



***Careful the things you say, Children will listen.
Careful the things you do, Children will see. And learn.
Careful the wish you make, Wishes are children.
Careful the path they take – Wishes come true, Not free...***

"Finale/Children Will Listen"

THE BEGINNING OF THE JOURNEY

Twelve years ago, following the phenomenal success of the big screen adaptation of the Broadway musical "Chicago" (which won six Academy Awards®, including Best Picture), director Rob Marshall sat down with Stephen Sondheim and expressed an interest in directing a film version of one of the legendary composer's stage productions. At the top of Sondheim's list: "Into the Woods," one of his most acclaimed – and poignant – works, and one which he thought would be a perfect fit for Marshall.

Marshall and his producing partner, John DeLuca, had been fans of Sondheim and James Lapine's landmark musical since it opened on Broadway at the Martin Beck Theatre in 1987. In describing the piece Marshall says, "The story seamlessly intertwines Sondheim's emotional, funny and brilliant score with Lapine's intricate and masterful book, which is a modern twist on several beloved fairy tales, and is entertaining, while examining complex themes like the consequences of wishes, the parent/child relationship, greed, ambition, loss, and, perhaps most importantly, unconditional love and the power of the human spirit."

Then in 2011, on the 10th anniversary of the 9/11 attacks, Marshall heard President Obama addressing the families of the victims. In an effort to console them, Obama said, "You are not alone...*No one is alone.*" The phrase "No One is Alone," which is also one of the most moving and memorable songs from "Into the Woods," struck a chord with Marshall, and in that moment he knew that the time was finally right to bring the beloved musical to the screen.

"In many ways, I think 'Into the Woods' is a fairy tale for the 21st century post 9/11 generation," Marshall says. "Sondheim and Lapine were way ahead of their time when they wrote it. The comforting knowledge that we are not alone in this unstable world gives us all that glimmer of hope."

For Sondheim, “‘No One Is Alone’” was written as a community song. “I believe Arthur Wing Pinero said that in writing a play, you tell the audience what you’re going to do, you do it and then you tell them that you’ve done it. If you tell them that you’ve done it, then it makes a package,” he says.

“‘No One Is Alone’ tells them that we’ve done it,” Sondheim explains. “This is what the show has been about. No one is alone: we are all connected in some way and we are all responsible for each other’s actions. It’s something I believe firmly and it’s something that’s worth writing about.”

Marshall and DeLuca took their passion project to Disney, and immediately knew they had found the perfect company to bring the stage musical to life. “We were thrilled that the company embraced the project the way that they did,” says Marshall. “They were truly interested in expanding the definition of what a ‘modern fairy tale’ film could be.”

Producer Marc Platt, who joined the duo in making the film, says, “Disney is a company that historically tells the classic fairy tales, so moving forward it should also be the company that finds new, contemporary and unexpected ways to tell these stories.”

So after 27 years, the long-awaited classic was set to begin its journey forward. “The Woods of our story is universal, and can mean so many things,” Marshall says. “It is the place you go to find your dreams, confront your fears, lose yourself, find yourself, grow up and learn to move forward. It’s all part of life. So ‘Into the Woods’ we go, again and again...”

Anything can happen in the woods...

“Any Moment”

ASSEMBLING AN UNFORGETTABLE CAST

“Into the Woods” is a contemporary retelling of the classic fairy tales, and while the story has a substantial number of principal characters, due to the size of the roles and the intertwining narrative, it is truly an ensemble cast. Fortunately for the filmmakers, there was no shortage of talent looking to be involved.

Producer Marc Platt, whose list of credits include Broadway’s “Wicked” and diverse films ranging from “Legally Blonde” to “Drive,” explains, “It was actually a rather easy task to accumulate this magnificent and gifted group of actors because everybody desperately wanted to be in the movie. The opportunity to perform ‘Into the Woods,’ engaging with Sondheim’s music and Lapine’s book, is a great gift, and when you add the opportunity of working with Rob Marshall on a musical, it was like holding up a magnet for actors.”

Meryl Streep, who won her most recent Oscar® for her performance as Margaret Thatcher in “The Iron Lady,” was the first actor to come on board. Streep, who had turned down similar roles in the past, broke her bias to star in “Into the Woods” as the Witch who longs for beauty and companionship. Speaking about why this Witch is different from those that have come before, she says, “I changed my mind when this role came along because this Witch is quite different. First of all, she transforms. Her whole reason for being is to reverse a curse that has been placed on her; she sets in motion all sorts of devices and causes a dramatic upheaval in everybody’s lives.”

“This is a musical with a brain,” she says. “There is an intelligence at work because it is Sondheim and Lapine. It is visually fun and emotionally satisfying, but it also has this other element that engages us as artists and makes us want to bring everything we can to it.”

James Corden, whose credits include the film “Begin Again” and Broadway’s “One Man, Two Guvnors,” was cast as the Baker, the character desperate to rescind a curse. When casting the role, Rob Marshall was looking to find someone that was still relatively unknown to American audiences, someone who could play the everyman. “James is an extraordinary actor, and the scope of his talent is truly overwhelming,” says Marshall. “He has this incredible humor and physical comedy which we all knew from his great work on stage, but I didn’t realize the great depth he has as an actor....and he can sing, too.”

Emily Blunt (“The Young Victoria,” “The Devil Wears Prada”), plays the Baker’s Wife. “My character has a desperate yearning for a child,” Blunt says. “Because of the curse that has been placed on her family, she must venture into the Woods to secure a list of items given to them by the Witch, so she becomes this tenacious and determined character who is willing to go to any lengths to get what she wants.”

She continues, “Eventually we see her unravelling. She is innately a good person, but gets swept up by the Woods and their potential.”

In “Into the Woods,” the role of Cinderella, who wishes to go to the King’s Festival, is more modern, complicated and flawed than the iconic character with whom audiences are most familiar. Anna Kendrick, whose credits include “Pitch Perfect” and “Up in the Air” and who was cast as Cinderella, was attracted to the role because she is different from the archetypal portrayal of the fairy tale persona. “What is unique is that this ‘Cinderella’ story comes directly from the Grimm version where the tree at the grave of her Mother gifts her the dress and shoes that she wears to the Festival,” she says, “So in some ways she has access to a kind of magic when she really needs it.”

Kendrick continues, “What happens after she marries the Prince is where it gets interesting: Cinderella really starts to find her voice and rejects what she thought she wanted, which also means admitting she made a mistake. She is not a blameless victim though; she has to own the fact that she wanted something so badly without really thinking about what it was she really needed.”

In discussing how he envisioned the part, Marshall says, "I was looking for something very specific, which was a combination of humor, a strong voice and a modern sensibility. In many ways, Cinderella is the most complex character in the piece because she can't make a decision, constantly wavering about what she wants, and Anna showed a great deal of vulnerability and depth, which was incredibly impressive."

For the role of Cinderella's Prince, who longs to find a bride, Chris Pine was cast. The actor, who is perhaps best-known to audiences as Capt. James T. Kirk from "Star Trek," describes his character by saying, "The Prince is one of those characters that we all think we know, but in truth we don't really know all that much about him."

He continues, "One of my favorite lines in the script is when Cinderella tells him that he needs to step up to the plate and be a good King and his response is, 'I was raised to be charming, not sincere,' which basically sums up who he is."

When James Lapine wrote the part, he intended for the Prince to be the run-of-the-mill storybook character. "He has been raised to be a Prince, and that is all he knows...vulnerability is not part of his nature because he's so used to getting everything he wants," Lapine explains. "So to finally be rejected opens him up to his vulnerability and takes him from being a fairy tale character to a more human scale."

When Pine first came in to read for the part, Marshall had no idea as to his full range as an actor. "I didn't know he could sing, I didn't know he was funny, I didn't know any of that," he says. "I just knew he was a wonderful actor, extremely smart and an incredibly handsome man. And I quickly found out that he could do all of those things, and more."

Kendrick was pleasantly surprised to see what a gifted comedian Pine was. "He is obviously very charming and handsome, but I loved that he played the Prince with such clever humor," she says. "He may be momentarily thrown when things go awry, but then he just immediately launches back into the affected Prince voice and mannerisms, and it is very funny."

When it came to casting the roles of Jack and Little Red Riding Hood, it was important to Marshall that both parts were actually played by kids (as opposed to on stage where they are typically played as older), since the story is very much about parents and children. Daniel Huttleston, who charmed audiences as Gavroche in the Academy Award®-winning musical "Les Miserables," was cast as Jack, the care-free boy who yearns for adventure.

In discussing his casting decision, Marshall says, "Daniel was 13 when he came in for his audition and sang 'Giants in the Sky' in a higher register since his voice had not changed, and it was so beautiful and disarming."

Tracey Ullman, the celebrated multi-media performer who has starred in such films as "Plenty" and "Bullets Over Broadway" and who took on the role of Jack's poor, exasperated Mother who

dreams of a life free from poverty, was equally as enthusiastic in her praise of Huttleston. She explains, "Despite his age, Daniel has a strong work ethic and a very mature understanding of what he is doing, and he gets the privilege of it."

The film's other young cast member, 12-year-old Lilla Crawford, who had previously appeared on Broadway in "Annie," makes her feature film debut in the role of Little Red Riding Hood. The actress was cast following a nationwide casting search. Marshall says, "John DeLuca and I had seen Lilla in James Lapine's production of 'Annie,' and she was fantastic. We couldn't believe that someone that young could carry a show, but she was an extraordinary singer, actress and comedienne and way ahead of her years, which is exactly what Little Red should be."

"Little Red Riding Hood is a naïve, pubescent little girl wearing a red cape, which I believe represents her passage into adulthood. Until the Wolf comes along, she believes that everything and everyone is good in her life and everyone is to be trusted," says Lapine. "Then she goes through the painful passage of learning that she can't trust everyone, which is a difficult thing to teach children and a sort of sad thing to teach children: that they have to be careful."

When Marshall approached Johnny Depp ("Sweeney Todd: The Demon Barber of Fleet Street," "Alice in Wonderland") about bringing the predatory character of the Wolf to life, the actor was quick to sign on. Having worked with Marshall on "Pirates of the Caribbean: On Stranger Tides," Depp shares a similar sensibility with the director, and says, "I'd shoot the phone book with Rob if he asked. He's the real thing."

In discussing the character of the Wolf, Lapine says, "The Wolf is the feral creature in the storytelling. He's the unguarded, animalistic presence embodied, rather amazingly, by Johnny Depp, who we also see as seductive. It's the seduction of the wild."

For Christine Baranski, who has a prior history with both Sondheim ("Sweeney Todd" at the Kennedy Center and a concert performance of "A Little Night Music" at the Roundabout Theatre Company) and Marshall ("Chicago"), she didn't have to think twice about agreeing to play the wicked Stepmother to Cinderella. "It is tremendously exciting that this is being made into a movie musical because we are dealing with a fairy tale universe which lends itself to fantastic visualization," Baranski says. "I can't imagine a better director than Rob Marshall to visually conceive this, with Sondheim's magnificent music and lyrics, and some great movie actors bringing all this psychological depth to the roles."

For the roles of Cinderella's evil stepsisters, Florinda and Lucinda, played by Tammy Blanchard ("Life with Judy Garland: Me and My Shadows") and Lucy Punch ("Bad Teacher"), the filmmakers were looking to cast actors who were attractive but could also be funny and bring a sense of darkness to their characters.

MacKenzie Mauzy, who appeared on Broadway in "Next to Normal," was cast as Rapunzel, the sheltered young woman who longs to experience the world beyond her tower. According to

Lapine, “A lot of fairy tales are about maturation, and Rapunzel represents the teenage girl who wants to sneak out of the house and have a life of her own, out from under her parent’s thumb.”

He continues, “Many times teenagers who have already gone through puberty feel bound...they feel adult, even though they’re not, and want to do adult things, so this storyline is still very relevant today.”

Billy Magnussen of Broadway’s “Vanya and Sonia and Masha and Spike,” plays Rapunzel’s dashing Prince. The younger brother of Cinderella’s Prince, Magnussen had great fun with the role and appreciated the arc of his character. “My character wants to be gallant and charming, but he’s just a little off, which is funny,” he says. “But his heart is in the right place...all he really wants is to take Rapunzel away from her tower so they can find happiness together.”

Adds Lapine, “Rob Marshall really understood the importance of putting together an ensemble cast that would gel. Everyone in the company was so thrilled to work with Rob and work with this material, and I think it really shows on screen. You can feel their love and passion for what they’re doing and for each other and for the story they’re telling.”

***Witches can be right, Giants can be good.
You decide what’s right, You decide what’s good...***

“No One is Alone”

THE SIGNIFICANCE OF FAIRY TALES

When Stephen Sondheim and James Lapine first sat down to discuss “Into the Woods,” their intention was to create a provocative musical based in a fantasy world where the characters embarked on a quest. The duo, who previously collaborated on the Pulitzer Prize-winning musical “Sunday in the Park with George,” started off with a number of traditional fairy tales, combining them with a new tale about a Baker and his Wife. The end result is a beautiful, moving story with contemporary themes that are elegantly told through the classic characters of Cinderella, Jack and the Beanstalk, Rapunzel and Little Red Riding Hood, which collectively explore what happens after “happily ever after.”

Fairy tales date back to the early days of recorded history, and have been passed down from generation to generation ever since. While on the surface their intention may appear solely as a source of entertainment, they also serve as an important tool on an educational and emotional level due to the insight they offer as to the human journey. Psychologist Bruno Bettelheim wrote extensively on their psychological depth in his book “The Uses of Enchantment: The Meaning and Importance of Fairy Tales,” where he advocates the power of fairy tales to help children come to their own conclusion as to their true meaning.

Meryl Streep echoes his beliefs, and says “Fairy tales evolved as cautionary tales. They were told to scare children away from the dangers they would encounter in their lives and to encourage young women to marry rich men. Everyone is encouraged to find a prince and live happily ever after, and sometimes it doesn’t work that way.”

Bringing the fairy tales into a realistic setting, which was one of Sondheim and Lapine’s original goals, was one aspect the talent found very appealing. Anna Kendrick explains, “There is a reason why most high schools just do the first act, because the first act ends with happily ever after. But really, the second act is what makes this story incredible, weighty and substantial.”

Johnny Depp concurs, and says, “I loved the idea of taking all these fairy tales that we’ve grown up with and bringing them all to life in one large musical. We get to know more about them which turns out to be even spookier and funnier than imagined, so it’s just a brilliant idea. And it’s so beautifully put together.”

Sondheim elaborates, saying, “James Lapine did something nobody’s done for 500 years with the ‘Cinderella’ story. He has her leaving her slipper behind on purpose, which is really smart, because that’s how she finds out if the Prince truly loves her or not.”

As the Prince who woos Cinderella, Chris Pine was not initially familiar with “Into the Woods” as a stage musical, but after reading the film’s script was immediately captivated by Lapine and Sondheim’s themes and techniques. He explains, “They have taken fairy tales, which are presented at the beginning of the story, and created an amalgam of all their different worlds and stories, and from there it just gets deeper and more complex. In many ways this film is about growing up, as the characters learn how spectacular life can be in all its forms and manifestations. It’s about discovering the world.”

I thought one was enough, It’s not true: It takes two of us...

“It Takes Two”

THE LEGENDARY PARTNERSHIP OF STEPHEN SONDHEIM AND JAMES LAPINE

“Into the Woods” opened on Broadway on November 5, 1987, at the Martin Beck Theatre. The production, which ran for 764 performances, won Tony® Awards for Best Score (Stephen Sondheim), Best Book of a Musical (James Lapine) and Best Actress in a Musical (Joanna Gleason as the Baker’s Wife). Among other awards, the musical received five Drama Desk Awards, including Best Musical and a GRAMMY® Award for Best Original Cast Recording.

