

JIM CARREY

A
CHRISTMAS
CAROL



A ROBERT ZEMECKIS FILM

Disney's A CHRISTMAS CAROL

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Present

A
ROBERT ZEMECKIS
Film

DISNEY'S A CHRISTMAS CAROL

Written for the Screen
and Directed by ROBERT ZEMECKIS
Based on the Classic
Story by CHARLES DICKENS
Produced by STEVE STARKEY
ROBERT ZEMECKIS
JACK RAPKE

Director of
Photography ROBERT PRESLEY
Production Designer DOUG CHIANG
Film Editor JEREMIAH O'DRISCOLL
Co-Producer STEVEN BOYD
Music Composed and
Conducted by ALAN SILVESTRI
Animation
Supervisor JENN EMBERLY
Visual Effects
Supervisor GEORGE MURPHY
Associate Producer HEATHER KELTON
Casting by NINA GOLD, CDG
Additional Casting by . . VICTORIA BURROWS
SCOT BOLAND

Unit Production
Manager PETER TOBYANSEN

First Assistant
Director DAVID H. VENGHAUS, JR.

Second Assistant
Director JEFFREY SCHWARTZ

DFX Supervisors KEVIN BAILLIE
RODNEY IWASHINA
JOEL FRIESCH
RYAN TUDHOPE

Associate Animation
Supervisors HUCK WIRTZ
DAVID SHIRK

KEITH KELLOGG

Digital Producers SANDRA SCOTT
AMY BERESFORD

Motion Capture Supervisor . . GARY ROBERTS

CG Builds Supervisor . . . PETE BILLINGTON

CG Supervisors MICHAEL MILLER

RYAN MICHERO

DAMON WOLFE

RUDY GROSSMAN

DLO Supervisor MATTHEW A. WARD

Character Rigging

Supervisor TIM COLEMAN

Character FX

Supervisor MICHAEL CORCORAN

Surfacing Supervisor ROBERT MARINIC

FX Animation Supervisor DOUG CREEL

Lighting Supervisor BRIAN KULIG

Compositing

Supervisor JONATHAN EGSTAD

Sound Designer RANDY THOM

CAST

(In Order of Appearance)

Scrooge JIM CARREY

Funerary Undertaker STEVE VALENTINE

Undertaker's Apprentice . . . DARYL SABARA

Tattered Carolers SAGE RYAN

AMBER GAINEY MEADE

RYAN OCHOA

DARYL SABARA

BOBBI PAGE

RON BOTTITTA

Beggar Boys RYAN OCHOA

DARYL SABARA

SAMMI HANRATTY

Fat Cook JULIAN HOLLOWAY

Bob Cratchit GARY OLDMAN

Fred COLIN FIRTH

Portly Gentleman #1 CARY ELWES

Portly Gentleman #2 . . . JULIAN HOLLOWAY

Marley GARY OLDMAN

Ghost of Christmas Past JIM CARREY

Scrooge as a Young Boy	JIM CARREY	Fred's Housemaid	SONJE FORTAG
Scrooge as a Teenage Boy	JIM CARREY		
Fan	ROBIN WRIGHT PENN	Stunt Coordinator	GARRETT WARREN
Fezziwig	BOB HOSKINS	Stunts	
Scrooge as a Young Man	JIM CARREY	MARK GINTHER	BRAD ALLAN
Dick Wilkins	CARY ELWES	PAT BANTA	ROBERT F. BROWN
Mrs. Fezziwig	JACQUIE BARNBROOK	ILRAM CHOI	SHAWN CROWDER
Mad Fiddler	CARY ELWES	WALLY CROWDER	ADAM HART
Belle	ROBIN WRIGHT PENN	SHAWN KAUTZ	BRIAN MACHLEIT
Scrooge as a		CLIFF MCLAUGHLIN	ANDY OWEN
Middle-Aged Man	JIM CARREY	DAVID SCHULTZ	BRIAN SIMPSON
Ghost of Christmas Present	JIM CARREY	FRANK TORRES	KYLA WARREN
Young Cratchit Boy	RYAN OCHOA		
Young Cratchit Girl	SAMMI HANRATTY	Choreographer	LISA SHRIVER
Peter Cratchit	DARYL SABARA	Dancers	
Mrs. Cratchit	LESLEY MANVILLE	ALIANE BAQUEROT	SETH BELLISTON
Belinda Cratchit	MOLLY QUINN	TROY EDWARD BOWLES	SAM J. CAHN
Martha Cratchit	FAY MASTERSON	KELLY CONNOLLY	JOHN CORELLA
Tiny Tim	GARY OLDMAN	KELLY CRANDALL	SHERI GRIFFITH
Fred's Sister-in-Law	JACQUIE BARNBROOK	BECKIE KING	KEITH KÜHL
Fred's Wife	LESLIE ZEMECKIS	ALLISON LEO	TARAH PAIGE
Guest #1	FAY MASTERSON	JOHN J. TODD	PATRICK WETZEL
Guest #2	CARY ELWES	KAREN DYER	
Guest #3	PAUL BLACKTHORNE		
Guest #4	MICHAEL HYLAND	Second Unit Director	STEVE STARKEY
Topper	STEVE VALENTINE		
Ignorance Boy	RYAN OCHOA	Production Video Supervisor	IAN KELLY
Want Girl	SAMMI HANRATTY		
Adult Ignorance	KERRY HOYT	Production	
Adult Want	JULENE RENEE	Controller	SUSANNE B. LARIVIERE
Ghost of			
Christmas Yet to Come	JIM CARREY	Associate Producer	LINDA FIELDS HILL
Business Man #1	CARY ELWES		
Business Man #2	PAUL BLACKTHORNE	VFX Editor	CARIN-ANNE STROHMAIER
Business Man #3	JULIAN HOLLOWAY	First Assistant Editor	RYAN CHAN
Mrs. Dilber	FIONNULA FLANAGAN	Second	
Old Joe	BOB HOSKINS	Assistant Editor	ROLF FLEISCHMANN
Caroline	FAY MASTERSON	Assistant Editor	SAM RESTIVO
Caroline's Child	RAYMOND OCHOA	Assistant VFX Editor	JESSICA RUBIN
Caroline's Husband	CALLUM BLUE	Editorial Note-Taker	CLAVER KNOVICK
Young Boy with Sleigh	RYAN OCHOA	DLO/Wheels Artists	ERIC CARNEY
Poulterer	MATTHEW HENERSON		PABLO CHAVEZ
Well-Dressed			ALBERT CHENG
Carolers	JACQUIE BARNBROOK		HIROSHI MORI
	AMBER GAINEY MEADE	DLO/Wheels TDs	APRIL WARREN
	RON BOTTITTA		JUSTIN STOCKTON
	AARON RAPKE		ANTHONY JACOB
	SONJE FORTAG		JOSÉ E. ASTACIO, JR.
	DARYL SABARA	DLO/Wheels APM	S. REGINA CARNEY
	BOBBI PAGE		

Post Production
Coordinator WILL SHERROD
Post Production
Assistant MATT BREWBAKER

Supervising
Art Director NORMAN NEWBERRY
Art Directors BRIAN FLORA
KURT KAUFMAN
MIKE STASSI

Set Decorator KAREN O'HARA
Art Department Production
Manager ERIN COLLINS BUTLER
Art Department APM JENNIFER HSYU

Concept Artists
DARREN BACON ARMAND BALTAZAR
AARON BECKER KINMAN CHAN
MARC GABBANA PAUL HAMBLIN
MARC TARO HOLMES LEI JIN
GREG KNIGHT BILL MATHER
JASON MERCK EMMANUEL SHIU
MARK SULLIVAN ERIK TIEMENS
JOSH VIERS

Character/Costume Artists
COLIN FIX BRIAN MATYAS
DERMOT POWER ROEL BANZON ROBLES
VLADIMIR TODOROV
Storyboard Artist PHILIP KELLER
Graphic Designer KATHRYN OTOSHI

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SCOTT HERBERTSON ANDREW REEDER
RICHARD F. MAYS
Digital Set Designer DAVID CHOW
Junior Digital
Set Designers CHRIS BIDDLE
DAVID MOREAU

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FON DAVIS JOHN DUNCAN
JOHN GOODSON MICHAEL MACKENZIE
Concept Sculptors ROBERT BARNES
TONY MCVEY

CG Concept Modelers
BRIAN BERRINGER YOUNG DUK CHO
MATT DOUGAN LANDIS FIELDS
RYAN HEUETT JOSEPH SUEN
ALFONSO VILLAR COLIE WERTZ
DAN WHITTON PUNN WIANTRAKOON
ZAC WOLLONS

