

The logo features the word "Disney" in its signature script font at the top. Below it, the words "SNOW WHITE" are written in a large, blue, serif font with a metallic, crystalline texture and a slight 3D effect.

PRODUCTION INFORMATION

“Disney’s Snow White,” a live-action musical reimagining of the classic 1937 film, is directed by Marc Webb, with a screenplay by Erin Cressida Wilson, and produced by Marc Platt, p.g.a. and Jared LeBoff, p.g.a., with Callum McDougall serving as executive producer. The magical adventure, which stars Rachel Zegler, Andrew Burnap, and Gal Gadot, journeys back to the timeless story with beloved characters Bashful, Doc, Dopey, Grumpy, Happy, Sleepy, and Sneezzy and features all-new original songs from Benj Pasek and Justin Paul. The original score is by Jeff Morrow.



Once upon a time, there was a kingdom on the edge of a magical forest where beauty and light filled the air. The kingdom was governed by a kind and virtuous king and queen, who were the parents of a daughter named Snow White. Following the queen’s untimely death, the king remarries, and while Snow White’s new stepmother is graced with poise and beauty, she has an evil heart and despises her new stepdaughter.

Before long, the Evil Queen has assumed leadership of the kingdom, manifesting her cruel nature. And when her magic mirror reveals that Snow White is the fairest in all the land, she is furious, and quickly devises a scheme to get rid of the princess. Snow White flees the castle to escape the wrath of the Evil Queen, where she comes across some woodland creatures who lead her to a picturesque cottage in the woods. The cottage is home to Bashful, Doc, Dopey, Grumpy, Happy, Sleepy, and Sneezzy, who spend their days digging for jewels in the nearby mines.

It is in this magical forest that she encounters Jonathan, a young man eager to defy the monarchy. Jonathan, who is captivated by her beauty and kindness, joins forces with her magical friends, empowering Snow White to find her voice and the strength and courage to face the Evil Queen.

A Return to the Magical Story That Started It All

Disney’s 1937 animated film, “Snow White and the Seven Dwarfs,” helped establish the studio as an animation powerhouse. Based on a classic fairy tale by The Brothers Grimm, the film introduced the world to the iconic characters of Snow White, the Evil Queen, and the lovable dwarfs and spawned the iconic songs *Heigh-Ho* and *Whistle While You Work*.

The original 'Snow White' was a great work of art," says producer Marc Platt. "It was the first fully narrative animated film, and its animation was beautiful and groundbreaking. And for audiences in 1937, it immersed them in a world and made them feel that they had been transported, with characters that have become through time beloved; songs that have become beloved and a story that remains a classic."

When the opportunity to create a new live-action musical reimagining presented itself, Platt leaped at the opportunity. The four-time Oscar®-nominated producer ("Wicked," "La La Land," "Bridge of Spies," "The Trial of the Chicago 7") and fellow producer Jared LeBoff, with whom he produced the successful film version of the Broadway musical phenomenon "Wicked," quickly zeroed in on Marc Webb to direct. The talented filmmaker, who has helmed such hit films as "500 Days of Summer" and "The Amazing Spider-Man," Webb was eager to take on a property steeped in love and nostalgia.

"It was really important for us to honor the DNA of Snow White," Webb says. "The original 'Snow White' didn't break the mold...it created the mold. Somehow Walt Disney connects to something inside of us – a kind of childlike wonder and optimism."

Webb continues, "But there was also an opportunity to re-tell the mythology to reflect the times that we're in, and I think all good stories evolve over time. They become reflections of the world that we live in and what we want the world to be to a degree."

"Our story is about a young woman who's learning to be queen, to be a leader," Webb says. "And one of the guiding principles for us when developing the script was who is Snow White as a leader? Disney princesses have evolved pretty dramatically in the last century, so we wanted to know what is specific about Snow White. What makes her different? And the idea that she is a princess is easy to gloss over, but the fact is that she has a destiny to lead was something that we really wanted to hone in the script."

The filmmakers brought in Erin Cressida Wilson ("The Girl on the Train") to pen the screenplay, who was faced with the task of determining just what it means for a young woman to be a leader and what it means to be someone who can inspire and connect with the people around you. "The producers, songwriters and I spent four years in close collaboration, carefully forming a script that dovetailed the vital elements of Disney's 1937 animated classic 'Snow White' with the modern," says Wilson. "I took my cues from the masterpiece that already existed – gently fleshing it out for a more contemporary audience."

Wilson continues, "My task was to dive into the character of Snow White and find what second act her story begged for. I massaged the theme of her discovering and trusting her own voice and her own purpose with compassion and strength. Snow White is Disney's first princess, and it was an honor to be given the gift of bringing her entire story to life."

Fortunately, everyone was in agreement. And Webb was the ideal person to bring the story to life.

“Marc is so talented,” says Gal Gadot. “He had a clear vision from day one and knew how he wanted to tell this story. The fact that he started as a music video director helped the production become a fully realized musical production. He was wonderful to work with...as an actor, he gives you a lot of freedom. And at the same time, he has his own space, his own range where he has already envisioned everything in his head, and he makes it very easy for us to get there.”

Rachel Zegler adds, “Marc is one hell of a director. I’m so honored that he took on this project and honored that he let me come along with him on this journey.”

LeBoff agrees, saying, “For every single take, Marc was right there with the actors. He loves to be out there going back and forth with everybody. When we do the big dance warm-ups, he’s actually doing the dances and jumping up and down.”

The Beloved Characters

Rachel Zegler plays Snow White, the kind, resilient, and courageous title character. She is the daughter of the beloved King and Queen who encouraged her to be fearless, brave, and true.

The actress, who first wowed audiences with her film debut in Steven Spielberg’s “West Side Story” and went on to star in “The Hunger Games: The Ballad of Songbirds & Snakes,” was primarily drawn to the role because of director Marc Webb’s vision. “From the word go, it was obvious that Marc wanted to make a ‘Snow White’ for this generation,” says Zegler. “That is what is so poignant in our story, and I think people all over the world will be able to resonate with her.”

Snow White is the studio’s first princess, and while Zegler was somewhat daunted by the magnitude of the prospect, it was a challenge she faced head on. “It was really important to me that she be lovable and can be seen as feminine and very beautiful in more ways than one, while also maintaining a sense of strength and willpower,” Zegler says. “At the same time, she is very charming, and she wins over the seven dwarfs, as well as Jonathan, and ultimately, the kingdom.”

According to Webb, “We see Snow White have her heart broken, we see her be scared, we see her be powerful, we see her be assertive, we see her be compassionate. We see all these different colors, all these different emotions, all of which are available and may not have been deemed appropriate for a woman to have on-screen years ago.”

Producer Marc Platt adds, “Snow White’s superpower is her goodness, her kindness...themes and ideas that are very important in the world we live in today, maybe even undervalued some might say. And it imbues her with an inner beauty and an ability to lead.”

“To be honest, Snow White’s core is exactly the same – goodness, kindness and a belief that you can have your dreams come true without being mean-spirited,” says screenwriter Erin Cressida Wilson. “Like other Disney princesses, it’s not that her character changes, it’s that her generosity of spirit becomes threatened and ultimately wins as she saves her kingdom and shows us that

kindheartedness is a true leadership quality. It is, in fact, the characters around her that will forever be changed by Snow White's altruism."