Since that time, “Into the Woods” has been produced around the world, including a 1988 U.S. national tour, a 1990 West End production and Broadway and London revivals, in addition to a PBS television production and a 10th anniversary concert.

Creating a complex stage production like “Into the Woods” proved to be an incredibly arduous endeavor. Sondheim explains, “You sit and talk about the show to whoever’s writing the book for many weeks, and decide how the story’s going to be told. The most important thing is that the two of you have to be writing the same show. Your attitudes toward the story and toward the characters need to be the same.”

Lapine had always been interested in fairy tales and Jungian psychology, and the idea of doing a fairy tale as a musical was very appealing to both Sondheim and himself. “I set out to write an original fairy tale, but since fairy tales are by nature, short, I soon realized that expanding one into a full-length show was stretching it beyond what it was meant to be,” he explains. “Then I hit upon the idea of taking several fairy tales and putting them together with an original tale, which became our story of the Baker and his Wife.”

Lapine’s frame of reference was the Grimm and Perrault stories, while Sondheim was mostly familiar with them through the animated movies, so Lapine wrote the first scene, which interweaves three of those stories, and told Sondheim it would be next to impossible to musicalize. “No one loves an impossible challenge more than Stephen Sondheim, which was a great way to get him to do it,” Lapine says. “And he turned around and wrote that wonderful opening number, and we were off and running.”

During the development process, Sondheim and Lapine had numerous discussions about what the show’s central message should be, but soon came to realize there could be multiple messages. Sondheim says, “We didn’t sit down and think that’s what we’re going to say, but if you tell me what happened to you on the bus today, I can make a moral out of it. Any story, anything that happens to you, has substance to it. A story doesn’t have to prove a point, but it has to have a point.”

For Sondheim, he feels the show is about community responsibility. At the beginning of the story the characters think only of themselves and it results in disaster, but as the story progresses, everyone realizes they must come together as a community to correct their errors, and to Sondheim, that message was universal. For Lapine, it’s the fact that you can’t always equate nice with good, and being careful about what you wish for.

“We don’t think enough about what we want...I think we know we want X, Y and Z, but we don’t think about why we want it and how our lives might change if we succeed in getting it,” Lapine explains. “The story is about the consequence of our actions, no matter how small they might be.”

From there, the discussion turned to whether the story should be a musical or not. Some stories don’t need music just for the sake of music, and for Sondheim, all the songs have to be necessary. And often times in musicals, it is through songs that the audience gets to know the characters. Lapine explains, “It’s very important for Stephen to make sure that his music and lyrics meld with the spoken word and the story that’s being told. He has an extraordinary ability

to get inside a character's head and to speak in their voice; to take dialogue and monologues and turn them into song."

According to Sondheim, whose celebrated works include such legendary musicals as "Company," "A Little Night Music," "Pacific Overtures" and "Sunday in the Park with George," a good musical has to be something where, if you were to take the songs out, there would be holes in the fabric. "Quite often, you can't put into words why something should be a musical, but I do know that if the songs weren't in 'Into the Woods,' it wouldn't be a very good show," he says. "It has nothing to do with the quality of the songs, but the fact that these characters are singing people."

The winning combination of Sondheim's songs combined with Lapine's story is one of the reasons the musical has been so cherished and revered over the years, and when discussions about adapting the stage production for the screen first began, it was important to the filmmakers to continue that essential collaboration.

For that reason, Lapine was brought on to adapt his story for the big screen. Producer John DeLuca says, "The voice of Stephen Sondheim and James Lapine is so inextricably bound that we felt we needed him to bring it to life on film. And he came on board with the most open mind I've ever seen from a writer."

Says Marshall, "It was wonderful to work with James because I had admired his work for years and, of course, he was the author of the stage play. I felt it was important to work with the original creators of the piece in order to retain the integrity and substance of the work, while of course reimagining it as a film. I was so impressed with how open James was to trying new things, and how he instinctively understood that what works on stage would not necessarily translate to film."

Marshall continues, "For example, Cinderella's 'On the Steps of the Palace,' was originally written as a presentational song where the character speaks directly to the audience, explaining what has just happened to her. Obviously, that can't be done on film, so we reconceived the song so that everything happens in the actual moment when Cinderella gets stuck in the tar on the steps. She has a split second to make a decision, so we froze the action so that it all takes place within that second and the song becomes an internal monologue. And then Stephen Sondheim brilliantly adjusted the lyrics so that it all takes place in the present."

Equally as important, was lyricist and composer Sondheim's involvement. Marshall explains, "Actors love singing his material because in a way, he is an actor himself, in that he writes for and about the character (their wants, their needs, their fears, their vulnerability and their joys). What's beautiful about a Stephen Sondheim song is that it's never just a song about something generic, it's something very specific, and things change during the song. The beginning of the song is not the same as the end of the song...it's a journey of sorts, and that's why the songs don't step outside of the scene, but live inside the piece so integrally, which is part of the genius of his work."

A long-time fan of Sondheim, Anna Kendrick, who was cast as Cinderella, explains what makes his work so awe-inspiring. "Sondheim is a dream for actors because the performance is written into the music. That is not to say you don't have freedom. It is not about sacrificing honesty and performance for the beauty of a song," she says. "'On the Steps of the Palace' is a great example of the genius of Sondheim's work. You see every thought that is in Cinderella's head and how she feels. It is all written into the melody, the tempo and the lyrics."

Johnny Depp, agrees, and adds, "Stephen's work is just magnificent...he's a living legend. His compositions and his ability to translate into song what the characters are feeling, is just miraculous. His material is very complicated to read and very complex to sing. If you're not a trained singer you have to really dig in deep to find those things that help you feel and understand the meaning of each lyric. But there's something very exciting about challenging yourself to see if you can get to that place."

According to Sondheim, one of the things that's always hardest in a musical is to answer the question, "Who are these people?" for the audience. The opening number is the most important part of any musical because it lays out the ground rules for the audience. "You have to introduce the major characters; you have to give the audience a feel for the kind of show they're in for," he explains.

For this reason, the film's opening number was particularly complicated to write because it necessitated telling three stories and introducing each story to the audience. He explains, "It would be extremely boring if you started with a scene with the Baker and his Wife and they sang a song. Then you have a scene in Jack's house and they sing a song. And then you have a scene in Cinderella's house and they sing a song, by which time you've forgotten who the Baker was. You've got to tell the audience that these are the people you're going to be watching all evening, all of them, and they are of equal importance. Each has a separate story entirely."

He continues, "Music can fill in gaps quickly because you can make a transition from this subject to that subject in two bars, whereas otherwise it would require five lines of dialogue. So 'Into the Woods' is a compression: by the time that number's over, you've met all the main characters. At the same time, you want the audience to know that it's going to be fun and funny. They're at the edge of the diving board and ready to go."

Producer Marc Platt adds, "When you take Stephen Sondheim's incredible, sophisticated, intelligent and moving lyrics and James Lapine's very witty and moving book and you dress them up in the telling of fairy tales with music and comedy and joy, you get a wonderful, satisfying and provocative, theatrical experience."

He continues, "And because it's a world created in the Woods, we were always confident that we could develop a cinematic grammar which would deliver the essence of the material as it appeared on stage, and yet introduce a cinematic experience that would be unique in its own right, and still very true to the integrity and the meaning and the power of the source material."

“Stephen Sondheim’s work is going to live on for a very long time because it is always revealing itself in interesting and complicated ways, and he speaks not only with great wisdom and intellect, but also with a very big heart,” says Lapine. “There’s a sense of humor in what he does but also a sense of passion that touches people.”

He continues, “Music reaches people in a way that is ineffable. You can’t describe in words the effect music has on us, and Stephen brings that element of emotion and joy and pain and mystery to every score.”

***You can’t just act, You have to listen.
You can’t just act, You have to think...***

“Finale/Children Will Listen”

THE VISIONARY DIRECTION OF ROB MARSHALL

From the moment “Into the Woods” debuted on stage, it was universally hoped that it would one day become a film. But it needed an experienced director like Rob Marshall to pull together all the complicated and complex elements of making a film musical and to understand how to translate the story to the screen. According to James Corden, “This is an ensemble, and every character’s story has a beginning, middle and end. You are creating this magical, fantasy environment that is also a big glorious musical, so it really takes a special talent to gel those worlds together.”

While Marshall’s list of credits as a director includes the films “Chicago,” “Nine,” “Memoirs of a Geisha” and “Pirates of the Caribbean: On Stranger Tides,” he is an accomplished theater director and Emmy®-winning choreographer as well. It was credentials like these, which made him uniquely qualified to bring “Into the Woods” to life on the big screen. Stephen Sondheim explains, “Rob Marshall has a theatre background, which is crucial, and he’s a choreographer, which is also crucial, because this kind of musical needs a director who knows how to stage numbers.”

He continues, “The songs in ‘Into the Woods’ are part of the context, the plotting, the ambience and the texture. But when the action stops for the song – Cinderella describing her experience at the ball, or Little Red’s experience in the Wolf’s stomach – those are numbers that have to be inventively staged. Rob is one of the few directors who can do that well.”

A long-time admirer of the original stage production, Marshall was immediately drawn to the project. “I’ve always loved this show, ever since I saw the original company in 1987,” he says. “It was a beautiful, joyous and important piece, and I remember being completely transported by it. It was this unique combination of characters coming together and creating a tapestry of

classic stories of an incredibly profound nature, exploring what happens after ‘happily ever after.’”

He continues, “It’s okay to wish and want and hope and dream, but this piece deals with the reality of the world and the struggles and hardships that we face along the way, and I think it’s important for people today, children especially, to understand that.”

James Lapine was thrilled to see Marshall at the helm, saying, “We were so lucky to have a film director who is technically and creatively adept, but at the same time, who understands the thrill of stagecraft and knows how to tell a musical story.”

“‘Into the Woods’ is a story that needs to move...it’s a quest musical. The characters are going after something that they’re passionate to get to, and you have to keep the tension and the suspense and the drive intact,” says Lapine. “And I think that’s something that he really understands – how to put together short takes, short scenes and moments that drive to other moments that all add up to a surprising end.”

When producer Marc Platt read the first 20 pages of Lapine’s screenplay for “Into the Woods,” it was easy to visualize cinematically, and the way Rob Marshall filmed it exceeded his expectations. He explains, “The prologue is around 16 minutes long, it is all music, and yet it is introducing you to each character and their conflicts in the film. It begins with people going about their daily lives in the village and ends up with our main characters heading ‘Into the Woods,’ off on their journey. Rob has constructed it as a seamless, cinematic journey.”

For Marshall, one of the joys of working on a film musical is the rehearsal period. On “Into the Woods,” there were six weeks of rehearsals before principal photography even began, and it’s during that time that a company is created. He says, “Since this film is an ensemble piece, it was important for everyone to work together to create a cohesive piece.”

“Rob comes from musical theatre and he comes to the project so prepared,” Tracey Ullman explains. “During the rehearsals we all sat around and sang and read the material, which is exactly what you do when you are putting on a stage show, and when we got to the locations we knew the timings and we could get right into the take.”

She continues, “Being a musical, each scene was choreographed to a greater or lesser degree. There is a fine line. It needs to be naturalistic for film but with a push because it is a musical and the performance needs a little lift. Some moments have been more choreographed than others but always beautifully and in a really interesting way. It is nothing stagey or theatrical; it is just a feeling, a flow of movement with music.”

According to producer John DeLuca, the rehearsal period was not so much about blocking the actors’ movements, but about getting to know the text and giving the actors the chance to get to know and become confident, with their character’s journey. “This was a time when

everyone could experiment with their characters and toss around all these different ideas to see what would stick," he says.

And Marshall's style of directing was very much admired and appreciated by the talent. Meryl Streep says, "Rob has a percussive sense of the movement of the piece, like a conductor. He has got the rhythm of it in his body."

"He is a former dancer, so I think it is really important for him to keep the incipient heartbeat of the piece beating and pushing forward; musically, emotionally and visually," she continues. "He is the ideal guy to do that. It's all about the work and making it happen."

Emily Blunt was equally as profuse in her admiration, saying, "Rob is a very specific director in that he knows exactly what he wants, which is so reassuring with a musical because you want someone who's going to tell you when it's too much or it's too little, and he has a really delicate hand."

Adds Johnny Depp, "His approach is very pure, and his vision of the author's work and the choices that he made were very beautiful and emotional. He has a fine understanding of subtext and a very unique way of approaching it, and he knows that sometimes what is not said is just as important as what is actually said."

According to Lapine, "I really enjoyed the opportunity to write it with him and realize the vision for the material that excited him. He had to tell this story and make it his own. I think if you write something that's really strong, it can stand up to all kinds of interpretations, and having the film made was a wonderful opportunity to see it translated into another medium."

Marshall also won the respect of the cast and production team for his keen eye and attention to detail. Platt explains, "He cares about every detail in the film, beginning with each word and punctuation point in the screenplay, proceeding to the development visually of the story from a design point of view, lighting, wardrobe and performances."

He continues, "Beyond that, Rob is joyous about the work he does, and that joy is infectious and permeates, not just me, but the design team, our wonderful crew, each and every actor and, therefore, every performance. Working with Rob, one must be on one's best game but you know that the effort, passion, creativity and vision are going to be poured into every single frame of the film."

"Rob is a born nurturer, and as a director, he is the perfect parent for everyone on his creative team, his crew and his cast," says DeLuca. "He is able to work with every single actor, individually yet collectively, and give them all the trust and confidence they need."

A film is successful when all the requisite creative elements are in place, but with a complex production like "Into the Woods," it required deft handling and care to ensure that all the creative and technical crafts were merged cohesively. From the flawless integration of the

footage shot on location and on soundstages to the precise mixing of the talent's pre-recorded musical tracks with the live-to-camera recordings, it was essential that these various worlds came together seamlessly, while keeping the audience immersed in the story at all times. And it was due to Marshall's incomparable talent that this was the case.

Says DeLuca, "I think it is just instinctive with Rob. He's so musical and he's got such a great eye for color and for rhythm and dialogue. He has an amazing, amazing ear...I sit and watch him, and even though I went to music school, I'm continually dumbfounded by the things he hears and how he approaches music. It's wonderful to be able to witness first hand."

***Into the woods, and who can tell
What's waiting on the journey...***

"Prologue: Into the Woods"

BRINGING THE WOODS TO LIFE ON SCREEN

The Locations:

When filmmakers began their initial discussions as to where to shoot the film, it was determined that England's preserved history and enchanting energy was the perfect place to create a world where fairy tale characters come to life, and the country's lush, picturesque landscapes, numerous castles and stately manors offered a wealth of possibilities. And Rob Marshall felt that it made sense to shoot as much on location as possible.

In the story, the Woods are almost a character of their own. According to Marshall, they are a metaphor for many things in life: it's the place you go to find your dreams, fulfill your wishes, confront your fears, lose yourself, find yourself, grow up and learn to move forward. "It's the cycle of life in the sense that we grow up and realize that life may not be all that you thought it would be, but it's something that everyone must experience...there's no shortcut," he says. "So we go into the Woods to find all those things and hopefully come out a better person."

Principal photography kicked off deep in the ancient forest of the Ashridge Estate on the outskirts of Berkhamsted, in September, 2013. The forest, which is one of the oldest, most historic wildlife areas in the region, was used as the setting for the song "Giants in the Sky," performed by Jack (Daniel Huttleston), after his measly handful of beans produces a magical beanstalk.

Hambleton Village, near Henley on Thames, doubled for the Baker's village at the edge of the Woods. Hambleton has long been a popular location with filmmakers, who have flocked to the Oxfordshire town to capture its charming, historical streets.