Assistant Set Decorator . . . ANDREA FENTON
Buyer KRISTEN GASSNER

Leadman JOEL PRIHODA
Set Dresser LAWSON BROWN
Swing Gang WILL GRANT
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Coordinator ANDREA CARTER
Set Decoration
Coordinator TOVA WEINBERG
Researcher DAVID CRAIG
Research Archivist DAN RIHA

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LEON KOGAN MICAH HALEY
SUE NELSON ZACK BUNKER
Matte Department
Supervisor CHRIS STOSKI

Matte Artists
CARMEN CHOW GLENN COTTER
GARRETT FRY MAT GILSON
CHRISTIAN HALEY GUY RIESSEN
BRANDON MARTYNOWICZ
ANNEMIEKE LOOMIS HUTCHINS

IMD Production
Managers KRISTEN D. CHIDEL
YVETTE MEMORY

Motion Capture Leads BEN GUTHRIE
JOHN ROOT

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PATRICK RUNYON ALIA DONG-STEWART
CHARLES PARRISH DANIEL WEBER
JAKE MCKINNON JARROD KOZEAL
JEFF JINGLE JONATHAN BERRY
KEVEN VIRAGH-BEGERT KIRK DUNNE
ROBERT MANO RONALDO BENARAW
ALEXANDRE FRAZAO ALISON KELLOM
BRENDAN ABEL FEDERICO BOLLA
RICK THOMAS SARAH BACK
MATT O'CALLAGHAN ODED KASSIRER
DEREK SALEMME FAVIAN BELTRAN
JENNIFER ANAYA JASON RUSH
MATTHEW KAPFHAMMER REHANA KHAN
RON RHEE RYAN BEAGAN

Model Leads ANN SIDENBLAD
STEVE RHEINFRANK

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 BRYAN SILVA CHRIS PATRICK O'CONNELL
 JD DANIEL JOHN KOESTER
 KATHRYN CAPRI LARRY TAN
 MARK KOBRIN MATT CIOFFI
 MICHAEL VINCENT PALLESCHI PO-MING CHU
 ROGER RIDLEY SHRAGA WEISS
 SVEN JENSEN YUKI YAMAMURA

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ANTON DAWSON NATHAN FRIGARD
 GEORDIE MARTINEZ

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OFER KOREN CHAD VERNON
 DAVID NORTH CUTT EMRE YILMAZ
 NOAH MIZRAHI PASCAL HANG
 PEDRO ALEMAN RICK O'CONNOR
 SCOTT ENGLERT TODD WIDUP

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 KIM SMITH LAUREL SMITH
 REBECCA HESKES SCOTT BONNENFANT
 STEPHANIE DUBÉ SUZANNE H. SMITH
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 BRENT ELLIOTT CHRISTOS OBRETE NOV
 CHU TANG DAVID B. MENKES
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 HAJIME OGATA

Scene Layout TDs

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 KATELYN TAKENS KERRY LEE
 MARK LIPSMAYER MILA KIRILLOVA
 OLIVIA BOUWKAMP RYAN D. CHAN
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JAMEE HOUK STEPHANE COUTURE
 TRACI HORIE

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 BRYON CALDWELL CAMERON D. FOLDS
 DAN KUNZ DAN WAWRZASZEK
 DAVID LATOUR EVELYN BOTTER
 GEORGE ALECO-SIMA GEORGE BANKS
 GUIDO MUZZARELLI JAX LEE
 JEAN LIN JEREMY BOLAN
 JIMMY ALMEIDA JONATHAN LYONS
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 KEITH JOHNSON MICHAEL PARKS
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KEVIN KELM ELLIOT ROSENSTEIN
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 Stereo Leads GREG MALONEY
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 Stereo TDs CRUZ DEWILDE
 LUCY LIU

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 JOE LEDERER

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Digital Registrar CHRIS BROWNE

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 JAMES LU

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CARY WEITZ

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 Key Costumer JOE MCCLOSKEY
 Jim Carrey Dresser DAVID PAGE
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 REIKO PORTER
 Costumer EVA ALMARAZ
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 Assistant Prop Master . BLANCHE SINDELAR
 Mocap Prop Shop
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 Make-Up Design . . . EDOUARD HENRIQUES
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 Hair GINA BONACQUISTI
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 Mocap Production
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 P.A.s to Mr. Zemeckis RYAN LASKY
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 Assistant to Mr. Boyd SHYAM BALSÉ

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 Assistant
 Choreographer MICHELLE WEBER
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 Re-Recording Mixers RANDY THOM
 TOM JOHNSON
 DENNIS SANDS

Additional Re-Recording
 Mixing COLETTE DAHANNE
 Supervising Dialogue/
 ADR Editor JONATHAN NULL
 ADR Editor BRIAN CHUMNEY
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 DENNIE THORPE

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 Mix Technician ZACH MARTIN

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 ADR Recordist DAVID LUCARELLI
 Loop Group L.A. MADDOGS
 Supervising
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 Assistant
 Music Editor JEANNIE LEE MARKS
 Music Recorded and
 Mixed by DENNIS SANDS
 Score Coordinator DAVID BIFANO
 Score Recorded
 at THE NEWMAN SCORING STAGE,
 LOS ANGELES
 Music Contractors . . . SANDY DECRESCENT
 PETER ROTTER
 Choir Recorded by PETER COBBIN
 Choir Recorded
 at ABBEY ROAD STUDIOS, LONDON
 LA Choir Contractor BOBBI PAGE
 London Choir Contractor . . TERRY EDWARDS
 Orchestrations by ALAN SILVESTRI
 CONRAD POPE
 BILL ROSS

JOHN ASHTON THOMAS
 Digital Recordist ADAM OLMSTED
 Music Preparation MARK GRAHAM
 JO ANN KANE MUSIC SERVICE

"Adeste Fideles"
 Performed by JORDAN SANTAMARIA
 Fiddle Performed by RENE MANDEL
 End Titles SCARLET LETTERS
 Digital Intermediate
 by TECHNICOLOR DIGITAL INTERMEDIATES
 DI Colorists JASON FABBRO
 TRENT JOHNSON

DI Producer BRUCE PAUL LOMET
 DI Editor EVERETTE JBOB WEBBER

"GOD BLESS US EVERYONE"

Written and Produced by
 Glen Ballard and Alan Silvestri
 Performed by Andrea Bocelli
 Courtesy of Sugar s.r.l.

Soundtrack Available on



Video Games Available from



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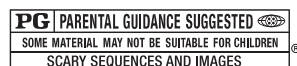


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DISNEY'S A CHRISTMAS CAROL

“It’s as if Charles Dickens wrote this story to be a movie—it’s so visual and cinematic. It’s the greatest time-travel story ever written and I wanted to do the movie the way I believe it was originally envisioned by the author.”

~ Robert Zemeckis, Director/Producer/Screenwriter

“DISNEY’S A CHRISTMAS CAROL,” a multi-sensory thrill ride re-envisioned by Academy Award®-winning filmmaker Robert Zemeckis, captures the fantastical essence of the classic Dickens tale in a groundbreaking 3D motion picture event.

Ebenezer Scrooge (JIM CARREY) begins the Christmas holiday with his usual miserly contempt, barking at his faithful clerk (GARY OLDMAN) and his cheery nephew (COLIN FIRTH). Scrooge makes it clear that he has no intention of enjoying the holiday and, as always, goes home—alone—where he encounters the ghost of his dead business partner Jacob Marley. Marley, who’s paying the price in the afterlife for his own callousness, hopes to help Scrooge avoid a similar fate and tells him that he will be visited by three spirits. But when the ghosts of Christmas Past, Present and Yet to Come take Old Scrooge on an eye-opening journey revealing truths he’s reluctant to face, he must open his heart to undo years of ill will before it’s too late.



Walt Disney Pictures and ImageMovers Digital present “DISNEY’S A CHRISTMAS CAROL,” a production directed by Robert Zemeckis from his own adaptation based on the classic novella by Charles Dickens. The film is the first film developed by ImageMovers Digital, which was created by Robert Zemeckis, Steve Starkey and Jack Rapke to develop 3D performance capture films exclusively for The Walt Disney Studios. “DISNEY’S A CHRISTMAS CAROL” is produced by Starkey, Zemeckis and Rapke.

The stellar cast is led by multi-faceted actor Jim Carrey (“Yes Man,” “Horton Hears a Who,” “Bruce Almighty”) who, like many of his co-stars, appears in several pivotal roles. In addition to portraying Ebenezer Scrooge at various ages old and young, Carrey brings to life the ghosts of Christmas Past, Present and Christmas Yet to Come.