Platt continues, "Marc Webb has young kids, a young daughter, and the character of Snow White spoke to him because he too found the character aspirational for young people. Plus, he realized that with an adaptation like this, we had the ability to go beyond the animated film, which is only 83 minutes long. We had the opportunity to take the character and all that's wonderful about her and elevate her. And that was very interesting to him."

Adds Zegler, "Having a female character at the forefront of your story whose entire purpose is to be fearless, fair, brave, and true is unlike anything that I've ever seen before, and I am very excited for the next generation of moviegoers to see that."

Snow White's stepmother, the Evil Queen, is hard and unyielding, with an icy calm voice and eyes that are full of rage. She despises Snow White for her beauty and virtue and devises a wicked scheme involving a poisoned apple. Gal Gadot, the Israeli actress and producer, who is best known to audiences as Wonder Woman in the DC Universe and for her role in the "Fast & Furious" franchise, had numerous discussions with Webb early in pre-production, as to what drives her character.

"We talked about what motivates her, and who she really is as a person," says Gadot. "I loved the fact that this was something completely new for me as an actress, and playing a villain is exciting. It allows you to go to places you can't when playing a straight character. And on a musical, you can do everything in a more theatrical way and use your body language to be really over the top. She was a very, very delicious character to play."

Gadot continues, "I wanted to make sure that she is all about power, and her looks are the only way she can mesmerize people and work her magic. Once she has that, she becomes vicious and powerful. The Evil Queen is all about power. She wants to be in control, she is the alpha character, she is a narcissist, and she loves being in control and having people worship her."

"Gal had a great time with this role," says Webb. "The Evil Queen needs to be delicious. She needs to be wicked, and she needs to have fun being mean. And there is a camp element to the character. She has to be broad and delight in her villainy, and it has to have an edge; it has to have a danger. And Gal was able to embrace the theatricality of the character, but also to find the dangerous quality in which her power resides."

Webb continues. "One minute, she is delightful and sweet and kind, and the next minute, she is thrashing out and pulling the rug out from underneath you."

Producer Jared LeBoff agrees, saying, "Of course, everyone knows Gal from 'Wonder Woman,' and she understood what it was to take on the mantle of another incredibly important character that means a lot to so many people. But she had never played a villain before, and she was

yearning to try something new. And she loved the deliciousness of the character; she loved being able to play all these beats and notes that Wonder Woman would never get to play.”

“Gal was just giddy every day on set,” LeBoff continues, “Getting to dig into this role where she got to play this sort of heightened evil and not put any limits on anything. And she just has that thing that you just can’t teach anyone...that screen presence, that movie star charisma.”

Jonathan is the leader of a group of bandits who dwell in the forest outside the castle and detest the Evil Queen. Andrew Burnap, who won a Tony Award® for his performance in “The Inheritance” and played Joseph Smith in the Hulu original series “Under the Banner of Heaven” signed on for the role, and, as with both actresses, he spoke with Webb in advance at length, about his character.

“Marc was very clear that he wanted Jonathan to be very playful and not someone who lives in a fairy-tale world,” says Burnap. “He is more of a contemporary character and someone who is almost making fun of everyone else in the Kingdom that takes themselves so seriously.”

Burnap continues, “Johnathan is first and foremost a cynic. He’s been taught by the world around him that you only need to think about yourself...you have to survive, and that’s basically it. He doesn’t really have time to think about how to save the world around him. Whether through constantly being threatened by the Evil Queen and her guard, not having enough to eat, not having a home, or not having clothes around him, he just has to worry about himself and his merry band of bandits. So, when Snow White comes into his life, he’s shocked by not only her innocence but her naivety about how the world works outside of the palace walls.”

“In terms of Johnathan’s journey, he starts from a more cynical place but becomes inspired by the forces of good and comes to realize that there is something in the world worth fighting for,” Burnap says.

According to Webb, “Jonathan is as impacted by the shadow of the queen’s evil as much as anyone else in the kingdom. He is the leader of a troop of bandits out in the woods that have become quite cynical. But when he meets Snow White, her—what he would call naivety, what she would think of as optimism, touches him and transforms him. And Jonathan comes to both respect and to love Snow White.”

The cast also includes Ansu Kabia (“Back to Black”) as the Huntsman, a lackey to the Evil Queen, who is frequently called upon to do her evil bidding. The seven dwarfs living in the Magical Forest, who are hundreds of years old, are portrayed by Jeremy Swift (“Ted Lasso”) as Doc; Tituss Burgess (“Unbreakable Kimmy Schmidt”) as Bashful; Andrew Barth Feldman (“No Hard Feelings”) as Dopey; Martin Klebba (“Kingdom of the Planet of the Apes”) as Grumpy; Jason Kravits (“Lyle Lyle Crocodile”) as Sneezy; George Salazar (“Superstore”) as Happy; and Andy Grotelueschen (“The Gilded Age”) as Sleepy.

From Animation to Live-Action

The talented creative team helping director Marc Webb's vision come to life includes director of photography Mandy Walker, ASC, ACS ("Mulan"); production designer Kave Quinn ("Emma"); editors Mark Sanger, ACE, BFE ("Jurassic World Dominion") and Sarah Broshar, ACE ("West Side Story"); costume designer Sandy Powell ("Cinderella"); visual effects supervisor Max Wood ("Cruella"); visual effects producer Olly Young ("Fantastic Beasts: The Secrets of Dumbledore"); and animation supervisor Greg Fisher ("The One and Only Ivan")

Principal photography took place at London's Pinewood Studios and at locations throughout the U.K. from October 2021 to February 2022. The practical sets constructed at Pinewood included the wishing well and spiral staircase on C Stage; the dungeon, potion room, and kitchen on D Stage; the scary forest and sleeping glade on E and H Stages; interiors of the dwarfs' cottage on L and M Stages; the castle's dining room, throne room, and foyer/stairs on Q Stage; the mirror room, the Evil Queen's chambers and balcony on S Stage; exteriors of the dwarfs' cottage on Stage 1; and the apple orchard on Stage 2.

When Walt Disney's "Snow White and the Seven Dwarfs" debuted in 1937, its cutting-edge animation technology set a new standard for cinematic storytelling. For "Disney's Snow White," the filmmakers similarly wanted all available tools to bear.

Producer Jared LeBoff says, "One of the reasons why it felt like the right time to do this film is because there are things that you used to be able to do only in animation, but today's technology has allowed us to create a fantasy world and render it in live action in a way that never would have been conceivable in 1937. Being able to push the boundaries of what's possible in visual effects to be able to create these beloved characters in a way that makes you believe they are all in the same physical universe as the human actors around them."

The architecture of the sets, designed by Kave Quinn, has influences from medieval, Gothic, Art Deco, and silent movies, and it was a Herculean task for the production designer. "There are so many iconic elements from the animated film, so we spent a good deal of time reflecting on those moments," Quinn says. "So, everything from the Evil Queen's mirror room and balcony to the dwarfs' cottage to the wishing well...we wanted to both embrace and enhance all those elements."