A turn-of-the-century barn located a short distance from the village, was converted into the ramshackle farm home of Jack, his Mother (Tracey Ullman) and Milky-White. Ullman was

amazed with the extraordinary attention to detail she found on the location set, and says, “The set dressing was unbelievable. There was a beautiful chair under the nook with my character’s knitting beside it, tiny little notes to myself on a desk, and even a little broken mirror (to signify our bad luck), which gave our characters a real world to live in.”

As suggested by the film’s title, a majority of the story takes place in the Woods, and for this reason the locations department spent countless hours scouring the British countryside searching for a variety of wooded exteriors. Fortunately, they found Windsor Great Park, located on the border of Berkshire and Surrey, and were able to make ample use of the park’s thousands of acres of forest, which included some very impressive oak trees (which are similar in look to the tree used in the title treatment for the original Broadway musical), many of which were over 800 years old.

The park’s Bear Rails stood in for the woods surrounding Granny’s house, where Little Red Riding Hood (Lilla Crawford) sings “I Know Things Now.” For the exterior shots of Granny’s home, and more specifically, the entrance, the art department created an extension to one of the thickest, gnarliest tree trunks in the area and outfitted it with a little door. The Cascades Waterfall, located in the park, served as the setting for the song “Agony,” performed by Cinderella’s Prince (Chris Pine) and Rapunzel’s Prince (Billy Magnussen), in response to their frustrations over romance.

For the scenes taking place outside the door-less tower holding Rapunzel (MacKenzie Mauzy) captive, the production built a structure inside the ruins of the 18th century Waverley Abbey, located in Farnham, Surrey. “The sets had the sense of a fairy tale, but at the same time were very real and haunting,” says Mauzy. “Our set designers did such an amazing job that it was hard to tell the difference between my character’s tower and the ruins of the Abbey, itself. You instantly become part of that world, because it seemed so real.”

Byfleet Manor located in Byfleet, Surrey, stood in for the exterior of Cinderella’s (Anna Kendrick) home, and the site where the Prince and his Royal Guard discovers her foot fits the golden slipper.

Scenes for the King’s Palace, where Cinderella’s marriage to the Prince takes place, were shot on location at Dover Castle, one of the great landmarks and symbols of England. The majestic castle guards the Strait of Dover, the narrowest point of the English Channel.

The Production Design:

For production designer Dennis Gassner, who won an Oscar® for his work on the gangster drama “Bugsy,” the challenge on “Into the Woods was two-fold: effectively melding numerous fairy tales into one, while finding something fresh and unique to bring to the audience. Gassner drew inspiration from the work of acclaimed English book illustrator Arthur Rackham, using some of that approach as a jumping off point for his designs, combining fantasy with reality to

create a heightened surrealism, finding the touchstone which is the truth and which then sets the tone of the film.

That touchstone turned out to be the Angel Oak tree from South Carolina, an ancient and visually distinctive tree which ended up becoming the foundation of the film's look. From there, Gassner and his team began scouting locations in the U.K. with similar trees and building sets to match the trees they found.

In discussing his creative process he says, "My job is to support the story with imagery from scene to scene. I have to figure out the tone of the characters' lives and why it is that they wish for something, and then determine the best ways to interface with the other creative departments. 'Into the Woods' is all about wanting more and then discovering that the journey was the whole point, or learning the joy of the journey."

He continues, "Each character goes into the Woods through a natural archway, which Rob called the rabbit hole, and once they go through it, everything is different. It is magical, scary, exciting, unique and organic, and it has its own life."

According to Stephen Sondheim, "That's the feeling the filmmakers caught on film: the denseness of Woods, and that feeling of enclosure and darkness and that anything can happen."

In addition to the enveloping sense of darkness created by the Woods, Gassner was able to instill a sense of magic to the surroundings. Emily Blunt explains, "Dennis did an extraordinary job on the sets through the use of real shrubbery and real flowers, which he added to help illuminate the tress and make them look truly enchanted."

"Into the Woods" marked the production designer's first collaboration with Rob Marshall, and he found the director to have a kindred creative spirit. Says Gassner, "Both of us have a focus and intensity to create something that is unique, and Rob is relentless in finding it, as am I."

While a good portion of the film was shot on practical locations, there was a substantial amount filmed on soundstages as well. As a result, the filmmakers were constantly having to adapt certain looks, as they would see things on location and would need to modify the sets accordingly.

According to producer John DeLuca, "One of our major concerns from day one was how to shoot the film to make our locations in the woods seamlessly blend with our constructed sets. We needed to make the two worlds gel so the audience was never aware, and we had daily conversations about the best way to keep those two worlds as one.

Marshall elaborates, saying, "It was also decided early on that we would avoid the use of green screens as much as possible, because I believe it's harder for actors to imagine themselves in

such a specific world when you can't truly visualize where you are. So the majority of our sets were practical sets."

The logistics of filming on location in England in the fall required meticulous planning, as the filmmakers had a small window in which to make the film before winter set in. As a result, all the location work was scheduled early on in the production schedule when there were still leaves on the trees. The set for the Woods, which are the film's centerpiece, were built on Stage H at Shepperton Studios outside of London, whose soundstages have played host to films ranging from "Alien" and "Blade Runner" to the "Harry Potter" series.

Marshall explains, "In those Woods we needed many different areas, so we worked tirelessly to examine where each scene would play and determine where the correct terrain should be. We had to figure out the stylistic tone of the Woods before the Giant comes and destroys everything."

He continues, "We were able to create a combination of real and fabricated woods while instilling a sense of light and magic in the lighting and camera movements."

"The sets were all just stunning," says Blunt. "They built this absolutely enormous set with real trees that looked kind of magical and slightly other-worldly, and Dion Beebe, our cinematographer, designed lighting which was absolutely stunning, and made everything look as magical and real as possible....it was just so clever."

The filmmakers wanted the look of the film to be stylized, but with a texture and a feeling of something real at the same time. Says producer Marc Platt, "The level of craftsmanship on Dennis' team is nothing short of extraordinary. They have built the most magnificent trees and depth of field and atmosphere down to every minute detail of a real forest."

Says Gassner, "This is an organic experience; There is a life to designing that I can't describe, because it grows and manifests itself on many different levels, with all the ideas coming from the stories and the songs. It has been a long journey going down this road with Rob and it has been truly magical."

The Cinematography:

Cinematographer Dion Beebe, who received an Oscar® for his camerawork on Rob Marshall's "Memoirs of a Geisha," is well known and respected within the industry for his inventive use of the camera and his ability to bond with the actors and make them feel comfortable on a set. As difficult as it is for the talent to be delivering lines in front of the camera and crew, he feels it is his responsibility to help the actors do their job with as little intrusions as possible, like mapping out a sequence and how it's choreographed to give the actor as much freedom as possible.

This usually takes place during the rehearsal process, which has become a trademark of every Rob Marshall film, something Beebe likes to refer to as "an intense workshop of the movie."

“Regardless of whether it’s a musical or not, Rob will get his principals together weeks prior to the commencement of photography and he will block through the movements with his cast where they figure out how the set works,” he says. “When we’re filming a sequence that is going to be especially demanding for an actor, we want them to feel they have the space to let go with their characters’ emotions. We block out all their movements to camera so that we have a very clear floor plan as to what their journey through that sequence is physically. It should be a comfortable situation where they can be free to effectively work and adapt within that space.”

He continues, “Then we can anticipate which cameras and lenses to use and how we place those cameras so we’re prepared to capture all the coverage that Rob needs from that specific scene.”

Equally as difficult for the actors, is working within the confines of a story where the narrative and the music are so creatively intertwined. With Sondheim’s work, the power of the music and the lyrics and the message in those lyrics are a fundamental element in the telling of the story, so the filmmakers needed to create a world on screen where the audience could accept song as dialogue.

As a result, it was important to Beebe and his team that the camerawork did not overshadow any of those elements, which presented a challenge in that he wasn’t able to fall back on any of the traditional camera tricks. “Our challenge with ‘Into the Woods’ is that we had actors going mid-dialogue into song,” Beebe says. “The transitions were immediate, in a sense that one minute they’re in a conversation and the next minute that character is in the midst of a song, so we had to be creative in how we shot those transitions.”

According to Marshall, who also worked with Beebe on “Chicago” and “Nine,” a good musical must look seamless to the audience. He explains, “We didn’t want the scene to stop before the song begins, and a lot of that has to do with how the camera moves. Dion understands that deeply. He is a painter with light and motion. We have done many films together and understand each other well, so it was invaluable to have him on board.”

In explaining how Marshall works as a director, Beebe says, “For Rob it’s all about telling the story with music, not making a musical. It’s important to him that there’s an emotional arc for each of the characters, so my job as a cinematographer is to be able to contribute to that by creating a visual arc that complements and supports that journey.”

For Beebe, he sees the characters in “Into the Woods” as having three parts to the journey on which they embark. “We’re going into the Woods, then we’re in the Woods, and then in the final act when the Woods have been devastated and transformed, we’re in the ‘beyond-happily-ever after’ stage.”

One fundamental element for the look of the film was that all the practical locations, especially the real forests, the castles and the characters’ homes, suggested a sense of deterioration, which meant that Beebe’s camerawork could not make anything look too polished or clean. He

explains, “Rob wanted an element of history to the sets so it was obvious to the audience that these locations had been there a long time, which was a way of grounding the fairy tales to a time and place that was dated.”

This applied to the sets as well, since approximately 70 percent of the film was shot on the major set piece of the Woods on Stage H at Shepperton Studios.

In describing Beebe’s work as a cinematographer, Chris Pine says, “Dion’s visual esthetic is stunning. What he has done in terms of creating this world and the way he uses light and colors, is truly remarkable. Visually, it is such a treat, it’s so rich and full of color.”

The Costumes:

For costume designer Colleen Atwood, who won Oscars® for “Alice in Wonderland,” “Chicago” and “Memoirs of a Geisha,” the chance to design for characters who are all from different fairy tales, was incredibly appealing. And the fact that “Into the Woods” would be Atwood’s fourth collaboration with director Rob Marshall, was icing on the cake.

She explains, “From the very first time I met Rob, we really hit it off, and since that time we have developed a real shorthand. Rob embraces the design process, and at the same time he never dictates what he wants.”

Atwood’s inspiration for all her designs were the Woods, and many of the character’s costumes included the texture of wood in some way. For instance, the Witch’s costume worn by Meryl Streep, was actually made from tiny pieces of leather that were stitched on to chiffon and then combined with leather that looked like cracked bark. Those pieces were then mounted onto net to help simplify movement for her character.

“When you work with an actress like Meryl, you collaborate on what she is actually going to be doing in the costume,” Atwood explains. “The movement is part of her character, and early on she knew that as the Witch she was going to be crouched down and have a stance that was almost like a spider.”

She continues, “When the Witch transforms in the film, I took the same theme but refined it a little bit with satin and finer fabrics. I exaggerated the shoulders and puffed it up and made it a different color.”

In describing Atwood’s work, Streep says, “Colleen is a tornado. Her work is so imaginative, free and dramatic, and at the same time, she is well known for her attention to detail and some of the work is so carefully thought out, delicate and beautifully made.”

“I was just blown away by the intricacies of Colleen’s work and how everything was rooted in this natural world of earth and the Woods,” producer John DeLuca says. “She always works from character, and her imagination constantly inspired us and all the actors, as she pushes outside the box with the most exquisite taste.”

In creating a unique fairy tale world, the decision was made not to root the film in one particular time period, but instead to embrace the “mash-up” nature of the piece where all the different characters and stories collide.

When it came to creating the look for Johnny Depp’s character, the Wolf, Atwood’s muse was the actor himself. A big fan of Tex Avery, the animator who created the notorious wolf character in a zoot suit from the MGM cartoons of the ‘40s and ‘50s, Depp wanted to play the part in a zoot suit. Fortunately, the filmmakers loved the idea.

In explaining his inspiration for his character’s costume, Depp says, “When I was first approached about the role, I just had this burning sort of vision in my head of the Wolf, and all I could think of was the wolf in the zoot suit in the Tex Avery cartoons: a hip, big, bad wolf with a fedora and a zoot suit and a cat chain, and the second I mentioned my idea to Colleen she got very excited. And from there she went to work, and she did it up exactly right. She was right on the money...and as usual, she totally nailed it.”

Atwood elaborates on the costume, and says, “The idea with the Wolf is that he is the Wolf of Little Red Riding Hood’s imagination, so we didn’t want to put Johnny in a wolf suit or give him a fur collar. I showed him an idea I had of embroidering the pattern of fur on to a piece of very thin wool cloth that I could then have tailored into a zoot suit.”

She continues, “I collaborated with an embroiderer to get the feel of a piece of fur that was flat, that could move and wasn’t too thick. Then I saw an old thread wig from the ‘20s that I took as my inspiration for the tail and the collar of the suit. I also really, really wanted his ears to come out of his hat. We made it extra playful by having his claws coming through a pair of white gloves and his boots, which were made to look like paws.”

For the characters of the Baker and the Baker’s Wife, played by James Corden and Emily Blunt, Atwood’s approach was akin to a wholesome Victorian couple, but the designer was careful to not make them look too put together. Blunt explains, “The Baker’s Wife needed to have a sort of slightly-flustered look, and Colleen was masterful at not only creating beautiful costumes, but at hiding the fact that I was pregnant during the shoot, the irony being that I was playing a character who desperately wants a child, while I actually had a child inside me.”

Atwood also enjoyed being able to draw inspiration from different places and time periods, and in the case of Jack (Daniel Huttleston) and Jack’s mother (Tracey Ullman), she modeled them after “turn-of-the century, poverty-stricken, rural folk.” Cinderella (Anna Kendrick) and Cinderella’s Prince (Chris Pine), on the other hand, are what she refers to as “romantic nouveau.”

“The wardrobe is beautiful and so detailed. In some ways it is true to period, but with a great twist, almost like a serious study on period clothing blended with high fashion,” Kendrick says. “We are in a fantasy, musical land, and every character is from a slightly different era, which

has been amazing for our creative team as it gives everyone a real freedom to put elements of all kinds of different fashions together.

The character of the Stepmother, played by Christine Baranski, has some of the more flamboyant costumes in the film, and in Atwood, the actress found the perfect collaborator.

“When I first spoke to Colleen, we both had the same take on ‘the stepfamily,’” says Baranski. “We felt that if they were a modern family, they would have their own reality TV show. They’re over the top, they’ve got money, and they are very narcissistic and obsessed with their hair, makeup and fashion.”

For the character of Little Red Riding Hood (Lilla Crawford), Atwood stayed within the parameters of the late 1930s fairy tale illustrations, but for Rapunzel (MacKenzie Mauzy) and Rapunzel’s Prince (Billy Magnussen), she went with more of a bondage/Medieval-type vibe. According to Mauzy, “My costumes had all these ropes almost tying me down, which were symbolic of my life in the tower. But more importantly, when I put that dress on, I just felt like Rapunzel.”

Magnussen, who was dressed in black leather from head to toe, agrees, and says, “I put on those leather pants and immediately felt like they were totally right for my character. I loved it. Colleen’s work really is beautiful, she just adds these layers and it informs me and helps my character to come alive.”

The Hair And Makeup:

With a project of this size and scope, the hair and makeup were of equal importance to the production, and for hair and makeup designer Peter Swords King, who won an Oscar® for his work on “The Lord of the Rings: The Return of the King,” this meant working closely with Colleen Atwood and her costume department. He explains, “I take the lead from Colleen once she’s done with all the costumes so I can see what kind of look she was going for. It’s a very collaborative process, but I want to make sure we don’t have 18th century costumes with 19th century hair.”