Joining Carrey is a diverse group of gifted actors. Gary Oldman (“Harry Potter and the Order of the Phoenix”) stars as Scrooge’s beleaguered employee, Bob Cratchit, his young and ill son Tiny Tim, as well as the ghost of Jacob Marley, Scrooge’s deceased business partner. Colin Firth (“Love Actually,” “The Accidental Husband,” “Bridget Jones: The Edge of Reason”) stars as Fred, Scrooge’s cheerful, good-hearted nephew. Robin Wright Penn (“State of Play”) stars as Belle, who long ago stole Scrooge’s heart, and Fan, Scrooge’s now deceased sister.

One of England’s most distinguished actors, Bob Hoskins (“Who Framed Roger Rabbit?”) reunites with Zemeckis as Old Fezziwig, to whom Scrooge was apprenticed as a young man, and Old Joe who runs an old rag and bottle shop and purchases the “deceased” Scrooge’s bed linens and curtains. Cary Elwes (“Ella Enchanted,” “The Princess Bride”) rounds out the cast and portrays multiple characters, including young Dick Wilkins, Scrooge’s old roommate.

The creative team includes production designer Doug Chiang (“Beowulf,” “The Polar Express”), director of cinematography Robert Presley (“Enchanted,” “Terminator 3: Rise of the Machines,” “What Lies Beneath”), film editor Jeremiah O’Driscoll (“Beowulf,” “The Polar Express”), composer Alan Silvestri (“Beowulf,” “Night at the Museum”) and visual effects supervisor George Murphy (“King Kong,” “Constantine”).

“DISNEY’S A CHRISTMAS CAROL” will be presented in Disney Digital 3D™, RealD 3D and IMAX® 3D. The film has been rated PG by the MPAA Ratings Board for scary sequences and images.

RealD 3D is the new generation of entertainment, with crisp, bright, ultra-realistic images so lifelike you feel like you’ve stepped inside the movie. RealD 3D adds depth that puts you in the thick of the action, whether you’re joining favorite characters in a new world or dodging objects that seem to fly into the theatre. RealD pioneered today’s digital 3D and is the world’s



most widely used 3D cinema technology with over 9,000 screens under contract and nearly 4,000 screens installed in 48 countries. And unlike the old days of paper glasses, RealD 3D glasses look like sunglasses, are recyclable

and designed to comfortably fit on all moviegoers, and easily over prescription glasses (www.RealD.com).

Along with the film’s nationwide release in conventional theatres, “DISNEY’S A CHRISTMAS CAROL” will be released in IMAX® theatres, digitally re-mastered into the unparalleled image and sound quality of The IMAX Experience® through proprietary IMAX DMR® technology. With crystal clear images, laser-aligned digital sound and maximized field of view, IMAX provides the world’s most immersive movie experience.

DICKENS' STORY

Filmmakers Covet Author's Vision

***“Everybody loves a good transformational story.
You know, somebody who sees the light, who finally finds out what’s important in life.
And, this is one of the greatest ones ever written.”***

~ Jim Carrey, “Scrooge” and the “Ghosts of Christmas Past, Present & Yet to Come”

Thought to be one of the greatest Christmas stories ever told and enjoyed by millions each year at the holidays, “A Christmas Carol” was originally published by Charles Dickens himself in 1843. The novella was an immediate and enduring success and would become a holiday tradition for generations. It was the world’s first time-travel story and perhaps the most beloved of ghost stories.



At its core, however, the story is one of redemption. “Everybody loves a good transformational story,” says Jim Carrey. “You know, somebody who sees the light, who finally finds out what’s important in life. And, this is one of the greatest ones ever written.”

It is the ghosts, of course, who help turn the stingy Scrooge around.

- The Ghost of Christmas Past (JIM CARREY) appears in the form of a flickering flame—Dickens describes the Ghost as a “bright, clear jet of light.” The Ghost escorts Scrooge on a journey back in time, revisiting moments in his past. He sees himself as a youngster, as an apprentice to Fezziwig (BOB HOSKINS), as a vibrant young man chatting with co-clerk Dick Wilkins (CARY ELWES), and as a man in love and engaged to Belle (ROBIN WRIGHT PENN). The memories deeply affect Scrooge.
- The Ghost of Christmas Present (CARREY)—a merry giant decked out in robes—arrives to show Scrooge what his life is really like in the present. Scrooge is taken to the Cratchit household and sees his clerk’s meager situation, including the gravity of the illness of his young son, Tiny Tim (GARY OLDMAN). The Ghost also allows Scrooge to observe his nephew’s Christmas party, where they witness a guessing game in which Scrooge’s dreary life is the punch line.
- Next up, and perhaps most unsettling, is the Ghost of Christmas Yet to Come (CARREY), a phantom who takes Scrooge into the future as the pair explores an unnamed man’s recent death. Businessmen discuss the man’s riches, Old Joe (HOSKINS) and Mrs. Dilber (FIONNULA FLANNIGAN) divvy up his bedding and curtains. Scrooge demands to know the man’s identity; he’s shocked to read his own name on the tombstone. If only he had another chance.

*“You take the meanest man alive and show him the error of his ways...
and we get to come along for the ride.”*

~ Robert Zemeckis, Director/Producer/Screenwriter

The filmmakers felt that no film version had truly captured the story in a way that Dickens truly intended. “It’s as if Charles Dickens wrote this story to be a movie—it’s so visual and cinematic,” says Zemeckis. “It’s the greatest time-travel story ever written and I wanted to do the movie the way I believe it was originally envisioned by the author.”

“‘DISNEY’S A CHRISTMAS CAROL’ is a classic tale with stunning performances and powerful visuals,” adds producer Steve Starkey. “It has it all.”

Performance capture is a process that digitally captures the performances of the actors with computerized cameras in a full 360 degrees; the film will be presented in Disney Digital 3D™. The technologies allowed the filmmakers to present a true Dickensian world with no artistic restrictions, transporting the audience to a time and place previously unavailable.

“The technology is liberating for me as a filmmaker,” says Zemeckis. “It allows me to separate the cinema aspect of making a movie, which is something all filmmakers try to control, and realize the magic of the performances from my cast.



It’s the perfect blend of welcoming those wonderful accidents that happen when an actor is performing, and then being able to put the cinema language into the film.”

Starkey adds, “The characters in the story are bigger than life—ghosts and even Scrooge himself who evolves through time. We can do things in this new form of cinema that you couldn’t do before.”

According to Zemeckis, “DISNEY’S A CHRISTMAS CAROL” is the perfect film to showcase how far performance capture technology has come and how it allows filmmakers to be innovative, yet still showcase the strengths of the cast. For the actors, it’s a fascinating process with no costumes, no physical makeup and very little as far as sets. Carrey and the rest of the cast had their work cut out for them in their efforts to become the characters. “A lot of people think that these movies are just voice-over work,” says Carrey, “but they feature complete performances by actors.”

While the technology afforded filmmakers incredible freedoms to create environments and characters that have never been seen on the big screen before, it still comes back to the story, says Zemeckis. “You take the meanest man alive and show him the error of his ways...and we get to come along for the ride.”

CASTING A CLASSIC **Jim Carrey Steps in as Scrooge**

Even as Robert Zemeckis was writing the script, he had only one actor in mind to play the role of Scrooge—Jim Carrey.

“Jim’s not just a wonderful actor, he’s a chameleon,” says Starkey. “He can work his body in ways other actors can’t. He’s just so versatile. I can’t imagine the film without him.”

Neither could the director. Zemeckis had no doubts that Carrey’s talent as an imaginative and risk-taking actor would make him the quintessential Scrooge. “When I did my first performance-capture movie and I realized the



potential of what could be done, I couldn’t help but think that the greatest performance-capture actor that exists is Jim Carrey,” says the director. “His face is so incredibly expressive, and he’s so great at creating characters, giving him the ability to completely change his physicality. All of his talents as a performer and as a comedian are included in his performance.”

Producer Rapke agrees, “There is a place that he goes to that in a million years you wouldn’t think it was possible. He has an unlimited amount of extraordinary physicality. The way he transforms himself into Scrooge is amazing. He gives his all, pursuing every single permutation of the character. He comes up with so many alternatives and they are all great. It’s an embarrassment of riches.”



“Scrooge,” says Carrey, “is not a person who really loves his life. He wants to live it alone. He’s not a spiritual guy on a mountain. He’s a guy who wants to make his cage as comfortable as possible because if he steps outside it,

he risks being seen by people. He risks people finding out that he’s broken and bitter.”

