about that and indeed she was an extremely original and clever, talented woman. She was unusual in the sense that she had relationships with highly intellectual men at a time when it was not always easy for women to get access to them.”

Although Travers sought out the company of charming men in her lifetime, Thompson notes, “Walt’s charm was probably easier for her to resist. She would not have thought of him as an intellectual.”

“Pamela’s a tough old stick,” producer Collie adds about the film’s main character. “She is, in a sense, not an easy woman to like because she is so controlling and seems to be so humorless. And Emma, of course, portrays all those qualities. But, Emma also brings a certain warmth and just a hint of vulnerability where you want to give Pamela a big hug. That’s the skill of a great actor, to bring that empathy for what is a tough, unsympathetic old character. Emma was perfect casting.”

Thompson has her own take on her character and the story. “It’s about artists,” comments Thompson. “Why they do it and how interesting the relationship between the artist and their childhood is. A lot of children’s authors have had terrible childhoods. What I loved about it was that it was about how early suffering informs what you write, what you make and what you produce as an artist.”

In preparation to take on the persona of P.L. Travers, Thompson listened to tapes of the sessions in Los Angeles between the songwriting team of Richard and Robert Sherman, Walt Disney and Travers, all of which had been saved in the Disney Archives. “The tapes remind me of the myth of Sisyphus because it’s like listening to people push something very, very heavy up a hill and then get to the top and just watch the whole thing roll back down again. It’s really hard work listening to those tapes because P.L. is so awful and so irritating. Just listening to them makes you want to throw something heavy at her.

“But there are lots of little clues about what was really going on as well,” Thompson continues. “She’s often performing and there’s a stuttering quality to the tapes that makes it very difficult to listen to because she’s dealing with letting something out of herself that she just doesn’t really want to communicate. There’s a lot of straight negation and a lot of bullying. Of course, no one could say anything. Don DaGradi and the Sherman brothers were stuck in a room with her for weeks on end and just couldn’t say anything because she had to be handled with kid gloves. So, it was a nightmare for them and the tapes are a nightmare to listen to. But they were very, very useful.”

Tom Hanks enjoyed the experience of working with Emma Thompson and watching her bring forth the very difficult and complex P.L. Travers. “Every time I’ve seen Emma, I say, how does she do that? How does she make it look so easy? With the work that we did, there was always something going on between us. There was always a secret that Pamela had that Disney himself did not see until literally the end. There’s a scene where Walt Disney is saying, ‘Will you please share with me why this isn’t a good experience for you?’ The emotion that Emma had to bring to a woman who was about to break into tears over something she could not communicate shows the quality of an actress who is forever at the absolute top of her game. She is so far removed from the old English biddy who lives in the townhouse in London, yet her finger is on the absolute pulse of all the Englishness that goes on with that.”

And Tom Hanks himself seems to also embody Walt Disney. Says director John Lee Hancock, “This film portrays a side of Disney we haven’t seen before,” Hancock reveals. “It’s not the Walt we know from ‘The Wonderful World of Disney,’ which was fun to explore. But, someone

had to play Walt Disney, become Walt Disney. Who would that be? There was really only one person that all of us could think of—Tom. I wasn't trying to put a rubber mask on Tom and make him look exactly like Disney. I wanted Walt Disney to come from inside. Tom is such a fine actor that that's where he begins his work—from the inside.

"Tom grew his own mustache," Hancock continues in describing Hanks' physical "transformation" for the role. "There's a lot of voice work, the way he walks, the body position, the way he holds his hands, the way he touches his mustache. How he phrases things and lets sentences roll off the end. He simply became Walt Disney to me and I was completely amazed."



"I don't look or sound anything like Walt Disney," Hanks affirms in responding to Hancock's comments. "In addition to growing a mustache and parting my hair, the job at hand was to somehow capture all that whimsy that is in his eyes as well as all of the acumen that goes along with that. You can't do an imitation of Walt Disney. There is a cadence to the way he sounds that comes from, I feel, his enthusiasm for what was in his head. He is an institution without a doubt and worthy of the museum that his family built for him up in the Presidio in San Francisco [The Walt Disney Family Museum]."

"I went up to the museum and spent an entire day there," Hanks confirms about part of the research required for his portrayal of the Hollywood legend. "Diane Disney and the staff there were incredibly welcoming and helpful. I heard every single piece of audio and saw every piece of film in the place about Walt's entire history. He invented an art form that anybody can imitate, but no one can do better. Just helped tremendously."

Hanks came away from that visit with important insight into Walt Disney's character. He explains, "Walt was hands-on every step of the way, yet he always used the word 'we.' He never said, 'I had an idea' or 'I did it this way.' I thought that was great. There was an inclusiveness to everything he did. It went from the early cartoons in Kansas City all the way to his theme parks."

Explaining the essence of Disney that he was trying to capture on screen, Hanks says, "Walt's head was so full of magnificent ideas that he could not help make everybody else excited about them. And that's what I was going for. I wanted to convey his pride and joy about the studio and what was coming out of it. There is a tactile connection to every word he says that has to come out of release."

Producer Owen comments, "I just can't think of anyone else but Tom to have played Walt Disney. Both are American icons. I don't know what we would have done if Tom hadn't played

Walt because I really can't think of anyone else who could play him and embody him in such a way."

"Tom Hanks has a real American spirit inside him," adds actor B.J. Novak about his co-star, with whom he shared several scenes in the studio rehearsal hall where the Sherman brothers demo some of their early compositions for Travers. "He also has a real creativity that somehow doesn't seem crazy or inaccessible or out-of-reach. A creativity that seems normal and relatable, much like how Walt Disney probably was, or certainly how we think of Walt Disney. He's just charming in the script. Walt Disney wins everyone over with his charm and optimism and, I think, that's also the Tom Hanks way."



"Tom gave an incredible performance as Walt," concludes the one man connected to the project who knew Disney better than anyone else—songwriter Richard Sherman. "Bob and I had a relationship with Walt that was unlike most of the people that worked for him. We were very close. I think music is the thing that brought us together. He loved music and used to like to have me play for him."

"And, with Tom's performance, I was looking at Walt and myself, it was just weird and wonderful," Sherman says. "It was wonderful. I think Tom is the only actor I can imagine in the whole world who could play Walt Disney and really be him. Walt had incredible charisma. Just a remarkable man. And, Tom blew me away with the way he did it because he has that similar personality. He played Walt so wonderfully."

Emma Thompson looked forward to working with Tom Hanks, as the two of them have always wanted to do a film together. She says, "We have known each other for a long time, so when this was being cast I rang him up and said, 'This is just so perfect.'"

"Tom is fascinated by Disney and knows a lot about him. There's something faintly similar to the pair of them—their enduring popularity and their sort of everyman quality and a huge kind of a charm," she concludes.

Versatile actor Paul Giamatti took on the role of P.L. Travers' friendly limousine driver, Ralph, the only fictional character in the film...and the only American Emma Thompson's character P.L. Travers likes in the film. "They have a nice relationship," says Giamatti. "You see another side of her. You see a lot of her difficult side and you see her be less difficult with Ralph. She's completely blunt with him but he gets right



away who she is, and he understands and he's totally cool with it. It's easy to like him and I think she can't resist after a while, so she comes to like him."

Emma Thompson adds, "Ralph is a beautifully realized character. He's terribly cheery and annoying immediately and Pamela's fantastically rude to him on a regular basis for quite a long time. It doesn't dent this cheeriness at all. He doesn't take it personally. It's his genuine humility and respect for everyone that slowly wins her 'round. While it never, ever becomes sentimental, this relationship between them is the only softening, on the surface certainly, of her relationship with America."

Describing Emma Thompson's portrayal of the curmudgeonly author, Giamatti says, "Emma Thompson plays P.L. Travers as hilariously rude. She's just very, very, British and has no filter, no editing device. P.L. did not have great social skills, but was deeply in love with her own creation and terrified for its safety. It's like her child that she's very protective of and you see enough about her past to understand why she's such a defensive person. But it is very funny and Emma is super funny in the role."

If treasures belong in museums, someone needs to book a place for the legendary songwriter Richard Sherman, who waxed nostalgic, with memories both good and less so, as he consulted during the film's production. Not only about revisiting those moments in 1961 (and the 1964 premiere, which director Hancock also stages in the film), but the personalities with whom he shared these experiences all those years ago.

Talking first about writer and storyboard genius Don DaGradi, Sherman states, "Don was incredible. He was one of the most brilliant story men at the studio if not the entire industry. He was the senior citizen in the group because Don had been at Disney for 20 to 25 years. Bob and I were the new kids on the block in 1961 and he chaperoned us, looked out for us and guided us."



Playing screenwriter Don DaGradi is Bradley Whitford, who gives some insight into the man he plays in the film, who was formerly an animator. "This was a huge shot that Walt gave him, promoting him from simply being an animator to being co-writer of the script," explains Whitford. "It was a huge break for him, and that's part of what was so excruciating for Don and the Sherman brothers when they were confronted with this brick wall called P.L. Travers.

"Part of the problem with adapting 'Mary Poppins' is the books are a series of episodic events," actor Whitford explains. "The books don't have the beginning, middle and end that every screenwriter or story person looks for. So, these three guys had to manufacture it. Walt knew he wanted to do something unprecedented—including animation with live action, which was a radical thing to do back then, and something that terrified Travers.



“By all accounts, Don felt incredibly fortunate to spend his life telling stories, animating stories,” the actor goes on to say about his real-life character, who died in 1991, thus not affording Whitford the opportunity to pick his brain about the era. “There was a lot of joy in his work. There was a gratitude in his personality.”

To play famed “Mary Poppins” composers Richard and Robert Sherman, the filmmakers tapped Jason Schwartzman and B.J. Novak. “Bob was the yin and I was the yang,” Richard Sherman observes about the relationship with his older brother, who passed away at the age of 86 only six months before filming began on “Saving Mr. Banks” last year. “I mean, we were two different people, but we believed the same way. We really were a very strong team. We sort of tolerated each other, as brothers do. But, we loved each other. Bob’s inner fires were different than mine.”

In watching actor B.J. Novak play his older sibling in the film, Sherman calls it “magnificent” casting. “He was absolutely right on it because he is more of an introverted personality,” says Sherman. “Very thoughtful about what he is going to say before he says it and doesn’t mince words, just like Bob. And, strangely, B.J. is the same age as Bob was when this happened back in 1961, just as Jason is the same age as I was back then.”

*The Walt Disney Archives provided the actors and production team with more than six hours of audio recordings from story meetings between P.L. Travers and the original “Mary Poppins” creative team. In the recordings, taped at the insistence of Travers between April 5 and 10, 1961, we hear the author share her strong opinions and suggestions with the Disney staff: songwriters Richard M. and Robert B. Sherman, writer Don DaGradi, and story department head Bill Dover (who also served as Travers’ host during her visit).*

“I knew nothing about the Sherman brothers when I started on this,” admits Novak, one of the creative forces behind NBC’s hit sitcom, “The Office.” “Bob and Richard Sherman were the



team that wrote all the songs that you remember from a certain Disney era. All the ‘Mary Poppins’ songs. Later, ‘Bedknobs and Broomsticks’ and ‘Winnie the Pooh’. Most famously, ‘It’s a Small World’ ride and other theme-park songs. They were studio guys. They were professional, salaried musicians, which was Richard’s dream come true.”

Novak says about Bob Sherman’s character: “Bob took things much more personally. He did not sugarcoat anything. He had been in WWII. He had been through a lot of disappointments in his life. He was the much more serious older brother of the two, but he was very straightforward, very sincere and very talented. According to Richard and every other bit of



research that I did, this was a very happy time, in general, for both brothers. I think this is really the height of their careers.”

Novak adds, “People were excited when I told them that Jason Schwartzman and I play brothers in the film. I think there’s something in temperament and in looks that feels compatible. I will also say that I am by nature a bit of a serious, more introverted guy, like Bob. Much more so than Jason, who is such a pure sunshine individual. I think it’s pretty funny that we played brothers of that exact dynamic.”

To which co-star Jason Schwartzman replies, “When John Lee Hancock said we’ve cast B.J. Novak as your brother, it was a very exciting moment because I thought, that’s great, because we share a physical resemblance. And judging a book by its cover, B.J.’s pretty reserved and serious, which is very similar to Bob. But, he’s also super funny and a great writer.



“They were up against a real force of nature in this woman, P.L. Travers,” Schwartzman says of the brothers’ relationship with the obstinate author. “Sort of a mysterious woman who had very specific ideas about her work, how it should be handled. She was very protective of it when she came to L.A. She meets the Sherman brothers and the first thing she says to them is ‘I don’t think this should be a musical.’”

In watching Schwartzman (“Moonrise Kingdom,” “Rushmore”) bring his younger persona to life before the movie cameras 50 years later, you understand Sherman’s observation that it was like watching a home movie. “He’s great, he’s wonderful,” gushes Sherman about Schwartzman. “A very musically talented young man. He is a drummer, plays piano and writes songs. He’s full of energy and that’s exactly the kind of a person that I was. And think still am.”

“Jason Schwartzman is already a musician, plays the piano,” notes director Hancock. “I knew that would be helpful for us because we played a lot of (the music) in the rehearsal room scenes. And, he learned to play like Dick Sherman by spending hour after hour after hour with Dick, learning to play in that jaunty fashion that Dick does.”

“I can’t imagine what it’s like to be Richard watching people playing him and seeing Walt Disney walk into a room. Pretty wild,” actor Schwartzman admits about playing the role of the only person in Marcel’s story still alive, one who also spent several weeks with the

*In order to match Richard Sherman’s unique style of playing piano, Jason Schwartzman was provided with close-up footage of Richard’s hands playing the keys of Walt Disney’s office piano.*

*Schwartzman also spent countless hours at Richard Sherman’s house learning the proper techniques and enjoying the company of the venerable composer.*

production and was the company's living, breathing encyclopedia to the era depicted in the film.

"Getting the access to Richard personally while getting to view certain original documents from this era was great," says Schwartzman.

Schwartzman sheds light on an aspect of the story that strikes many as surprising when he states, "They recorded all of these meetings between the Sherman brothers and P.L. Travers. It is all on tape, hours and hours of it, that *she* demanded be done. I was able to get all of the recordings and a transcript of the treatment that they were reading through. Listening to the audio and holding the treatment in my hand as if I was in the room with them was just so much fun."

In order to better understand Travers' eccentric, erratic behavior during her trip to the Disney studio in 1961, Marcel delves back a half-century to the author's childhood in rural Australia. As her adventure unfolds in Los Angeles, Marcel chose to portray her origins, and those of her iconic character of Mary Poppins, to illustrate and explain this bizarre conduct in her dealings with Disney and his creative team, using flashbacks, scattered throughout the story, from 1961 Hollywood to 1906 Australia.

Director Hancock began his nine-week shoot with the flashback sequences set in Maryborough and Allora, Australia, which featured an entirely different cast playing four key characters that represent forebears to the 1961 story—Travers' alcoholic father, Travers Robert Goff (the



inspiration for Mr. Banks in her books); his tormented, self-destructive wife Margaret; his wife's sister Aunt Ellie (who, like the famous nanny whom she inspired, comes not to comfort Ginty and her two younger sisters, but to help the ailing, terminally ill father); and, especially, the young, aspiring seven-year-old writer Helen Lyndon Goff, nicknamed Ginty during her childhood.