Swords King, who previously worked with Rob Marshall on “Nine” and “Pirates of the Caribbean: On Stranger Tides,” came to the production straight from the set of “The Hobbit: The Desolation of Smaug” in New Zealand, and it was a refreshing change of pace for him. “I’d been doing dirt and grunge for several years, so it was nice to be able to do loads of beauty makeup and stuff,” he says.

As with Atwood, he was thrilled to be able to create looks from a number of different time periods, due to the story’s fairy tale elements. “In reality this is a period film with a very contemporary feel,” Swords King says, “So I had some freedom to do whatever made the most sense for each of the individual characters.”

He continues, "This is a Sondheim musical which has very modern music, so it gives you the perfect leeway to actually play with the looks."

Says Marshall, "Peter is wonderful, because no one works better with actors than him. He is able to take what the actors feel about their characters and bring it to life, while implementing his own taste and artistry, because you want to believe these characters are real people."

There was one character that Marshall had a specific look in mind for, however: Rapunzel. Most people remember Rapunzel as having hair so long that guests can use it to climb up the tower to visit her, and Marshall told Swords King from day one that he wanted the hair to be at least 20 feet in length. At one point the hair was going to be loose and flowing, but they eventually decided to go for a single braid. Swords King says, "It was more traditional, but it actually makes it a bit more practical and believable as well."

To create the 20-foot braid, the production brought in real blonde hair from Germany – about six pounds worth – which was then hand-woven with very strong cotton and braided into MacKenzie Mauzy's real hair. The producers suggested using acrylic hair at one point, but Swords King recommended against it, as he knew it would look too shiny on camera.

Mauzy spent the entire production, as well as several weeks of pre-production, wearing the braid, as she wanted to be sure it looked as if she'd had it her entire life. "It felt very odd at first, but when it was cut off I realized I had become strangely attached to it," she says. "It wasn't a wig, it was like a giant extension that they braided into my real hair, and it looked very real."

For the Witch, Meryl Streep's two looks were created by J. Roy Helland, Streep's long-time hair and makeup designer, who won an Academy Award® for Best Achievement in Makeup for Streep's performance in "The Iron Lady." According to Streep, "I really depend on Roy. It's exciting, every time we get into a new project we're full of anxiety wondering if we have pushed it too far, but it is really fun to work that way."

The Witch at the beginning of the story was created by applying prosthetic pieces to Streep's forehead and chin and inserting a mouth piece with crooked teeth. For the look of the transformed Witch at the end, Streep is basically herself with beautifully-coiffed turquoise and silver streaked hair with perfect white teeth, almost like a blue enchantress.

When it came to creating the hair and makeup designs for Johnny Depp's character the Wolf, the task lay in the skilled hands of Depp's personal makeup artist, Joel Harlow ("The Lone Ranger," "Alice in Wonderland"). Harlow won an Academy Award® for his imaginative work on "Star Trek" and previously transformed Depp into the iconic Captain Jack Sparrow in all four "Pirates of the Caribbean" films as well as the Mad Hatter in "Alice in Wonderland," among others.

“Joel is a genius,” says Depp. “He’s just the best. He’s like the modern day version of the classic old-school makeup guys from the days of Lon Chaney, where the process was very collaborative.”

To complete the look of Little Red Riding Hood’s dastardly stalker, Harlow initially devised a full prosthetic piece for Depp. But after a series of camera tests, the look was scaled down to more of a suggestion of a wolf through the use of shadows and lighting. “The end result is fantastic,” says Swords King. “His hair is short and dark and he has a big moustache and bushy eyebrows, and his hat has ears on it, which makes for a very mysterious look.”

When the audience first sees Cinderella, played by Anna Kendrick, the young woman turned scullery maid has ratty hair and is covered in soot. In explaining the look, Swords King says, “We need to empathize with Cinderella at the beginning of the story, so she has to look dowdy and sad. Anna is gorgeous naturally, so we just made her look a little dirty and had loose strands of hair hanging down around her face.”

For Cinderella’s more polished look when she heads to the Palace where she will meet the Prince, the filmmakers had originally envisioned Kendrick with her hair pulled up on top of her head in a very elegant style, but quickly decided it was far too complicated a look for her. “After watching early takes of Anna’s performance we decided to keep her look as simple and modern as possible,” Swords King says, “So we literally pulled her hair back in a high ponytail with a little tiara, and she looked perfect. It was the whole concept of less is more, and in this case it worked beautifully.”

The looks for the two Princes in the film, Chris Pine and Billy Magnussen, were much easier to create. For Pine, the Prince who woos Cinderella, Swords King gave him a very regal look. “Chris is so good-looking already that all we really did was give his hair some highlights and style it with a lovely sort of swept-back big cliff at the front,” he says. “And his sparkly blue eyes and white teeth combined with a little razor stubble gave him just the right mix of rugged and handsome.” For Magnussen, the Prince who falls for Mauzy’s Rapunzel, he stuck with the actor’s natural blond look.

Like Atwood, Swords King had the most fun with the characters of Cinderella’s Stepmother and her stepsisters, as he was able to create elaborate looks for the trio, for which he was predominantly influenced by the ‘60s and the 18th century. “For the Stepmother, Christine Baranski’s hair was piled on top of her head in an 18th century style with modern-fringe bangs that swept across her forehead, almost into her eyes,” says Swords King. “It was the perfect look for her.”

For Lucinda, the evil stepsister played by Lucy Punch, her hair was curled and then piled up on top of her head and accentuated with feathers. Her makeup was dark and more modern. “We went very ‘60s with Lucy’s look,” he says. “She had big eyelashes but very minimal eye makeup – hardly any shading so she looked very monochrome – and we kept her lips very natural looking.”

Tammy Blanchard, who plays Lucinda's sister Florinda, had a look that was more 1940's. "She has very dark eyes highlighted with big eyebrows so we kept all her makeup dark and painted her lips and fingernails dark red with a bit of gold," he says.

The Visual Effects:

One of the advantages of bringing a story like "Into the Woods" to the big screen is being able to effectively create a world in which the characters live. When the filmmakers have needs beyond the confines of practical sets, that is when visual effects supervisor Matt Johnson steps in. "My role is to provide effects to the film without the audience realizing any of the shots have been enhanced in any way," says Johnson, whose credits include "The Golden Compass," which won an Oscar® for Best Visual Effects.

In "Into the Woods," these effects included many of the classical fairy tale elements which are key to the story, like a computer-generated beanstalk that sprouts up to the sky, a 60-foot giant trampling through a forest, the magic transformation of Cinderella's shabby dress into a beautiful new gown, and the vortex tornado that swirls around the Witch whenever she appears and disappears (something the filmmakers affectionately referred to as "Meryl Magic"). While the effects were computer generated, they still felt very real, because Johnson and his team understood how it should work and only used the effects when they were truly needed.

The style of computer generation employed was a mixture of old-fashioned practical effects combined with cutting-edge visual effects technology. Johnson explains, "Rob is quite fond of many of the old, classic films, so we're bringing elements of that into this one. For example, many filmmakers would have wanted the Giant to be a computer-generated creature, but Rob was keen to get an actress (Frances De La Tour) so as to get a really great, human performance."

This feat was accomplished by creating an entire miniature forest with miniature trees for De La Tour to march through, smashing and knocking them over, which is similar to techniques used in 1950s films. But with "Into the Woods," the footage is blended with CGI to provide more of a modern feel.

In describing the effect process, Johnson says, "The first bit of the job is actually planning how you are physically going to do what is required for the shot and what techniques can be used, for instance, is it going to be CGI or green screen or miniatures."

He continues, "Once that has been decided, we start filming. During principal photography I'm on set working with the director to make sure we are shooting everything we will need in the cutting room. Then it is off to post production where we put the movie together, working with the film's editor to help shape the film and bring it all together."

“Into the Woods” was Johnson’s first collaboration with Rob Marshall, and he was impressed with the director’s vision. He explains, “Rob has a very clear idea of what he wants, and he will keep going until he gets it, because he knows what he wants it to look like on screen.”

The Music:

Music supervisor and music producer Mike Higham worked with Stephen Sondheim on the film version of “Sweeney Todd,” where he had an amazing experience, so when Sondheim suggested him for “Into the Woods,” he leapt at the offer. “Musicals don’t come around very often and working on Sondheim is always challenging musically,” he says, “It stretches my musical theory to the limit because it is really complex.”

As a music supervisor, Higham’s role is very hands-on. He explains, “I am at the rehearsals so I can see how each song is going to play out, how each of the actors tick and how it is all going to work when we come to actually shooting the film.”

As the music producer, Higham’s role involves literally producing the songs for the soundtrack of the movie. He continues, “I need to make all the tracks as good as they can be in the shortest time possible because of the time frame in which we are working.”

For Higham, the two roles go hand in hand, as he feels the secret to the success of integrating the music seamlessly into the film is one person overseeing the whole process: from recording the orchestra and actors to being present on the set, to ensuring that everyone is delivering that performance to the camera.”

Keeping the dialogue and the music flowing throughout the film is one of the biggest challenges. “There is a curse with musicals where people are acting and then they suddenly burst in to song and it sounds a bit weird because you’ve gone from the dialogue on a sound stage straight into this beautiful pristine studio recording,” he explains.

To make the scenes feel as effortless as possible, Higham took one of two different approaches: having the actors sing the first part of the song live, and in many cases the entire song, or taking the last part of their spoken dialogue and bringing it into the studio to improve the quality. And Higham was impressed by the depth of Marshall’s musical understanding, especially in the recording studio.

Says Higham, “Rob has an unbelievably good ear and I was really surprised at how good he was at choosing the perfect moments from each actor’s recording. I worked very closely with him and his choices were deliberate; he had a clear vision of what he was looking for when the cameras rolled.”

When Marshall first approached Emily Blunt about the film, he told her that he was not looking for a singer, but for an actress, so she went to the audition and sang “Moments in the Woods,” which is the Baker’s Wife’s big number, and got the part. She says, “From there I took singing lessons, which helped a lot, but at the end of the day I kept coming back to the idea that they

really wanted me to act in the musical numbers. It was a little terrifying when we first had to sing in front of everyone, but we all knew immediately that we were all in the same position.”

Marshall had always thought Blunt would be perfect as the Baker’s Wife, but didn’t have an inkling as to her talent as a singer. “When she came in and sang, I couldn’t believe it,” he says. “By the end of the song I literally found myself crying because I was so happy that someone had all the ingredients required for the Baker’s Wife.”

Sondheim wrote the song “Moments in the Woods,” for the Baker’s Wife as a vehicle for the character to express her desire for romance. He explains, “James Lapine had this nice idea of having the Baker’s story intertwined with Cinderella’s story, and by the end of the song, she comes to terms with how important her life with the Baker is, though it is just as a Baker’s Wife, whereas she could be dallying with a Prince. She understands the difference between the two.”

“The most exciting part for me was recording it with Stephen Sondheim and the specific notes he gave us about how he likes his lyrics to be sung,” says Blunt. “So for someone like me who does not consider themselves a singer, it was really reassuring to have Stephen come in and tell us to not worry about making it sound pretty, but to make it sound real. I think he really likes having actors who can kind of sing rather than singers who can kind of act, so it was just exciting and bizarrely wonderful.”

Meryl Streep, who was cast as the Witch, was already familiar with the stage show and Sondheim’s work when approached about the film. “I went to see the musical when it was on Broadway, with the great Bernadette Peters playing the Witch, and I thought it was fantastic. There is no one like Stephen Sondheim. There is no one who writes sing-able, character-driven music that tells a story. The wit, the intelligence and the daring in his music is unparalleled, so I was really happy to have the chance to work on it.”

Blunt agrees, and says, “This is probably one of the most human of all of Stephen Sondheim’s musicals, and I like the fact that it challenges you to think. The majority of the songs we see in musicals have a rather simplistic outlook, whereas Stephen Sondheim’s songs are more like monologues or conversations in that they don’t sound too perfect or too lyrical or too melodic.”

In discussing Streep’s talent as a singer, Sondheim says, “Meryl Streep has an ability to find colors in a lyric that I’ve rarely come across. She would do a number of takes on the songs in the recording studio and every take was different in some way. She would take the lyric and with each take, try it from another angle. You can listen to all the takes and no two are alike in terms of tone. It’s subtle, but they are distinctly different.”

According to Sondheim, most actors can deliver a variety of different takes when recording dialogue through tone or vocal inflection, but it is infinitely more difficult with a lyric because lyrics are limited by the rhythm, stress and intonations of the music.

The music for the film was pre-recorded over a two-week period at Angel Studios in London. When putting the 56-piece orchestra together, Higham hired some of the best musicians from the London Symphony Orchestra and London Philharmonic to help give the soundtrack a lush sound.

For Tracey Ullman, who plays Jack's Mother, it was an amazing experience. "We recorded it over a weekend so they could get the very best of the London musicians. Sondheim was there, and it was lovely to see the violas and the clarinets – everyone standing around just really into it and enjoying the moment."

Blunt agrees, and says, "One of the most fulfilling experiences in my entire life was getting to play this part and be able to sing with confidence, and I will never forget the day when we first sang with the entire orchestra...it was amazing."

She continues, "If you're someone like me who is not used to singing, you really have to nail it, and there was something so thrilling about that because you are emotionally invested in the lyrics so you have to make sure your brain is agile so you can make sense of the words and portray them to the best of your ability."

Music supervisor Paul Gemignani has worked with Sondheim numerous times in the past, during which time they developed a close rapport and shorthand, and while "Into the Woods" was the first film he had done with Marshall, they had worked together on Broadway many times. "Having come from the world of theater, Rob understands all the intricacies involved with a musical, and approaches everything from a collaborative standpoint," Gemignani says.

Gemignani's primary responsibility during production was coaching the actors on all the music, both in the rehearsals and the actual recordings, and on "Into the Woods," the talent performed the songs through a number of different ways: singing live to camera on set, singing to pre-recorded music in studio, and singing live with the orchestra, also in studio.

"The key to the musical performances," says Marshall, "Is that, whether they're pre-recorded or sung live, they all must feel live, as if they're happening in the moment. The audience should never know. That's the goal."

"With most films it is the camera which tells the story, but in a musical featuring songs and lyrics from a master like Stephen Sondheim, it is the songs which progress the story," says Gemignani. "And thanks to Rob, our actors had the chance to do honest to God singing live with a full orchestra, and it is rarely done that way anymore."

In discussing what makes the soundtrack so unique, Streep says, "I really love the music from 'Into the Woods,' in fact I actually love it more every time I listen to it. When you first encounter the music, it's arresting but on the second and third listening it has more and more to give you. I remember coming out of the theater on Broadway and singing to myself 'No One Is Alone'... that song just pierces you the first time you hear it."

At one point during production, Marshall gave all the actors the pre-recorded songs on an iPod, which was especially helpful – and somewhat intimidating – for Chris Pine, who plays Cinderella’s Prince. “You have no idea how absolutely mind-blowingly complicated it is to hit notes, whilst giving it bravado and acting with precise emotions,” Pine explains. “What Anna Kendrick has managed to do with her Cinderella character is just profoundly cool...It is like watching a martial artist.”

“Agony,” one of the show’s most popular songs, is a humorous approach to the two Princes. According to Sondheim, “James Lapine wanted to characterize the Princes because they’re two important characters, and we felt they should have a song together: these two brothers trying to one-up each other.”

He continues, “So the notion of ‘I have a more beautiful girl than you,’ came to me because they both find these extraordinary women, Rapunzel and Cinderella.”

For Blunt, the song “No One is Alone” made her cry when she first heard it, particularly given the circumstances of her character, the Baker’s Wife. “I think it’s a song that speaks to a lot of people who’ve lost somebody that they love and they don’t know how to move forward,” she says.