But Carrey believes there’s more to Scrooge than the miser. “Nobody is just one thing, you know? There’s much more to all of us. Generally at the bottom of it all, there’s goodness.”

***“Since the ghosts are all an extension of Scrooge,
it’s only fitting that they all have a bit of Scrooge in them.
So it was a perfect fit to have Jim play all the parts.”***

~ Robert Zemeckis, Director/Producer/Screenwriter

Not only does Carrey play the old and miserly Scrooge, but because of the advantages afforded by the film’s technology, Carrey is able to portray Scrooge at every age—from a young 7-year-old, alone and friendless, sitting quietly at school, to an old man, bent over and feeble. The technology captures Carrey’s unique acting performances as the actor expertly crafts the evolution of one character’s lifetime. “He’s a guy in pain,” says Carrey. “He’s a guy who didn’t have anybody to love him.”

Carrey also portrays the Ghosts of Christmas Past, Present and Yet to Come. “Since the ghosts are all an extension of Scrooge, it’s only fitting that they all have a bit of Scrooge in them,” says Zemeckis. “So it was a perfect fit to have Jim play all the parts.”

Zemeckis called on several other cast members to fulfill more than one role. Gary Oldman plays the meek, but optimistic Bob Cratchit, as well as Cratchit’s young ailing son Tiny Tim, and Marley’s ghost. “We hired a great actor who himself is a master of disguise,” says Zemeckis.

“Gary Oldman is one of the most brilliant actors working today and to have him come and do these characters that require different aspects of personality and experience, it’s amazing to watch,” adds Rapke.

Classically trained British theater actor Colin Firth is one of the few actors playing only one role, but he plays a central figure in the film. Firth portrays the forever optimistic Fred, whose cheery disposition and opposing outlook on life is a stark contrast to that of his grumpy uncle Scrooge.

“Fred is quite simply the opposite of Scrooge,” explains Firth. “He’s the foil. If Scrooge is the ultimate pessimist, Fred is the ultimate optimist. I think Fred sees life very simply. ‘Why can’t we be friends? It’s not complicated. I’m inviting you to dinner. Why don’t you just come for dinner?’ I think he embodies the Christmas spirit. He wishes no ill to anybody.”



“Colin Firth is a dashing actor,” says Starkey. “He is just a perfect, proper young Englishman.”

Robin Wright Penn, who appeared in Zemeckis’ previous performance-capture film “Beowulf,” as well as the director’s acclaimed hit “Forrest Gump,” portrays Belle, the beautiful young woman whom Scrooge chooses not to pursue, turning his back on a life of love and light. Penn also plays Scrooge’s young sister Fan, for whom Scrooge had a great affection; he could never quite get over her untimely death.

“Robin is part of our repertory company,” says Rapke. “There is not a female role that we don’t think of her first. She is so talented, and she is part of our creative family.”

“As Belle, she is part of the moment that forms the older Scrooge,” continues Rapke. “She is the object of his love. She represents what could have been and is the source of Scrooge’s greatest sadness. His life would have been totally different. And for Fan, we needed somebody to portray that kind of beautiful innocence, that verve for life with a slightly naive quality—that’s Robin.”

The filmmakers called on one of England’s most distinctive actors, Bob Hoskins, to join the cast. Hoskins left school at 15 to pursue an acting career. His breakout performance came in 1987 with his Academy Award®-nominated role in “Mona Lisa.” He continued to dazzle audiences in films such as “Nixon,” “Maid in Manhattan,” and “Mrs. Henderson Presents.”

“There is an amazing history between Bob Zemeckis and Bob Hoskins because of ‘Who Framed Roger Rabbit?,’” says Rapke. “Bob said, ‘The only guy I can see being Fezziwig is Bob Hoskins. He can dance and he has a great face. And Bob should play Old Joe, too. He

would be fabulous in that role as well.”

Although it had been 20 years since the actor had worked with Zemeckis, Hoskins was thrilled to have the opportunity to work with the director again. “My main reason to do this film was to work again with Robert Zemeckis,” says Hoskins. “Bob is the Einstein of cinema. His imagination is always worth seeing. It’s extraordinary. I’ve got a very soft spot for Zemeckis—he’s mad as a March hare, but I love him,” laughs Hoskins.



Starring alongside Hoskins as Mrs. Dilber is the Abbey Theatre-trained Irish actress Fionnula Flanagan. On stage and on screen, Flanagan has appeared in films including “Divine Secrets of the Ya Ya Sisterhood,” “Transamerica” and “Waking Ned Divine.” Filmmakers tapped Flanagan to portray Scrooge’s charwoman, a poor woman who takes advantage of her master’s untimely demise by stealing his personal belongings and haggling with Old Joe over the items.

“Their way of celebrating is to gloat over what she’s managed to steal from Scrooge’s house,” says Flanagan.

The multitalented Cary Elwes joins the cast and plays a menagerie of characters with great diversity and range: the mad fiddler who plays at Fezziwig’s big bash; Dick Wilkins, Scrooge’s roommate from years ago; and a businessman who is shunned by Scrooge when he solicits donations for the poor.

“Cary plays multiple characters and he’s got the versatility to support them all,” says Starkey.

Elwes has a unique connection to the story. The actor is actually related to the man believed



to be the inspiration for Scrooge. “John Megid Elwes is an ancestor of mine who was a renowned miser,” says Elwes. “He was a politician who changed his name from Megid to Elwes in order to gain favor with his uncle, Sir Harvey Elwes, who he knew

was going to die without an heir and he had tons of money. And it worked. He managed to get all Mr. Harvey Elwes’s estates and proceeded to become one of the most famous misers in English history. He was renowned for never changing his clothes.”

Completing the cast are Leslie Manville as Mrs. Cratchit, Leslie Zemeckis as Fred’s wife, and Paul Blackthorne as Belle’s husband. Ranging in age from 7 to 17, six young actors were tapped to play dozens of characters including the Cratchit kids, Belle’s children, street urchins and carolers. They include Sage Ryan, Sammi Hanratty, Molly Quinn, Daryl Sabara and brothers Ryan and Raymond Ochoa.

ZEMECKIS AT THE HELM It All Comes Back to the Story

“I think what makes him an extraordinary filmmaker is that his films are not just blockbusters, they’re films that people cherish year after year. They’re all favorites. It’s character and it’s story.”

~ Colin Firth, “Fred”

With films like “Forrest Gump,” the “Back to the Future” trilogy, “Cast Away” and “The Polar Express” under his belt, Academy Award®-winning director Robert Zemeckis has established himself as an expert filmmaker.

It’s all about telling a good story.

“I think what makes him an extraordinary filmmaker is that his films are not just blockbusters,” says Colin Firth, “they’re films that people cherish year after year. They’re all favorites. It’s character and it’s story. Films like ‘Back to the Future’ were fantastic from a special effects point of view but it wasn’t about that. You wanted to see what was going to happen to the character when he goes back in time. Everything was thought through on a human level. Bob is a storyteller.”



For Zemeckis, the process began with the writing of the script. Utilizing this superb source material, the writing process resulted in a script that is accessible to the modern audience and yet true to the original material.

“The source material is so good and it is all there,” says producer Jack Rapke. “Bob wrote a brilliant adaptation of Dickens. There is such depth to the story and the character and the journey that is truly unparalleled.”

Those who work with the Academy Award®-winning director find him open-minded, innovative and collaborative.

“We worked together on ‘Forrest Gump,’ says Robin Wright Penn of the director. “Loved him then, love him now. He’s like Santa Claus, because he’s jolly in his openness to actors. He will say, ‘Let’s explore. Sure. Why not? Let’s try it.’ It’s such a liberating way to work. Because why not try? Why not fail? Because, guess what? We don’t have to use it, you know? He’s very much like that. He doesn’t work with a lot of fixed ideas.”



Production designer Doug Chiang, who worked with Zemeckis on “The Polar Express,” “Monster House” and “Beowulf,” adds: “Bob is a fantastic director to work for, primarily because he always pushes the boundaries of design. And what I love about it is that even in the initial meetings, what he describes and what I envision in my mind during those first

meetings is almost always just a fraction of where he's going. And that's the part that I love as a designer, because I know that whatever we start on day one in the first few weeks, the end result is going to be ten times that. And, as a designer, it's really the surprise and the challenge of the unexpected that I get from Bob."

"Bob Zemeckis provides a challenge for everybody working with him," says Starkey.