For the part of Travers Goff, P.L. Travers' troubled father played in flashback, the filmmakers reached out to Colin Farrell. "When we got Colin Farrell to play Travers Goff, you talk about an Irish poet," Hancock states admiringly. "He's such a brilliant actor and so soulful and full that I knew that this aspect of our story would really come to life. When you've got a father like Colin Farrell, the little girl would adore him for all he does and all he is. And forgive him his sins, giving us better insight and understanding into this father-daughter story."

"Mary Poppins, in the book, comes into the Banks home to make sense and order of chaos and discord," notes Farrell, hinting at the parallels between Travers' books and Hancock's film. "She is that breath of fresh air in an otherwise stale environment, kind of a breath of life in a place

where death is slowly encroaching. In this film, I play the father, Travers Goff, to the daughter, Ginty, the writer of Mary Poppins later in her life.

“The nanny comes into the Banks household apparently to save the children,” the actor continues. “But, it’s really to save the father, to awaken him emotionally to the life that he has and the gifts and the blessings that he has around him. That’s the most tragic thing about that character in the book, and my character in the film. He has a beautiful life. Travers has these three daughters that he loves and adores, and a wife that he loves, but he can’t experience that as deeply as he wishes.

“There’s something indescribable, something tragically uncertain, about how he feels in his own life,” Farrell adds. “There’s a bit of that in Mr. Banks in ‘Mary Poppins’ as well. And, it was a character that I felt was very different from anything I’ve ever approached or been asked to do. I would have been very upset if this one didn’t work out for me. I really love this film. I love this story; I’m so over the moon to have been a part of it. I think there’s so much heart in this film.”

Hancock did an extensive search to find the child actress to personify the young Pamela Travers, calling it “a difficult bit of casting. We were looking for the young version of Emma Thompson. You want someone that looks somewhat like her if possible. More importantly, this little girl is in every flashback scene and has to kind of carry the day.”



Finally they settled on 11-year-old Australian actress Annie Buckley to play Ginty. “There was something about Annie, so natural and unspoiled, so guileless and innocent, that I felt if we could capture that quality on screen, the audience would forgive the older Pamela Travers everything,” says Hancock. “To see such openness, trust and hope let down by those she loves, and watch as she puts an iron case around her heart to never get let down again, would make us weep for Pamela instead of judging her.



“There was just such promise in Annie’s eyes and in her face,” Hancock effuses. “When she looks at Travers Goff, it’s just an undying love and that’s kind of the heartbeat of this story.”

He adds, “Annie knew how to play emotional moments and that’s something that made her wise beyond her years. She was very much a child, but she understood what we were after in terms of emotional moments. You could just see her act with her entire body, not just her face

and her mouth saying lines.”

Summing up the young star, Colin Farrell, who shared every scene in which he appears in the film with the young Buckley, says, “Annie’s wonderful, just magnetic and astute. Such a kind and sweet person, so beautiful, with a face that looks like it’s from a different time period. I



mean that in the most flattering way. It’s a huge role for someone like this because she is really the first finger on the first page who continues to turn very important pages throughout the story of P.L. Travers and her past experience of guilt and shame. I just loved working with her!”

Ruth Wilson came on board to play Margaret Goff, P.L. Travers’ mother in the flashback story. Explaining her character, Wilson says, “Margaret perhaps married below her station. She married this very poetic, charismatic guy who offered her the world and promised every dream. However, reality hit hard and life with Travers turned out harder than she ever imagined.

“You see her gradual decline throughout the piece, having to deal with an alcoholic husband with three children living in isolation with no family or friends to support her,” the English beauty continues about the arc of her character in the 1906 flashback sequences. “You see her unravel within the process of the film, alongside the unraveling of Travers as well. The erosion of both parents leads Ginty to take the reins as sort of the parent in the relationship.”

The filmmakers and actors wanted to bring rawness with heart to the flashback scenes depicting where P.L. came from and Wilson feels they achieved this. “These flashbacks show the harsh life that this family, the Goffs, lived,” explains Wilson. “It affects the rest of Ginty’s life. It created the woman that we end up seeing in Emma Thompson’s character. So, you need to believe what and where she came from and you need to be able to respond and connect with what she had to go through to understand why she has become who she is. That also feeds into the relationship with Walt Disney and who this man is. It’s a vital part of the overall story because it sets up Emma’s journey in the 1961 scenes.”

Rachel Griffiths, with whom Hancock had worked on “The Rookie,” takes on the role of Aunt Ellie, Margaret Goff’s sister and the model for P.L. Travers’ famous nanny in the flashback scenes. Kathy Baker plays Tommie, an associate of and sounding board for Walt Disney at the studio, and Melanie Paxson rounds out the cast playing Disney’s assistant, Dolly.





## THE MAKING OF “SAVING MR. BANKS”

“Saving Mr. Banks” filmed almost entirely in the Los Angeles area—with one day of shooting in London—in key locations that included Disneyland in Anaheim (only the third feature film ever to shoot there in the park’s 58-year history), TCL Chinese Theatre (formerly Grauman’s) in Hollywood (where the 1964 premiere of “Mary Poppins” took place), the Disney Studios in Burbank (which opened in 1939 and where the 1964 movie filmed in its entirety) and the 10,000- acre Big Sky Ranch in Simi Valley, California, which doubled for the film’s early 20<sup>th</sup>-century Australian landscape. The nine-week shoot concluded in late November 2012.

When production began in September, 2012, on location at LA’s popular botanic gardens, The Los Angeles County Arboretum and Botanical Garden in Arcadia, just east of Pasadena, Hancock had divided his shoot, like a play in three acts, into a trio of distinct, three-week sections: the 1906 Australian flashback sequences; Travers’ arrival in Los Angeles, her solitary, agonizing stay at the Beverly Hills Hotel and her developing friendship with her limo driver, Ralph; and her introduction to Walt Disney and her collaborations and confrontations with the Shermans and Don DaGradi in the studio rehearsal suite.

In the real world, Travers fretted over how credible Disney’s film adaptation of her books would become. In Hancock’s “reel” world, authenticity defined the entire production team’s approach to the project, beginning with visits to The Walt Disney Family Museum in San Francisco’s Presidio. There, production designer Michael Corenblith performed research to accurately recreate Walt Disney’s office on the studio lot.

“It’s just the most magnificent legacy of Walt,” producer Owen enthuses about the museum. “After going there the first time, Kelly Marcel and I really felt like, ‘Oh my gosh, they’re letting us make this movie about this real legend.’ I’ve become a fully paid-up member of the Walt Disney Fan Club. This is a guy who created two industries in his lifetime—the animation industry and the theme-park industry. His daughter Diane was so gracious and so pleased that we’d come up to the museum and wanted to learn about Walt and things that we needed advice on, particularly Walt’s office.”

*The “Saving Mr. Banks” art department was invited to “D23 Presents Treasures of the Walt Disney Archives at the Ronald Reagan Presidential Library and Museum,” where Walt Disney’s actual formal office furnishings were on display. The art department team measured and photographed original objects and furniture pieces from the office for reproduction, including Walt Disney’s desk, side tables and shelf units. The Archives staff even provided era-appropriate signage from the Disney Studio’s Animation Building, which the art department referenced when recreating the building hallways.*

While production designer Michael Corenblith began construction on the Disney office set, the company camped out for its first three weeks at the 10,000-acre Big Sky Ranch in Simi Valley, about 40 miles northwest of downtown Los Angeles.

Corenblith, working with Hancock for the third time, also had to create an environment for the flashback story that depicts P.L. Travers' early life in Australia. "The ability to tell an Australia,



1906, story that was so integral and is integrated into the Los Angeles, 1961, story was one of the big pleasures, and one of the big design challenges as well," states the production designer. "But also, one of the tastiest things in this box of chocolates that we cooked up on this film."

Hancock needed a vast landscape of rolling hills and shrubbery to duplicate the remote Australian outback from a century ago. During his casting trips to Australia, Hancock and Owen "went to Maryborough and Allora in Australia, to get a firsthand look at the locations," per Corenblith. "They actually stood on the streets where the Goffs lived.

"I was also blessed because Travers is so revered in Australia, so her house has been preserved," the designer relates about research that proved invaluable for his set builds. "I had access to what Pamela's houses in Allora and Maryborough looked like. We actually saw photographs of these (places) and so we were able to do a pretty high-fidelity replication of the Allora house and its architecture."

On this sprawling property, Corenblith and his longtime set decorator, Susan Benjamin ("The Blind Side," "Frost/Nixon") also got to build a carnival fairgrounds set. The carnival included a working, vintage 1920s carousel they rented from an area prop house, a set piece that would become an ongoing motif in Marcel's story in the contemporary 1961 scenes, when Disney hosts Travers on a tour of Disneyland, and takes her on his famous King Arthur Carousel in the theme park's Fantasyland.



Before filming the Australian flashback scenes, actor Colin Farrell realized he would not get a chance to meet the other cast members who populate the 1961 portion of the story. Since Farrell admired the work of his other cast members, he suggested to Hancock that he host a dinner at his Hollywood home. "We got a good gang, about 25 people," recalls Farrell. "Guys I wouldn't have met like Bradley Whitford and Paul Giamatti. I just thought it could also be a nice way for everyone to watch 'Mary Poppins' as well. So, we had dinner then started the movie in the background. Once people saw it on the screen, bit-by-bit they ended up going in the room to watch it. It was fun."





After staging some additional Aussie scenes on the Universal Studios back lot (the “Western Street” site adjacent to the old “Back to the Future” backdrops, with dusty old facades portraying Goff’s bank), Hancock began his second act at the Ontario Airport in San Bernardino County, some 50 miles east of Los Angeles. There, the filmmaker used one of their shuttered terminals to replicate both interiors and exteriors of LAX, circa 1961, when Travers first lands in Los Angeles.

Once again, Corenblith and set decorator Benjamin worked their magic in posting signage of several defunct airlines (Pan Am, Eastern) to bring the viewer back 50 years. And, while the filmmakers had considered highlighting Pan American World Airways (the nation’s largest international carrier from 1927-91), with its sleek, circular blue-and-white logo, producer Owen insisted that “we emphasize the culture clash, in a visual sense, between the U.S. and England.

“So, we went to great lengths to make sure that the plane Pamela traveled on was British, when in actual fact it would have been much cheaper and easier for us to do Pan Am,” she relates. “But, we didn’t want to do Pan Am, we wanted to have the clash of her coming from a British house to this foreign land of Hollywood.”

During this midway portion of the shoot, the schedule called for a week’s work inside and outside of the Beverly Hills Hotel, where Disney housed his guest during her stay in L.A. When the storied and exclusive hotel was unavailable to the production, location manager Andrew Ullman found another stately mansion-like facility, The Langham Huntington, Pasadena, whose interior suites would easily double for the affluent hotel with its signature pink-and-green color palette.

Production booked an entire wing of the facility to double for its equally historic neighbor some 20 miles away. Over the course of three days, Hancock and Thompson staged several moments in the story that reflect Travers’ unhappy mood resulting from her difficult collaborations with Disney and his creative team. Those, in turn, spawn her memories of her childhood 55 years before as she tosses and turns sleeplessly in her plush hotel suite.

*In the film, P.L. Travers, played by Emma Thompson, opens her hotel suite door in Beverly Hills to find her room cluttered with Disney memorabilia (courtesy of set decorator Susan Benjamin, who stuffed the suite with everything from a six-foot stuffed Mickey Mouse to balloons). Disney’s current president of production, veteran filmmaker and executive Sean Bailey, was inspired to turn the tables on Emma Thompson. He decorated Thompson’s hotel room in Los Angeles with as much Disney memorabilia as he could fit into her room. About a week later, Bailey received a note of thanks from Thompson, in which she asked if they had a video camera planted somewhere in her suite to capture her reaction!*



As the second phase of the production schedule wound down, the company moved to another famous street in town—Hollywood Boulevard, a popular tourist spot for its Walk of Fame sidewalks, and for one of the street’s historic movie palaces, Grauman’s Chinese Theatre, another vintage landmark that dates back to 1927.

Grauman’s Chinese Theatre (now called TCL Chinese Theatre) on Hollywood Boulevard is the ultimate showbiz attraction in Los Angeles. Some two million fans flock annually to its famous forecourt outside the front entrance to witness Hollywood royalty at their feet—the handprints and footprints of moviedom’s aristocracy. Dubbed “the most famous movie palace in the world,” it attracts thousands daily to see its architecture and unique cement squares that sport signatures from such screen luminaries as Mary Pickford, Elizabeth Taylor, Gary Cooper and even Tom Hanks!

On August 27, 1964, Disney staged the world premiere of “Mary Poppins” there to rousing fanfare and success. Designer Corenblith had the monumental task of recreating that momentous evening by redressing the cinema back almost 50 years while location manager Ullman had the challenge of working with the city’s Chamber of Commerce to shut down Hollywood Boulevard for a two-block stretch to stage the late-night shoot in late October.

“The major elements of the Chinese Theatre are exactly as they were in 1964,” Corenblith confirms. “The major design elements of that premiere were large photo blowups of the cast. Again, through the Disney Archives, we found the actual publicity stills that these had been cut and pasted from. So, we were able to go all the way back to the original source material and engage in more or less exactly the same process as the artists who put together the premiere in 1964. That was really fantastic.



“We also had to create the red carpet line from the curb up to the door,” he continues, “which is a very emotional and big moment in the movie for Pamela, walking down the aisle as it were. Back then, there was an awning at the theater with colored lights and cherry blossoms. Well, that awning isn’t there anymore. So, I had the idea of replicating at least the colonnade by doing trees with cherry blossoms in them. And, our staging of the red carpet event that evening was just magical. It was also a great night to be with Richard Sherman, who was so emotional.”

Before staging the red carpet sequence in front of the theater, the production began its day inside the 1,200-seat auditorium, where Hancock filmed the black-tie audience watching clips from “Mary Poppins” (much to the delight of all working that day). The key scene focused mostly on Travers’ reaction to the finished film.



Before settling into the Santa Clarita Studios facility northwest of Los Angeles, where Corenblith erected the studio wing that housed Disney’s office, trophy case (complete with two dozen actual Oscar® statuettes brought up from the display at Walt Disney World® Resort) and the music rehearsal room, the company filmed exteriors on the actual Disney lot in Burbank for three days in early November. One can imagine what Tom Hanks thought, in the guise of Disney,

as he walked the sacred grounds of a place the man brought to life over 70 years before. He might have experienced similar emotions on the company’s next location—Disneyland in Anaheim, another of the entrepreneur’s great achievements.

While Disney’s dynasty has long been dubbed “The Magic Kingdom,” one can sense the history and enchantment throughout its 51 studio acres in Burbank, where streets are named for all of his famous characters, Sherman’s melodies can be heard in the hallways of various buildings, and the Seven Dwarfs, carved into the facade of the Team Disney-The Michael D. Eisner Building, watch over the place like ornamental custodians of this entertainment empire. The facility also includes one of Los Angeles’ largest soundstages (Stage 2), now christened “The Julie Andrews Stage” because the 31,000-square-foot building housed much of the filming of “Mary Poppins” in 1963.