Another song that is central to the story of “Into the Woods” and to the characters of the Baker and his Wife, specifically, is “It Takes Two,” which is about the couple coming to realize how much they rely on one another. “They learn the fact that they cannot have a child is caused by a curse on the Baker’s family and they have to go into the Woods, and just the way everybody else goes into the Woods, they each come out a different person,” Sondheim says.

He continues, “They find the objects of their quest, but more importantly, they find each other, so to speak. I think it’s the first time in their lives that they’ve done anything together beyond baking and selling and cleaning. So the song is a song about two people who, in a sense, are meeting for the first time, which is the best thing that can happen in a marriage after a while. It’s about the refreshment of a marriage.”

For James Corden, who was cast as the Baker, he was particularly fond of Jack’s song, “Giants in the Sky,” performed by Huttleston. “It has always been one of my favorite songs in the show, but I’ve never heard it sung the way Daniel does it,” he says. “In the film, he sings it to my character and it was just a thrilling moment for me.”

He continues, “There are few things better than watching someone very young and very talented being very brilliant at something, and I felt like that all day. I was looking at him thinking, ‘I’m watching a superstar in the making.’”

Higham remembers shooting “Giants in the Sky” on location on the first day of principal photography, and says, “Daniel came out and jumped on one of these huge, beautiful trees and

I immediately saw what this film is going to look like. It is a really classy, classic and timeless piece. I think it is going to be something very different and really special.”

Once principal photography had wrapped, the film’s talented editors and sound team went to work. Editor Wyatt Smith, who previously worked with Marshall on the Emmy® Award-winning NBC special, “Tony Bennett: An American Classic,” as well as “Nine” and “Pirates of the Caribbean: On Stranger Tides,” could speak knowledgeably on the issues that were important to Marshall, which made him the ideal partner.

“Wyatt understands music and dance, which is why it was so important to Rob and myself that he be a part of ‘Into the Woods’” says producer John DeLuca. “Here was a film with wall-to-wall music, for which Wyatt has an excellent eye and ear, and he was just as excited and tireless and tenacious as Rob was, and he was there for us until the very end.”

Adds Marshall, “Wyatt is an extraordinary man because he knows music and performance so well and knows how to cut rhythmically, and it’s very important that you don’t see the editing: it should feel fluid as if it is all one piece.”

The sound team was faced with their own set of painstaking – yet exhilarating – tasks: combining the cast’s numerous vocal takes, live and recorded, to create the most beautiful, polished end product. And of utmost importance to Marshall was ensuring that the audience could never tell the difference...everything should feel live.

Says Marshall, “I have a magnificent sound mixing and sound editing team, and as you can imagine on a musical, they are extremely important. Because Stephen Sondheim writes all his songs as if they are scenes and not musical numbers, we needed mixing and sound editing teams that knew how to create this very real, yet magical world in the Woods where the audience can hear every lyric.”

He continues, “‘Into the Woods’ is a very lyric-heavy piece, and the story and the characters live in Sondheim’s brilliant, brilliant lyrics, so you don’t want to miss a single one of them.”

And you know things now that you never knew before...

“Giants in the Sky”

INTO THE THEATERS

“Into the Woods” is a joyous, unique cinematic experience which takes familiar characters and sends them on unexpected journeys, but there is also a great profundity that underlies the material. According to producer Marc Platt, “Inside the story there is a tremendous metaphor about life and loss, parents and children, and whether we repeat the sins of our fathers or choose another path. That metaphor is very relatable and relevant to everyone, young and old.

When you take all those elements and dress them up in the telling of fairy tales with music and comedy, you get a wonderful, satisfying cinematic experience.”

Adds Meryl Streep, “Musically it is challenging and thrilling, and so this is what I hope for the audience: that they too will be thrilled and challenged.”

“Beginning with the film’s opening 20 minutes you feel like you’ve just been shot out of a cannon,” says producer John DeLuca, “And from there you just hold on for a joyful and meaningful ride full of humor and zany characters, who we genuinely care about as well.”

The filmmakers were in agreement that everyone who worked on this film, from the principal actors to the extras, to everyone who had a part in bringing this story to the screen, that all were striving for perfection every day, intent on honoring and respecting the material.

Production designer Dennis Gassner says, “I think the audience will get it. They will understand that people have worked really hard for them and will get to experience something that is incredibly beautiful and vivid as a piece of art.”

“The one thing I love about this film is that there’s so much entertainment in addition to the many diverse levels it operates on,” says Rob Marshall. “It’s such an exciting journey because it contains all these different characters intersecting in the Woods with wonderful songs, yet it also says something profound, moving and important about life.

THE CAST:

For almost 40 years, **MERYL STREEP (Witch)** has portrayed an astonishing array of characters in a career that has cut its own unique path from the theatre, through film and television.

Streep was educated in the New Jersey public school system through high school, graduated cum laude from Vassar College and received her MFA with honors from Yale University in 1975. She began her professional life on the New York stage, where she quickly established her signature versatility and verve as an actor. Within three years of graduation, she made her Broadway debut, won an Emmy® (for “Holocaust”) and received her first Oscar® nomination (for “The Deer Hunter”).

In 2014, in a record that is unsurpassed, she earned her 18th Academy Award® nomination for her role in “August: Osage County.” She has won three times, for her performances in “The Iron Lady” (2012), “Sophie’s Choice” (1983) and “Kramer vs. Kramer” (1980).

Streep has pursued her interest in the environment through her work with Mothers and Others, a consumer advocacy group that she co-founded in 1989. M&O has worked for ten years to promote sustainable agriculture, establish new pesticide regulations and the availability of

organic and sustainably grown local foods.

She also lends her efforts to Women for Women International, Women in the World Foundation and Partners in Health. She is a member of the Vassar College Board of Trustees and the American Academy of Arts and Letters. She has been accorded a Commandeur de L'Ordre des Arts et des Lettres by the French Government, a Lifetime Achievement Award by the American Film Institute, a 2008 honor by the Film Society of Lincoln Center, The 2010 National Medal of Arts by President Obama and, in 2011, she received a Kennedy Center Honor.

Her husband, sculptor Don Gummer, and she are the parents of a son and three daughters.

Golden Globe®-winning actress **EMILY BLUNT (Baker's Wife)**'s transformative ability and versatile performances make her one of the most in demand actresses of today. Blunt rose to international prominence with her outstanding performances in films such as "My Summer of Love" and "The Devil Wears Prada."

Blunt recently wrapped production on the thriller "Sicario" alongside Benicio del Toro and Josh Brolin for director Denis Villeneuve. Most recently she appeared alongside Tom Cruise in Doug Liman's "Edge of Tomorrow." The film, which was released by Warner Bros. in June, is set in the near future in which an alien race has taken over Earth, leaving the armies of the world to join together to defend the planet. Blunt previously appeared in Lynn Shelton's "My Sister's Sister," alongside Ewan McGregor in Lasse Hallstrom's "Salmon Fishing in the Yemen" for which she earned a Golden Globe nomination, as the female lead in the time-travel thriller "Looper," alongside Bruce Willis and Joseph Gordon-Levitt, and opposite Colin Firth in the dark comedy "Arthur Newman."

Other notable films include "Charlie Wilson's War," "Sunshine Cleaning" and "The Wolfman." Blunt played the title role of Queen Victoria in the critically-acclaimed film "The Young Victoria," for which she received a BAFTA and Golden Globe nomination. Additional credits include "Gulliver's Travels" and "The Adjustment Bureau."

Blunt started her career at the 2002 Chichester Festival, where she played Juliet in a production of "Romeo and Juliet." Her London stage debut was a production of "The Royal Family," opposite Dame Judi Dench. In addition to her Golden Globe Award win for the BBC television movie "Gideon's Daughter," Blunt was nominated for three additional Golden Globe Awards as well two BAFTA Awards, and two British Independent Film Awards.

JAMES CORDEN (Baker) is the Tony® Award-winning star of "One Man, Two Guvnors" at the National Theatre in London and on Broadway. He has also starred in productions of "The History Boys" in London and on Broadway, "A Respectable Wedding" at the Young Vic and "Martin Guerre" on the West End.

Corden's previous film roles include "The Three Musketeers," "Gulliver's Travels," "Lesbian Vampire Killers," "Telstar," "How To Lose Friends & Alienate People," "Where Have I Been All Your Life?," "Pierrepont," "Starter For 10," "Heartlands," "All Or Nothing," "Whatever Happened To Harold Smith?," "Twenty Four Seven" and the reprise of his West End role in the critically-acclaimed film adaptation of "The History Boys." He was most recently seen in "Begin Again," alongside Keira Knightley and Mark Ruffalo and the Weinstein production "One Chance."

In addition to co-creating and co-writing the BAFTA and British Comedy award winning BBC TV series "Gavin and Stacey," other television credits include: "Horne and Corden," "James Corden's World Cup Live," "Little Britain," "Fat Friends," "Cruise of the Gods," "Dalziel and Pascoe," "Judge John Deed," "Jack and the Beanstalk," "Teachers," "Hollyoaks," "Boyz Limited" and "The Vicar of Dibley". He is the four-time host of The BRIT Awards and is the current host of Sky 1's hugely popular sports quiz "A League of Their Own." Corden also co-created and co-wrote the BBC series "The Wrong Man."

Corden has been awarded numerous comedy awards including a Writers' Guild of Great Britain Award for Comedy Writer of the Year, South Bank Show Award for Comedy, Tric Award for Best Comedy and National Television Award in 2010 for Best Comedy.

ANNA KENDRICK (Cinderella) has a variety of accomplishments that showcase her impressive range of talent. She was recently seen in the indie flick, "Happy Christmas," which premiered at Sundance 2014.

Kendrick has wrapped several films slated to open next year, which include: "Digging for Fire," directed by Joe Swanberg (who she will have worked with for the third time); "The Hollars," opposite John Krasinski (who also directed the film); and the highly-anticipated "Pitch Perfect 2," directed by Elizabeth Banks. She is also set to star in Max Landis' latest script, "Mr. Right," alongside Sam Rockwell and directed by Paco Cabeza.

Kendrick had two films premiere at the 2014 Toronto International Film Festival; Radius/Weinstein's "The Last Five Years," the film adaptation of the musical in which she stars opposite Jeremy Jordan, slated to open in February of 2015, and the indie drama "Cake," with Jennifer Aniston.

She was the lead in the hit comedy-musical "Pitch Perfect." The song "Cups," which she performed in the film, has gone multi-platinum and was one of Billboard's top songs of 2013.

Kendrick's other recent credits include: "Drinking Buddies," in which she starred opposite Olivia Wilde and Ron Livingston; Summit Entertainment comedy-drama "50/50," with Seth Rogen and Joseph Gordon-Levitt; and David Ayer's intense crime-drama "End of Watch," opposite Jake Gyllenhaal. Kendrick was also in the blockbuster "Twilight" saga franchise, including "New Moon," "Eclipse" and "Breaking Dawn: Part I."

In 2010, Kendrick starred opposite George Clooney and Jason Bateman in the lauded film "Up in

the Air,” directed by Jason Reitman, for which she earned an Oscar® nomination for Best Supporting Actress and was honored by the National Board of Review for Best Supporting Actress and by the MTV Movie Awards for Best Breakout Star. She also earned nominations from the Critics’ Choice Movie Awards, The Golden Globes®, BAFTA, and the Screen Actors Guild®.

Kendrick notably starred in Picturehouse’s “Rocket Science,” directed by Jeffrey Blitz. Her performance as an ultra-competitive high school debate team member garnered critical acclaim and the film received a nomination for the Grand Jury Prize at the 2007 Sundance Film Festival. Kendrick was nominated for an Independent Spirit Award for Best Supporting Actress for her work in the film.

She made her feature film debut in director Todd Graff’s “Camp,” a favorite at the 2003 Sundance Film Festival. Her performance in the cult classic earned her an Independent Spirit Awards nomination, as well as a Best Supporting Actress nomination at the Annual Chlotrudis Awards.

An accomplished theatre veteran, Kendrick began her career as Dinah Lord in the 1997 Broadway musical production of “High Society,” for which she received a Tony Award® nomination for Best Featured Actress in a Musical. At just 12 years old, the honor made her the second youngest Tony nominee in award history. Kendrick also garnered Drama League and Theatre World awards, as well as Drama Desk and FANY Award nominations.

Kendrick’s additional theatre credits include a feature role in the New York City Opera’s production of “A Little Night Music,” starring Jeremy Irons, “My Favorite Broadway/The Leading Ladies: Live at Carnegie Hall” and Broadway workshops of “Jane Eyre” and “The Little Princess.”

CHRIS PINE (Cinderella’s Prince) has emerged as one of Hollywood’s hottest actors. Currently starring in two major motion picture franchises, Pine’s resume is as extensive as it is versatile.

Most recently, Pine was seen in the title role of “Jack Ryan: Shadow Recruit” for director Kenneth Branagh, starring opposite Keira Knightley and Kevin Costner. Previously he reprised his role as James T. Kirk in Paramount’s sequel to “Star Trek,” “Star Trek: Into Darkness.” The film was once again directed by J.J. Abrams and was a critical and commercial success, grossing more than \$462 million worldwide.

In 2012, Pine lent his voice to the DreamWorks’ animated feature “Rise of the Guardians” with Alec Baldwin, Hugh Jackman, Isla Fisher and Jude Law. He also starred opposite Michelle Pfeiffer, Elizabeth Banks and Olivia Wilde in the drama “People Like Us” and co-starred with Reese Witherspoon and Tom Hardy in the 20th Century Fox action-comedy “This Means War.”

Previously, he starred opposite Denzel Washington in the Fox feature film “Unstoppable” directed by Tony Scott. In 2009, Pine starred in Paramount’s box-office smash-hit feature film “Star Trek” for director J.J. Abrams. The film chronicled the early days of Kirk and his fellow USS Enterprise

crew members. Additional feature credits include the Paramount Vantage film "Carriers," the educational animated feature "Quantum Quest: A Cassini Space Odyssey," "Bottle Shock" for writer/director Randall Miller, the independent feature "Small Town Saturday Night" for writer/director Ryan Craig, Joe Carnahan's gritty ensemble drama "Smokin' Aces" for Working Title Films and Universal Pictures, "Blind Dating," co-starring Eddie Kaye Thomas and Jane Seymour, the Fox/New Regency romantic comedy "Just My Luck" opposite Lindsay Lohan and "The Princess Diaries 2: Royal Engagement" opposite Anne Hathaway.

On the stage, Pine was most recently seen starring in Martin McDonagh's "The Lieutenant of Inishmore" at the Mark Taper Forum in Los Angeles. In Bob Verini's review for Variety, he called Pine's performance "spookily, spectacularly good" and went on to remark that "'Inishmore' audiences are present at the launch of what promises to be a truly remarkable stage career." In March, 2011, Pine was awarded Best Lead Performance by the L.A. Drama Critics Circle for this role.

Pine also received rave reviews and a 2009 Ovation Award nomination for his performance in the drama "Farragut North" starring opposite Chris Noth at the Geffen Playhouse in Los Angeles. His additional stage credits include the Neil LaBute play "Fat Pig," also at the Geffen Playhouse, and "The Atheist," a one-man show performed off Broadway and multiple productions at The Williamstown Theatre Festival, among many others.

Pine graduated from the University of California, Berkeley. His parents are actors Gwynne Gilford and Robert Pine and his late grandmother, Anne Gwynne, was a film actress of the '30s and '40s.

One of the entertainment industry's most honored actresses, **CHRISTINE BARANSKI (Stepmother)** has achieved acclaim in every medium in which she has performed. She is an Emmy®, two-time Tony®, Screen Actors Guild and American Comedy Award winner. A native of Buffalo, Baranski attended the Juilliard School. She received her big break being cast in Tom Stoppard's hit Broadway comedy "The Real Thing," directed by Mike Nichols for which she won a Tony Award and Drama Desk Award.