"He's a wonderful collaborator. He actually looks for collaboration with those around him and actually feeds on the artistic input of everybody that works with him. He's very smart and knows many



crafts as well as the people themselves do, and he challenges them in their craft. And he's always exploring new technologies and at the same time new stories. So you get the best of both worlds. You get to take cinema into the future and at the same time, tell stories that haven't been seen before."

THE SOUNDS OF CHRISTMAS

Filmmakers Turn to Industry Greats for the Film's Soundtrack

Director Robert Zemeckis didn't have to contemplate who he'd call on to score the music for "DISNEY'S A CHRISTMAS CAROL." Composer Alan Silvestri was his first choice. "Alan and I have a long working relationship that spans 25 years," says Zemeckis.

The two began working together on Zemeckis' film "Romancing the Stone." Silvestri's suspenseful score helped make the action-comedy a hit. They continued to collaborate with films including the "Back to the Future" series, "Who Framed Roger Rabbit," the Oscar®-winning "Forrest Gump" (for which Silvestri received an Academy Award® nomination for Best Score), "Contact," "What Lies Beneath," "Cast Away" (for which the composer won a Grammy Award® for Best Instrumental Composition), and the spectacular Christmas fantasy "The Polar Express." The song "Believe," performed by Josh Groban, which Silvestri co-wrote with Glen Ballard, was nominated for an Academy Award in the Best Original Song category and won a Grammy Award for Best Song for a Motion Picture. Zemeckis and Silvestri also teamed up for the epic tale "Beowulf."

"It's truly a gift that one of the greatest tenors of our time brought his talents to such a powerful and emotional song. We feel extremely fortunate."

~ Jack Rapke, Producer

For "DISNEY'S A CHRISTMAS CAROL," the duo employed the same collaborative process they've used for every movie. "Like always," says Zemeckis, "I asked Alan to underscore the emotion of all the scenes."

Adds producer Jack Rapke: "The music is a critical element of the entire film. It's our last opportunity to tell the story, highlighting the emotions, the suspense."

Silvestri's classical score was recorded by a 103-piece orchestra in Los Angeles. "It's a dynamic, powerful score," says Rapke. "It's gentle when it needs to be gentle and powerful when it needs to be powerful."

Silvestri teamed up with Glen Ballard to create the perfect song to cap the film. "God Bless Us Everyone," an original song inspired by the film's famous line delivered by Tiny Tim at the end of the movie, was recorded by none other than Andrea Bocelli. Says Zemeckis: "Bocelli heard the wonderful song composed by Glen Ballard and Alan Silvestri and immediately decided he wanted to record it. I think the song will be a Christmas classic."

Adds Rapke: "We'd heard that Andrea Bocelli was working on a Christmas album. The stars aligned—with a little work—and it turned out he was able to record this incredible song. It's truly a gift that one of the greatest tenors of our time brought his talents to such a powerful and emotional song. We feel extremely fortunate."

"Disney is synonymous with dreams and it's really an enormous pleasure to take part in the project," says Bocelli. "All of us, parents and children alike, grew up waiting for Christmas with those characters who are much loved by different generations, true icons of goodness who have kept the full force of their strength intact over time."

"The matching up of Dickens and Disney is brilliant and inspired," continues Bocelli. "The film makes us feel like better people, I would say, enriched by a dream that soon evil will be defeated and good will triumph. We feel affection for the old miser. There is neither hatred nor conflict. The story reminds us that there is time to change right up until the end."

"God Bless Us Everyone" aptly captures the spirit of the film, says Bocelli. "It's a sweet and majestic song with a pleasantly surprising evocative power which suffuses our senses and tells us about the triumph of forgiveness and redemption."

Not only did Bocelli record the song in English, but he contributed Spanish and Italian versions of the song. "Many languages, but just one Christmas, just one music, which is the music of the heart," Bocelli says. "I like to sing



in other languages, as well as Italian. It gives me a wider sense of belonging, a sense of being closer to the people who inhabit the world and who love to share in its joys and sorrows. Of course, sometimes it requires more concentration to be able to pronounce certain sounds in the English language, but I am happy with my work which I always tackle with passion and dedication. The music springs from the desire to be better always and not just for one day of the year."

Walt Disney Records releases the film's soundtrack digitally on Nov. 3, 2009, featuring 17 cues from Silvestri's score, as well as "God Bless Us Everyone."

ABOUT THE CAST



JIM CARREY (Scrooge, Ghosts of Christmas Past, Present and Yet to Come) stars opposite Ewan McGregor in “I Love You Phillip Morris,” a dark comedy that was written and will mark the directing debut of Glenn Ficarra and John Requa, the writing team behind “Bad Santa.” Based on a book by *Houston Chronicle* crime reporter Steve McVicker, the fact-based film casts Carrey as Steven Russell, a married father whose exploits land him in the Texas criminal justice system. In prison he falls in love with his cellmate (McGregor), who eventually is set free, leading Russell to escape from Texas prisons four times. The film will be released in February 2010.

Carrey was last seen in the Warner Bros. hit comedy “Yes Man,” directed by Peyton Reed. In the film, based on a memoir by British author Danny Wallace, Carrey stars as a man who decides to change his life by saying yes to absolutely everything that comes his way. The film co-stars Zooey Deschanel and Bradley Cooper.

In 2008, Carrey was heard as the voice of Horton the Elephant in the blockbuster hit “Horton Hears a Who!,” 20th Century Fox’s CG-animated feature film version of Dr. Seuss’ classic book.

In 2007 Carrey starred opposite Virginia Madsen in the New Line psychological thriller “The Number 23,” directed by Joel Schumacher. In 2005 Carrey starred opposite Tea Leoni in the highly successful Columbia Pictures/Sony comedy “Fun with Dick and Jane.” The film was directed by Dean Parisot (“Galaxy Quest”) and produced by Brian Grazer. In 2004 he starred in the Paramount Pictures film “Lemony Snicket’s A Series of Unfortunate Events,” based on the children’s book series by Daniel Handler as well as the critically acclaimed Focus Features drama “Eternal Sunshine of the Spotless Mind.”

In 2003, he starred in the hugely successful Universal Pictures comedy “Bruce Almighty.” The film, which has made over \$470 million worldwide, was one of the highest-grossing films of the year. “Bruce Almighty” also reunited Carrey with director Tom Shadyac (“Ace Ventura: Pet Detective” & “Liar, Liar”) and writer Steve Oedekerk (“Ace Ventura: When Nature Calls”).

In 2001, Carrey starred in the Castle Rock feature “The Majestic,” directed by Frank Darabont and in 2000, he had the distinction of appearing in the year’s highest grossing film: the Universal Pictures release “How the Grinch Stole Christmas.” He was nominated for a Golden Globe in the category of “Best Actor in a Motion Picture - Musical or Comedy” for his portrayal of the Grinch, as well as a People’s Choice Award in the category of “Favorite Motion Picture Star in a Comedy.”

In the summer of 2000, Carrey reunited with directors Peter and Bobby Farrelly for the 20th Century Fox comedy “Me, Myself and Irene,” for which he received an MTV Movie Award nomination in the category of “Best Comedic Performance” for his portrayal of a split personality in the film. He also won the Golden Globe® in 2000 for “Best Actor in a Motion Picture - Musical or Comedy” for his portrayal of Andy Kaufman in the 1999 film “Man on the Moon.” He had won a Golden Globe Award the previous year for “Best Actor in a Motion Picture - Drama” for his role in the critically acclaimed film “The Truman Show.” The 1999 Golden Globe win marked Carrey’s first award for a dramatic role. He also received a Golden

Globe nomination in 1997 for “Best Actor in a Motion Picture Musical or Comedy” for “Liar, Liar,” the same category in which he was nominated in 1995 for “The Mask.” In 2000, he was named “Male Star of the Year” at ShoWest.

Born January 17, 1962 in Newmarket, Ontario, Carrey knew by age three that show business was in his blood. At age 15, Carrey took off for Toronto to perform at Yuk Yuks, the famous comedy club. Following the performance, Carrey’s career took off and for the next few years he worked in comedy clubs all over Canada. In 1981, at age 19, he packed his belongings and moved to Los Angeles. Carrey immediately became a regular at Mitzi Shore’s Comedy Store, attracting the attention of comedy legend Rodney Dangerfield. Dangerfield was so impressed with the young comic that they began touring together. It was then that things began to happen for Jim Carrey.