The step-back-in-time quality of the Walt Disney Studios lot was not lost on actor Paul Giamatti, who comments, “The studio lot is really like a time capsule. You don’t really have to do much to it at all. It’s totally great. It’s a good time period and a fun time period to do. The skinny ties and the cars and all these period things on the lot are great.”



Cinematographer John Schwartzman, who grew up in Los Angeles, was able to find inspiration on the Disney lot that informed his lighting for “Saving Mr. Banks.” He comments, “My inspiration was just walking around the Disney lot, which I have worked at many times. And that lot hasn’t changed much since Walt built it. That, in of itself, just walking by the animation building and ink and paint, those were the visual cues.”

Schwartzman, who reunites with director Hancock for the first time in over a dozen years (he guided the camerawork and lighting on Hancock's 2002 feature film directorial debut "The Rookie") chose to shoot "Saving Mr. Banks," in this digitally-saturated age, on film, just like "Mary Poppins" was shot 50 years ago.



"There's an elegance to film that certainly digital will achieve, but hasn't quite gotten yet," the veteran cinematographer says. "We had to work very quickly early on in our schedule because we had our young girl, Annie, who could only work six hours a day because she was a minor. I needed to be able to trust my instincts, which were honed in the world of shooting film as opposed to digital. I'm so happy we shot on film. It just felt right."

Recognizing the distinction between the film's two eras (1906 Australia and 1961 Hollywood), Schwartzman brought a unique identity to each period through his camerawork and lighting, saying, "There's not a lot of color in the 1906 Australia scenes. And that was because of where they lived. It was kind of a dust bowl part of Australia, very rural. So all the color was bleached out of the movie.

"Then, there's Hollywood, which Kelly [Marcel] wrote as smelling of sweat and chlorine and sunshine everywhere," he explains further. "So, one of the things that we've done with all the sets is to drive a strong sense of sunlight through the windows. Ms. Travers, who's from London, would be used to a gray and overcast environment. When we shot her Shawfield Street flat, we made sure not to have any hard light, which is what one would think of if they've been to Great Britain."

Emma Thompson reflects on how the light in Los Angeles might have affected her character P.L. Travers. "The light reminds her of Australia," notes Thompson. "So she's immediately flung back into her memories of that bright, bright desert light and that starts to interfere with her psychologically."

*In order to visually recreate the Disney Studio lot, Disneyland® Park, and the premiere at Grauman's Chinese Theatre as they appeared in the early 1960s, the production team examined more than 500 photographs from the Disney Photo Library collection (part of the Walt Disney Archives), including images of Studio building hallways and offices, Disneyland storefront windows and aerial photography.*

The company spent two early November days at Disneyland in Anaheim where, after filming concluded for the day, many stayed in the park to enjoy the rides and attractions.

In addition to filming on Main Street and the park's grand entrance (starting at 6:30 a.m., so as not to disrupt the theme park's anticipated crowds at the opening bell of 10 a.m.), the company



closed down Fantasyland for an afternoon to film key sequences at Sleeping Beauty's Castle and on the King Arthur Carousel in which Disney tries to convince P.L. that "there's a child in all of us."



"We did shoot at Disneyland," says director Hancock. "The script reads that Walt takes P.L. to Disneyland for a day and that sounded really fun," the director continues. "You then get into the military precision of trying to plan for this because it's supposed to be 1961. So, we scouted Disneyland. It seemed like I went down there 20 times, picking specific shots and places to shoot where it looked like 1961. And Michael Corenblith, our brilliant production designer, did

so much work that ends up in frame that really reminds us of what Disneyland looked like in 1961. When you're there and you're shooting, that's when you realize you have the best job in the world."

Corenblith did not have to redress or fabricate much, if anything, at Disneyland because "Disneyland is remarkably unchanged from when it was opened in 1955. Walt was creating these archetypal situations, particularly Main Street, to really encapsulate his experience in small-town Missouri, where he grew up. So, there was really very little that has changed from that. And the entrance to the park, while so iconic, still remains exactly the same, with the exception of the attraction posters, which we added—big colorful posters that talked about the rides. What we discovered was that those existed in 1955 because people did not know what to expect in coming to Disneyland when it first opened."

What Corenblith and the filmmakers also discovered was that "Saving Mr. Banks" was just the third feature film to shoot at Disneyland in the park's 58-year history. The other two films marked the directorial debuts of their respective filmmakers—the 1962 comedy "40 Pounds of Trouble," helmed by Norman Jewison; and a nostalgic homage to the pop music sounds of the 1960s, Tom Hanks' own feature debut, 1996's "That Thing You Do!," the last film to shoot at Disneyland.

While Disneyland's magical realm required no magical touch from Corenblith's designs, he was very instrumental (working with his longtime art director, Lauren E. Polizzi) in recreating Disney's studio offices and rehearsal room. The talented designer had an absolute blast recreating Disney's office, saying, "I've been working on the Disney lot since 'Down and Out in Beverly Hills' almost 30 years ago. I have a long association with the studio and this lot and its architecture. I'm a child of the '50s, grew up watching '[The] Mickey Mouse Club' and '[Walt Disney's] Wonderful World of Color' and '[The] Wonderful World of Disney.'"

"So, having grown up seeing Walt Disney in Walt Disney's office—what was supposed to be his office but was actually a soundstage set for '[The] Wonderful World of Disney'—gave me a sort

of familiarity with Walt's office and environments from the time I was a little boy. The opportunity to get to imagine and create Walt Disney's offices for a major motion picture was a pretty incredible thought and responsibility."

Corenblith states, "This picture gave me the great opportunity to work in three really different architectural vocabularies and vernaculars, starting in the 1930s with Disney's office. The Disney lot, the furniture, the typefaces, were all designed by one individual whose name is Kem Weber, whom we revere. Really more of an Art Deco or Modern architectural, industrial designer, and so this is a vocabulary that I really fell in love with.

"Even though our movie is set in 1961, we certainly play a lot of those tropes, particularly at LAX," adds the designer, who recreated The Alamo for Hancock's 2004 epic, the Houston Space Center for Ron Howard's 1995 Best Picture Oscar® nominee, "Apollo 13," and Howard's Whoville for the 2000 family film, "How the Grinch Stole Christmas."

"But, the Disney offices really kind of float above and beyond time and space in many ways," he relates. "They looked fantastic in 1938 when they were built, they look equally fantastic in 2012, because this type of architecture is really timeless, really classic.

"And, Walt was always so incredibly attuned to having everything archived," Corenblith explains about the company's vast libraries that assisted greatly in his research for everything he recreated for the film. "In an executive suite two doors from Walt's office were the offices of the archivist. So, I had a great head start because they documented everything in photographs, even where every single piece of furniture sat. And the rooms were completely and archivally photographed, almost like you'd photograph a crime scene in some ways."

While Corenblith and the set decorator had to "dress" Disney's stately office set with exact reproductions of his furniture plus assorted knickknacks he treasured, longtime Corenblith collaborator, veteran costume designer Daniel Orlandi, had the challenge and great privilege of dressing actor Hanks in those threads that would emulate what the Hollywood legend actually wore during this era.

*"Saving Mr. Banks" co-writer Kelly Marcel, director John Lee Hancock, and actors Jason Schwartzman (Richard Sherman), B.J. Novak (Robert Sherman) and Bradley Whitford (Don DaGradi) made visits to the Walt Disney Archives in early 2012, several months before filming "Saving Mr. Banks." The actors and Archives team discussed the relationship between "Mary Poppins" author P.L. Travers and the Disney staff, pored over photographs of the Disney legends the actors would portray and watched footage from the production of "Mary Poppins."*

*The Archives digitized more than 150 pieces of ephemera, including era-appropriate Disneyland souvenir guides, postcards, posters, merchandise catalogs, memo paper and premiere invitations for use by the filmmakers.*

*124 pieces of artwork created between 1961 and 1964, including storyboard sketches, concept paintings, set drawings, costume designs and promotional art, were shared with the "Saving Mr. Banks" production team.*



“Michael and I have worked together many times and actually have done a lot of projects about real people,” Orlandi says. “We both are meticulous in our research and we share our research and our knowledge and our thoughts about the characters and how to tell the story with the director and the cinematographer. And, we have a great working relationship. A nice shorthand.”



For the legendary Walt Disney, Orlandi says, “For his public persona, he almost always was in a gray suit. A gray sharkskin suit in the ‘60s. It was a tweedier suit in the ‘50s. He very rarely deviated from that. All of the historians said that Disney wore a suit every day to work. And, that’s what we gave Tom. It was interesting that he wore a tie quite frequently from Smoke Tree Ranch in Palm Springs, where he had a home. A little community with very modest houses that are still there today. So, he has a Smoke Tree insignia that we really wanted to show.”

In dressing Disney’s creative team, Orlandi was offered great insights from Richard Sherman. “Richard Sherman was a great help,” affirms Orlandi. “He had a lot of insight into Walt and what the Sherman brothers and Don DaGradi wore to work every day. In the film, we have Jason Schwartzman as Richard Sherman wearing a bright red vest that Pamela points out specifically because the legend is that she did not want the color red in the movie ‘Mary Poppins.’”

Hancock confirms the anecdote about Travers’ demands to remove the color red by saying, “The craziest demand is that she declared that she was simply off the color. In our film, Walt confronts her in front of the Shermans and Don DaGradi and capitulates. And they’re aghast. They’ve never seen Walt give in to anything like that.

“I don’t think it had anything to do with the color red,” Hancock surmises. “It was just a demand that she was making and if he couldn’t give in on something as simple as no red in the picture, then they would have many more fights. Then she should just go back to London. So he gives in, at least momentarily, on the color red which was a silly and crazy demand.”



Although P.L. Travers made many demands in the film, Emma Thompson counts the “no red” one as her personal favorite. “She just turned up one day and said, ‘I’ve gone off the color red and you can’t have any red in the film.’ Disney replied, ‘But it’s set in London. There are pillar boxes and there are postboxes and buses and a British flag.’ This was witnessed by the Sherman brothers with Walt Disney finally going, ‘Okay,

okay. No red, no red.’ Of course it all changed and there was plenty of red in the movie. But she really tested those guys.”



For Hancock’s film, “There’s no red in Emma’s wardrobe,” Orlandi confirms. “Of course, when you see the movie ‘Mary Poppins,’ Mr. Banks is in a bright red velvet smoking jacket in his first scene,” points out Orlandi about who actually won the final argument.

The sequence portraying Travers’ demand to eliminate the color red took place in the last stage set in which Hancock filmed—the rehearsal studio where the Shermans and DaGradi staged their storyboard displays and musical numbers to win the author over and get her to sign a contract with their boss.

Once Hancock’s schedule took his cast and crew into the Disney rehearsal studios in mid-November during the final two weeks of production, Richard Sherman visited the set every day to assist with authenticity and revel in watching the director’s talented cast recreate the musical numbers he recalls staging for Travers back in 1961.

“Michael took the feeling of a rehearsal room and combined that with the feeling of our office and put them together, so that we could have one room to tell this movie story,” comments Sherman. “And it really worked very well. I felt very much at home in that room.”

Before production began, Hancock and Disney’s music supervisor Matt Sullivan brought some of the cast over to the legendary Capitol Records building near the famous crossroads of Hollywood and Vine, to prerecord tracks of some of the Shermans’ songs from “Mary Poppins” for playback purposes on those days when production staged the scenes with the brothers and DaGradi singing for Travers. The group spent a joyous afternoon in one of the Capitol sound studios singing snippets of songs featured in “Saving Mr. Banks,” such as “A Spoonful of Sugar,” “Feed the Birds,” “Fidelity Fiduciary Bank” and “Let’s Go Fly A Kite,” the 1964 film’s final, infectious tune.

Emma Thompson notes her character’s reaction to “Let’s Go Fly a Kite”—and her own. “When P.L. Travers hears ‘Let’s Go Fly a Kite,’ something about it speaks to her. She loved it because the one point that she made about the Mr. Banks character was that he was too mean and she desperately wanted him to represent to her the ideal father, the father that she hadn’t had; a father who, yes, might have his difficulties but was never unkind. When he takes them to fly the kite, he takes her as well and that’s why it’s so moving. It’s a remarkable song. It’s probably the most uplifting song anybody’s ever written. Every time I hear it, I cry.”

After Sherman watched several takes of actors Schwartzman, Novak, Whitford, actress Melanie Paxson (as Disney’s chirpy secretary, Dolly) and Thompson dance-and-sing to “Let’s Go Fly a

Kite,” he shared some wonderful anecdotes about one of the songs on the “Mary Poppins” score. Notably, a touching one about “Feed the Birds.”

“Jason sings ‘Feed the Birds’ very well by the way. Sings it beautifully,” Sherman rhapsodizes. “And, Walt loved that song, ‘Feed the Birds.’ He knew that that was the keynote of what we had in ‘Mary Poppins,’ the message that it doesn’t take much to give love. And that’s what Bob and I were saying without saying it in those words. It doesn’t cost much to buy a bag of breadcrumbs. We had touched Walt with this very spiritual note. Every once in a while, he would call us up and say, ‘Play that.’ He didn’t even have to say ‘Feed the Birds.’ He would say, ‘Play it,’ and we would go to his office and play it for him.”

“Dick still has the greatest amount of enthusiasm for the process and the history of it all,” hails Hanks about Sherman. “He was a sweet guy to have around, just a fount of knowledge...the anecdotes that only he knows.” Adds Hancock, “The songs are so terrific. The fact that we still hum them and sing them and know them immediately speaks to the genius of the Sherman brothers.”



As the 150 or so cast and crew members gathered around as production wound down in the rehearsal studio set, all still infected from the joyous days of playback of “Let’s Go Fly a Kite,” Richard Sherman, unbeknownst to most everyone gathered, took a seat on the piano bench, and began playing the song, asking everyone there to join in a sing-a-long. Instantaneously, dozens grabbed their cell phones and began recording the spontaneous music video to hold on to their own unique connection to “Mary Poppins.”

When Disney’s “Saving Mr. Banks” opens later this fall, audiences will delight in a movie that gives them not only a rare glimpse of the behind-the-scenes tug-of-war that ultimately brought “Mary Poppins” to the screen but also a glimpse of the creative geniuses it took to envision the classic film—everyone from a cantankerous, difficult author to an ever-optimistic, visionary entrepreneur.

## ABOUT THE CAST

**EMMA THOMPSON (P.L. Travers)** is one of the world’s most respected talents for her versatility in acting as well as screenwriting, winning Academy Awards® in both crafts—for “Howard’s End” (Best Actress) in 1992 and “Sense and Sensibility” (Best Adapted Screenplay) in 1995.

Thompson caused a sensation with her portrayal of Margaret Schlegel in the Merchant Ivory adaptation of E.M. Forster's "Howards End." Sweeping the Best Actress category wherever it was considered, the performance netted her the aforementioned Oscar®, plus a BAFTA, Los Angeles Film Critics and New York Film Critics Circle Awards and the Golden Globe®. She earned two more Oscar nominations the following year for her work in "The Remains of the Day" (Best Actress) and Jim Sheridan's "In the Name of the Father" (Best Supporting Actress).