Baranski went on to earn a second Tony® Award for her performance in Neil Simon's "Rumors" and a Drama Desk Award for "Lips Together Teeth Apart." She also appeared in "Boeing-Boeing," "Hurlyburly," "The House of Blue Leaves," "The Loman Family Picnic," "Regrets Only," Encores! Productions' of "Follies," "Promises, Promises" and "On Your Toes," and the Kennedy Center productions of "Sweeney Todd" and "Mame."

In addition to the Emmy® for the hit CBS comedy "Cybill," Baranski received an American Comedy Award as Outstanding Supporting Actress in a Comedy as well a Screen Actors Guild Award as Outstanding Lead Actress in a Comedy. She also received three additional Emmy and three Golden Globe® nominations. She was seen as a guest on "Frasier," for which she received a fifth Emmy nomination. Baranski has appeared on multiple episodes of the CBS series "The Big Bang Theory," and was nominated for an Emmy for Outstanding Guest Actress in A Comedy Series

twice. She is currently starring in the hit CBS series “The Good Wife,” for which she received five Emmy nominations for Outstanding Supporting Actress in a Drama Series.

Her film credits include “Mamma Mia!,” “Chicago,” “How The Grinch Stole Christmas,” “Bowfinger,” “Bulworth,” “Cruel Intentions,” “The Birdcage,” “Reversal Of Fortune,” “Legal Eagles,” “The Ref,” “The Addams Family Values,” “Welcome To Mooseport,” “The Guru,” “9 ½ Weeks” and “Jeffrey.”

TRACEY ULLMAN (Jack’s Mother) is perhaps best known in America for her series, “The Tracey Ullman Show,” which aired on Fox from 1987-1990 and established the English-born comedienne as one of primetime’s major comic talents. The series earned numerous awards during its run, including several Emmy® Awards, two for Ullman herself. Over the years Ullman has been given many industry honors including seven Emmys, a Golden Globe®, a SAG® Award, three CableACEs, eight American Comedy Awards and a BAFTA.

Ullman earned her first show business acclaim on the British stage in “Four in a Million” (1981), an improvised comedy at the Royal Court Theater for which she won a London Critics Award. Television offers followed including one from independent producer Allan McKeown who shortly afterward became her husband. While she played a "compulsive liar-slash-Playboy bunny" on McKeown's "Girls on Top," she also appeared in "Three of a Kind," the BBC's popular Saturday night show which ran for three years and made her a household name throughout England. In 1982, she recorded the top-selling album, "You Broke My Heart in Seventeen Places," and made her big screen debut in the 1983 Paul McCartney rock 'n' roll vehicle “Give My Regards to Broad Street.” It was her appearance in the 1985 screen adaptation of David Hare's play “Plenty,” co-starring Meryl Streep, Charles Dance and Sting, that brought Ullman attention in the United States.

Deciding to take a couple of years off to have a baby in the mid-1980s, she settled in Los Angeles. She returned to television in 1987 with "The Tracey Ullman Show" produced by James L. Brooks, on the fledgling Fox Network. Ullman became a fixture of Sunday night television for the next three and a half years.

In 1989, Ullman starred opposite Kevin Kline in the romantic comedy, “I Love You to Death,” as a woman who plots to kill her philandering husband only to end up falling in love with him again. She next appeared in Mel Brooks' “Robin Hood: Men in Tights” and in the well-received art-house hit “Household Saints.” In 1990, Ullman played Kate opposite Morgan Freeman in the New York Central Park’s Public Theater production of “The Taming of the Shrew.” She teamed again with James L. Brooks, in “I’ll Do Anything” (1994), and was among the all-star cast of Robert Altman's fashionista pastiche “Pret-a-Porter” in 1994.

Ullman joined the ensemble for Woody Allen's “Bullets over Broadway,” about the relationship between a mobster and a playwright set in 1920s New York. Ullman played Eden Brent, one of the actresses cast in the play-within-the-movie. She re-teamed with Allen to play a lower-class

husband and wife whose success as criminals threatens to derail their previously loving relationship in "Small Time Crooks" (2000). Ullman appeared in Jon Waters' "A Dirty Shame" (2004), the first NC-17 rated comedy. She played a blue-collar Baltimore woman whose most bizarre sexual appetites are unleashed after a blow to the head.

In the early 1990s, Ullman performed in her own HBO comedy specials "Tracey Ullman: Takes on New York" and "A Class Act," as well as the spin-off series "Tracey Takes On..." "Tracey Takes On..." was a one-camera sketch series with each themed episode focusing on a particular topic, that ran for four years. The series introduced instant classic Ullman characters as well as featuring favorites from her first series and garnered critical attention and numerous Emmy Awards. Ullman also had a recurring stint as Calista Flockhart's eccentric, tough-love-minded therapist Dr. Tracy Clark on the 1998-1999 season of "Ally McBeal." She revived her popular "Tracey Takes On" character, veteran Hollywood makeup artist Ruby Romaine, for the HBO special "Tracey Ullman in Trailer Tales" in 2003, and a live theatrical show in 2006, "Tracey Ullman Live and Exposed."

Her most recent project, "State of the Union," on which served as executive producer, director and writer, ran for three seasons on Showtime from 2008-2010.

JOHNNY DEPP (Wolf) is an award-winning actor who is also producing under the banner of his company, infinitum nihil. He recently wrapped production on "Alice in Wonderland: Through the Looking Glass."

A three-time Academy Award® nominee in the category of Best Actor, Depp was honored with his first Oscar® nomination for his work in Gore Verbinski's 2003 blockbuster "Pirates of the Caribbean: The Curse of the Black Pearl," which launched the hugely-successful film franchise. He also won a SAG Award® and an Empire Award and garnered Golden Globe® and BAFTA Award nominations for his creation of Captain Jack Sparrow, who became an instant screen classic. Depp went on to reprise the role in "Pirates of the Caribbean: Dead Man's Chest," earning another Golden Globe nomination; "Pirates of the Caribbean: At World's End"; and, most recently, "Pirates of the Caribbean: On Stranger Tides." He reunited with Verbinski in 2013 on "The Lone Ranger," playing Tonto opposite Armie Hammer as the title character.

Depp's second Oscar nomination came for his performance in Marc Forster's acclaimed 2004 drama "Finding Neverland." Additionally, he received Golden Globe, BAFTA Award and SAG® Award nominations for his portrayal of the "Peter Pan" author James Barrie.

Depp earned his latest Oscar nod for his work in "Sweeney Todd: The Demon Barber of Fleet Street," director Tim Burton's 2007 screen adaptation of the Stephen Sondheim musical. For his performance in the film's title role, Depp also won a Golden Globe for Best Actor in a Motion Picture – Comedy or Musical.

"Dark Shadows" marked Depp's eighth collaboration with Burton, which began with the actor's Golden Globe-nominated performance in the 1990 feature "Edward Scissorhands." He subsequently earned Golden Globe nominations for his work under Burton's direction in "Ed Wood," for which he won a London Film Critics' Circle Award, "Charlie and the Chocolate Factory" and "Alice in Wonderland." He also lent his voice to Burton's animated hit "Corpse Bride."

Depp began his performing career as a musician, before segueing to acting. He made his feature film debut in the horror hit "A Nightmare on Elm Street," followed by Oliver Stone's Oscar-winning war drama "Platoon." In 1987, he landed his breakout role on the hit television show "21 Jump Street." After starring in the series for four seasons, Depp returned to the big screen in John Waters' "Cry-Baby."

His early film work also includes "Benny & Joon," gaining a Golden Globe nomination; Lasse Hallström's "What's Eating Gilbert Grape"; "Don Juan DeMarco," with Marlon Brando; Mike Newell's "Donnie Brasco"; and Terry Gilliam's "Fear and Loathing in Las Vegas." In 1997, Depp made his writing and directing debut with "The Brave," in which he also starred with Brando.

Depp's long list of credits also includes such diverse films as: Lasse Hallström's "Chocolat," for which he was Golden Globe-nominated; the Hughes brothers' "From Hell"; Robert Rodriguez's "Once Upon a Time in Mexico"; Michael Mann's "Public Enemies"; "The Tourist," earning another Golden Globe nomination; and "The Rum Diary," which he also produced. In addition, he voiced the title character in 2011's Oscar-winning animated feature "Rango" directed by Gore Verbinski, and was one of the producers on the Oscar-nominated "Hugo." He was most recently seen in "Transcendence" opposite Rebecca Hall and Paul Bettany.

LILLA CRAWFORD (Little Red Riding Hood) most recently starred in the title role of "Annie" in the show's 35th Anniversary Broadway production of the acclaimed musical. She received nominations by both The Drama League and the Outer Critics Circle for her portrayal of the infamous red-headed orphan. Crawford was selected for the role in which 5,000 young girls auditioned. Following her "Annie" run, Crawford participated in a reading of "Home," directed by Stafford Arima, and co-starring Diane Ladd.

Crawford has been acting professionally since the age of six. She made her Broadway debut in 2011, playing Debbie in the closing cast of "Billy Elliot." In 2010, she starred in a workshop production of Craig Wright's "Melissa Arctic" in her native Los Angeles. She also had the honor of performing in the concert presentation of "Ragtime" for one night only in New York's acclaimed Avery Fisher Hall, Lincoln Center with Tyne Daly, Norm Lewis, Lea Solonga and Patina Miller. She also participated in "New Year's Eve 2012: Live From Lincoln Center's One Singular Sensation: Celebrating Marvin Hamlisch."

Crawford is passionately involved with several non-profit organizations and volunteers with Room to Grow, New York Stage and Film and The New York Foundling. She actively keeps in touch with her fans via Twitter and can be found at @LILLACRAWFORD.

DANIEL HUTTLESTONE (Jack) made his West End debut at the age of nine performing the role of 'Nipper' in the 2008 production of "Oliver!" at the Theatre Royal, Drury Lane. This production came to an end in 2010 and Daniel moved straight to the Queen's Theatre in London's West End to take on the role of Gavroche in "Les Miserables."

Following his successful portrayal of Gavroche on stage, Huttleston was invited to audition for the same role in the feature film version of "Les Miserables." After securing the role, he won the hearts of both the audience and cast with his first on-screen performance.

Since playing the role of Gavroche in "Les Miserables," Huttleston has toured with the stage cast of "Oliver!" once again, this time playing the role of Dodger, and secured his next two feature films.

Next year Huttleston will be seen in the independent feature film "London Town," playing Shay, alongside Liv Tyler and Jonathan Rhys Meyers.

BILLY MAGNUSSEN (Rapunzel's Prince) recently ended his Tony®-nominated run as Spike in Chris Durang's Broadway hit "Vanya and Sonia and Masha and Spike," opposite Sigourney Weaver and David Hyde Pierce. Together, they took home the 2013 Tony Award for Best Play. He appeared in Whit Stillman's "Damsels in Distress" for Sony Pictures Classics, and Zal Batmanglij's "The East," opposite Brit Marling and Alexander Skarsgaard for Fox Searchlight. Additionally, he appeared in the indie film "The Brass Teapot," starring opposite Juno Temple and Michael Angarano, which premiered at last year's Toronto Film Festival.

Other credits include a memorable arc on HBO's "Boardwalk Empire," and Steven Spielberg's untitled Cold War thriller, scheduled for release in Fall, 2015. Magnussen recently starred as the male lead in Laura Eason's play, "Sex With Strangers," opposite Anna Gunn at 2nd Stage Theater in New York.

MACKENZIE MAUZY (Rapunzel) is a resident New Yorker with a rich background in theater, film and television. She is known for roles on Broadway in "Next to Normal" and "A Tale of Two Cities" and off Broadway in "Giant" and "White Noise." Currently she is enjoying a recurring role in ABC's "Forever."

In the past she has had memorable guest star appearances on "CSI: NY," "Cold Case," "Law & Order," "CSI: Las Vegas," "Drop Dead Diva," "NCIS" and "Bones," and was a contract lead for two years on "The Bold and the Beautiful."

Mauzy most recently appeared in the films "Brother's Keeper" and "Construction."

TAMMY BLANCHARD (Florinda) received a 2011 Tony Award® nomination for her performance in “How to Succeed in Business Without Really Trying,” and was previously Tony nominated for her Broadway debut in “Gypsy” opposite Bernadette Peters, for which she received a Theater World Award. Ms. Blanchard won a Primetime Emmy® Award for her portrayal of young Judy Garland in “Life with Judy Garland: Me and My Shadows” and was Golden Globe® and AFI nominated for that performance.

Film credits include “Blue Jasmine,” “La Vida Inesperada,” “Moneyball,” “The Good Shepherd,” “Bella,” “Cadillac Records,” “Rabbit Hole,” “The Music Never Stopped,” “Certainty,” “Union Square” and “Burning Blue.”

Television credits include “The Big C,” “A Gifted Man,” “We Were the Mulvaney,” “Sybil,” “Living Proof,” “Amish Grace,” “The Good Wife,” “Law & Order: SVU,” “Guiding Light”, and the original Lifetime TV movie, “Of Two Minds.”

LUCY PUNCH (Lucinda) most recently graced the silver screen in Lionsgate’s “Stand-Up Guys” with Al Pacino, Christopher Walken and Alan Arkin. This year, she filmed Red Granite’s “She’s Funny That Way,” alongside Jennifer Aniston, Imogen Poots and Owen Wilson.

2010 proved to be a breakout year for Lucy. First, she starred alongside Steve Carell and Paul Rudd in Paramount Pictures’ “Dinner for Schmucks.” She then did Woody Allen’s “You Will Meet a Tall, Dark Stranger” with Naomi Watts, Anthony Hopkins, and Josh Brolin, and followed it with the dramedy “Earthbound” alongside Kate Hudson, Kathy Bates, and Gael Garcia Bernal. In 2011, Punch starred in Columbia Picture’s “Bad Teacher” alongside Cameron Diaz and Justin Timberlake for director Jake Kasdan.

She began her feature film career working opposite Geoffrey Rush in 2004’s “The Life and Death of Peter Sellars.” This was followed by the family fantasy, “Ella Enchanted,” with Anne Hathaway. In 2006, Punch was chosen as the British Shooting Star by the Berlin Film Festival for her work in “Being Julia,” opposite Annette Bening and Jeremy Irons. She has also appeared in “St. Trinians” and Edgar Wright’s British action comedy “Hot Fuzz.”

Punch has also appeared in numerous television series in the U.K. such as, “Vexed,” “Days Like These,” “Doc Martin” and “Let Them Eat Cake.” She made her West End debut as Elaine Robinson in “The Graduate,” directed by Terry Johnson. In 2007, she returned to TV in the CBS comedy, “The Class,” alongside Lizzy Caplan, Jason Ritter and Jesse Tyler Ferguson. She also worked on the HBO TV Movie “1%” alongside Donal Logue and Kim Dickens.

Punch was born and raised in London, England. She divides her time between London and Los Angeles.

FRANCES DE LA TOUR (Giant) boasts a successful career spanning theatre, television and film. A regular at the National Theatre, RSC and London's West End, De La Tour has won a Tony Award® and three Olivier Awards for her work on stage. Celebrated performances include: "The History Boys" (also Broadway and world tour); "Les Parents Terribles" (Olivier Award nomination – Best Actress); the title role in "Saint Joan"; "Antony and Cleopatra"; "A Midsummer Night's Dream"; "As You Like It"; "Duet for One" (Evening Standard and Olivier Awards for Best Actress); "Fallen Angeles" (Variety Club Best Actress Award); the title role in "Lilian"; "Chekhov's Women"; "When She Danced" (Olivier Award for Best Supporting Actress); "A Moon for the Misbegotten" (Olivier for Best Actress); "King Lear"; "Skirmishes"; "Daughters of Men"; and the title role in "Hamlet."