1982 proved to be a magical year for Carrey when MTM cast him as the star of their NBC series “Duck Factory.” Although the series only lasted 13 weeks, Carrey’s work left a lasting impression in Hollywood. The next year he landed the lead role in the feature film “Once Bitten,” starring Lauren Hutton. He followed that film with roles in Francis Ford Coppola’s “Peggy Sue Got Married,” and with Geena Davis in the comedy “Earth Girls Are Easy.” In 1988, Carrey made a brief, but memorable, appearance as “Johnny Squares,” the self-destructive rock star in the Clint Eastwood film “The Dead Pool.”

In 1990, Carrey joined the cast of Fox Television’s ensemble comedy hit “In Living Color.” In November of the following year, his first Showtime Special, entitled “Jim Carrey’s Unnatural Act,” premiered to rave reviews. He followed the special’s success with a starring role as an alcoholic trying to cope with life in Fox’s Emmy nominated movie of the week “Doing Time on Maple Drive.”

In 1994, after several successful seasons on “In Living Color,” Carrey once again branched out into feature films by accepting the lead role in the Warner Bros. comedy “Ace Ventura: Pet Detective.” Carrey’s no holds barred portrayal of “Ace Ventura” made him an instant sensation and made the film a hit. Carrey followed that success in the summer of 1994 by starring in the title role of the action fantasy “The Mask,” based on the best selling Dark Horse comic book series of the same name. “The Mask” went on to gross in excess of \$100 million domestically, winning spectacular reviews for Carrey. That same year he starred opposite Jeff Daniels in the Farrelly brothers’ film “Dumb and Dumber.” Carrey starred as the “Riddler/Edward Nygma” in the 1995 blockbuster sequel “Batman Forever.” The following year he went on to star in “Ace Ventura: When Nature Calls,” continuing the misadventures of the world’s favorite pet detective, and then starred in Columbia Pictures’ “The Cable Guy.” Universal Pictures’ hit “Liar, Liar” opened to record-breaking numbers in 1997 earning over \$100 million in ticket grosses. His triumphant triple play earned him the honor of “NATO/ShoWest Comedy Star of the Year.”



Throughout his career veteran actor **CARY ELWES** (**Dick Wilkins, Mad Fiddler, Businessman #1, Portly Gentleman #1, Destitute Man #2**) has turned in an array of outstanding, eclectic performances. He recently completed production on “A Little Murder,” opposite Terrence Howard, and “Flying Lessons,” opposite Christine Lahti and Hal Holbrook. Prior to these films he worked on Steven Spielberg’s “Tintin” and starred in the independent feature “Shadows,” opposite William Hurt.

Elwes made his cinematic debut in Marek Kanievski’s film “Another Country,” based on the award-winning play, and followed up with a starring role in the highly acclaimed historical drama “Lady Jane,” alongside Helena Bonham Carter. He then turned in a memorable portrayal as Westley in Rob Reiner’s classic fairytale “The Princess Bride,” which won over audiences around the globe. Other film credits include the hit psychological thriller “Saw,” the Academy Award®-winning war epic “Glory,” “Bram Stoker’s Dracula” (directed by Francis Ford Coppola), Mel Brooks’ “Robin Hood: Men in Tights,” “Twister,” “Liar Liar,” “Kiss the Girls,” “Shadow of the Vampire,” and Garry Marshall’s “Georgia Rule” with Jane Fonda.

On the small screen, Elwes guest starred in a gripping episode of “Law & Order: SVU” as a mob lawyer whose family is viciously attacked. In addition, he portrayed the young Pope in CBS’s telepic “Pope John Paul II.” Television credits include the Golden Globe Award®-winning miniseries “From the Earth to the Moon,” “The Riverman,” “Uprising” and a recurring role as FBI Assistant Director Brad Follmer on the final season of “The X-Files.”

Elwes was born and raised in London before moving to the U.S. in his teens. He attended college in upstate New York and went on to study at the Actors Studio and the Lee Strasberg Institute. It was back in his native England where Elwes began his film career. He later returned to New York before eventually relocating to Los Angeles.



A classically trained British theater actor, **COLIN FIRTH** (**Fred**) is a veteran of film, television and theater, with an impressive body of work spanning over three decades. Firth’s versatility has been recognized in both dramas and comedies, garnering critical acclaim and awards including nominations from the Screen Actors Guild, an Emmy nomination, and multiple BAFTA nominations.

Firth will next be seen starring in “A Single Man,” based on the acclaimed Christopher Isherwood novel. Tom Ford makes his directorial debut with the film which stars Firth as a man contemplating his last day on earth. The cast includes Julianne Moore, Ginnifer Goodwin and Matthew Goode. Firth was recently awarded Best Actor at the 2009 Venice Film Festival for his performance. “A Single Man” will be released by The Weinstein Company on December 11, 2009.

“Genova,” directed by Michael Winterbottom, and starring Firth opposite Catherine Keener, is a subtle thriller revolving around two American girls and their British father who move to Italy after their mother dies. “Genova” screened at the 2008 Toronto International Film Festival, the London Film Festival and the San Sebastian Film Festival, where Michael

Winterbottom was awarded Best Director. “Genova” was released in the UK April 2009 and will be released by ThinkFilm in the US.

In 2008, Firth was seen in Universal Pictures’ smash-hit ABBA musical “Mamma Mia!” The cast included Meryl Streep, Pierce Brosnan, Stellan Skarsgard and Amanda Seyfried. “Mamma Mia!” has grossed over half a billion dollars around the world and is the highest-grossing film of all time in the UK. The same year, Firth was seen in “Then She Found Me,” which was written and directed by Helen Hunt. He was also seen in the Sony Classics film “And When Did You Last See Your Father” and in “Easy Virtue,” based on the Noel Coward play and directed by Stephan Elliott.

In 2004, Firth starred in the Universal/Working Title hit “Bridget Jones: The Edge of Reason.” Firth reprised his role as ‘Mark Darcy’ opposite Renee Zellweger and Hugh Grant in the film. The same year, Firth appeared in the Oscar-nominated film “Girl with a Pearl Earring” opposite Scarlett Johansson. Firth was nominated for a European Film Award for his performance in the film.

In 2003, Firth appeared in the Universal hit “Love Actually,” written and directed by Richard Curtis. At the time of its release, “Love Actually” broke box-office records as the highest grossing British romantic comedy opening of all time in the UK and Ireland, and was the largest opening in the history of Working Title Films.

In 2002, Firth was seen starring opposite Rupert Everett, Reese Witherspoon and Judi Dench in the Miramax Film, “The Importance of Being Earnest.” Prior to that, Firth appeared in the Academy Award-nominated film “Shakespeare in Love,” directed by John Madden. Firth portrayed ‘Lord Wessex,’ the evil husband to ‘Violet De Lesseps,’ played by Gwyneth Paltrow.

In 1996, Firth appeared in the multi-Oscar-nominated film, “The English Patient,” opposite Kristen Scott Thomas and Ralph Fiennes. His other film credits include Atom Egoyan’s “Where the Truth Lies,” Marc Evans’ thriller “Trauma,” “Nanny McPhee,” “What a Girl Wants,” “A Thousand Acres,” with Michelle Pfeiffer and Jessica Lange, “Apartment Zero,” “My Life So Far,” Nick Hornby’s “Fever Pitch,” “Circle of Friends,” “Playmaker,” and the title role in Milos Forman’s “Valmont” opposite Annette Benning.

On the small screen, Firth is infamous for his breakout role in 1995, when he played “Mr. Darcy” in the BBC adaptation of “Pride and Prejudice,” for which he received a BAFTA nomination for Best Actor and was honored with the National Television Award for “Most Popular Actor.” Firth’s latest television appearance was in 2006 in the critically acclaimed BBC television movie “Born Equal” directed by Dominic Savage (“Out of Control”). In March 2004, Firth hosted NBC’s legendary series “Saturday Night Live.” He was nominated for an Emmy Award in 2001 for Outstanding Supporting Actor in the critically acclaimed HBO film “Conspiracy” and has also received the Royal Television Society Best Actor Award and a BAFTA nomination for his performance in “Tumbledown.” His other television credits include “Windmills on the Clyde: Making Donovan Quick,” “Donovan Quick,” “The Widowing of Mrs. Holroyd,” “Deep Blue Sea,” “Hostages,” and the mini-series “Nostromo.” His London stage debut was in the West End production of “Another Country” playing Bennett. He was then chosen to play the character Judd in the 1984 film adaptation opposite Rupert Everett.

Firth is an active supporter of Oxfam International, an organization dedicated to fighting poverty and related injustice around the world. In 2008 he was named “Philanthropist of the

Year” by *The Hollywood Reporter*. In 2006, Firth was voted “European Campaigner of the Year” by the EU.