Three years later, Thompson's adaptation of Jane Austen's "Sense and Sensibility," directed by Ang Lee, won the Academy Award® for Best Adapted Screenplay and the Golden Globe® for Best Screenplay – Motion Picture, as well as Best Adapted Screenplay awards from the Writers Guild of America and the Writers' Guild of Great Britain, among others. For her performance in the film, she was honored with a Best Actress Award from BAFTA and earned Oscar® and Golden Globe nominations as Best Actress.

Last year, Thompson starred in Disney•Pixar's Best Animated Feature Oscar® winner, "Brave," and Sony Pictures' "Men In Black 3." Her busy year also included an Emmy® nomination for her performance opposite co-star Alan Rickman in the BBC Two production of "The Song of Lunch," which aired on PBS' "Masterpiece Contemporary." More recently, she starred opposite Viola Davis in the big-screen adaptation of the supernatural bestseller "Beautiful Creatures" and the romantic-comedy caper "Love Punch" with Pierce Brosnan.

She also reprised the title role of the magical nanny in "Nanny McPhee Returns," for which she also wrote the screenplay while serving as executive producer. Thompson created the character for the screen first in 2004, in her own adaptation of "Nanny McPhee," directed by Kirk Jones. Thompson portrayed Elizabeth II in the Sprout/SKY ARTS production "Walking the Dogs," in January of this year.

Thompson was born in London to Eric Thompson, a theater director and writer, and actress Phyllida Law ("Albert Nobbs," "The Winter Guest"). She read English at Cambridge and was invited to join the university's long-standing Footlights comedy troupe, which elected her vice president (alongside fellow actor Hugh Laurie as president). While still a student, she co-directed Cambridge's first all-women revue, "Women's Hour," made her television debut on BBC's "Friday Night, Saturday Morning" as well as her radio debut on the BBC's "Injury Time."

Throughout the 1980s Thompson frequently appeared on British TV, including widely acclaimed recurring roles on the Granada TV series "Alfresco," BBC's "Election Night Special" and "The Crystal Cube" (the latter written by fellow Cambridge alums Stephen Fry and Hugh Laurie), and a hilarious one-off role as upper-class twit Miss Money Sterling on "The Young Ones." In 1985, Channel 4 offered Thompson her own TV special "Up for Grabs" and in 1988 she wrote and starred in her own BBC series called "Thompson." She worked as a stand-up comic when the opportunity arose, and was paid £60 in cash on her 25th birthday in a stand-up double bill with Ben Elton at the Croydon Warehouse. She says it's the best money she's ever earned.

She continued to pursue an active stage career concurrently with her TV and radio work, appearing in the English tour of "A Sense of Nonsense" (1982), the self-penned "Short Vehicle" at the 1983 Edinburgh Festival, "Me and My Girl" (1985), first at Leicester and then in London's West End, and "Look Back in Anger" at the Lyric Theatre on Shaftesbury Avenue in 1989.

Thompson's feature film debut came in 1988, starring opposite Jeff Goldblum in the comedy "The Tall Guy." She then played Katherine in Kenneth Branagh's directorial debut, "Henry V," and went on to star opposite Branagh in three of his subsequent directorial efforts: "Dead Again" (1991), "Peter's Friends" (1992) and "Much Ado About Nothing" (1993).

Thompson's other film credits include "Junior" (1994), "Carrington" (1995), "The Winter Guest" (1997) and Christopher Hampton's "Imagining Argentina" (2003). She has starred in three projects directed by Mike Nichols: "Primary Colors" (1998) and the HBO telefilms "Wit" (2001, Emmy® nomination for Lead Actress and Golden Globe® nomination for Outstanding Writer for Miniseries or Movie [with Mike Nichols]) and "Angels in America" (2002, Screen Actors Guild Award® nomination and Emmy Award® nomination).

She also triumphed on the big screen in the role of Sybil Trelawney in two Harry Potter features: Alfonso Cuarón's "Harry Potter and the Prisoner of Azkaban" (2004) and "Harry Potter and the Order of the Phoenix" (2007), for director David Yates. Her resume also includes two projects with Dustin Hoffman: the charming romance, "Last Chance Harvey" (a Golden Globe® nominee as Best Actress for her performance) and Marc Forster's comedy, "Stranger Than Fiction," which also starred Will Ferrell and Maggie Gyllenhaal (produced by Thompson's frequent collaborator, Lindsay Doran).

Thompson garnered much acclaim for Richard Curtis' ensemble piece "Love Actually," for which she earned an award for Best Actress in a Supporting Role at the 2004 Evening Standard Film Awards, a nomination for Best Supporting Actress at the 2004 BAFTA Awards, Best Supporting Actress at the 2004 London Critics Circle Film Awards and Best British Actress at the 2004 Empire Awards, UK.

To mark the 110th anniversary of Peter Rabbit, Emma Thompson was commissioned to write the 24th tale in the existing collection of Peter Rabbit stories. It is the first time that Frederick Warne, the publisher, has published an additional title to the series, which Beatrix Potter wrote between 1902 and 1930. The book, entitled "The Further Tale of Peter Rabbit" was published on September 6, 2012, to great critical acclaim.

Thompson is an active supporter of the Helen Bamber Foundation, a UK-based human rights organization, formed in April 2005, to help rebuild the lives of and inspire a new self-esteem in survivors of gross human rights violations. On behalf of the foundation, Thompson co-curated "Journey," an interactive art installation that uses seven transport containers to illustrate the brutal and harrowing experiences of women sold into the sex trade. Thus far, Thompson and

“Journey” have traveled to five international cities for exhibitions and interviews (London, Vienna, Madrid, New York and The Hague).

Thompson is also an ambassador for the international development agency ActionAid and has spoken out publicly about her support for the work the NGO is doing, in particular, in addressing the HIV/AIDS epidemic that continues to sweep across Africa. She has been affiliated with the organization since 2000, and thus far has visited ActionAid projects in Uganda, Ethiopia, Mozambique, South Africa, Burma and Myanmar.

Thompson was the 2010 and 2011 president of the Teaching Awards Trust, an awards program open to every education establishment in England, Wales and Northern Ireland teaching students between the ages of 3 and 18. Teachers and schools who transform lives and help young people realize their potential are nominated and celebrated each year.

**TOM HANKS (Walt Disney)** holds the distinction of being the first actor in 50 years to be awarded back-to-back Best Actor Academy Awards®: in 1993 as the AIDS-stricken lawyer in “Philadelphia” and the following year in the title role of “Forrest Gump.” He also won Golden Globes® for both of these performances, along with his work in “Big” and “Cast Away.”

Born and raised in Oakland, Calif., Hanks became interested in acting during high school. He attended Chabot College in Hayward, California, and California State University in Sacramento. At the invitation of Artistic Director Vincent Dowling, he made his professional debut portraying Grumio in “The Taming of the Shrew” at the Great Lakes Theater Festival in Cleveland, Ohio. He performed in that company for three seasons.

Moving to New York City in 1978, he performed with the Riverside Shakespeare Company until getting a big break when he was teamed with Peter Scolari in the ABC comedy series “Bosom Buddies.” This led to starring roles in Ron Howard’s “Splash,” “Bachelor Party,” “Volunteers,” “The Money Pit” and “Nothing in Common.” In 1988, the Los Angeles Film Critics Association recognized his performances in both “Big” and “Punchline,” giving Hanks its Best Actor Award. Roles followed in films such as “A League of Their Own” and “Sleepless in Seattle.”

In 1995, Hanks voiced the character Woody in the critically acclaimed hit “Toy Story,” the first Disney•Pixar film to be made, as well as the first feature film in history to be made entirely with CGI. He later returned as Woody in the sequel “Toy Story 2” and then, 11 years after the original, in the Golden Globe®-nominated “Toy Story 3,” which is currently the highest-grossing animated feature film of all time, bringing in over \$1 billion dollars worldwide. “Toy Story 3” won the Academy Award® for Best Animated Feature Film, while also earning a nomination for Best Picture. The film also went on to win the Golden Globe for Best Animated Feature.

In 1996, Hanks made his feature film writing and directing debut with “That Thing You Do!” The film’s title song not only reached the Top 10 in many contemporary music charts but was also nominated for an Academy Award® for Best Original Song.



After re-teaming with Ron Howard in “Apollo 13,” Hanks served as an executive producer, writer, director and actor for HBO’s “From the Earth to the Moon,” an Emmy®-winning 12-hour dramatic film anthology that explored the entire Apollo space program.

In 1998, Hanks starred in Steven Spielberg’s war drama “Saving Private Ryan,” for which he received his fourth Oscar® nomination. The following year, he starred in “The Green Mile,” which was written and directed by Frank Darabont and is based on the six-part serialized novel by Stephen King.

In 2000, Hanks reunited with director Robert Zemeckis and screenwriter William Broyles Jr. in “Cast Away,” for which he received yet another Oscar® nomination.

Also in 2000, he served again with Steven Spielberg, as executive producer, writer, and director for another epic HBO miniseries, “Band of Brothers,” based on Stephen Ambrose’s book. The miniseries aired in the fall of 2001 to wide-scale critical acclaim, leading to an Emmy Award® and Golden Globe® for the Best Miniseries in 2002.

In 2002, Hanks starred in “Road to Perdition” opposite Paul Newman and Jude Law under Sam Mendes’ direction. It was followed by Spielberg’s stylish caper “Catch Me If You Can” opposite Leonardo DiCaprio, which was based on the true-life exploits of international confidence man Frank Abagnale Jr.

Hanks teamed for a third time with Spielberg in “The Terminal” opposite Catherine Zeta Jones and followed it with the Coen Brothers’ dark comedy “The Ladykillers.” In November 2004, Hanks starred in the film adaptation of the Caldecott Medal-winning children’s book “The Polar Express” by Chris Van Allsburg, which reunited him once again with director Robert Zemeckis.

In 2006, Hanks played Robert Langdon in the film adaptation of Dan Brown’s novel “The Da Vinci Code,” helmed by Ron Howard and also starring Audrey Tautou, Paul Bettany, Ian McKellen and Jean Reno. He later reprised his role in “Angels & Demons,” also directed by Howard. In 2007, Hanks starred opposite Julia Roberts and Philip Seymour Hoffman in “Charlie Wilson’s War,” directed by Mike Nichols, which Playtone also produced. In 2011 Hanks was seen in “Larry Crowne,” which he co-wrote, produced, directed and stars in opposite Julia Roberts, and in Stephen Daldry’s Oscar®-nominated “Extremely Loud & Incredibly Close” with Sandra Bullock.

In 2008 Hanks, with his production company Playtone, executive produced the critically acclaimed HBO miniseries “John Adams,” starring Paul Giamatti, Laura Linney and Tom Wilkinson. The series went on to win an Emmy® for Outstanding Miniseries and a Golden Globe® for Best Mini-Series. In 2010 Hanks and Playtone went on to executive produce their next collaboration with HBO, “The Pacific,” which won the Emmy for Outstanding Miniseries. Hanks and Playtone most recently executive produced the Emmy and Golden Globe-winning HBO political drama “Game Change,” starring Julianne Moore and Ed Harris.

He was most recently seen in “Cloud Atlas” with Halle Berry, Susan Sarandon, Jim Sturgess and Hugh Grant. Hanks is currently seen in Paul Greengrass’ “Captain Phillips,” which opened in October, 2013.

Earlier this year, Hanks made his Broadway debut in Nora Ephron’s “Lucky Guy.” His performance earned him nominations for Drama Desk, Drama League, Outer Critics Circle, and Tony® awards and a Theater World Award.

In 2009, Hanks was honored by the Film Society of Lincoln Center with the Chaplin Award.

**PAUL GIAMATTI (Ralph)** has established himself as one of the most versatile actors of his generation. He was most recently heard lending his vocal talents to DreamWorks Animation’s “Turbo,” which also features the voices of Ryan Reynolds, Richard Jenkins and Bill Hader.

This fall he can be seen in several films: Peter Landesman’s “Parkland” with Zac Efron and Jacki Weaver; Steve McQueen’s “12 Years a Slave” opposite Brad Pitt, Michael Fassbender, and Chiwetel Ejiofor; Carlo Carlei’s “Romeo and Juliet,” as Friar Laurence, opposite Hailee Steinfeld and Damian Lewis; Phil Morrison’s “All is Bright,” which he also executive produced and stars in alongside Paul Rudd; and Ari Folman’s animated film “The Congress” co-starring Robin Wright and Harvey Keitel.

Giamatti recently wrapped production on the highly anticipated sequel “The Amazing Spider-Man 2,” directed by Marc Webb in which he stars as Aleksei Sytsevich/The Rhino, opposite Andrew Garfield, Emma Stone, Jamie Foxx, and Sally Field, as well as “Downton Abbey” where he will appear in the final episode of Season 4.

Other credits for him include “Rock of Ages”; David Cronenberg’s “Cosmopolis”; “The Ides of March”; and Curtis Hanson’s HBO movie “Too Big To Fail” (his performance earning him his third SAG Award® for Outstanding Performance by a Male Actor in a Television Movie or Miniseries as well as Emmy® and Golden Globe® nominations). Giamatti also starred in the critically praised “Win Win,” a film written and directed by Oscar® nominee Tom McCarthy.

His performance in 2010’s “Barney’s Version” earned him his second Golden Globe® Award. Based on the bestselling novel of the same name by Mordecai Richler, the film was directed by Richard J. Lewis and co-starred Dustin Hoffman, Rosamund Pike and Minnie Driver.

In 2008, Giamatti won Emmy®, SAG® and Golden Globe® Awards for Best Actor in a Miniseries for his portrayal of the title character in HBO’s seven-part Emmy Award-winning miniseries “John Adams.” Directed by Emmy-winning director Tom Hooper, Giamatti played President John Adams in a cast that also included award-winning actors Laura Linney, Tom Wilkinson, David Morse and Stephen Dillane.

In 2006, Giamatti's performance in Ron Howard's "Cinderella Man" earned him his first SAG Award® and a Broadcast Film Critics Association Award for Best Supporting Actor, as well as Academy Award® and Golden Globe® nominations in the same category.

For his role in Alexander Payne's critically-lauded "Sideways," Giamatti earned several accolades for his performance, including Best Actor from the Independent Spirit Awards, New York Film Critics Circle Award as well as Golden Globe® and SAG Award® nominations. In 2004, Giamatti garnered outstanding reviews and commendations (Independent Spirit Award nomination for Best Actor, National Board of Review Breakthrough Performance of the Year) for his portrayal of Harvey Pekar in Shari Springer Berman and Robert Pulcini's "American Splendor."

Giamatti first captured the eyes of America in Betty Thomas' hit comedy "Private Parts." His extensive list of film credits also includes Jonathan English's "Ironclad"; Todd Phillips' "The Hangover Part II"; "The Last Station" opposite Christopher Plummer and Helen Mirren; Tony Gilroy's "Duplicity"; "Cold Souls" which Giamatti also executive produced; David Dobkin's "Fred Claus"; "Shoot 'Em Up" opposite Clive Owen; Shari Springer Berman and Roger Pulcini's "The Nanny Diaries"; M. Night Shyamalan's "Lady in the Water"; "The Illusionist," directed by Neil Burger; Milos Forman's "Man on the Moon"; Julian Goldberger's "The Hawk Is Dying"; Tim Robbins' "Cradle Will Rock"; F. Gary Gray's "The Negotiator"; Steven Spielberg's "Saving Private Ryan"; Peter Weir's "The Truman Show"; Mike Newell's "Donnie Brasco"; Todd Solondz' "Storytelling"; Tim Burton's "Planet of the Apes"; "Duets" opposite Gwyneth Paltrow; the animated film "Robots"; and "Big Momma's House" co-starring Martin Lawrence. Giamatti also appeared in James Foley's "Confidence" and John Woo's "Paycheck."