Television roles include: "Pierrot"; "Waking the Dead"; "Cold Lazarus"; "Downwardly Mobile"; "Every Silver Lining"; "Bejeweled"; "A Kind of Living"; "Murder With Mirrors"; "Duet for One" (BAFTA nomination for Best Actress); "Skirmishes"; "Housewives' Choice"; and "All Good Men."

Feature film performances include: "Hugo"; "Harry Potter and the Deathly Hallows"; "The Book of Eli"; "Alice in Wonderland"; "Nutcracker: The Untold Story"; "The History Boys" (BAFTA Nomination – Best Actress); "The Cherry Orchard"; and "Rising Damp" (Best Actress in the Evening Standard Film Awards).

SIMON RUSSELL BEALE (Baker's Father) is an Associate Artist of the RSC and National Theatre. His RSC performances include Konstantin in "The Seagull" and Ariel in "The Tempest." His numerous productions at the National Theatre include "Hamlet," which won him the Evening Standard Best Actor Award, Felix Humble in "Humble Boy" (also West End), George in "Jumpers" (also West End/Broadway), Benedick in "Much Ado About Nothing," Andrew Undershaft in "Major Barbara," Sir Harcourt Courtly in "London Assurance," Stalin in "Collaborators" and Timon in "Timon of Athens." In 2014, he played King Lear in a production by Sam Mendes.

The roles of Vanya in "Uncle Vanya" and Malvolio in "Twelfth Night" at the Donmar Warehouse and New York's Brooklyn Academy won him Best Actor at the 2002 Olivier and Evening Standard Awards as well as a Village Voice Obie. He also starred in Monty Python's "Spamalot" in New York and London.

In 2009, Beale played Leontes in "The Winter's Tale" and 'Lopakhin' in "The Cherry Orchard," both directed by Sam Mendes at the Brooklyn Academy of Music, on a European tour, and at the Old Vic. He starred in "The Hothouse" by Harold Pinter at the Trafalgar Studios.

In 2010, he starred in the thriller "Death Trap" at the Noel Coward Theatre. He played Sir William Collyer in a film version of "The Deep Blue Sea," directed by Terence Davies, and had a cameo role in the film "My Week with Marilyn."

The following year he created the role of The Duchess in the ballet "Alice in Wonderland" at the Royal Opera House, Covent Garden.

Television work includes “A Dance to the Music of Time” for which he won both the Royal Television Society Award and the BAFTA for Best Actor, two series of “Spooks” for Kudos Productions and for BBC4 he has presented two series of “Sacred Music” and “Symphony.” He played Falstaff in the BBC’s 2012 productions “The Hollow Crown: Henry IV” (Parts One and Two) which won him the BAFTA for Best Supporting Actor. His most recent television appearance was in “Legacy” for Slim Film & TV Ltd.

On BBC Radio 4 he played the role of George Smiley in “The Complete Smiley,” new adaptations of the books by John Le Carre, Niels Bohr in “Copenhagen” and William Byrd in “Suspicion in Ten Voices.”

He has appeared in several BBC Proms: in 1996, when he narrated the “Stravinsky Promenade,” at the 2003 First Night when he narrated “Ivan the Terrible,” conducted by Leonard Slatkin and in 2010, when he took part in the prom celebrating the “80th birthday of Stephen Sondheim.”

In 2003, Beale was awarded a CBE in the Queen’s Birthday Honours List for his services to the Arts.

THE FILMMAKERS:

The films of **ROB MARSHALL, p.g.a. (Director/Producer)** have been honored with a total of 23 Academy Award® nominations, winning nine, including Best Picture. His most recent film, “Pirates of the Caribbean: On Stranger Tides,” starring Johnny Depp and Penelope Cruz, grossed more than \$1 billion at the worldwide box office, making it one of the highest-grossing films in history.

His previous directorial efforts include the Academy Award-winning films “Chicago” and “Memoirs of a Geisha.” For his work on “Chicago,” winner of six Oscars® including Best Picture, Marshall received the Directors Guild Award, an Oscar nomination, a Golden Globe® Award nomination, a BAFTA nomination and the American Choreography Award. For best directorial debut, Marshall was honored with the National Board of Review Award and the New York Film Critics Online Award. His epic film, “Memoirs of a Geisha,” was the winner of three Oscars, three BAFTA Awards and a Golden Globe. Marshall's film “Nine” was nominated for four Academy Awards, five Golden Globes®, 10 Critics’ Choice Awards and the SAG Award® for Outstanding Cast. He is the recipient of the Cinema Audio Society Filmmaker Award and the Distinguished Collaborator Award from the Costume Designers Guild.

Marshall executive-produced, directed and choreographed the NBC television event “Tony Bennett: An American Classic.” He won his second Directors Guild Award for this production as well as three Emmy® Awards himself for Direction, Choreography and Outstanding Variety, Music or Comedy Special. He directed and choreographed Disney/ABC’s critically-acclaimed movie

musical "Annie," which received 12 Emmy nominations and won the prestigious Peabody Award. For his work, he received an Emmy for Choreography and an American Choreography Award.

For the stage, Marshall, a six-time Tony Award® nominee and George Abbott Award winner, co-directed and choreographed the worldwide award-winning Broadway production of "Cabaret" and directed and choreographed the Broadway revival of "Little Me," starring Martin Short. Other Broadway credits include "Kiss of the Spider Woman," "She Loves Me," "Damn Yankees," "Victor/Victoria," "A Funny Thing Happened on the Way to the Forum," and "Company."

STEPHEN SONDHEIM (Music and Lyrics/Based on the Musical by) wrote the music and lyrics for "Saturday Night" (1954), "A Funny Thing Happened on the Way to the Forum" (1962), "Anyone Can Whistle" (1964), "Company" (1970), "Follies" (1971), "A Little Night Music" (1973), "The Frogs" (1974), "Pacific Overtures" (1976), "Sweeney Todd" (1979), "Merrily We Roll Along" (1981), "Sunday in the Park with George" (1984), "Into the Woods" (1987), "Assassins" (1991), "Passion" (1994) and "Road Show" (2008). He also wrote lyrics for "West Side Story" (1957), "Gypsy" (1959), "Do I Hear a Waltz?" (1965) and additional lyrics for "Candide" (1973), "Side by Side by Sondheim" (1976), "Marry Me a Little" (1981), "You're Gonna Love Tomorrow" (1983), "Putting it Together" (1993/99), "Moving On" (2001), and "Sondheim on Sondheim" (2010) are anthologies of his work as composer and lyricist.

For films, he composed the score of "Stavisky" (1974), co-composed the score for "Reds" (1981) and wrote songs for "Dick Tracy" (1990). He wrote songs for the television production "Evening Primrose" (1966), co-authored the film "The Last of Sheila" (1973) and the play "Getting Away with Murder" (1996) and provided incidental music for the plays "The Girls of Summer" (1956), "Invitation to a March" (1961), "Twigs" (1971) and "The Enclave" (1973).

His collected lyrics with attendant essays have been published in two volumes: "Finishing the Hat" (2010) and "Look, I Made a Hat" (2011). In 2010, the Broadway venue formerly known as Henry Miller's Theatre was renamed in his honor.

JAMES LAPINE (Screenplay/Based on the Musical by) was born in 1949 in Mansfield, Ohio and lived there until his early teens when his family moved to Stamford, Connecticut. He attended public schools before entering Franklin and Marshall College in Lancaster, Pennsylvania where he majored in history. He went on to get an MFA in design from the California Institute of the Arts in Valencia, California.

After graduate school, he moved to New York City where he worked part-time as a waiter; a page and tour guide at NBC; a free-lance photographer and graphic designer; and an architectural preservationist for the Architectural League of New York. One of his free-lance jobs was designing the magazine of the Yale School of Drama, Yale/Theater. The dean of the School of Drama, Robert

Brustein, subsequently offered Lapine a full-time job designing all of the printed materials for the School of Drama and the Yale Repertory Theatre, as well as a faculty position teaching a course in advertising design.

While at Yale, his students urged him to direct a play during the annual January period when both faculty and students undertook a project outside of their areas of study or expertise. At their suggestion, Lapine directed a Gertrude Stein play, "Photograph." The play was five acts, and just three pages in length. It was presented in New Haven in front of students and friends and came to the attention of director Lee Breuer, who helped arrange for a small performance space in Soho to produce the work for three weeks. The production was enthusiastically received and won Lapine an Obie Award.

Lapine was then approached to create a new piece for the Music-Theatre Group. He wrote and directed a workshop version of "Twelve Dreams," a work inspired by a Jungian case history. The play was later presented at the Public Theatre and revived by Lincoln Center Theatre. Lapine eventually left the visual arts for a career in the theater, where he has also written and directed the plays: "Table Settings"; "Luck, Pluck & Virtue"; "The Moment When"; "Fran's Bed"; "Mrs. Miller Does Her Thing"; and "Act One," a stage adaptation of the famous Moss Hart autobiography.

On Broadway, he has written the book for and directed Stephen Sondheim's "Sunday in the Park with George," "Into the Woods," "Passion" and the multi-media revue "Sondheim on Sondheim." He also directed "Merrily We Roll Along" as part of Encores Series at New York City Center. With William Finn he has collaborated on "March of the Falsettos" and "Falsettoland," later presented on Broadway as "Falsettos," "A New Brain," "Muscle," and "Little Miss Sunshine." He has also directed, on Broadway, David Henry Hwang's "Golden Child," "The Diary of Anne Frank," Michel Legrand's "Amour," "The 25th Annual Putnam County Spelling Bee" and the 2012 revival of "Annie." Among his many off-Broadway offerings were three Shakespeare productions for the Public Theatre.

He co-produced and directed the HBO documentary "Six by Sondheim," for which he received an Emmy® nomination and has also directed three feature films. He has been nominated for 12 Tony® Awards, winning on three occasions, and has received five Drama Desk Awards, the Peabody Award and the Pulitzer Prize. In 2011, he was inducted into the Theater Hall of Fame.

Lapine is a member of the Dramatist Guild Council and for the last 13 years has been a mentor for TDF's Open Doors Program. He currently lives in New York City.

JOHN DELUCA, p.g.a. (Producer) most recent endeavor was as executive producer on Disney's "Pirates of the Caribbean: On Stranger Tides," which grossed more than \$1 billion worldwide. He was also producer, choreographer and second unit director of the film adaptation of the Broadway musical "Nine," for which he received a Golden Globe® nomination and which was also nominated for four Academy Awards®, five Golden Globes, and 10 Critics' Choice Awards. DeLuca

was co-producer, second unit director and choreographer of the Academy Award-winning film “Memoirs of a Geisha” and supervising choreographer and second unit director of the Academy Award winning film “Chicago.” He won two Emmys® as executive producer and choreographer for the NBC television special “Tony Bennett: An American Classic” (7 awards total – the most of any nominated show that season).

DeLuca choreographed the Spielberg film “The Terminal,” as well as the 75th Annual Academy Awards and Kennedy Center Honors. On Broadway, he choreographed “Dr. Seuss' How the Grinch Stole Christmas!” and “Minnelli on Minnelli,” as well as directed and choreographed “Broadway Sings Elton John” and “Deborah Voight on Broadway.” Other New York choreography credits include “Sweet Adeline” (Encores!) and “Two Gentlemen of Verona” (The Public). DeLuca also worked on national tours for “The Boyfriend” and “Andrew Lloyd Webber's Music of the Night” (choreographer) as well as “Chita & All That Jazz” and “Brigadoon” (director).

MARC PLATT, p.g.a. (Producer) stands among the few producers who have successfully bridged the worlds of theater, film and television. His projects have garnered a combined 8 Oscar® nominations, 16 Tony® nominations, 13 Golden Globe® nominations and 19 Emmy® nominations.

His most recent projects include: “Winter’s Tale,” starring Colin Farrell and Russell Crowe, written and directed by Academy Award® winner Akiva Goldsman; and “2 Guns,” starring Denzel Washington and Mark Wahlberg. Platt also produced “Drive,” starring Ryan Gosling, which was awarded the Best Director prize at the 64th annual Cannes International Film Festival in 2011. Among the other films Platt has produced are the smash hits “Legally Blonde” and its sequel, starring Reese Witherspoon; “Scott Pilgrim vs. the World,” directed by Edgar Wright; the critically-acclaimed “Rachel Getting Married,” helmed by Oscar®-winning director Jonathan Demme and starring Anne Hathaway; the 2008 summer hit “Wanted,” starring Angelina Jolie, James McAvoy, and Morgan Freeman; the musical “Nine,” directed by Rob Marshall, starring Daniel Day-Lewis, Judi Dench, Nicole Kidman, Marion Cotillard, Penelope Cruz, Sophia Loren, Kate Hudson and Fergie; “Cop Out,” starring Bruce Willis and Tracy Morgan; “Charlie St. Cloud” starring Zac Efron; “The Other Woman” starring Natalie Portman; “Honey,” “Josie and the Pussycats” and “The Perfect Man.”

Platt’s upcoming films include: Jonathan Demme’s “Ricki and the Flash”; an untitled Cold war thriller directed by Steven Spielberg; Ryan Gosling’s writing/directing debut, “Lost River,” starring Christina Hendricks; and “Song One,” starring Anne Hathaway.

Platt is the producer of Broadway’s blockbuster “Wicked,” which The New York Times recently called “the defining musical of the decade.” “Wicked,” which recently celebrated its 10th anniversary on Broadway, continues to break box office records for the Gershwin Theatre. Platt created the show with composer/lyricist Stephen Schwartz and book writer Winnie Holzman based on the novel of the same name by Gregory Maguire. The “Wicked” Original Cast Recording

CD broke the debut sales records for all Broadway shows since “Rent,” and has been certified double-platinum. A total of seven companies are now playing worldwide including Broadway, London, a UK tour, Japan, Australia and two North American tours, with two additional companies opening later this year in Korea and Mexico City. In recent years “Wicked” has had as many as eight companies playing worldwide, including productions in Germany and Holland.

Platt also produced “If/Then” on Broadway, starring Idina Menzel; the Broadway debut of “Three Days of Rain,” starring Julia Roberts, Paul Rudd and Bradley Cooper; Matthew Bourne’s ballet “Edward Scissorhands,” for which he won his second Drama Desk Award; and the recent revival of “Pal Joey” starring Stockard Channing.

In television, he won the Golden Globe Award for Best Miniseries for “Empire Falls” (HBO) starring Paul Newman, Joanne Woodward, Ed Harris, Helen Hunt and Philip Seymour Hoffman. Platt also executive produced “Once Upon a Mattress” starring Carol Burnett and Tracey Ullman (ABC); the Emmy Award-winning miniseries “The Path to 9/11” (ABC); and the MTV hit series “Taking the Stage.”

Prior to establishing his production company, Platt served as president of production for three movie studios (Orion, TriStar and Universal). Platt is a member of the Academy of Motion Picture Arts and Sciences, the Academy of Television Arts & Sciences, and The Broadway League.

CALLUM McDUGALL (Producer) entered the film industry in 1979 and 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 & The Prisoner of Azkaban,” “Casino Royale,” “Quantum of Solace,” “Wrath of the Titans,” “Skyfall,” and most recently the documentary “We Are Many.”

DION BEEBE, ACS, ASC (Director of Photography) most recently served as director of photography on Warner Bros.’ “Edge of Tomorrow.”