With nearly 20 years as a worldwide presence in major motion pictures, **GARY OLDMAN (Bob Cratchit, Young Marley, Marley’s Ghost, Tiny Tim)** is also known to millions as Sirius Black (Harry Potter’s Godfather), Commissioner Jim Gordon (Batman’s crime-fighting partner), Dracula, Beethoven, Lee Harvey Oswald, Joe Orton, Sid Vicious, and also the terrorist who hijacked Harrison Ford’s Air Force One. He also starred in Luc Besson’s “The Professional” and “The Fifth Element” and also as Dr. Zachary Smith in “Lost in Space.”

Highly regarded as one of the foremost actors of his generation, and an internationally known, iconic figure, Oldman has the distinction of appearing in more successful films than any other artist spanning the past 18 years, and additionally, has appeared in more than one of the top ten highest-grossing films in history.

Oldman’s acting career began in 1979 where he worked exclusively in the theatre; from 1985-1989, he worked at London’s Royal Court. His early BBC films were Mike Leigh’s “Meantime,” and “The Firm” by the late Alan Clark. Subsequent feature films include “Sid and Nancy”; “Prick Up Your Ears,” directed by Stephen Frears; “Rosencrantz and Guildenstern are Dead,” directed by Tom Stoppard; “State of Grace, JFK,” directed by Oliver Stone; Bram Stoker’s “Dracula,” directed by Francis Ford Coppola; “Romeo is Bleeding”; “True Romance,” directed by Tony Scott; “The Professional”; “Murder in the First”; “Immortal Beloved”; and “The Scarlet Letter,” directed by Roland Joffe.

In 1995, he and manager/producing partner Douglas Urbanski formed a production company, which produced Oldman’s directorial debut, the highly acclaimed “Nil By Mouth.” The film won 9 of 17 major awards for which it was nominated and was selected to open the main competition for the 1997 50th Anniversary of the Cannes Film Festival, for which Kathy Burke won Best Actress. Oldman also won the prestigious Channel Four Director’s Prize at the Edinburgh Film Festival, and the British Academy Award (shared with Douglas Urbanski) for Best Film and also the BAFTA for Best Original Screenplay.

During the past 18 years, Oldman has appeared in a staggering nine films that have opened at the top of the box office; the films in which he has appeared have a cumulative gross in the billions of dollars.



One of England’s most distinctive actors, **BOB HOSKINS (Fezziwig, Old Joe)** has found success on both sides of the Atlantic, frequently acting in both English and American productions. Among his best-known films are “Who Framed Roger Rabbit?,” “Cotton Club,” “Mermaids,” “Nixon,” “Maid in Manhattan,” and “Mrs. Henderson Presents.”

Born in Bury St. Edmunds, Suffolk, Hoskins left school at 15 with dreams of an acting career. He supported himself with odd jobs (including working in a circus as a fire eater) before gaining regular employment as a working actor on stage and in British television.

American viewers first noticed him as the lead in the original British miniseries of Dennis Potter's "Pennies from Heaven." Hoskins made his motion picture debut in John Byrum's "Inserts" in 1975, but his breakthrough was in Neil Jordan's "Mona Lisa" (1987). For that film he received an Academy Award nomination as Best Actor, and won a BAFTA award, a Golden Globe, a Cannes Film Festival award, and awards from the Los Angeles Film Critics, the London Film Critics, the New York Film Critics, and the National Society of Film Critics.

Most recently, Hoskins received both a Golden Globe nomination for Best Supporting Actor and a British Independent Spirit Awards nomination for Best Actor for his work opposite Dame Judi Dench in "Mrs. Henderson Presents."

Hoskins has also starred as two 20th-century dictators in the TV miniseries "Noriega: God's Favorite" and "Mussolini: Decline and Fall of Il Duce," as well as Winston Churchill in the CBS live broadcast television movie "World War II: When Lions Roared."

He directed himself in the film "Rainbow," and wrote, directed and starred in "The Raggedy Rawney." He also produced and starred in the 1996 film "Secret Agent," based on the novel by Joseph Conrad.

His extensive filmography includes "The Long Good Friday," "Brazil," "A Prayer for the Dying," "The Lonely Passion of Judith Hearne," "Shattered," "Hook," "The Inner Circle," "Michael," "24 7: Twenty Four Seven," "Cousin Bette," "Felicia's Journey," "Enemy at the Gates," "The Last Orders," "Vanity Fair," "Beyond the Sea," "Stay," "Elizabeth Rex," and "Unleashed."



ROBIN WRIGHT PENN (Belle, Fan) made her premiere debut in Rob Reiner's cult classic "The Princess Bride" and has since become one of cinema's most acclaimed actresses.

Wright Penn will next be seen in "The Private Lives of Pippa Lee," opposite Julianne Moore, Alan Arkin, Keanu Reeves and Blake Lively. The film premiered at the 2009 Berlin International Film Festival and will be released in the US in November 2009.

Wright Penn has received kudos for her outstanding performances over the years. She was recently honored with a career tribute at the 35th Annual Deauville Festival of American Cinema. Her first two nominations, a Golden Globe® and Screen Actors Guild Award® for Best Supporting Actress, came in 1995 for her unforgettable role as Jenny in Robert Zemeckis' Best Picture Oscar® winner "Forrest Gump." Wright Penn earned her second Screen Actors Guild nomination for Best Lead Actress in Nick Cassavetes' "She's So Lovely," and her third nomination for Best Actress in a Television Movie or Miniseries in Fred Schepisi's "Empire Falls." She has received three Independent Spirit nominations for her performances in Erin Dignam's "Loved," Rodrigo Garcia's "Nine Lives," and Jeff Stanzler's "Sorry, Haters." Additionally, Wright Penn starred in and served as an executive producer on Deborah Kampmeier's "Virgin," which received an Independent Spirit nomination for Best First Feature, also known as the John Cassavetes Award.

Other film credits include Barry Levinson's "What Just Happened" and Deborah Kampmeier's "Hounddog," which Wright Penn also executive produced; Kevin Macdonald's "State of Play," Anthony Minghella's "Breaking and Entering," Robert Zemeckis' "Beowulf," Keith Gordon's "The Singing Detective," Peter Kosminsky's "White Oleander," Anthony

Drazan's "Hurlyburly," Sean Penn's "The Pledge," Luis Mandoki's "Message in a Bottle," M. Night Shyamalan's "Unbreakable," Pen Densham's "Moll Flanders," Barry Levinson's "Toys," and "Room 10" for *Glamour* magazine's Reel Women Film Series.



FIONNULA FLANAGAN (Mrs. Dilber) is an award-winning star of stage and screen. She most recently appeared alongside Jim Carrey in the hit comedy "Yes Man." Flanagan's other upcoming feature films include "The Irishman," with Val Kilmer and Christopher Walken, and "Coming and Going," with Rhys Darby.

Flanagan's other feature film credits include "Transamerica," for which she was awarded the Irish Film and Television Academy Award (IFTA) for Best Supporting Actress; "Four Brothers"; "The Others," for which she won a Golden Saturn Award; "The Divine Secrets of the Ya-Ya Sisterhood"; "Waking Ned Devine," for which she shared a Screen Actors Guild Award® outstanding cast nomination; "Some Mother's Son"; "Mad at the Moon"; and "Ulysses." She also starred in the Academy Award®-winning short film "In the Region of Ice."

The Dublin-born Flanagan has made her mark on the small screen as well, winning an Emmy Award® for her performance in the acclaimed miniseries "Rich Man, Poor Man," and a nomination for Outstanding Lead Actress in the series "How the West Was Won." She has also received IFTA nominations for her work on the Irish-language series "Paddywhackery" and on the Peabody Award-winning "Brotherhood," for which she also won a Satellite Award from the International Press Academy. Flanagan also starred in the series "To Have & to Hold," and appeared in a recurring role on the hugely popular series "Lost."

For her one-woman stage performance of "James Joyce's Women," Flanagan received the Los Angeles Critics' Award, the San Francisco Critics' Award and a Dramalogue Award. She also wrote, adapted and produced the piece for the stage and subsequently produced and starred in the feature film adaptation. In addition, she has an extensive list of Broadway appearances to her name, most notably as Molly Bloom in "Ulysses in Nighttown," based on the Joyce epic, for which she earned a Tony Award® nomination. Adding to her list of honors, Flanagan was awarded an honorary doctorate degree from the National University of Ireland at Galway for her contribution to the world of fine arts.