An accomplished stage actor, Giamatti received a Drama Desk nomination for Best Supporting Actor as Jimmy Tomorrow in the Broadway revival of "The Iceman Cometh" starring Kevin Spacey. His other Broadway credits include "The Three Sisters" directed by Scott Elliott; "Racing Demon" directed by Richard Eyre; and "Arcadia," directed by Trevor Nunn. He was also seen off-Broadway in the ensemble cast of "The Resistible Rise of Arturo Ui" with Al Pacino.

For television, Giamatti appeared in "The Pentagon Papers" with James Spader, HBO's "Winchell" opposite Stanley Tucci and Jane Anderson's "If These Walls Could Talk 2."

**JASON SCHWARTZMAN (Richard Sherman)** made his motion picture acting debut for Wes Anderson, starring opposite Bill Murray as Max Fischer in the acclaimed comedy "Rushmore." His performance earned him a nomination for Most Promising Actor from the Chicago Film Critics Association, among other honors.

Since that auspicious debut, he has continued to collaborate with Anderson on "The Darjeeling Limited" (which the pair wrote with Roman Coppola); the short film "Hotel Chevalier"; the animated feature "Fantastic Mr. Fox" (for which he contributed his vocal talents); "Moonrise

Kingdom” (part of Anderson’s stellar ensemble cast of Murray, Tilda Swinton, Edward Norton and Frances McDormand), which set a new record at the specialty box office over Memorial Day weekend for best limited indie debut of all time; and his latest big-screen venture, “The Grand Budapest Hotel,” whose eclectic cast brings back thespians Murray, Norton and Swinton and adds Willem Dafoe, Saoirse Ronin, Ralph Fiennes, Jude Law, Jeff Goldblum, Owen Wilson and Adrien Brody.

His other movie credits include Judd Apatow’s “Funny People” opposite Adam Sandler, Seth Rogen and Jonah Hill; Edgar Wright’s “Scott Pilgrim vs. the World”; Sofia Coppola’s “Marie Antoinette” alongside Kirsten Dunst; David O. Russell’s “I Heart Huckabees”; Jonas Åkerlund’s “Spun”; Andrew Niccol’s “S1m0ne” with Al Pacino; Anand Tucker’s “Shopgirl,” adapted by Steve Martin from his own book (for which Schwartzman received a Satellite Award nomination); and Roman Coppola’s “CQ.” He most recently reteamed with Coppola in the upcoming “A Glimpse Inside the Mind of Charles Swan III,” and co-stars with Jennifer Aniston in Peter Bogdanovich’s “She’s Funny That Way.”

The Los Angeles native also recently starred for three seasons as Jonathan Ames on HBO’s acclaimed, Brooklyn-based series “Bored to Death,” which also starred Ted Danson and Zach Galifianakis.

In the musical world, he was lead drummer for the Los Angeles-based band Phantom Planet, whose second studio album, “The Guest,” written in part by Schwartzman, was re-issued by Epic Records in February 2002 (after which the band embarked on a 14-month tour with Incubus. By 2006, he had launched a new endeavor as a one-man group, under the name Coconut Records, which released its debut album, “Nighttiming,” in 2007, with contributions from Incubus and Kirsten Dunst. Schwartzman wrote all of the songs and performs the majority of the instruments. The tune “West Coast” was heard in an episode of the television series “The O.C.” as well as in Matt Reeves’ hit horror film, “Cloverfield.” Coconut Records’ second album, “Davy,” was released in January 2009.

**BRADLEY WHITFORD (Don DaGradi)** is a classically-trained stage actor who quickly gained overnight fame as the sarcastic yet vulnerable Josh Lyman on NBC’s “The West Wing,” for which he won the 2001 Emmy® as Outstanding Supporting Actor (with two additional nominations) and earned three consecutive Golden Globe® nominations (2001-03) for his role in the series. He maintains a successful and busy profile in theater, film and television.

This fall, Whitford made his return to television in the new ABC comedy, “Trophy Wife.” The show also stars Malin Akerman, Marcia Gay Harden and Michaela Watkins. Recently, he made memorable guest appearances on Showtime’s “Shameless” and the NBC comedy “Go On.”

Whitford recently co-starred in two independent feature films by writer/director, Randall Miller: “Savannah” and “CBGB.” He was seen in Joss Whedon’s hit thriller “The Cabin in the Woods” alongside Richard Jenkins and Chris Hemsworth, which opened Austin’s South-by-

Southwest Film Festival in March, 2012. Whitford also starred in the 2011 Hallmark Hall of Fame Production "Have a Little Faith" opposite Laurence Fishburne and Martin Landau. On stage, Whitford most recently starred in the theater production of the Tony Award®-winning "Art" at The Pasadena Playhouse.

In 2010, he starred on the FOX-TV series "The Good Guys" opposite co-star Colin Hanks. Additional television credits include "Studio 60 from the Sunset Strip," "ER," "The X-Files," "NYPD Blue" and his notable work on the critically acclaimed, Emmy®-winning NBC drama "The West Wing," created by Aaron Sorkin.

Whitford's film credits include the gritty drama "An American Crime" opposite Catherine Keener and Ellen Page; "The Sisterhood of the Traveling Pants," the big-screen adaptation of the bestselling Ann Brashares book; "Little Manhattan," a romantic-comedy directed by Mark Levin and written by Jennifer Flackett; Miramax's romantic-comedy "Kate and Leopold" opposite Meg Ryan and Hugh Jackman; Albert Brooks' satire "The Muse" with Sharon Stone; Chris Columbus' "Bicentennial Man" opposite Robin Williams; Martin Brest's Oscar®-nominated "Scent of a Woman" opposite Al Pacino; Clint Eastwood's "A Perfect World" alongside Kevin Costner; Jonathan Demme's "Philadelphia" with Tom Hanks and Denzel Washington; plus "The Client," "My Life," "Red Corner," "Presumed Innocent" and "My Fellow Americans."

Growing up in Wisconsin, Whitford studied theater and English literature at Wesleyan University and attended The Juilliard Theater Center. He received rave reviews for his return to the Broadway stage in the production of "Boeing-Boeing" at the Longacre Theater opposite Christine Baranski, Mark Rylance, Gina Gershon and Mary McCormack, and also appeared in the original Broadway staging of Aaron Sorkin's acclaimed military courtroom drama, "A Few Good Men."

He made his professional acting debut in the off-Broadway production of Sam Shepard's "Curse of the Starving Class" opposite Kathy Bates. Additional theater credits include "Three Days of Rain" at the Manhattan Theatre Club, "Measure for Measure" at Lincoln Center Theater, "Romeo and Juliet" at The Joseph Papp Public Theater/Aspacher Theatre, and the title role in "Coriolanus" at the Folger Shakespeare Theatre in Washington, D.C.

**ANNIE ROSE BUCKLEY (Ginty)** makes her motion-picture acting debut in the role of Ginty, the young author-to-be in the film's turn-of-the-century flashback sequences.

Annie hails from Penrith, New South Wales, Australia, (a community an hour west of Sydney). Signing with a local agency at age 5, the 12-year-old actress made her professional acting debut in a 2007 American TV spot for Cottonelle bath tissue.

Working mostly in the commercial arena, Annie has graced both print ads and TV spots for such products as McDonald's, LG Electronics, Medibank Insurance, FOXTEL PayTV and Taste Magazine.



In 2010, she debuted in her first dramatic role, playing the part of “Young Celia” opposite her twin brother Max (she is one minute older, she reminds) in two episodes of Australia’s Seven Network Series “Home and Away.”

**RUTH WILSON (Margaret Goff)** co-starred in Joe Wright’s big-screen adaptation of Tolstoy’s “Anna Karenina” opposite Keira Knightley and Jude Law, and in Gore Verbinski’s reimagining of the classic Western hero “The Lone Ranger” alongside Armie Hammer and Johnny Depp. She most recently completed work on three more feature films: Scott Frank’s crime thriller “A Walk Among the Tombstones” with Liam Neeson; the indie thriller “Locke” with Tom Hardy; and “Suite française.”

The British (Surrey) native studied history at the University of Nottingham, graduating in 2003. While at Nottingham, she was also involved in student drama at New Theatre (Nottingham). She later graduated from the London Academy of Music and Dramatic Art in 2005, the same year she debuted on UK television in the situation comedy, “Suburban Shootout.”

The following year, she essayed the title role in her breakout performance in the BBC miniseries “Jane Eyre,” collecting Best Actress nominations for the BAFTA TV Award, the Broadcasting Press Guild Award and the Golden Globe®.

She continued to work in British television in such TV movies as ITV’s “Miss Marple: Nemesis,” the BBC’s “Capturing Mary” and “Small Island,” and in two miniseries: “The Prisoner” and the Emmy®-nominated and Golden Globe®-winning crime drama “Luther.” “Luther” aired on BBC America while “Small Island” aired on PBS’ “Masterpiece Classic” in the U.S.

Wilson is also a mainstay on the British stage, where she has won Olivier Awards for her performances in two Donmar Warehouse productions: Tennessee Williams’ “A Streetcar Named Desire” (as Stella alongside Rachel Weisz’s Blanche DuBois) and the title role of “Anna Christie” opposite Jude Law. She debuted on the London stage in 2007 in the National Theatre presentation of Maxim Gorky’s “The Philistines.”

**B.J. NOVAK (Robert Sherman)** is an actor and writer best known for his work on NBC’s long-running hit comedy, “The Office.” In addition to starring as Ryan, Novak also served as an executive producer of the series (sharing five Emmy® nominations for Outstanding Comedy Series), as well as one of its most frequent writers and directors.

A few of Novak’s memorable big-screen performances include his role as Pfc Smithson Utivich in Quentin Tarantino’s “Inglourious Basterds,” as well as appearances in films such as “The Internship,” “Knocked Up” and “Reign Over Me.” He will next be seen in the upcoming “The Amazing Spider-Man 2.”

In television, Novak recently served as executive producer for the pilot of “The Mindy Project” on Fox, and continues to work as a writer, director, recurring guest star and consulting producer on the show. Prior to “The Office,” he made his onscreen debut in a series of improvised roles on the MTV prank show “Punk’d.”

Also a standup comedian, Novak has performed frequently at colleges and theaters across the country since 2002, including televised spots on Comedy Central and “Late Night with Conan O’Brien.” In 2008, his show “B.J. Novak & Friends” at Town Hall was featured as the closing night of the New York Comedy Festival. He also served as host of the 2010 Webby Awards.

As an author, Novak’s debut collection of comedic short fiction, “One More Thing: Stories and Other Stories,” will be published by Knopf/Random House in early 2014.

**RACHEL GRIFFITHS (Aunt Ellie)** reunites with director John Lee Hancock after starring as Lorri Morris, the wife of an aspiring Major League baseball player (Dennis Quaid), in his inspirational 2002 sports drama, “The Rookie.”

Griffiths is well-known to both film and television audiences around the world for her award-winning work in such projects as HBO’s Emmy®-winning drama series “Six Feet Under” (Golden Globe® and SAG® Ensemble Cast Awards, two Emmy nominations for Lead Actress), the acclaimed 1998 biopic, “Hilary and Jackie” (Oscar® and SAG nominations), and her motion picture debut, “Muriel’s Wedding” (Australian Film Institute and Film Critics Circle of Australia Awards), in which she played Rhonda, Toni Collette’s indefatigable best friend.

The Melbourne native is a mainstay at the annual Australian Film Institute Awards ceremony, winning her second honor for HBO’s “Six Feet Under” and another award for her supporting performance in actress Rachel Ward’s mystery “Beautiful Kate.” She earned five additional Best Actress nominations for the TV series “Brothers & Sisters” (two Golden Globe® nods as well), “The Hard Word,” “Me Myself and I” and “Amy.” She also collected a sixth nomination as writer-director of her 2003 short film, “Roundabout” (as well as honors from the Melbourne International Film Festival and the Film Critics Circle of Australia).

Griffiths graduated from Victoria College as a drama and dance major before commencing her career on the stage with both the Melbourne and Sydney Theatre companies. Her stage credits include A.R. Gurney’s “Sylvia,” Wendy Wasserstein’s “The Sisters Rosensweig,” Steinbeck’s “The Grapes of Wrath,” Ibsen’s “A Doll’s House” and David Auburn’s “Proof,” for which she won the Green Room Award with the Melbourne troupe. She made her Broadway stage debut in the 2011 production of Jon Robin Baitz’s “Other Desert Cities,” starring opposite Stockard Channing and Stacy Keach.

After “Muriel’s Wedding,” Griffiths reteamed with director P.J. Hogan in the big-screen romantic-comedy “My Best Friend’s Wedding.” She also starred in such films as Stephan Elliott’s “Welcome to Woop Woop”; “Cosi,” reuniting with Toni Collette; Peter Duncan’s

"Children of the Revolution"; Ted Demme's "Blow" with Johnny Depp; "Among Giants"; "Divorcing Jack"; "Very Annie Mary"; the 2003 remake of "Ned Kelly" with Heath Ledger, Orlando Bloom, Naomi Watts and Geoffrey Rush; "Step Up"; "My Son the Fanatic" (British Independent Film Award nomination); Michael Winterbottom's "Jude"; and John Hillcoat's "To Have & To Hold."

In addition to her TV series roles in "Six Feet Under" and "Brothers & Sisters," Griffiths has also graced the small screen in such projects as "Comanche Moon" (from Larry McMurtry's book), "Plainsong," "Angel," "The Feds," "Since You've Been Gone" and the Aussie series "Secrets."

Returning to Australia last year, Griffiths took on the role of Christine Assange in the Australian television project "Underground: The Julian Assange Story," based on the formative years of the WikiLeaks founder. She recently completed filming the independent Australian horror feature "Patrick" and starred as Mackenzie "Mack" Granger in the 2013 summer series "Camp" for NBC.

**KATHY BAKER (Tommie)** earned three Emmy® Awards (plus a fourth nomination) for her starring role as Dr. Jill Brock, the small-town physician whose husband, the local sheriff, tries to maintain order amidst strange doings in David E. Kelley's quirky dramedy series "Picket Fences." Baker also won a Golden Globe® (plus two additional nominations), the SAG® Award (as Lead Series Actress/Drama) and a SAG Ensemble Cast nomination for her work on the CBS series.

On the small screen, Baker collected three more Emmy® nominations, for Outstanding Guest Actress/Drama Series in "Touched by an Angel" (1994) and Kelley's "Boston Public" (2000), and for Best Supporting Actress/Miniseries or Movie for TNT's "Door to Door" (2002).