While the castle in the 1937 animated film drew inspiration from a 12th century medieval castle in the city of Segovia, Spain, Quinn wanted to take a different approach with the new live-action film. "I looked at various chateaus/castles in France that had been used as references for other Disney films, as well as new ones in Germany, where there are 20,000 castles to draw inspiration from. I ended up drawing predominantly from Germany for its late Gothic and early Gothic architectural styles. We also wanted the castle and kingdom to have a Bavarian feel, which is where the original Grimms' fairytale was conceived."

Quinn continues, "There were a couple of really key castles used for inspiration; one in Meissen Germany called Albrechtsburg Castle, which was an especially large influence on the film. And

then a castle in Switzerland called Chillon Castle, which had an amazing dungeon where the lower parts of the building are actually chiseled out of the rock the castle is grounded on. This element was inspiration for the Evil Queen's dungeon."

"In terms of the village, Marc said he wanted the castle to feel like it was on the equal social footing to the village; that it wasn't elevated, and that it had a similar aspect and was almost conjoined with the village," explains Quinn. "The relationship of the castle gate, in that respect, is that it is always open when it's the Good Kingdom. Consequently, when the Evil Queen takes over, the gates come down, showing a marked difference in how she rules."

Rachel Zegler was especially impressed with Quinn's work. "Kave is unreal," Zegler says. "The soundstage where she created the exterior of the dwarfs' cottage, and the entire meadow right outside took my breath away. And the scary forest was incredible, too. Marc and I kept saying that the sets had all the perfect elements for a ride at Disneyland."

The dwarfs' cottage was thatched with a wood interior. There were carved owls in the beams, both awake and asleep, as well as carved birds and a hand-painted, intricate wooden owl chandelier with carved birds and lanterns. The wooden, carved piano is designed to look similar to the piano from the animated film.

Burnham Beeches in Buckinghamshire was used to film the exterior forest scenes. The location, which is owned by the City of London, is a 500-acre ancient woodland site not far from Pinewood Studios.

The woodland animals that live in the forest were created by the VFX team in post-production. These included owls, rabbits, birds, turtles, squirrels, mice and bats. Real horses, donkeys, and chickens are featured in the village scenes. For the deer, puppeteers were employed on set during principal photography.

Set decoration for the village scenes included 120 fake pies, each one of which had to be molded and sculpted, and one piece of garland used was over one mile long.

LeBoff says, "This is a movie that really was constructed entirely from scratch. We shot almost the entire thing on a studio lot on sets that we built, and Marc was involved in the nuances of creating pretty much every sort of environment you see on screen. Everything springs from someone's imagination."

In terms of costumes, the overall look three-time Oscar[®]-winning costume designer Sandy Powell ("The Aviator," "Shakespeare in Love," "The Young Victoria") was going for was sort of medieval fairytale. However, Webb was adamant that they were making a new version of the animated "Snow White."

Powell and her department, which, at times, included over 115 crew members, commenced work in October 2021. The department was comprised of textile artists, leather workers, milliners,

jewelers, alterations, cleaning and maintaining, administration, dressing, and maintaining continuity,

Powell's research focused on painters and fashion images, and the final costumes were directly inspired by Pieter Bruegel the Elder, one of the most renowned artists of Dutch and Flemish Renaissance painting, and Lucas Cranach the Elder, an artist primarily associated with the Protestant Reformation.

Snow White's principal looks include the iconic look, which is a silk organza, crinoline with print on the dress with a collar, puffed sleeves, and a yellow skirt, three elements that are the same as the dress from the original film but slightly different versions of each (e.g. the dress now has long sleeves, where she had bare arms before). Fourteen different versions of this costume were created for the production, as multiple options were needed for stunt work, etc.

The dress is made almost entirely from silk, and the yellow petticoat is actually a 16-panel pair of culottes to maintain her modesty when she runs, falls, and goes underwater.

According to Zegler, "Sandy's costumes truly make the film. When I got to see all of the bandits together for the first time, it was incredible, not to mention when I saw my own costumes. But what really got me was when I saw everyone in white at the end of the film. Those were such beautiful costumes, and seeing all white was just so shocking and beautiful and so perfectly Sandy."

"She's iconic," Zegler continues. "I mean, her costumes for the Kenneth Branagh live-action 'Cinderella' were so beautiful that it made perfect sense for her to do a movie like this as well. She was able to keep the class and what makes the original classic but also gives it a spin that's just incredibly Sandy."

As the Evil Queen, Gal Gadot wears nine different costumes, and the character has a very specific color palette (dark tones and greens that gradually transition into black and purple). Powell designed her wardrobe to be very strong, striking, and intimidating, as opposed to Snow White and the villagers, who are very light and colorful.

The Evil Queen's centerpiece costume is the iconic purple dress with purple sequins, a white collar and cowl, and a cloak, which features a printed train and detailed lining that is over 6.5 meters long. This costume featured more fabric than any other costume in the production. She wears it with a crown and large, distinctive jewelry. The look is a direct reference to the outfit worn by the Evil Queen in the original animated film, but in that film, she wears that same outfit the entire time. In this film she wears this look just for just one musical number.

Sequins were a major element in the Evil Queen's attire, and the necklace, which was created by Powell's in-house team, features more than 400 stones. Her crown design started off as a cardboard version, which was followed by various prototypes as the design process evolved. The

design resembles shards of glass, which were inspired by the castle's stained-glass windows. The final version worn by Gadot is hand-painted and, in fact, very light.

Gadot says, "It was amazing working with Sandy, who is so established and talented. She knew what she was doing, and she took everything very seriously. The amount of research and all the different images she showed me was mind-blowing. We started working on concepts for the different looks of the Evil Queen during pre-production."

Having worked on heavily choreographed musicals like "Mary Poppins Returns" in the past, Powell knew she needed to design costumes that provided optimal movement for the actors.

Dressing all the actors for the scenes set in the village was a monumental task and one that involved the purchase of thousands and thousands of meters of fabric, all of which had to be dyed and then painted by the costume team. Every item of costume on every person was made specifically for the production. In the end, there were approximately 1,800 costumes, including hats, shoes, aprons, belts, and bags.

"Every time Sandy designs a piece of clothing, whether it's a costume in a fantasy film or a fairytale like 'Snow White' or a contemporary piece, she's telling a story with the wardrobe," explains Platt. "It's a story that informs the character, where the character is emotionally, what the character's personality is... even how the character may change through time."

Benj Pasek and Justin Paul, the songwriting duo who are EGOT winners for their work on "Only Murders in the Building," "Dear Evan Hansen" and "La La Land," were thrilled to have an opportunity to bring the classic animated film to life.

According to Platt, "We went for the best, which, in my opinion, are Justin Paul and Benj Pasek. Wonderful songwriters who not just write magnificent and tuneful melodies and clever and poetic lyrics but have a real sense of narrative and how to tell story through music."

It was a collaboration that Platt and Webb began several years prior to the start of production, working with screenwriter Erin Cressida Wilson and the two lyricist/composers. "This 'Snow White' is a musical," explains Platt. "There are many songs we wanted to keep: the classic *Whistle While You Work* and the brilliant *Heigh-Ho*, beloved songs that generations and generations have embraced."