Beebe won the 2005 Academy Award® as well as BAFTA, Australian Film Institute (AFI) and

American Society of Cinematographer (ASC) Awards, for his work on Rob Marshall's drama "Memoirs of a Geisha." The film marked Beebe's second collaboration with filmmaker Marshall, following their work on the director's Best Picture Oscar® winner, "Chicago," for which Beebe scored his first Oscar and BAFTA Award nominations. He collaborated with Marshall again on the lavish film musical "Nine," earning another ASC Award nomination.

Born in Brisbane, Australia, Beebe moved with his family at age five to Cape Town, South Africa. He first studied at Pretoria Technical College for a year before moving back to Australia to enroll in the Australian Film, Television and Radio School—the only full-time cinematography student at the time—where he won an AFI Award and an Australian Cinematographers Society (ACS) Golden Tripod honor for two of his student films.

After graduation, Beebe honed his craft shooting short films and TV commercials as well as directing and shooting music videos. His first feature credit as a cinematographer came on the 1992 drama "Crush." He compiled another half-dozen documentary and feature credits over the next five years, winning a Golden Tripod Award from the ACS for "Down Rusty Down" in 1997. He won two more ACS honors, for John Curran's drama "Praise" in 1998, for which he also garnered award nominations from the AFI and Film Critics Circle of Australia (FCCA), and Jane Campion's 2003 mystery "In the Cut." In addition, he earned AFI and FCCA Award nominations for the 1996 Aussie feature "What I Have Written" and another FCCA Award nomination for "The Goddess of 1967."

Beebe's first U.S. film credit was on Mira Nair's Showtime drama "My Own Country." Beebe went on to collaborate twice with director Michael Mann, first on "Collateral," for which he shared BAFTA and ASC Award nominations with Paul Cameron, and then on "Miami Vice." His other credits encompass both features and documentaries and include Unjoo Moon's Tony Bennett documentary "The Zen of Bennett"; Ruben Fleischer's "Gangster Squad"; Martin Campbell's "Green Lantern"; Brad Silberling's "Land of the Lost"; Gavin Hood's "Rendition"; the musical documentary "I'm Only Looking: The Best of INXS"; "Equilibrium"; Gillian Armstrong's "Charlotte Gray"; "Forever Lulu"; and "Holy Smoke," which marked his first collaboration with Campion. In addition, he lensed Rob Marshall's 2006 TV concert tribute "Tony Bennett: An American Classic."

DENNIS GASSNER (Production Designer) boasts a career spanning more than 30 years. From humble beginnings as a production assistant on "Apocalypse Now," Gassner was fortunate enough to work closely with Francis Ford Coppola leading to further work at Zoetrope Studios for five years, where he gained invaluable experience and learned his craft.

Today, Gassner's creative abilities are consistently applauded by both the Academy of Motion Picture Arts and Sciences® and the British Association of Film and Television Arts. In 1991, he won the Oscar® for Best Production Design on "Bugsy" starring Warren Beatty and Annette Bening and was nominated the same year for his work on the Coen brothers' "Barton Fink." He also won BAFTA Awards for Sam Mendes' "Road to Perdition" (2002) and Peter Weir's "The

Truman Show" (1998) and was BAFTA nominated for production design on Tim Burton's "Big Fish" (2003).

Gassner was again honored with an Oscar nomination for his work on the fantasy thriller "The Golden Compass," (2007). Before joining the team on "Into the Woods," Gassner had completed work on Sam Mendes' "Skyfall" (2012) for which he was awarded the Art Directors Guild Award for Excellence in Production Design for a Contemporary Film.

He is currently at work on "Bond 24," due for release in 2015.

COLLEEN ATWOOD (Costume Designer) has won three Academy Awards®, for her costume designs in Tim Burton's 2010 hit "Alice in Wonderland," and the Rob Marshall-directed films "Memoirs of a Geisha" and "Chicago." Among her many other honors, Atwood has also received Oscar® nominations for her work on "Snow White and the Huntsman," Marshall's "Nine," Burton's "Sweeney Todd: The Demon Barber of Fleet Street" and "Sleepy Hollow," Brad Silberling's "Lemony Snicket's A Series of Unfortunate Events," Jonathan Demme's "Beloved" and Gillian Armstrong's "Little Women."

Her previous work with Tim Burton includes "Edward Scissorhands," "Ed Wood," "Mars Attacks!," "Planet of the Apes" and "Big Fish." She also collaborated with director Jonathan Demme on his Oscar®-winning Best Picture "Silence of the Lambs," as well as "Philadelphia" and "Married to the Mob." In addition, she designed the costumes for the Johnny Depp starrers "Public Enemies," "The Tourist" and "The Rum Diary."

Atwood's costume designs will next be seen in Tim Burton's "Big Eyes" and in "Alice in Wonderland: Through the Looking Glass." She counts among her many other film credits J.J. Abrams' blockbuster "Mission: Impossible III," Andrew Niccol's "In Time" and "Gattacca," Tom Hanks' "That Thing You Do!," Lawrence Kasdan's "Mumford" and "Wyatt Earp," Michael Mann's "Manhunter" and Michael Apted's "Firstborn," which marked her first film as a costume designer.

In November 2014, Atwood debuted an exclusive line of luxury handbags.

The son of a roadie, **WYATT SMITH (Editor)** had an early education on the inner workings of the entertainment world and worked his first job as a production assistant for a Carly Simon HBO special at the age of 12. Throughout his teenage years, Smith worked on projects for a variety of artists including Mariah Carey and Paul Simon.

In the early 1990's, Smith discovered editing while working at Sony Music Studios in New York City. His reputation grew as an editor, cutting the critically acclaimed music series "Sessions At West 54th," documentaries for Black Sabbath, Brian Wilson and A&E Biography, music videos for Pearl Jam, John Mayer, Keith Urban, and television specials that include CBS's "Michael Jackson:

30th Anniversary Celebration” and “Elvis By The Presley’s.” Expanding beyond music, Smith edited the groundbreaking comedy series “Chappelle’s Show.”

In 2002, at the request of legendary record producer Phil Ramone, Smith began directing multi-camera shows including the “Songwriters Hall of Fame” (Bravo), VH1’s “The World Series of Pop Culture” and performance specials for Grammy Award® winners John Legend and Evanescence.

In 2006, Smith edited the seven-time Emmy Award®-winning NBC special “Tony Bennett: An American Classic,” directed by Rob Marshall (“Chicago,” “Memoirs of a Geisha”) for which Smith was nominated for an Emmy for Outstanding Picture Editing for a Special. At Rob Marshall’s request, he was brought on to co-edit the Weinstein Company’s feature film musical “Nine,” starring Daniel Day-Lewis for which he received a Broadcast Film Critics’ Choice nomination for Best Editing. Continuing his work with Marshall, Wyatt edited the 3D Disney adventure epic, “Pirates of the Caribbean: On Stranger Tides,” starring Johnny Depp and produced by Jerry Bruckheimer.

Smith edited the feature documentary “The Zen of Bennett,” which was part of the 2012 Tribeca Film Festival and provided additional editing for the Weinstein Company’s “My Week with Marilyn,” starring Michelle Williams, and Radius’ “Bachelorette,” starring Kirsten Dunst. In addition to editing the concert segments for Sony Pictures’ 3D documentary “One Direction: This is Us,” Smith returned to the action-adventure genre, completing “300: Rise of an Empire” for Warner Bros. before moving over to Marvel Studios to co-edit “Thor: The Dark World.”

“Into The Woods” represents Smith’s third feature collaboration with director, Rob Marshall.

PETER SWORDS KING (Makeup and Hair Designer) began his career in 1970 when he left school and was involved in a variety of small theater companies. He headed up an arts center for two years before realizing his path would be in makeup and hair.

Swords King began work at the Bristol Old Vic theater in 1980 where he met Peter Owen who was head of makeup. After following Owen to the Welsh National Opera, the two Peter’s worked together for five years before forming their wig company, ‘Owen, King and Co.’

A major highlight of Swords King’s career was designing the original theater production of “Phantom of the Opera,” now playing all over the world. From that point, he has focused on a successful career in film with his forte in wig design and period work. He received the highest of honors winning both the Oscar® and BAFTA for his exceptional work on the “Lord of the Rings” trilogy, distinguishing himself as a master of his craft.

Swords King has designed the looks for such notable films including; “Youth Without Youth,” on which he collaborated with esteemed director Francis Ford Coppola, “King Kong,” “Nanny McPhee,” “Beyond the Sea,” “The Golden Compass” and “How to Lose Friends & Alienate People.”

In 2007, Swords King collaborated once again with famed director Peter Jackson when DreamWorks' "The Lovely Bones" began production. The year 2009 proved to be very busy for Swords King. He designed Rob Marshall's star-studded film "Nine," which featured a cast full of Oscar winners including; Daniel Day-Lewis, Nicole Kidman, Penelope Cruz, Marion Cotillard, Dame Judi Dench, and Sophia Loren. The film brought a seventh BAFTA nomination. He collaborated again with Emma Thompson on the next "Nanny McPhee" installment, "Nanny McPhee and the Big Bang." Swords King designed Anne Hathaway's makeup on Ed Zwick's "Love and Other Drugs" and again teamed with Rob Marshall on "Pirates of the Caribbean: On Stranger Tides." Most recently, swords King completed work on the "Hobbit" trilogy which has earned him another Oscar and BAFTA nomination for the first film in the series, "The Hobbit: An Unexpected Journey."

He recently finished production on "Alice in Wonderland: Through the Looking Glass."

MIKE HIGHAM (Music Producer and Music Supervisor) began his career in the music industry by working for legendary record producer Trevor Horn, with such artists as U2, Seal, Rod Stewart, Tina Turner, Tom Jones, Spice Girls, Eric Clapton, Sting and many others.

While engineering, editing, programming and producing for Horn, Higham found his way into film music, working his way up from programming music on films such as "Toys" and "Days of Thunder," to becoming one of the busiest music editors and supervisors in the business. His credits include a diverse array of successful film and television projects—he has shaped the soundtrack on everything from period pieces ("Elizabeth," "King Arthur") to romance ("Notting Hill," "Bridget Jones' Diary") to fantasy and adventure ("Hellboy II: The Golden Army", "Clash of the Titans") and pulse-quickening thrillers ("United 93," "Quantum of Solace," "Hanna" and "Captain Phillips" for director Paul Greengrass, starring Tom Hanks).

Higham has been a regular collaborator on Tim Burton's films, beginning with "Charlie and the Chocolate Factory," up to the recent "Dark Shadows" and "Frankenweenie." He collaborated with Burton on the movie musical "Sweeney Todd: The Demon Barber of Fleet Street," for which he received a Grammy® nomination for his work on the film's soundtrack. He won a primetime Emmy Award® for Outstanding Music for a Miniseries, for his work on the highly-acclaimed series "Band of Brothers."

PAUL GEMIGNANI (Music Supervisor), has been the music director for more than 45 Broadway and West End shows, including: "Follies"; "Pacific Overtures"; "Candide"; "A Little Night Music"; "Sweeney Todd"; "Evita"; "Dreamgirls"; "Merrily We Roll Along"; "Into the Woods"; "On The Twentieth Century"; "Sunday in the Park with George"; "Jerome Robbins Broadway"; "Crazy for You"; "Passion"; "High Society"; "Kiss Me Kate"; "Assassins"; "The Frogs" and "The Mystery of Edwin Drood," to name a few.

Gemignani records with the American Theatre Orchestra. In addition to many cast albums, their recordings include: "Sondheim, A Celebration at Carnegie Hall" (CD and video); "Standing Room

Only," "In the Real World" and "Golden Days" with Jerry Hadley; "The Men In My Life" with Marilyn Horne, Jerry Hadley, Thomas Hampson and Samuel Ramey; a solo album with Thomas Hampson; "Leading Man" and "Man of La Mancha" with Placido Domingo; Stephen Sondheim's "Anyone Can Whistle" with Bernadette Peters, Madeline Kahn and Angela Lansbury; "Betty Buckley at Carnegie Hall"; "My Favorite Broadway" and "My Favorite Broadway, The Love Songs" and "Kristina with ABBA" (recorded at Carnegie Hall, 2009).

Gemignani has appeared as guest conductor with the Boston, San Francisco, Buffalo, Philadelphia, Baltimore and New York Philharmonic Symphony Orchestras, and has guest conducted and recorded with the Royal Philharmonic and the London Symphony Orchestras. He is also a guest conductor at the New York City Opera, the Chicago Lyric Opera, the Royal Opera Company and the New York City Ballet. In 2004, he completed a new CD recording with the Welsh National Opera Orchestra with artists Renee Fleming and Bryn Terfel entitled "Under the Stars." This CD was also filmed in concert and aired internationally and in the United States.

His work for television and film includes: "Sondheim: A Musical Celebration at Carnegie Hall"; "Follies, Live at the Philharmonic"; "A Little Night Music" for PBS; "Live from Lincoln Center"; "A Celebration of the American Musical" with Jerry Hadley, Marilyn Horne, Frederica von Stade, Samuel Ramey, Renee Fleming, Dwayne Croft and others, for PBS; "Great Performances"; "Into the Woods" and "Sunday in the Park with George" for Showtime; and "Passion" for the American Playhouse and "Passion" again for "The American Songbook" series, for which the show received an Emmy® Award. His feature films include: "Reds"; "A Little Night Music"; "Kramer vs. Kramer"; "Eye Witness"; and in 2006/07, "Sweeney Todd: The Demon Barber of Fleet Street," directed by Tim Burton and starring Johnny Depp.

Gemignani's Grammy® nominations include: "Sweeney Todd"; "Crazy for You"; "Passion"; "Kiss Me Kate"; "Assassins"; and an Emmy® nomination for "My Favorite Broadway, The Love Songs."

He received the 2001 Tony Award® for Lifetime Achievement in the Theatre, as well as the Los Angeles Drama Critics Award (1994) and a special Drama Desk Award (1989) for Consistently Outstanding Musical Direction and Commitment to the Theatre. In 2003, Gemignani was awarded an honorary Doctor of Musical Arts from the Manhattan School of Music. In 2006, he received a primetime Emmy Award for Best Musical Direction for a Great Performances presentation of Rogers and Hammerstein's "South Pacific." In 2008, the Drama League of New York honored him for Outstanding Achievement in the Musical Theatre. In 2010, he was inducted into the Theatre Hall of Fame and in 2012, was honored with the Oscar Hammerstein Award for Lifetime Achievement in the Musical Theatre.

Emmy®-nominated **MATT JOHNSON (Visual Effects Supervisor)** was focused on a career in visual effects from a very early age. At the age of 7, he was given a Standard 8 cine camera and began shooting animation films with Lego models. A couple of years later, he was reading the VFX magazines, teaching himself the technical aspects of computer-enhanced cinematography.

In 1994, fresh out of university and armed with a BA in Film, Video and Photographic Arts, Johnson landed his first job in the film industry working as a runner for world-renowned VFX house, Cinesite. He quickly climbed the ranks and by 1999 was working as supervisor on the NBC miniseries "Cleopatra," starring Timothy Dalton and Billy Zane; Johnson was Emmy® nominated for the visual effects. A second Emmy nomination came the following year for his work on Hallmark's "The Magical Legend of the Leprechauns." Johnson also worked on the highly-acclaimed mini-series "Band of Brothers," "The Lost Empire" and "Hans Christian Andersen: My Life as a Fairytale."

In 2002, he made the switch over to feature films serving as visual effects supervisor on "Shanghai Knights," starring Jackie Chan and Owen Wilson. Johnson's other notable film credits include "The Golden Compass" (which won the Oscar® for Outstanding Visual Effects), "V for Vendetta," "The Chronicles of Narnia: The Voyage of the Dawn Treader," "X-Men: First Class," "World War Z," and, most recently, "Jack Ryan: Shadow Recruit," directed by Kenneth Branagh.

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