She has co-starred in several telefilms over the years, notably Curtis Hanson's Emmy®-nominated "Too Big to Fail" for HBO; Spike Lee's "Sucker Free City" for Showtime; "Picking Up & Dropping Off"; "A Family's Decision"; "Sanctuary"; Showtime's ensemble drama "Things You Can Tell Just by Looking at Her"; "Not in This Town"; Showtime's "Lush Life"; "Nobody's Child"; and the CBS miniseries "Shake, Rattle & Roll: An American Love Story." She starred in the recent Lifetime series "Against the Wall" and has reprised the role of Rose Gammon, the longtime assistant to Massachusetts police chief Jesse Stone (Tom Selleck), in five CBS telefilms, the most recent being "Jesse Stone: Benefit of the Doubt." Series guest spots include "Medium," "Grey's Anatomy," "Law & Order," "Nip/Tuck," "Bull" and "Saving Grace."

On the motion picture screen, Baker won accolades for her role as a streetwise hooker in Jerry Schatzberg's 1987 thriller "Street Smart," winning Best Supporting Actress honors from the Boston Society of Film Critics and the National Society of Film Critics, as well as earning an Independent Spirit Award nomination.

Other film credits include Lasse Halström's Oscar®-winning "The Cider House Rules" (SAG® nominee for Best Ensemble Cast); "Take Shelter" with Jessica Chastain and Michael Shannon;

"Big Miracle"; "Last Chance Harvey" opposite Dustin Hoffman and Emma Thompson; "The Jane Austen Book Club"; "Shades of Ray"; "All the King's Men" with Sean Penn; "Nine Lives"; "13 Going on 30" opposite Jennifer Garner; Anthony Minghella's Oscar®-winning "Cold Mountain" with Nicole Kidman and Jude Law; Robert Duvall's "Assassination Tango"; "To Gillian on Her 37th Birthday"; "Mad Dog and Glory" opposite Robert De Niro; "The Glass House"; "Clean and Sober"; "Dad"; "Jackknife"; "Mister Frost"; Tim Burton's "Edward Scissorhands" with Johnny Depp; and her motion picture debut, Philip Kaufman's Academy Award®-winning epic "The Right Stuff."

Kathy Baker grew up in Albuquerque where she began acting at age 10. She majored in French at University of California at Berkeley before moving to Paris for two years, where she appeared in local theater while studying for her *Le Grande Diplome* at Cordon Bleu.

Following her sojourn in Paris, she returned to the Bay Area and continued working in theater, most notably with the Magic Theatre in three Sam Shepard plays: "Seduced," "Curse of the Starving Class" and "Fool for Love." She subsequently moved to New York City with the latter play, winning an Obie Award for her performance alongside Ed Harris (with whom she later worked in "The Right Stuff" and "Jackknife"). Additional stage credits include Eugene O'Neill's "Desire Under the Elms," the New York Public Theater's production of "Aunt Dan and Lemon," Tracy Letts' "Man from Nebraska" at South Coast Repertory, and Joanna Murray-Smith's "The Gift" at The Geffen Playhouse.

She recently produced and acted in her son Julian Camillieri's original screenplay, "The Party Is Over." Her most recent completed works are the films "Model Home," "Return to Zero," and the much anticipated "Boulevard," opposite Robin Williams. On the small screen, she will next be seen on the upcoming A&E series "Those who Kill," and in Comedy Central's "Big Time in Hollywood, Florida."

**COLIN FARRELL (Travers Goff)** won the 2008 Golden Globe® for his starring role opposite Brendan Gleeson in Martin McDonagh's comedy-thriller "In Bruges," playing one of a pair of hit men hiding out in the Flemish town of Bruges after a caper gone bad. He recently reteamed with writer-director McDonagh for the Hollywood satire "Seven Psychopaths," co-starring with Sam Rockwell and Christopher Walken as a screenwriter caught up in a shady dognapping scheme.

Farrell is a mainstay on the motion picture screen, with more than three dozen feature credits over the last dozen years that include collaborations with such acclaimed filmmakers as Joel Schumacher ("Tigerland," "Veronica Guerin," "Phone Booth"); Steven Spielberg ("Minority Report"); Terry Gilliam ("The Imaginarium of Doctor Parnassus"); Neil Jordan ("Ondine"); Michael Mann ("Miami Vice"); Terrence Malick ("The New World"); Oliver Stone ("Alexander"); Roger Donaldson ("The Recruit"); Gavin O'Connor ("Pride and Glory"); Peter Weir ("The Way Back"); Scott Cooper ("Crazy Heart"); and Woody Allen ("Cassandra's Dream"). He has also co-

starred with such acclaimed actors as Tom Cruise, Jamie Foxx, Al Pacino, Ed Harris, Daniel Craig, Jeff Bridges and Kevin Spacey, among many other notables.

Other big-screen credits include "Hart's War," "American Outlaws," "Daredevil," "S.W.A.T.," "London Boulevard," "Horrible Bosses," the recent reboots of "Fright Night" and "Total Recall," "Dead Man Down," "Triage," "Ask the Dust," "A Home at the End of the World," "Intermission" and actor Tim Roth's directorial debut, "The War Zone." The busy actor will next be seen opposite Russell Crowe and Will Smith in Akiva Goldsman's fantasy film, "Winter's Tale," as well as lending his vocal talents to the Twentieth Century Fox Animation adventure "Epic."

Born and raised in Castleknock in the Republic of Ireland, Farrell is the son of former football player Eamon Farrell and nephew of Tommy Farrell, both of whom played for the Shamrock Rovers of the Irish Football Club. While aspiring to follow in his father's footsteps, Farrell turned to acting when he joined the Gaity School of Drama in Dublin. Before completing his course, he landed a starring role in Dierdre Purcell's miniseries, "Falling for a Dancer," which led to roles in the BBC series "Ballykissangel" and Thaddeus O'Sullivan's gangster film "Ordinary Decent Criminal" alongside Kevin Spacey.

**MELANIE PAXSON (Dolly)** was born in Champaign, Illinois, and received her B.A. in theater from the University of Missouri. Relocating to Chicago, she received more training at the famed Second City Chicago and performed with another renowned theater troupe, Steppenwolf Theatre Company.

Moving into the television arena, Paxson worked on two TV series filmed entirely in Chicago: "Early Edition" (her first professional film/TV role), then in the recurring role of Jaclyn on the Jeremy Piven series, "Cupid."

"Cupid's" arrow led the actress straight to Los Angeles, where her love affair with the industry continued and audiences came to know her from a string of guest-starring roles on such series as "The Drew Carey Show," "Rules of Engagement," "CSI: Crime Scene Investigation," "Joey," "Medium" and "Last Man Standing."

Although Paxson's national profile grew with her work in the Gladware commercial campaign, she also became a regular cast member on shows like NBC's sitcom "Happy Family" (as Sara Brennen, the daughter of John Larroquette and Christine Baranski) as well as the harried new mom Julie in ABC's "Notes From the Underbelly."

Other credits include the telefilm "Behind the Camera: The Unauthorized Story of 'Three's Company,'" playing actress Joyce DeWitt in the story of the 1970s sitcom, and roles in the feature films "Ready to Rumble" and "Slackers."



## ABOUT THE FILMMAKERS

**JOHN LEE HANCOCK (Director)** returns to the director's chair following the smashing success of his 2009 inspirational sports drama, "The Blind Side," one of the year's critical and commercial hits. The film collected a Best Picture Academy Award® nomination and the Best Actress Oscar® for star Sandra Bullock while earning over \$300 million dollars at the global box office.

Hancock's own inspirational story started in a Houston law office, where he served as an attorney for three years after obtaining his B.A. in English from Baylor University and his J.D. from Baylor Law School. With an interest in the arts and an affinity for creative writing, the Texas City native got involved in theater. He served as a member of Fountainhead Theatre Company and, with Brandon Lee, founded Legal Aliens Theatre Company in Los Angeles, where he wrote and directed the plays "Full Fed Beast," "Riff for Emily" and "Ten to Midnight."

Relinquishing his chosen career, Hancock apprenticed in the motion-picture arena, where he worked in a variety of production positions while continuing to write plays and scripts.

After directing a small feature in 1991, he sold his original screenplay, "A Perfect World," to Warner Bros., with Clint Eastwood directing and co-starring alongside Kevin Costner and Laura Dern. He reunited with Eastwood a few years later when he adapted John Berendt's huge bestseller, "Midnight in the Garden of Good and Evil," with Eastwood directing stars John Cusack and Kevin Spacey.

In addition to his screenwriting career, Hancock also produced (with Mark Johnson and Jay Russell) the heartwarming period drama, "My Dog Skip," which starred Kevin Bacon, Diane Lane and Frankie Muniz. He reunited with Johnson as director of his first uplifting sports drama, "The Rookie" (2002), with Dennis Quaid, and again with the Oscar®-winning producer on his 2004 retelling of the historical epic, "The Alamo," which starred Quaid, Billy Bob Thornton, Jason Patric and Patrick Wilson.

Hancock has also tackled the small screen, where he created, produced and directed episodes of the CBS drama "L.A. Doctors," and executive produced the CBS drama, "Falcone."

**KELLY MARCEL's (Screenplay by)** first major screenwriting breakthrough came when her TV show "Terra Nova" was the subject of a bidding war, culminating in Steven Spielberg producing it as a 13-episode series for Twentieth Century Fox. Marcel served as co-creator and executive producer of the Amblin/FOX-TV sci-fi-adventure series, for which she wrote the series' pilot episode.

She began writing about a dozen years ago, first penning the UK version of the popular stage musical-comedy "Debbie Does Dallas, the Musical." She later found a niche in script doctoring for such projects as the 2008 true crime thriller "Bronson," which became an early breakout role for actor Tom Hardy. In 2010, she and Hardy (along with fellow writer Brett C. Leonard) co-

founded the Bad Dog Theatre Company, where she resides as co-artistic director. Hardy and Marcel have thus far written and sold a pair of TV projects and are collaborating on a movie with Noomi Rapace.

Marcel herself is working on several assorted projects. She just began adapting two diverse novels: Rebecca Hunt's book "Mr. Chartwell" (which follows Winston Churchill near the end of his reign in 1964) and E.L. James' literary phenomenon "Fifty Shades of Grey" for Focus Features. She is also rewriting "The Little Mermaid" for Working Title and director Joe Wright.

**SUE SMITH (Screenplay by)** is a multi-award-winning screenwriter, script editor and playwright. In a career spanning over 30 years, the Aussie native's writing credits include the feature film "Peaches," which starred Hugo Weaving (earning her a nomination for an Australian Writers' Guild [AWGIE] Award for Feature Film Original) and teleplays, miniseries and series.

In partnership with John Alsop, the two wrote such miniseries and telefilms as "Brides of Christ," "The Leaving of Liverpool" (1993 Australian Film Institute [AFI] Award for Best Screenplay in TV Drama), "Bordertown" and "My Brother Jack"; and the teleplays for "The Road From Coorain" (2002 AWGIE Award, Telemovie Adaptation) and "Temptation." Smith was also one of the writers (with John Alsop and Alice Addison) on "RAN: Remote Area Nurse" (2006 AFI Award, Best TV Screenplay; Queensland Premier's Literary Award, Screenplay).

Smith also wrote the series "The Cooks" and the miniseries "Bastard Boys" in 2007 (the true story of the 1998 fight for unionizing the waterfront docks), for which she won her third AFI Award for Best TV Screenplay, her third AWGIE Award for Television and second Queensland Premier's Literary Award.

Her first stage play "Thrall" had a sellout season at the Old Fitzroy Hotel (New South Wales) in 2006. Three years later, she penned the libretto for the original Australian opera, "Rembrandt's Wife," which premiered at the Victorian Opera, winning the 2010 AWGIE Award for Music Theatre. She returned to the dramatic stage that same year with her original play "Strange Attractor," which won the NSW Premier's Literary Award. Her play "Kryptonite" will have its world premiere with the Sydney Theatre Company and the State Theatre Company of South Australia in 2014.

In 2012, her telefilm "Mabo" premiered at the Sydney Film Festival, from her script about Eddie Koiki Mabo and his political fight for native rights in Australia. Smith was honored with a QLD Literary Award (Television Script) and an AWGIE Award (Telemovie Original).

The Australian Writers' Foundation and FOXTEL named Smith the recipient of the 2010 FOXTEL Fellowship, recognizing her significant contributions to the Australian cultural landscape, "whose body of work is impressive in its craft, scope and impact."

**P. L. TRAVERS (Author)** is best known as an author of several children's books, most famously as the creator of Mary Poppins, one of the most original and universally loved characters in children's fiction.

The first of P.L. (Pamela Lyndon) Travers' eight Mary Poppins books, "Mary Poppins," was published in 1934 and became an immediate sensation. The book was translated into 20 languages on its road to becoming a worldwide bestseller.

Travers wrote seven more Mary Poppins books over the next 50-plus years: "Mary Poppins Comes Back" (1935), "Mary Poppins Opens the Door" (1944), "Mary Poppins in the Park" (1952), "Mary Poppins from A-Z" (1963), "Mary Poppins in the Kitchen" (1975), "Mary Poppins in Cherry Tree Lane" (1982) and "Mary Poppins and the House Next Door" (1989).

**ALISON OWEN (Producer)**, one of the UK's leading film and television producers, earned an Academy Award® nomination and a BAFTA Award (Best Film) in 1998 for Shekhar Kapur's historical drama, "Elizabeth," which collected a total of seven Academy Awards® and twelve BAFTA nominations. She is the founding partner of Ruby Film and Television, which she launched as a production company in 1999.

Projects in the works include screen adaptations of Emma Forrest's memoir "Your Voice in My Head"; "Gemma Boverly," a take on the classic "Madame Bovary" adapted from the graphic novel by Posy Simmonds being helmed by Anne Fontaine and starring Fabrice Luchini and Gemma Arterton; and Deborah Moggach's bestselling historical romance "Tulip Fever"; as well as "The Fury" from an original screenplay written by Abi Morgan, directed by Sarah Gavron, with Carey Mulligan starring in the ensemble piece about the suffragette movement.

Owen recently executive produced Stephen Poliakoff's "Dancing on the Edge," an original series for BBC Two, airing in the USA on Starz in October, starring Chiwetel Ejiofor, Matthew Goode, John Goodman and Jacqueline Bisset; and the first series of the detective show "Case Histories" for the BBC, airing in the USA on "Masterpiece Mystery" in 2011, starring Jason Isaacs as Kate Atkinson's hero Jackson Brodie, with a second series recently airing on the BBC. Owen also executive produced the Emmy®-winning "Temple Grandin," HBO's inspiring true-life drama, starring Claire Danes, David Strathairn, Julia Ormond and Catherine O'Hara, which picked up seven Emmy® Awards, including Outstanding Made for Television Movie, Outstanding Lead Actress (Danes) and Outstanding Directing (Mick Jackson); "Toast," for BBC Films, starring Freddie Highmore and Helena Bonham Carter, which had its international premiere at the Berlin International Film Festival in 2011; and "Small Island," a period drama made for the BBC in 2009, airing in the USA on "Masterpiece Classic," for which Ruby Films and Northern Ireland Screen picked up an International Emmy® for Best TV Movie/Mini-series.