Says Wilson, "Justin, Benj, and I were intertwined from day one of our four year-journey. The script and the songs are one creature. They need to breathe in rhythm with one another. And so, our decisions about where and what the songs would communicate – in tone, subject matter and character – were some of the most important initial decisions that we made."

According to Pasek, "Our biggest dream in life has been to get to write original songs for a Disney movie. We got a taste of that when we got to work with Alan Menken on the live action 'Aladdin,'

but getting to work on ‘Snow White,’ which is the original animated movie musical, was just so amazing.”

“Disney is one of the only places that truly embraces the musical as an art form, both in the animated and the live-action space,” Pasek continues. “They have always had a commitment to telling stories through song and expressing characters’ emotions through music. So, it’s this beautiful marriage of making musical theatre accessible to a wider audience and putting it on film. And they have continued that legacy for a long time.”

Adds Paul, “We grew up influenced by the Disney musicals of our day, ‘The Little Mermaid’ and ‘Beauty and the Beast’ and all those films from the Disney Renaissance in the early 90’s. Those were some of the first films we ever saw and soundtracks to which we knew every song by heart.”

Says LeBoff, “The songs are truly a part of the storytelling. Benj and Justin do it in a way that is unique to the musical format; they know how to tell a story emotionally in a way that you can’t always get from a straightforward scene. You can feel what a character feels instead of just hearing what they have to say.”

Of utmost importance to the duo was ensuring that the songs helped define the characters. “We really wanted to get inside Snow White’s mind and determine what was driving her,” says Pasek.

Says Platt, “Benj and Justin came up with the idea of *Waiting on a Wish*, which allowed them to write a song around a wishing well, which is an iconic image of the animated ‘Snow White.’ But they were able to turn it into a modern pop song, or what they described as ‘contemporary kingdom.’”

Paul says, “It was delicious to get to write *Waiting on a Wish*. There was so much joy, but also the challenge as songwriters to create something that lived alongside the great songs that existed from the animated film, like *Heigh Ho* and *Whistle While You Work*...these classic songs that we grew up knowing and loving. Then getting to go back and study the original score and come up with alternate lyrics.”

“Our goal was to be as invisible as possible in the writing process,” explains Pasek. “We want the audience to believe that these lyrics are coming directly out of the characters’ mouths so that you’re not thinking about who wrote it.”

In addition to *Waiting on a Wish*, the new songs penned by Pasek and Paul include the big opening and closing ensemble number *Good Things Grow*; *All is Fair*, performed by the Evil Queen; *Princess Problems*, performed by Jonathan; and *A Hand Meets a Hand*, performed by Snow White and Jonathan.

“*Princess Problems* is a song for our love interest, who eventually will become a prince by virtue of his relationship with Snow White,” says Platt, “but he is definitely not of the same mind of Snow White. He gives voice to another side. He’s not an evil guy like the queen is evil. He’s just

someone who is sort of every man for himself, because the Evil Queen's come in and ordered the world for herself and her vanity. So, he's decided he is going to be out for himself, whereas Snow White is all about the way to success is to be together; to be a community."

Platt continues, "And she says, 'I need to find a way to find my father because he understands what goodness and fairness is all about,' and this guy is like, 'I don't have time for goodness and fairness because I need to eat and survive.' And that's a contemporary idea of questioning and giving another point of view and saying, 'Not everybody has that luxury in life.' And so that song is a lot of fun, and there's a great repartee between the two characters, because of course Snow White pushes back and says, 'Actually it is everyone's problem because the world can't exist if we're not all together.' And eventually she wins him over, which is what makes the song work because it gives him a place to start and it gives his character some place to go, and he changes in the course of the film thanks to our beloved Snow White."

When it came time to focus on bringing the beloved dwarf characters to life, the filmmakers knew they needed to proceed with care, as audiences around the world know and love the characters so well. "Together, we began to develop a visual grammar and how we would create the characters of Dopey, Happy, Sleepy, Sneezy, Doc and Grumpy and Bashful, which we did a lot of research on," says Platt. "We did a lot of testing to come up with a way to create magical characters that would be rendered in computer generated imagery but would feel truly photorealistic."

"Our goal has always been to create characters that feel respectful of the original animated film, but who are also reflective of the new world that we're creating," says Webb. "Bashful, Doc, Dopey, Grumpy, Happy, Sleepy, and Sneezy are characters that are hundreds of years old and who exist in a fairytale land that's touched with magic, so they need to have other-worldly qualities to them."

Webb continues, "Plus, we wanted to embrace the humor and the charm the characters possessed in the original animated film, while giving them emotional arcs and a little more depth. The best way to do this was with state-of-the-art CGI, and thanks to a miraculous team of artists, from puppeteers and voice actors to performance capture technicians, we were able to bring them to life in ways that are sure to captivate audiences."

During principal photography, puppetry elements were employed to help aid in the interaction between the live performers and the characters that would be created using CGI in post-production. Lead puppeteer Robin Guiver ("The Little Mermaid") says, "When filming animated characters, puppetry and performance elements allow the director and cast to work with a partner on set who can play, explore, and inspire creative possibilities for the scenes. But beyond that, for the camera team and the larger crew on this production, having puppets on set had a tangible, positive effect on the day-to-day work of shooting these central expressive characters."

The design and commission puppets allowed Webb and cinematographer Mandy Walker to visualize scenes and compose shots with an accurate scale reference to the sets and the actors.

“The interaction with the cast, physically and vocally, allowed them to perform and play with the animated characters as if they were alive and on set themselves,” explains Guiver. “It provided a technical performance for the camera team to aid composition, focus, and framing, shot by shot. This applied to both the seven magical creatures and the small cast of animal characters.”

In post-production, Powell created costumes for each of the seven CGI-created characters, and actually created a physical wardrobe as if the characters were real actors, paying special attention to the attire worn by the seven dwarfs in the original animated film and taking into consideration the character designs, the scale, and the physicality. The costumes were then scanned into the computer by the VFX team.

In Theaters

For producer Jared LeBoff, the pressure of mounting a live action “Snow White” was quite substantial. “It is a huge weight of responsibility,” he says, “but also a huge privilege and a true honor to be trusted with this sort of legacy. When you drive onto the Disney Studios lot, you look up and see Doc, Dopey, and Grumpy literally holding up the building.”

“Her superpower is her heart,” says Rachel Zegler. “There’s no supernatural power that Snow White possesses beyond her love for humanity, for all living creatures and her fundamental belief that there’s goodness in everything, that’s something I really think the world could use more of.”

About the Cast

RACHEL ZEGLER (Snow White) is a dynamic actress and singer who has already established herself as a trailblazer of her generation.

At only 17 years old, she earned the role of María Vasquez for Steven Spielberg’s new adaptation of “West Side Story” out of 30,000 auditions. The film captured Zegler’s motion picture debut alongside Rita Moreno and Ariana DeBose and earned her an NBR Award for best actress along with a Golden Globe Award® for best actress in a comedy or musical.

Next, she starred alongside Zachary Levi, Helen Mirren, and Lucy Liu in D.C. Comics’ “Shazam! Fury of the Gods,” the sequel to the successful predecessor “Shazam!” Her subsequent leading role was playing Lucy Gray Baird in the highly anticipated prequel “The Hunger Games: The Ballad of Songbirds and Snakes,” which won her a Peoples’ Choice Award for action movie star of the year. Viola Davis, Peter Dinklage, and Hunter Schafer also starred in this blockbuster hit that opened No. 1 at the box office worldwide.

2024 was a banner year for Zegler, who made her Broadway debut as Juliet in Sam Gold’s “Romeo + Juliet,” opposite Kit Connor with music by Jack Antonoff. The show is a modern-day adaptation of the Shakespeare classic, with a Gen-Z flavor. Upon its announcement, the show broke Broadway ticket sale records – making \$3.1 million in less than 24 hours, the highest single on-sale date for a play to date. That same fall, she was also seen in the A24 disaster comedy “Y2K,” directed by “SNL” alum Kyle Mooney. Zegler starred alongside Mason Gooding, The Kid Laroi, and

Alicia Silverstone in this film set on New Year's Eve of 1999; when the clock strikes midnight, the night gets more insane than they ever could have imagined. In November 2024, she also led Netflix's animated musical film "Spellbound," which follows Princess Ellian (Zegler) as she embarks on a mission to save her kingdom after a spell turns her parents into monsters. The film features music and lyrics by "The Little Mermaid" collaborators Alan Menken and Glenn Slater.

Zegler has been featured on the covers of Variety, Elle, Cosmopolitan, Town & Country, Who What Wear, and The Hollywood Reporter and has been profiled by Vogue, Allure, and V Magazine.

She is a Forbes "30 Under 30" recipient and has been recognized by Time Magazine with inclusion in their Time100Next list, by Variety in their annual "Power of Young Hollywood Impact" list, and by The Hollywood Reporter with their "Next Generation" list. She was also named one of "Nine Latinx Women in Hollywood Currently Changing the World" by Elle Magazine.

On Latin representation in entertainment, a subject she is passionate about, Ziegler says, "We are not just the quirky side character who occasionally says a word in Spanish; we are the main character."

Tony Award®-winner **ANDREW BURNAP (Jonathan)** has established himself as one of the most impressive actors of his generation, with his work spanning stage, television, and film.

The multihyphenate can be seen in A24's psychological horror film "The Front Room," alongside Brandy Norwood and Kathryn Hunter, which hit theaters September 6, 2024.

Burnap will be returning to Broadway this spring in William Shakespeare's "Othello," directed by Kenny Leon. The actor will play Cassio and star alongside Denzel Washington and Jake Gyllenhaal. The new production will play at Broadway's Barrymore Theatre. Previews began Monday, February 24, 2025, for a Sunday, March 23, 2025, opening night, playing a strictly limited 15-week engagement at the Barrymore through Sunday, June 8.

It was recently announced that Burnap will be starring alongside Nate Mann and Shay Mitchell in "The Up and Comer," a thriller directed by Golden Globe® and Peabody Award winner Chris Long based on the novel from New York Times bestseller Howard Roughan, who adapted the screenplay. The film delves into the seemingly perfect life of Philip Randall (Mann), a brilliant attorney poised to become the youngest partner at his prestigious firm. Philip's idyllic world begins to unravel when a former prep school classmate (Burnap) threatens to reveal a devastating secret involving another woman (Mitchell). Suddenly caught in a high-stakes game of blackmail, murder, and revenge, he's forced to risk everything, only to face the greatest danger of all — winning.

In 2021, the actor won a Tony Award® for his work in "The Inheritance," written by Matthew Lopez and directed by Stephen Daldry. His critically acclaimed performance started with the show's run on the West End, and he also received a Clive Barnes Award for his work on the production. The

actor was recently seen on Broadway as Arthur in Aaron Sorkin's Tony-nominated "Camelot" adaptation at Lincoln Center Theater, for which he earned a Drama Desk Award nomination. A fresh take on the classic musical, the 2023 revival featured a new book and a 30-piece orchestra. Later that year, he portrayed Joris Ivens in the off-Broadway play "Spain," written by Jen Silverman and opposite Marin Ireland.

On TV, Burnap starred as Phil in the Apple TV+ series "WeCrashed," opposite Anne Hathaway and Jared Leto, and as Joseph Smith in the FX on Hulu limited series "Under the Banner of Heaven" with Andrew Garfield and Daisy Edgar-Jones. Other television credits include "Dear Edward," "Younger," "The Good Fight," "Instinct," and "The Code." The actor has also appeared in the independent films "Spare Room" and "The Chaperone," alongside Elizabeth McGovern and Haley Lu Richardson.

His theater credits include the West Coast premiere of Matthew Lopez's "The Legend of Georgia McBride" for director Mike Donahue. His New York theater credits include the premiere of Nicky Silver's "This Day Forward" at the Vineyard Theatre for director Mark Brokaw and in the title role of Troilus in The Public Theater/Shakespeare in the Park production of "Troilus & Cressida" for director Daniel Sullivan. Other theater credits include "King Lear" for Shakespeare in the Park, Williamstown Theatre Festival, and Commonwealth Shakespeare Company.

Burnap is a graduate of the University of Rhode Island, where he earned his BFA, and Yale School of Drama, where he earned his MFA and was awarded The Herschel Williams Prize for outstanding ability in acting.

GAL GADOT (Evil Stepmother) is one of Hollywood's most engaging and sought-after talents. In 2017, she starred as Diana/Wonder Woman in the first-ever "Wonder Woman" feature, which was the highest grossing film of the season, taking in more than \$820 million worldwide. Her previous film credits include "Heart of Stone," "Red Notice," "Death on the Nile," "Wonder Woman 1984," "Justice League," "Triple 9," "Criminal," "Keeping Up with the Joneses," and the "Fast and Furious" franchise.

She will next begin production on Kevin Macdonald's "The Runner" for Amazon International. She recently wrapped production on Julian Schnabel's "In the Hand of Dante," opposite Oscar Isaac, Jason Momoa, and Gerald Butler. Additionally, Gadot has numerous projects in development under her production company, Pilot Wave, alongside her partner Jaron Varsano.

About the Filmmakers

MARC WEBB (Director) has directed and produced numerous film and television projects of critical acclaim and commercial success. His upcoming film projects include Disney's live action "Snow White" starring Rachel Zegler and Gal Gadot, and "Day Drinker," an action thriller starring Johnny Depp and Penélope Cruz for Lionsgate.

Webb has served as an executive producer for the CW series "Crazy Ex-Girlfriend" with Rachel Bloom, CBS' "Instinct," "Limitless," "The Code," and Hulu's "Death and Other Details." He also

executive produced and directed Netflix's original series "The Society," a young adult drama series written by Chris Keyser and starring Kathryn Newton, Rachel Keller, and Gideon Adlon.

Webb directed the feature film "The Amazing Spider-Man" and its sequel, "The Amazing Spider-Man 2," each of which grossed more than \$700 million worldwide. Following that, he directed "Gifted," starring Chris Evans and Jenny Slate, which was released in April 2017 by Fox Searchlight. Webb made his feature film debut with "(500) Days of Summer," starring Joseph Gordon-Levitt and Zooey Deschanel. The film was nominated for two Golden Globe Awards®, including best picture, and The National Board of Review honored Webb with its spotlight award, which recognizes outstanding directorial debuts.