Owen previously produced the award-winning "Jane Eyre," directed by Cary Fukunaga and starring Mia Wasikowska, Michael Fassbender, Jamie Bell and Judi Dench; Stephen Frears' "Tamara Drewe" (Official Selection, Cannes 2010); "Sylvia," directed by Christine Jeffs and

starring Gwyneth Paltrow and Daniel Craig; “Proof,” David Auburn’s acclaimed drama directed by John Madden, starring Paltrow, Anthony Hopkins and Jake Gyllenhaal; “The Other Boleyn Girl,” starring Scarlett Johansson, Natalie Portman and Eric Bana; and “Brick Lane,” directed by Sarah Gavron and starring Tannishtha Chatterjee, Satish Kaushik and Christopher Simpson.

She also executive produced Edgar Wright’s acclaimed zombie comedy “Shaun of the Dead,” a major critical and commercial success; “The Men Who Stare at Goats,” starring George Clooney, Kevin Spacey and Ewan McGregor; Steve Barron’s “Rat,” starring Pete Postlethwaite; Menhaj Huda’s “Is Harry on the Boat?”; and Philippa Collie-Cousins’ “Happy Now.”

Earlier producer credits include Fine Line Features’ production of Paul Weiland’s “Roseanna’s Grave”; Danny Cannon’s “The Young Americans” starring Harvey Keitel and Viggo Mortenson; David Anspaugh’s “Moonlight and Valentino” starring Whoopi Goldberg, Kathleen Turner and Paltrow; and her first feature, Peter Chelsom’s Irish comedy “Hear My Song,” which earned Golden Globe® and BAFTA nominations and was chosen Best Comedy Film at the 1991 British Comedy Awards. The film earned Owen a nomination as Most Promising New Producer from the Producers Guild of America.

**IAN COLLIE (Producer)** is a partner at Essential Media & Entertainment, one of Australia’s best-known television production companies.

A highly experienced drama and documentary television producer, Collie has produced three seasons of the series “Rake,” starring Richard Roxburgh and featuring some of Australia’s top acting talent, including Toni Collette, Cate Blanchett, Rachel Griffiths, Hugo Weaving, Sam Neill and Lisa McCune. “Rake” airs on the Australian Broadcasting Corporation network (and DirecTV and Netflix in the U.S.) and earned an Australian Film Institute nomination as Best Drama Series and a Silver Logie Award for Richard Roxburgh. Collie is executive producer on the U.S. version of the comedy-drama “Rake” with star Greg Kinnear, director Sam Raimi, writer-producer Peter Duncan (the Australian creator of “Rake”), Peter Tolan and Sony Television. The show will air on the Fox network in January 2014.

His crime series “Jack Irish,” based on the books by Peter Temple, premiered at the Melbourne International Film Festival and aired on the Australian Broadcast Company (ABC) network in October 2012. Collie has produced three separate telefilms: “Jack Irish: Bad Debts,” “Jack Irish: Black Tide,” and “Jack Irish: Dead Point,” all starring Guy Pearce in the title role.

Another crime telefilm, “The Broken Shore,” starring Don Hany and Claudia Karvan, based on the international award-winning book by Peter Temple, was launched at the Adelaide Film Festival and will screen on ABC in 2014.

He also oversaw production for “Australia On Trial,” a five-part documentary series covering actual criminal trials in both the New South Wales and Western Australia Supreme Courts. The series, which aired in April 2012, marked the first-ever access granted to the filming of a murder

trial. And, in 2010, he produced the cross platform social history project “The Making of Modern Australia” for the ABC, which also featured a companion online site and book by William McInnes.

His other credits include the telefilms “Stepfather of the Bride” and “Hell Has Harbour Views” (the latter an AFI nominee for Best Telefeature or Miniseries in 2005) and various drama docs and documentaries including “Whatever! The Science of Teens,” “Rogue Nation,” “The Catalpa Rescue,” “A Case for the Coroner,” “Art House,” “The Original Mermaid” (AFI nominee for Best Documentary of 2002) and “The Shadow of Mary Poppins,” the hour-long documentary about the life of author P.L. Travers that inspired “Saving Mr. Banks.”

A veteran solicitor (lawyer), Collie used his background in law to enter the television field, where he produced his very first project, a four-part series called “DIY Law.” In his former vocation, he was executive director of the Arts Law Centre of Australia and the Australian Directors Guild and, prior to that, was a solicitor for the firms Cashman and Partners & Slater and Gordon.

When not working on a film/TV set, the Aussie native can be found entertaining guests at his Australia Street Guest House, a quaint bed-and-breakfast he owns with his wife, photomedia artist Anne Zahalka.

**PHILIP STEUER (Producer)** reteams with director John Lee Hancock after executive producing his inspiring 2002 baseball drama, “The Rookie,” and the filmmaker’s epic retelling of the battle for Texas independence, the 2004 feature “The Alamo.”

Most recently, Steuer produced one of the industry’s most successful movie franchises, “The Chronicles of Narnia” trilogy, whose three titles, “The Lion, the Witch and the Wardrobe” (2005), “Prince Caspian” (2008) and “The Voyage of the Dawn Treader” (2010), have earned over \$1.5 billion at the global box office. He followed these triumphs with his turn as executive producer on Sam Raimi’s eagerly awaited fantasy prequel, “Oz The Great and Powerful.”

This second-generation industry veteran (his father worked for American International Pictures) worked with such respected filmmakers as Mike Nichols, Neil Jordan, Ken Russell and Bruce Beresford early in his career before graduating to production supervisor on Peter Weir’s Oscar®-nominated “The Truman Show,” David Mirkin’s comedy, “Romy and Michele’s High School Reunion” and Beresford’s prison drama, “Last Dance.”

Steuer next established an ongoing relationship with respected filmmaker Neil LaBute. The pair joined forces for Propaganda Films and produced the biting romantic satire “Your Friends & Neighbors,” the biting romantic satire, starring Ben Stiller, Aaron Eckhart and Jason Patric. They collaborated again on the critically acclaimed, offbeat comedy “Nurse Betty,” with Renée Zellweger, Morgan Freeman and Chris Rock, which was nominated for the prestigious Palme



d'Or at the 2000 Cannes Film Festival. He again reunited with LaBute on "The Shape of Things," a quirky romantic story starring Paul Rudd and Rachel Weisz.

He has also enjoyed a long association with producer Mark Johnson, collaborating with the Oscar®-winning filmmaker on six feature films, including executive producing the aforementioned Hancock movies ("The Rookie," "The Alamo"), producing "The Chronicles of Narnia" series, and the Walden Media adaptation of Thomas Rockwell's popular children's book, "How to Eat Fried Worms."

To complement his stellar film resume, Steuer has also lent his talents to the advertising world, executive producing the second series of memorable BMW Internet short features. The follow-up trilogy, entitled "The Hire: Hostage," once again starred Clive Owen in spots directed by John Woo, Joe Carnahan and Tony Scott. Additionally, he has produced over 40 national commercial campaigns with such notable production companies as RSA, Propaganda and Anonymous Content, among others.

**PAUL TRIJBITS (Executive Producer)** is a partner in FilmWave, the UK-based production company he formed with Christian Grass, former president of production and acquisitions at Universal Pictures International. He is also currently executive producer of J.K. Rowling's "The Casual Vacancy" for BBC Television and The Blair Partnership.

Prior to this he was a partner at Ruby Film and Television alongside producer Alison Owen for more than six years where he managed the company's extensive slate of film and TV projects. He first collaborated with Owen on Danny Cannon's "The Young Americans," which the pair produced for Working Title Films.

His recent producer credits include the award-winning "Jane Eyre," directed by Cary Fukunaga and starring Mia Wasikowska, Michael Fassbender (Best Actor, National Board of Review, Los Angeles Film Critics Association), Jamie Bell and Judi Dench; the 2010 Cannes entry, Stephen Frears' "Tamara Drewe" (Official Selection). He also recently re-teamed with director Frears on the gambling drama "Lay the Favorite," starring Bruce Willis, Rebecca Hall and Catherine Zeta-Jones, and is executive producer of Stephen Poliakoff's major six-part drama for the BBC and Starz, "Dancing on the Edge," a look at a black jazz band in 1930s London.

During his tenure as Head of the UK Film Council's New Cinema Fund, Tribbits executive produced a number of critically and commercially successful British feature films, such as Paul Greengrass' "Bloody Sunday," winner of Berlin International Film Festival's Golden Bear and Sundance Film Festival's World Cinema Audience Awards; Peter Mullan's "The Magdalene Sisters" (Golden Lion at the Venice Film Festival and Toronto International Film Festival's Discovery Award); Ken Loach's "The Wind That Shakes The Barley" (Palm d'Or at the 2006 Cannes Film Festival); Kevin Macdonald's documentary "Touching The Void" (BAFTA's Best British Documentary); and Andrea Arnold's "Red Road" (Cannes Jury Prize).

At Ruby Films, Trijbits executive produced Andrea Arnold's "Fish Tank," for which Arnold won the Jury Prize at the 2009 Cannes Film Festival (the film also won BAFTA's Best British Film of 2009); Oliver Hirschbiegel's "Five Minutes of Heaven," winning Best Director and Best Screenplay at the 2009 Sundance Film Festival; the International Emmy Award®-winning "Small Island," based on the novel by Andrea Levy and starring Naomie Harris, David Oyelowo, Benedict Cumberbatch and Ruth Wilson; and Sarah Gavron's "Brick Lane," a triple nominee for British Independent Film Awards, the Evening Standard British Film Award and the London Critics Circle Film Award.

Originally from the Netherlands, Trijbits was also a founding member and co-chair of the New Producers Alliance (NPA), set up in 1993 to provide support and training to members of the British film industry, and currently sits on the University of Westminster Cinema Board, revitalizing Britain's oldest cinema on Regent Street.

**CHRISTINE LANGAN (Executive Producer)** is the Head of BBC Films, the feature filmmaking arm of the BBC.

After graduating from Cambridge University and serving a three-year stint in the advertising world, Langan first made her name at Granada Television, producing the first three series of the award-winning TV show "Cold Feet." She went on to produce a whole range of projects including Peter Morgan's BAFTA award-winning "The Deal" and the critically acclaimed "Dirty Filthy Love" (a BAFTA TV nominee), starring Michael Sheen. For American TV, she shared an Emmy® nomination for the 2010 HBO drama "The Special Relationship," which depicted the alliance between Tony Blair (Michael Sheen reprising the character) and Bill Clinton (Dennis Quaid).

Langan moved into the feature film arena with 2005's "Pierpoint: The Last Hangman" starring Timothy Spall, for which she was nominated for the BAFTA Carl Foreman Award for Most Promising Newcomer. The following year, she triumphed again with "The Queen," a critical and box-office hit, which garnered Best Actress and Best Screenplay honors at the Golden Globes®, Best Film and Best Actress at the BAFTAs (in addition to an Alexander Korda Award nomination for Best British Film), and the Best Actress Oscar® for star Helen Mirren. Langan herself shared Oscar® and Golden Globe® nominations for Best Picture.

In September 2006, she took up a new role as executive producer at BBC Films. A year later, she was appointed Commissioning Editor and, in April 2009, she became head of the division, overseeing commissioning, development and production of the company's entire slate of projects.

Recent releases include Dustin Hoffman's directorial debut "Quartet"; Declan Lowney's "Alan Partridge: Alpha Papa"; Lynne Ramsay's award-winning "We Need to Talk About Kevin"; and Cary Fukunaga's "Jane Eyre."

Previous projects feature Simon Curtis's BAFTA-nominated "My Week with Marilyn" starring Academy Award®-nominated Michelle Williams; Lone Sherfig's Academy Award®-nominated and BAFTA-winning "An Education"; Jane Campion's "Bright Star" and Andrea Arnold's "Fish Tank," both of which were nominated for BAFTAs, the latter winning the 2009 Cannes Jury Prize. Other critical and box-office successes include Lasse Hallström's "Salmon Fishing in the Yemen," Mark Herman's "The Boy in the Striped Pajamas" and Saul Dibb's "The Duchess," which was the highest-grossing independent film at the British box office in 2008.

Upcoming releases include Stephen Frears' "Philomena," which won Best Screenplay at the Venice Film Festival, was nominated for a Golden Lion and also scooped up the runner-up prize for the Toronto International Film Festival People's Choice Award; Ralph Fiennes' "The Invisible Woman"; and Joanna Hogg's "Exhibition."

**ANDREW MASON (Executive Producer)**, currently producer and partner at Hopscotch Features in Australia, began his film industry career in the 1970s as an editor for commercials and documentaries before overseeing a successful commercial production company. He next co-founded Australia's first visual effects company in 1983 and worked as visual effects supervisor on a number of Australian films before serving as VFX supervisor and second unit director on Alex Proyas' iconic fantasy thriller, "The Crow" (he originally joined forces with Proyas in 1990, producing numerous music videos and commercials directed by the filmmaker).

Mason's association with Proyas continued as he produced the director's next film, the Kafkaesque thriller "Dark City," which earned six Saturn nominations and won the Best Science Fiction Film Award upon its release in 1998. He followed this triumph by executive producing the Wachowskis' landmark "Matrix" trilogy: "The Matrix" (winner of four Academy Awards®), "The Matrix Reloaded" and "The Matrix Revolutions." He also produced or executive produced a string of U.S. studio films including "Red Planet," "Scooby Doo," "Queen of the Damned" and "Kangaroo Jack."

Thereafter, Mason established City Productions to develop and produce Australian films, including "Swimming Upstream" (2001) and "Danny Deckchair" (2003). He spent 2004 in Romania producing Bruce Hunt's horror thriller "The Cave" and 2005 in Canada for French director Christophe Gans' film, "Silent Hill." Returning to Australia in early 2009, after an extended period in Paris, Mason produced (for Omnilab) Stuart Beattie's highly successful screen adaptation of the well-loved Australian novel, "Tomorrow, When the War Began."

In 2010, Mason joined forces with writer John Collee and Hopscotch Distribution principal Troy Lum to form the development/production company Hopscotch Features, for which he has produced two forthcoming releases: French director Anne Fontaine's "Adore" with Naomi Watts and Robin Wright, and "I, Frankenstein," reuniting with filmmaker Beattie on the epic fantasy film that stars Bill Nighy and Aaron Eckhart.

Mason was a member of the board of the Macquarie Film Corporation and spent a number of years as Deputy Chair on the board of the New South Wales Film and Television Office. He is currently a board member of the Sydney Film Festival and serves on the Council of Australian Film Television & Radio School.

In May 2002, **TROY LUM (Executive Producer)** launched Hopscotch Films, which rapidly became Australia's leading independent distributor. With Lum at the helm, Hopscotch releases have included the hits: "Bowling for Columbine," "Fahrenheit 9/11," "Downfall," "The Lives of Others," "Pan's Labyrinth," "Mongol," "The Wrestler," "Vicky Cristina Barcelona," "Mao's Last Dancer," "Bright Star," "The Kids Are All Right," "Incendies," "Midnight in Paris," "A Separation," "The Sapphires" and "Now You See Me."

In 2011, Hopscotch was acquired by global media group Entertainment One, one of the world's leading independent content and distribution businesses.

In tandem with his role as CEO for E1 Australia, Lum is a director of Hopscotch Features, a joint venture with writer John Collee and producer Andrew Mason. A 'one-stop shop' for film finance, development, production and distribution, Hopscotch Features has enabled Troy to deepen his involvement in film production and to work with emerging and established filmmaking talent. The first films to emerge from this partnership are Australian/French co-production "Adore" starring Naomi Watts and Robin Wright; the gothic fantasy "I, Frankenstein" starring Aaron Eckhart and Bill Nighy; and "Saving Mr. Banks." Lum serves as executive producer on each of these projects.