Webb began his career as a music video director. He has been honored with several MTV Video Music Awards including the best director award for Green Day's "21 Guns," best rock video in 2006 for AFI's "Miss Murder," and best group video for The All-American Rejects' "Move Along." Also, the Music Video Production Association honored him as director of the year for his work with Weezer, AAR, and MyChemical Romance.

ERIN CRESSIDA WILSON (Screenwriter) won the Independent Spirit Award for her first screenplay, "Secretary," starring Maggie Gyllenhaal and James Spader. Among her other credits are "The Girl on the Train" (Emily Blunt), "Men, Women, and Children" (co-written and directed by Jason Reitman), "Chloe" (Amanda Seyfried, Julianne Moore, Liam Neeson, directed by Atom Egoyan), "Fur: An Imaginary Portrait of Diane Arbus" (Nicole Kidman, Robert Downey Jr). For television, she served as writer/producer on the HBO series "Vinyl," executive produced by Martin Scorsese and Mick Jagger.

In 2025, Scarlett Johansson's directorial debut, "Eleanor the Great," will be released (production rewrite and executive producer). Current credits include a film for Ron Howard, the biopic of Janis Joplin, and the Madonna biopic (co-writing with Madonna).

Wilson mentors at the Sundance Institute Screenwriting Lab and was a professor at Brown, Duke, Stanford, and UCSB. As a recipient of awards from the Guggenheim and the NEA, she is an off-Broadway and internationally produced playwright. She is currently adapting Ibsen's "Hedda Gabler" for the Old Globe.

MARC PLATT's (Producer) producing career spans film, theatre and television, and his projects have garnered a combined 56 Oscar® nominations, 55 Tony® nominations, and 58 Emmy® nominations, and have grossed over \$10 billion worldwide.

Among his films are "Wicked" which has 10 Oscar® nominations and is the highest-grossing stage musical adaptation of all time worldwide; "La La Land," which tied the record for the most Oscar nominations in history with 14, winning six; the international smash successes "Legally Blonde" and "Legally Blonde 2: Red, White & Blonde," which has become a beloved cultural franchise; Disney's blockbuster live action "The Little Mermaid," directed by Rob Marshall, starring Halle Bailey, Jonah Hauer-King, Melissa McCarthy, Daveed Diggs, and Javier Bardem; Aaron Sorkin's

“The Trial of the Chicago 7” (six Oscar nominations including best picture); “Bridge of Spies” (six Oscar nominations including best picture); Disney’s “Cruella” (two Oscar nominations); “Mary Poppins Returns” (four Oscar nominations); “Into the Woods” (three Oscar nominations); “Drive” (Cannes best director prize); “Nine” (four Oscar nominations); “Rachel Getting Married” (one Oscar nomination); “Wanted” (two Oscar nominations); “Babylon” (three Oscar nominations); “Dear Evan Hansen”; “Thunder Force”; “The Girl on the Train”; “Scott Pilgrim vs. The World”; “Ricki and the Flash”; “Nappily Ever After”; “Hotel Artemis”; “Billy Lynn’s Long Halftime Walk”; “Song One”; “Lost River”; “Winter’s Tale”; “2 Guns”; “Cop Out”; “The Other Woman”; “Charlie St. Cloud”; “Honey”; “The Perfect Man”; “The Seeker”; and “Josie and the Pussycats.”

His upcoming films include two for Disney: a live action “Snow White,” directed by Marc Webb, starring Rachel Zegler and Gal Gadot; and “Cruella 2”; and two for Universal: “Wicked: For Good,” directed by Jon Chu, starring Cynthia Erivo and Ariana Grande; and “How to Train Your Dragon,” directed by Dean DeBlois.

In theatre, Platt produced the blockbuster “Wicked,” currently in its 22nd year on Broadway (10 Tony® nominations and three wins) which also has companies running over a decade in London and on a U.S. tour. In 2023, it became the fourth longest-running show in Broadway history, surpassing “Cats.” The show has played around the world to over 70 million people and has grossed over \$6 billion worldwide. The New York Times called “Wicked” the defining musical of the decade. In its first decade on Broadway, “Wicked” remained Broadway’s highest grossing show for an unprecedented nine consecutive years.

His other credits include “Topdog/Underdog” (3 Tony® nominations and Tony Award for best revival of a play); “Fat Ham” (5 Tony nominations including best play); “A Strange Loop” (two Tony Awards including best musical); “The Band’s Visit” (10 Tony Awards including best musical); “War Paint,” “Indecent,” “Oh, Hello on Broadway,” “If/Then,” “Three Days of Rain,” and Matthew Bourne’s “Edward Scissorhands.”

In television, Platt executive produced “Jesus Christ Superstar Live in Concert” and “Grease Live!,” receiving the top Emmy Awards® for both productions; Disney+’s “Better Nate Than Ever” (8 Emmy nominations; one win); the acclaimed HBO film “Oslo” (two Emmy nominations); HBO’s “Empire Falls” (10 Emmy nominations, one win); “Rent” (two Emmy Awards); “A Christmas Story Live”; “Once Upon A Mattress”; “The Path To 9/11”; and MTV’s series “Taking The Stage.”

Prior to becoming an independent producer, Platt served as president of production for three movie studios: Orion, TriStar, and Universal.

JARED LEBOFF (Producer) is a producer at Marc Platt Productions. He served as executive producer of the global smash “Wicked,” directed by Jon M. Chu and starring Cynthia Erivo and Ariana Grande, nominated for 10 Academy Awards®.

Recent credits include Disney's "Cruella," starring Emma Stone and Emma Thompson; the Netflix anime series "Scott Pilgrim Takes Off," winner of the Critics' Choice Award for best animated TV series; and the Emmy®-nominated "Oslo," adapted from the Tony Award®-winning play.

LeBoff's previous films include "Scott Pilgrim vs. the World," helmed by Edgar Wright and featuring Michael Cera, Brie Larson, Aubrey Plaza, Chris Evans, and Anna Kendrick; "The Girl on the Train," starring Emily Blunt and adapted from the best-selling novel; and "Wanted," directed by Timur Bekmambetov, starring Angelina Jolie, James McAvoy, and Morgan Freeman.

LeBoff has a degree in literature from Yale University and is a member of the Producers Guild of America and the Academy of Television Arts and Sciences.

CALLUM McDOUGALL (Executive Producer) entered the film industry in 1979 and has steadily worked his way up the ranks from production assistant to third and second assistant director to unit production manager. As a unit manager, he worked on three seasons of the highly acclaimed television series "The Young Indiana Jones Chronicles" and as unit production manager on feature films such as: "GoldenEye," "Tomorrow Never Dies," "Fierce Creatures," "101 Dalmatians" and "Alien Love Triangle." During this time, he was also executive in charge of production at DNA Films, working on a slate of productions including "Beautiful Creatures," "Strictly Sinatra," and "The Final Curtain."

After serving as co-producer on "The Beach" and "Die Another Day," and then as producer on the comedy film "The Parole Officer," McDougall went on to executive produce "Harry Potter and the Prisoner of Azkaban," "Casino Royale," "Quantum of Solace," "Wrath of the Titans," "Skyfall," "We Are Many," "Into the Woods," and "Mary Poppins Returns."