Currently, Lum is producing "The Water Diviner," the directorial debut of Russell Crowe. The film is scheduled for release in 2014.

**JOHN SCHWARTZMAN, ASC (Director of Photography)** reteams with filmmaker John Lee Hancock after having first worked with him on his inspiring 2002 sports drama, "The Rookie."

Immediately thereafter, Schwartzman switched arenas, moving from baseball to horse racing and guiding the cinematography on Gary Ross' acclaimed Oscar®-nominated drama "Seabiscuit," for which he won the ASC Award and collected an Academy Award® nomination for his cinematography on the film. His first ASC nomination came two years earlier, on Michael Bay's action-packed historical epic "Pearl Harbor," his third project with the director following their collaborations on "The Rock" and "Armageddon."

Most recently, Schwartzman directed the photography on "The Amazing Spider-Man," which followed his work on "The Green Hornet," "Night at the Museum: Battle of the Smithsonian," Rob Reiner's "The Bucket List," "National Treasure: Book of Secrets," "Meet the Fockers" and Richard Donner's "Conspiracy Theory."

The Los Angeles native attended the University of Southern California's School of Cinematic Arts. Before spending a year as Vittorio Storaro's apprentice on Francis Coppola's biopic "Tucker: The Man and His Dream," he had guided the camerawork on an indie short called "Video Valentine," which later expanded into a feature called "You Can't Hurry Love," his first full-length movie credit.

During this period, his boyhood friend (and aspiring filmmaker) Michael Bay invited Schwartzman to shoot spec TV spots with him while he studied his craft at the renowned Art Center College of Design. These led to assignments with Propaganda Films, where the pair shot many music videos for various artists. Simultaneously, he landed feature work as cinematographer on a slate of small projects such as "Rockula," "A Pyromaniac's Love Story," "Benny & Joon" and "Airheads" before Bay brought him onboard for their first film collaboration, the 1996 action hit "The Rock."

In addition to his work on the big screen, Schwartzman became one of the commercial industry's most sought-after cameramen. His commercial work (as both director and cinematographer) includes spots for a wide range of national and global clients such as HBO, Chevy, Visa, Toyota, American Express, Mercedes Benz, AT&T, Honda, Victoria's Secret, Coca-Cola, Canon, Reebok and Nike.

**MICHAEL CORENBLITH (Production Designer)** reunites with filmmaker John Lee Hancock after having designed the productions for his two previous directorial efforts: the Oscar®-nominated Best Picture "The Blind Side" and his 2004 epic retelling of the battle for Texas independence "The Alamo."

For his spectacular designs on Hancock's "Alamo," Corenblith was honored with the Ruben Marmaduke Potter Award by the Alamo Battlefield Association in recognition of his "advancement of the scholarship" of Alamo history through his recreations of San Antonio de Bexar and The Alamo—one of the largest standing sets (at 51 acres) ever built in North America.

In addition to his ongoing association with Hancock, Corenblith has also enjoyed a long-standing collaboration with Ron Howard, having designed such films as "Apollo 13," "Ransom," "EDtv," "How the Grinch Stole Christmas" and "Frost/Nixon." He earned two Academy Award® nominations during his tenure with Howard: the first for his dazzling, imaginative creation of Dr. Seuss' Whoville in "How the Grinch Stole Christmas" and the second for his recreation of the 1970 doomed Apollo moon launch in the epic space adventure, "Apollo 13."

Corenblith also won the BAFTA for "Apollo 13" and received nominations for Excellence in Production Design from the Art Directors Guild for "How the Grinch Stole Christmas," "Frost/Nixon" and HBO's "Game Change."



A graduate of the University of Texas at Austin, Corenblith studied design at UCLA and entered the entertainment industry as a lighting designer for television before moving to art direction, winning an Emmy® Award in 1983 for his work on “The 55th Annual Academy Awards®” show.

He began his work on feature films as key set designer on Paul Mazursky’s 1984 comedy, “Down and Out in Beverly Hills” and followed with assignments as a set designer or art director on “Cat People,” “Burglar,” “Red Heat” and “Die Hard 2: Die Harder” before graduating to production designer on the film “Prince Jack.”

He went on to design such movies as the recent inspirational drama, “Dolphin Tale,” “Down Periscope,” “Cool World,” “Be Cool,” “He Said, She Said,” “The Gun in Betty Lou’s Handbag” and two Disney features, the remake of “Mighty Joe Young” and the road comedy “Wild Hogs.” He has also designed numerous TV pilots, including Showtime’s signature series “Dexter.”

Corenblith also continues his ongoing association with filmmaker Jay Roach, which began with the comedy “Dinner For Schmucks” and continued on his recent politically themed projects, the big-screen comedy “The Campaign” and HBO’s acclaimed drama “Game Change,” which collected five Emmy® Awards, including Outstanding Miniseries or Movie and Best Actress for star Julianne Moore; it also earned Corenblith his third Art Directors Guild Award nomination.

**MARK LIVOLSI, A.C.E. (Editor)** reunites with director John Lee Hancock after serving in the same capacity on the filmmaker’s 2009 Best Picture Oscar® nominee, “The Blind Side.”

Livolsi hails from suburban Pittsburgh, where his father worked as an illustrator for the Pittsburgh Press. He studied his craft at Penn State University before setting out for New York City, where he began his career cutting TV commercials at a local production house.

He next moved into sound editing (assisting on Mike Nichols’ “Heartburn”) before fatefully meeting editor Joe Hutshing on Oliver Stone’s “Wall Street” (where Hutshing worked as an assistant alongside Livolsi’s role as an apprentice editor). Soon thereafter, Livolsi began establishing his cutting room skills by assisting such veterans as Susan E. Morse (four Woody Allen films: “Deconstructing Harry,” “Alice,” “Crimes and Misdemeanors,” “Shadows and Fog”), Alan Heim (“Funny Farm”) and David Brenner (“Night and the City,” “Heaven & Earth”).

After a few years, Hutshing tapped Livolsi as his assistant editor on “The River Wild” (which Brenner co-edited), “French Kiss,” “Meet Joe Black” and Cameron Crowe’s seminal comedy, “Almost Famous,” which earned Hutshing (and co-editor Saar Klein) an Oscar® nomination for Best Editing. In addition to his work during filming, Livolsi was also instrumental in the DVD launch of the Director’s Cut of the film.

Livolsi continued his collaboration with Hutshing on Crowe’s very next project, the drama “Vanilla Sky,” on which he earned his very first credit as film editor alongside his longtime

mentor. He most recently reunited with Crowe on “We Bought a Zoo” and served as an additional editor on his 2005 feature, “Elizabethtown.”

He has established long-standing associations with directors David Frankel (“Marley & Me,” “The Big Year,” “The Devil Wears Prada”) and David Dobkin (“Wedding Crashers,” “Fred Claus”), collecting two American Cinema Editors Eddie nominations for his work on “Wedding Crashers” and “The Devil Wears Prada.”

Most recently, Livolsi edited “Stand Up Guys” and his current project is “The Judge” for Warner Bros. He has also edited the independent dramas “The Girl Next Door,” “Crazy for Love” and “Pieces of April” (an Oscar®, Golden Globe and Independent Spirit Award nominee that premiered at the 2003 Sundance Film Festival).

**DANIEL ORLANDI (Costume Designer)** reunites with director John Lee Hancock for their third project together following his wardrobe designs on “The Alamo” and the filmmaker’s 2009 Best Picture Oscar® nominee, “The Blind Side.”

Orlandi has also enjoyed a lengthy association with director Ron Howard, having designed the costumes on “Cinderella Man,” “The Da Vinci Code,” “Angels & Demons,” “The Dilemma” and Howard’s 2007 Oscar®-nominated drama, “Frost/Nixon.” He first worked with Howard as associate designer on his 1995 Oscar®-nominated drama, “Apollo 13.”

His filmmaker collaborations also include three projects with Joel Schumacher (“Phone Booth,” “The Number 23,” “Flawless”) and a trio with Jay Roach (“The Campaign,” HBO’s Emmy®-winning “Game Change,” “Meet the Parents”).

Orlandi graduated from Pittsburgh’s Carnegie-Mellon University with a BFA degree. After a stint in the New York theater community, the New Jersey native relocated to Los Angeles, where he worked from 1980-1988 with noted designer Bob Mackie on feature films, television projects and with his private clients. Following his lengthy collaboration with Mackie, Orlandi won the 1989 Emmy® Award for his costume designs on the CBS special, “The Magic of David Copperfield XI: The Explosive Encounter.”

He debuted in the motion picture arena with the independent feature “Quick” and has also designed the wardrobes for the Disney comedy “RocketMan”; David McNally’s No. 1 box-office hit “Kangaroo Jack”; Wayne Wang’s romantic-comedy “Last Holiday”; and Peyton Reed’s ’60s style sex comedy “Down with Love,” on which he first worked with actress Renée Zellweger.

**THOMAS NEWMAN (Composer)** is widely acclaimed as one of today’s most prominent film composers . He has composed music for nearly 100 motion pictures and television series and has earned 11 Academy Award® nominations and six Grammy® Awards.

He is the youngest son of Alfred Newman (1900-1970), the longtime music director of Twentieth Century-Fox Studios and the composer of scores for such films as “Wuthering Heights,” “The Hunchback of Notre Dame,” “The Diary of Anne Frank” and “All About Eve.” As a child, Thomas Newman pursued basic music and piano studies. However, it was not until after his father’s death that the younger Newman, then age 14, felt charged with the desire to compose.

Newman studied composition and orchestration at USC with Professor Frederick Lesemann and noted film composer David Raksin, and privately with composer George Tremblay. He completed his academic work at Yale University, studying with Jacob Druckman, Bruce MacCombie and Robert Moore. Newman also gratefully acknowledges the early influence of another prominent musician, the legendary Broadway composer Stephen Sondheim, who served as a great mentor and champion.

A turning point in Newman’s career took place while he was working as a musical assistant on the 1984 film, “Reckless,” for which he soon was promoted to the position of composer. And so, at the age of 27, Newman successfully composed his first film score. Since then he has contributed distinctive and evocative scores to numerous acclaimed films, including “Desperately Seeking Susan,” “The Lost Boys,” “The Rapture,” “Fried Green Tomatoes,” “The Player,” “Scent of a Woman,” “Flesh and Bone,” “The Shawshank Redemption,” “Little Women,” “American Buffalo,” “The People vs. Larry Flynt,” “Oscar and Lucinda,” “The Horse Whisperer,” “Meet Joe Black,” “American Beauty,” “The Green Mile,” “Erin Brockovich,” “In The Bedroom,” “Road to Perdition,” “Finding Nemo,” “Lemony Snicket’s A Series of Unfortunate Events,” “Cinderella Man,” “Jarhead,” “Little Children,” “The Good German,” “Revolutionary Road” and “Wall-E.” His most recent projects include “The Debt,” “The Adjustment Bureau,” “The Help,” “The Iron Lady,” “The Best Exotic Marigold Hotel,” “Skyfall” and “Side Effects.” Newman also composed the music for HBO’s acclaimed six-hour miniseries “Angels in America,” directed by Mike Nichols. He received an Emmy® Award for his theme for the HBO original series “Six Feet Under.”

In addition to his work in film and television, Newman has composed several works for the concert stage, including the symphonic work “Reach Forth Our Hands,” commissioned in 1996 by the Cleveland Orchestra to commemorate its city’s bicentennial, as well as “At Ward’s Ferry, Length 180 ft.,” a concerto for double bass and orchestra commissioned in 2001 by the Pittsburgh Symphony. His latest concert piece was a chamber work entitled “It Got Dark,” commissioned by the acclaimed Kronos Quartet in 2009. As part of a separate commission by the Los Angeles Philharmonic, the work was expanded and adapted for symphony orchestra and string quartet, and premiered at Walt Disney Concert Hall in December of 2009.

**RICHARD SHERMAN (Music Consultant)** and his late brother Robert remain, to this day, the quintessential lyrical voice of Walt Disney.

Probably best known for their music from “Mary Poppins,” the siblings won two Oscars® for the film: Best Score and Best Song (“Chim Chim Cher-ee”), while “Supercalifragilisticexpialidocious”

became a pop hit, entering the Billboard Hot 100 chart in August, 1965. And “Feed the Birds,” a lullaby from the film that did not win the same level of acclaim as the other songs, became one of Walt Disney’s all-time favorite tunes. The pair also won a Grammy® for Best Original Score and collected a Golden Globe® nomination (the first of four during their careers) for Best Original Score.

During the Shermans’ 13-year career at Disney (1960-73), they received four more Academy Award® nominations (for “Chitty Chitty Bang Bang,” “Tom Sawyer” and “Bedknobs and Broomsticks”) of the 200 songs they wrote for 27 films and two-dozen television productions. They also wrote music for a number of theme park attractions, including the Enchanted Tiki Room at Disneyland, and, for the 1964 World’s Fair in New York City, their signature tune, “It’s a Small World,” was acclaimed the world over.

Born in Manhattan, Richard (1928-) and Robert (1926-2012) were the prodigies of Tin Pan Alley songwriter Al Sherman, who penned such Depression-era songs as “Potatoes Are Cheaper,” “Tomatoes Are Cheaper” and “Now Is the Time to Fall in Love,” which became one of Eddie Cantor’s signature tunes.

In 1951, the Sherman brothers’ first song, “Gold Can Buy You Anything But Love,” was recorded by cowboy crooner Gene Autry and played daily on his radio show. Their big break came in 1958 when Mousketeer Annette Funicello recorded their song “Tall Paul,” which shot to #7 on the charts and sold 700,000 copies.

The brothers continued to write a string of Top 10 hits for Funicello, including “Pineapple Princess,” when Disney took notice and hired them as staff composers. Over the years, they contributed to such films as “The Parent Trap,” “The Jungle Book,” “Bedknobs and Broomsticks” (two Oscar® nominations, Best Scoring Adaptation/Original Song Score and Best Song for “The Age of Not Believing”) and the entire “Winnie the Pooh” series, including “Winnie the Pooh and the Blustery Day.” Their work for Disney also included television shows such as “Zorro” and “Walt Disney’s Wonderful World of Color.” Among their last projects before leaving the studio were songs for EPCOT Center and Tokyo Disneyland.

In 1992, Disney Records released on CD a retrospective collection of their music titled “The Sherman Brothers: Disney’s Supercalifragilistic Songwriting Team.” In 1998, the brothers returned to the Disney Studio to compose music for “The Tigger Movie.” They also penned their autobiography, “Walt’s Time: From Before Beyond.”

Aside from their collaborations at Disney, the Shermans also earned three more Academy Award® nominations for “The Slipper and the Rose” (Best Song Score, Best Song for “The Slipper and the Rose Waltz”) and “The Magic Lassie” (Best Song, “When You’re Loved”).

Their song compositions over the years also include such popular tunes as “Let’s Get Together” and “You’re Sixteen,” the latter a Top 10 hit in 1958 for singer Johnny Burnette, and a #1 hit for Ringo Starr in 1971.