MANDY WALKER, ASC, ACS (Director of Photography) was born and raised in Melbourne, Australia, and later moved to Sydney. Her early passion for photography and cinema led her to want to become a cinematographer. After completing a film studies program, Walker quickly worked her way up through the ranks of the camera crew system and earned her first cinematography credit at the age of 25.

Her diverse body of work includes documentaries, music videos, commercials, and short dramatic films, including the award-winning "Parklands" in 1996 featuring Cate Blanchett. Her subsequent features include "Love Serenade," "The Well," "Walk the Talk," "Lantana," "Australian Rules," "Australia," directed by Baz Luhrmann and starring Nicole Kidman and Hugh Jackman, "Elvis," directed by Baz Luhrman and starring Austin Butler, "Mulan," and "Hidden Figures."

Walker's work on "Shattered Glass" earned her an Independent Spirit Award nomination for best cinematography. She also has earned many accolades from her native film institute, Film Critics' Circle, and Cinematographers Society. Walker currently resides in Santa Monica.

KAVE QUINN (Production Designer) studied fashion design at Central St. Martins School of Art in the 1980s. She started her work in the film business in the costume department, changing to

the art department in the late 1980s. She has worked as a production designer since the early 1990s.

She designed Danny Boyle's directorial debut "Shallow Grave," which won best British film at the 1995 BAFTA Film Awards. Following this successful collaboration, she went on to design Boyle's iconic feature "Trainspotting," which was part of the Cannes Film Festival Official Selection, won a BAFTA for best adapted screenplay, and was nominated for an Oscar® in the same category.

Her many film and TV credits include: "Mad About the Boy" (Universal/Working Title Films), directed by Michael Morris; "The Regime" (HBO), directed by Stephen Frears; "Catherine Called Birdy" (Working Title Films), director Lena Dunham, which won best production design at the Girls on Film Awards in 2022; "Pistol" (FX/DNA Productions), nominated for a BAFTA Crafts Award in 2022; "Emma" (Working Title/Blueprint Pictures), director Autumn De Wilde, which was nominated for best production design at the Critics' Choice Awards in 2020; "The Great" pilot (Hulu), director Matt Shakman; "Judy" (Pathé/Calamity Films), director Rupert Gould, which was nominated for best production design at the BIFA awards; "Far From the Maddening Crowd" (Fox Searchlight/DNA Films), director Thomas Vinterberg; "Broken" (BBC Films/Cuba Films), director Rufus Norris' "The Woman in Black" (Crosscreek Films), director James Watkins; "Layercake" (Sony Pictures), director Matthew Vaughan; "A Life Less Ordinary" (Fox Searchlight/DNA Films), director Danny Boyle.

SARAH BROSHAR, ACE (Editor) is thrilled to co-edit "Disney's Snow White." Her previous credits include nine collaborations with Steven Spielberg, most recently as co-editor of "The Fabelmans," as well as "West Side Story" (Critics' Choice Award winner for best editing), "The Post" (A.C.E. nominee for best edited feature), and "Ready Player One."

She served as an additional editor on "Bridge of Spies" and "The BFG," after working as first assistant editor on "War Horse" and "Lincoln." She began her journey with Spielberg in 2009 on "The Adventures of Tintin." In 2019, Broshar edited Paramount's hit "Pet Semetary."

She is a graduate of the American Film Institute and Northwestern University.

Songwriters **BENJ PASEK and JUSTIN PAUL (Original Songs)** are among the most acclaimed songwriters of their generation, seamlessly shifting between pop music, musical theater, film, stage, and television as composers, lyricists, and producers.

They are best known for their Oscar®, GRAMMY®, and Tony Award®-winning work on "La La Land," "The Greatest Showman," and "Dear Evan Hansen," each of which spawned albums that landed in the Top 10 on the Billboard 200, including multiple weeks at #1 for "The Greatest Showman," which in 2018 was the world's best-selling album. They recently joined a rarified list of artists by achieving EGOT status with their first Emmy Award® win for outstanding original music and lyrics for the song "Which of the Pickwick Triplets Did It," co-written with Marc Shaiman and Scott Wittman, for Hulu's musical-themed third season of "Only Murders in the Building," on

which they also served as consulting producers. In total, Pasek and Paul have each won two Tonys, two Grammys, an Emmy, and an Oscar across five distinct projects.

Their song “City of Stars” (co-written with Justin Hurwitz) from “La La Land” won the Academy Award® and Golden Globe® for best original song, with “Audition (The Fools Who Dream)” from the film also nominated for the Academy Award in the same category. They won their second Golden Globe for “This is Me” (Academy Award and GRAMMY Award nominations) from “The Greatest Showman,” for which they also won the GRAMMY Award for best compilation soundtrack for visual media. The stage adaptation of the hit musical film is currently in development at Disney. For their original musical “Dear Evan Hansen”—which won six Tony Awards® including best musical—the duo received an Obie Award, a Drama Desk Award, an Olivier Award, a GRAMMY Award, and the Tony Award for best score.

Their recent film and television credits include Apple’s original live-action musical “Spirited,” for which their song “Good Afternoon” was shortlisted for the Oscar® for best original song; a full song score for Sony’s live-action hybrid musical “Lyle, Lyle Crocodile” with songs performed by Shawn Mendes; Disney’s live-action “Aladdin,” featuring the Oscar-shortlisted song “Speechless”; Dreamworks Animation’s “Trolls”; Amazon’s comedy series “Harlem”; Apple TV+’s “Dear Edward”; NBC’s “Smash”; The CW’s musical episode of “The Flash”; the Amazon concert documentary “Pink: All I Know So Far” (GRAMMY nomination for “All I Know So Far” co-written with Pink); and FX’s sports documentary television series “Welcome to Wrexham.”

Pasek and Paul were awarded their second Tony Awards® as co-producers of the best musical winner, “A Strange Loop,” which was awarded the Pulitzer Prize for drama. They made their Broadway composing debut with their Tony-nominated score for “A Christmas Story,” an adaptation of the classic holiday film, further adapted into a live telecast for Fox, for which they wrote the new song “In the Market for a Miracle,” which marked their first Emmy® nomination for outstanding original music and lyrics. They additionally received a Daytime Emmy nomination for their song “Unlimited” featured in an Old Navy commercial.

Their early theater work includes the acclaimed musical “Dogfight” (Lucille Lortel Award for best new musical); the children’s musical “James and the Giant Peach”; and the popular song cycle “Edges.” Among their numerous honors, they became the youngest winners ever of the Jonathan Larson Award and the first writers for stage or screen to be honored with the ASCAP Vanguard Award.

JEFF MORROW (Original Score) is an Emmy®-nominated composer in film and television. He recently scored “Disney’s Snow White,” directed by Marc Webb and produced by Marc Platt, with songs by Pasek and Paul. Alongside his score featuring a 100-piece orchestra, you can hear him as the whistling voice of Dopey.

No stranger to timeless classics, he is currently expanding the rich musical history of “Peanuts” as the composer selected by Apple and the Schulz family to score “Snoopy in Space,” “The Snoopy Show,” “Camp Snoopy,” “Who Are You Charlie Brown?” and six specials, including “To Mom (and

Dad), *With Love*,” which earned him an Emmy® nomination. He also refreshed the sound of a Warner Bros. favorite with *“A Christmas Story Christmas,”* directed by Clay Kaytis.

Morrow was chosen by Judd Apatow and Michael Bonfiglio to bring George Carlin’s career to life in *“George Carlin’s American Dream.”* He returns to Sundance this year with his score for *“Sally,”* a profile of the first American woman in space, after charming festival goers with his DIY synths in the 2018 Sundance Audience Choice award-winner *“Science Fair.”*

His other credits include major films such as *“Trolls,” “Ant-Man and the Wasp,” “Ralph Breaks the Internet,” “Pokemon: Detective Pikachu,” “Jumanji: The Next Level,”* and Disney’s live-action *“The Little Mermaid.”*

His work reflects a dynamic and influential presence in the world of film composition.

MAX WOOD (Visual Effects Supervisor) previously was production VFX supervisor for Disney’s *“101 Dalmatians”* prequel *“Cruella,”* which stars Emma Stone as a young Cruella de Vil. He led the build of several CG dogs, utilizing a mixture of concept art, photogrammetry, and plate photography, as well as seamlessly recreating the punk rock backdrop of 1970’s London.

In 2018, he was production VFX supervisor on *“The Nutcracker and the Four Realms,”* delivering the vision of directors Lasse Hallström and Joe Johnston. *“The Nutcracker”* required a variety of complex effects, including CG characters, environments, and FX simulations. Previously, Wood worked with director Ben Stiller as production VFX supervisor for *“Zoolander 2,”* before leading MPC’s team as VFX supervisor on *“Suicide Squad”* and *“San Andreas.”* He was one of a handful of VFX artists under the age of 30 to be promoted to the role of CG supervisor, and between 2009 and 2013 led MPC’s CG teams on eight major films, including *“Watchmen,” “Harry Potter and the Deathly Hallows: Part 2,” “Total Recall,” “World War Z,”* and *“Terminator Genisys.”*

Wood was nominated for the VES Award for outstanding supporting visual effects in a feature motion picture as CG supervisor on Ridley Scott’s *“Robin Hood”* in 2010. He joined MPC in 2003 as a match move artist and CG modeler, working on shows including *“Ella Enchanted,” “Alien vs. Predator,”* and *“Harry Potter and the Prisoner of Azkaban.”* He proved himself to be an integral member of MPC’s film team and progressed rapidly, firstly becoming lead CG modeler on shows including *“Poseidon”* and *“Harry Potter and the Goblet of Fire,”* before taking up the role as a modeler and lead groom & fur dynamics on *“10,000 BC.”*

MANDY MOORE (Choreographer) is a world-class choreographer, director, and producer who has garnered three Emmy Awards® among her 13 nominations. She is best known for her groundbreaking work as a producer and choreographer on *“So You Think You Can Dance,”* as well as producing and choreographing Taylor Swift’s record-shattering *“The Eras World Tour.”*

On film, her highly acclaimed choreography can be seen in the Academy Award®-winning film *“La La Land.”* Other notable film credits include *“American Hustle,” “Silver Linings Playbook,”*

“Sleeping with Other People,” “Babylon,” and the soon to be released “The Life of Chuck,” as well as “Tron: Ares.”

On TV, Moore had an Emmy Award®-winning two-season run on “Zoey’s Extraordinary Playlist.” Other notable television credits include “Dancing with the Stars,” FOX’s “Glee,” “American Idol,” “Disney’s 60th Anniversary,” “Modern Family,” and Showtime’s “Kidding.”

On stage, she choreographed and directed the 2025 “Dancing with the Stars” tour. She has also worked on Celine Dion’s sold-out “Taking Chances” tour, Britain’s “Strictly Come Dancing,” Cirque du Soleil’s “My Immortal,” and Shania Twain’s Vegas Residency “You’re Still the One.”

Moore is a proud member of the Television Academy and the Academy of Motion Pictures, Arts, and Sciences.

NADIA STACEY (Hair & Make-Up Designer) is an Oscar® and BAFTA Award-winning hair and make-up designer. She trained at Yorkshire Television and gained experience as a trainee and make-up assistant in theatre, ballet, and opera before gaining her first film job with Academy Award®-winning hair & make-up designer Lisa Westcott on “Miss Potter” (Dir: Chris Noonan), starring Renée Zellweger.

Stacey’s first credit as hair & make-up designer was on Paddy Considine’s BAFTA-winning debut feature “Tyrannosaur,” and since that time she has gone on to design features, including: “Sightseers” (Dir: Ben Wheatley); “Pride” (Dir: Matthew Warchus); “Eddie the Eagle” (Dir: Dexter Fletcher); “The Girl with All the Gifts” (Dir: Colm McCarthy); “The Sense of an Ending” (Dir: Ritesh Batra); “Journeyman” (Dir: Paddy Considine), for which she was nominated for a BIFA for best make-up & hair design; “Beast” (Dir: Michael Pearce); and “Tolkien” (Dir: Dome Karukoski). For her work on “The Favourite” (Dir: Yorgos Lanthimos), starring Olivia Colman, Emma Stone, and Rachel Weisz, she won both a BIFA, a BAFTA, and a European Film Award for best hair & make-up, and the film itself was nominated for 10 Academy Awards® including best picture.

Her work can also be seen in features such as “Official Secrets” (Dir: Gavin Hood), “The Secret Garden” (Dir: Marc Munden), and “The Father” (Dir: Florian Zeller), which was nominated for 6 Academy Awards® including best picture. Most recently that she has designed the hair and make-up on the following: “Everybody’s Talking About Jamie” (Dir: Jonathan Butterell) for which she was nominated for a BIFA Award, the feature film adaptation of the Laurence Olivier-nominated musical; “Cruella” (Dir: Craig Gillespie), starring Emma Stone as the eponymous villain, which earned her nominations from the Critic’s Choice Awards, the Hollywood Critic’s Association Awards, the BAFTA’s and the Academy Awards; “True Things About Me” (Dir: Harry Wootliff); “Mothering Sunday” (Dir: Eva Husson), starring Josh O’Connor, Odessa Young, Olivia Colman, Colin Firth and Glenda Jackson; “Poor Things,” directed by Yorgos Lanthimos, starring Emma Stone, Mark Ruffalo and Willem Dafoe for which she has won the Academy Award, the BAFTA Film Award for hair & makeup design and been nominated for best hair & makeup by Critic’s Choice Awards, best period and/or character makeup and best special makeup effects at the Makeup & Hair Stylists Guild Awards.

Most recently her design has been seen in the “Bob Marley: One Love” biopic (Dir: Reinaldo Marcus Green) starring Kingsley Ben-Adir. Her next feature films to be released include Marv Studios’ “The Stuntman” (Dir: Damien Walters), “The Bride!” (Dir: Maggie Gyllenhaal), starring Jessie Buckley and Christian Bale, “Madfabulous” (Dir: Celyn Jones), starring Callum Scott Howells, and “Peaky Blinders: The Immortal Man” (Dir: Tom Harper), starring Cillian Murphy, Rebecca Ferguson, and Barry Keoghan.

Alongside her film work, Stacey designed the hair & makeup for the television series “Devs,” written, directed, and created by Alex Garland – which aired in 2020.

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