ABOUT THE FILMMAKERS

ROBERT ZEMECKIS (Director, Producer, Screenwriter) won an Academy Award®, a Golden Globe® and a Director's Guild of America Award for Best Director for the hugely successful "Forrest Gump." The film's numerous honors also included Oscars® for Best Actor (Tom Hanks) and Best Picture. Zemeckis re-teamed with Hanks on the contemporary drama "Cast Away," the filming of which was split into two sections, book-ending production on "What Lies Beneath." Zemeckis and Hanks served as producers on "Cast Away," along with Steve Starkey and Jack Rapke.

ImageMovers partners Zemeckis, Starkey and Rapke recently formed ImageMovers Digital to focus on performance-capture films for The Walt Disney Studios. The initiative furthers the technology they pioneered in the Zemeckis-directed films "The Polar Express"

and “Beowulf,” and the Gil Kenan-directed film “Monster House.”

Earlier in his career, Zemeckis co-wrote (with Bob Gale) and directed “Back to the Future,” which was the top-grossing release of 1985, and for which Zemeckis shared Oscar® and Golden Globe® nominations for Best Original Screenplay. He then went on to helm “Back to the Future” Part II and Part III, completing one of the most successful film franchises ever.

In addition, he directed and produced “Contact,” starring Jodie Foster, based on the best-selling novel by Carl Sagan; and the macabre comedy hit “Death Becomes Her,” starring Meryl Streep, Goldie Hawn and Bruce Willis. He also wrote and directed the box-office smash “Who Framed Roger Rabbit?,” cleverly blending live action and animation; directed the romantic-adventure hit “Romancing the Stone,” pairing Michael Douglas and Kathleen Turner; and co-wrote (with Bob Gale) and directed the comedies “Used Cars” and “I Wanna Hold Your Hand.”

Zemeckis also produced “House on Haunted Hill,” and executive produced such films as “The Frighteners,” “The Public Eye” and “Trespass,” which he also co-wrote with Bob Gale. He and Gale previously wrote “1914,” which began Zemeckis’ association with Steven Spielberg.

For the small screen, Zemeckis has directed several projects, including the Showtime feature-length documentary “The Pursuit of Happiness,” which explored the effect of drugs and alcohol on 20th-century society. His additional television credits include episodes of Spielberg’s “Amazing Stories” and HBO’s “Tales from the Crypt.”

In 1998, Zemeckis, Steve Starkey and Jack Rapke partnered to form the film and television production company ImageMovers. “What Lies Beneath” was the first film to be released under the ImageMovers banner, followed by “Cast Away,” which opened to critical and audience acclaim in the fall of 2000, and “Matchstick Men.”

In March 2001, the USC School of Cinema-Television celebrated the opening of the Robert Zemeckis Center for Digital Arts. This state-of-the-art center is the country’s first and only fully digital training center and houses the latest in non-linear production and post-production equipment as well as stages, a 50-seat screening room and USC student-run television station, Trojan Vision.

In 2004, Zemeckis produced and directed the motion capture film “The Polar Express,” starring Tom Hanks. Most recently, he brought the true life story of “The Prize Winner of Defiance, Ohio” starring Julianne Moore and Woody Harrelson to the big screen. In addition, he served as executive producer on both “Monster House” and the Queen Latifah comedy “Last Holiday.”

Zemeckis produced and directed his second motion-capture film “Beowulf,” which was also produced by Rapke and Starkey. The feature, which stars Anthony Hopkins, Angelina Jolie and Ray Winstone, is based on one of the oldest surviving pieces of Anglo-Saxon literature, written sometime before the 10th Century A.D.

STEVE STARKEY (Producer) earned an Academy Award® as one of the producers of Best Picture winner “Forrest Gump.” The film, directed by Robert Zemeckis and starring Tom Hanks, became one of the highest grossing movies of all time and collected six Oscars®, including Best Director and Best Actor, as well as a Golden Globe Award®, the National Board of Review’s highest honor in 1994, two People’s Choice Awards, the Producers Guild Golden Laurel Award and Best Picture BAFTA nomination.

Starkey, along with Zemeckis and Jack Rapke, recently formed ImageMovers Digital, an

extension of their 1998-established ImageMovers. The new effort allows the partners to focus on performance-capture films for The Walt Disney Studios, building on the technology they pioneered in the Zemeckis-directed films “The Polar Express” and “Beowulf,” and the Gil Kenan-directed film “Monster House”—all films on which Starkey served as producer.

Starkey’s ImageMovers’ producer credits with director Robert Zemeckis include the epic drama “Cast Away,” which re-teamed them with Tom Hanks, and the psychological thriller “What Lies Beneath” with Harrison Ford and Michelle Pfeiffer. Starkey produced “The Prize Winner of Defiance, Ohio,” directed by Jane Anderson and starring Julianne Moore, and was also a producer on “Matchstick Men,” directed by Ridley Scott and starring Nicolas Cage.

Starkey’s professional association with Zemeckis began in 1986 when he was associate producer on the innovative feature “Who Framed Roger Rabbit?” and went on to serve as associate producer on the second and third installments of the “Back to the Future” trilogy. Their collaboration continued as Starkey and Zemeckis produced the black comedy “Death Becomes Her,” followed by “Forrest Gump” and “Contact.” Starkey also co-produced the feature comedy farce “Noises Off” and produced the Showtime feature-length documentary “The Pursuit of Happiness,” exploring drug and alcohol addiction, which was directed and executive produced by Robert Zemeckis.

Early in his career, Starkey worked with George Lucas at Lucasfilm, Ltd., where he became an assistant film editor on “The Empire Strikes Back” and “Return of the Jedi.” He later edited documentary films for Steven Spielberg’s Amblin Entertainment, was associate producer of Spielberg’s “Amazing Stories” television anthology series, and was executive producer on the 1993 CBS series “Johnny Bago.” Starkey served as executive producer on the 2006 film “Last Holiday,” starring Queen Latifah and directed by Wayne Wang.

JACK RAPKE’s (Producer) road to president of ImageMovers Digital began when the graduate of NYU film school moved to Los Angeles in 1975 to work in the mailroom of the William Morris Agency. Only four years later, the tenacious Rapke joined Creative Artists Agency (CAA), where he rose to become one of the most powerful agents in Hollywood over the course of the next seventeen years.

During his seven-year tenure as co-chairman of CAA’s motion picture department, Rapke cultivated a high-profile client list that included Jerry Bruckheimer, Ridley Scott, Michael Mann, Harold Ramis, Michael Bay, Terry Gilliam, Bob Gale, Bo Goldman, Steve Kloves, Howard Franklin, Scott Frank, Robert Kamen, John Hughes, Joel Schumacher, Marty Brest, Chris Columbus, Ezra Sacks, and Imagine Entertainment partners Ron Howard and Brian Grazer. Instrumental in building production companies around his clients, it was only a matter of time before he decided to build one of his own with client Robert Zemeckis.

In 1998, Rapke departed CAA to form ImageMovers with Zemeckis and producing partner Steve Starkey. Primarily focused on theatrical motion pictures, the company’s first feature was the critically acclaimed “Cast Away,” directed by Zemeckis and starring Tom Hanks. Rapke and partners went on to produce numerous hits including Zemeckis’ thriller “What Lies Beneath” starring Harrison Ford and Michelle Pfeiffer, the Ridley Scott-directed “Matchstick Men” starring Nicolas Cage, “The Prize Winner of Defiance, Ohio,” starring Julianne Moore and Woody Harrelson, and “Last Holiday,” starring Queen Latifah.

After Zemeckis embraced a revolutionary new technology called performance capture in 2004’s “The Polar Express,” and Rapke and partners produced two more films utilizing the

technique—2006’s Oscar-nominated “Monster House” and the Zemeckis-directed “Beowulf”—Zemeckis, Starkey and Rapke formed ImageMovers Digital, the first state-of-the-art studio devoted entirely to the new performance capture art form.

Academy Award®-winning artist, production designer, and author **DOUG CHIANG (Production Designer)** began his expansive career as a stop motion animator on the “Pee-wee’s Playhouse” TV series soon after studying film at UCLA. Before long, he rose to become a Clio Award-winning commercial director and designer for Rhythm and Hues, Digital Productions, and Robert Abel and Associates. At Industrial Light and Magic, where he became the creative director in 1993, he built his filmography as visual effects art director on such blockbusters as “Terminator 2,” “Ghost,” “The Doors,” “The Mask,” and Robert Zemeckis’ “Forrest Gump” and “Death Becomes Her” (for which Chiang earned his Oscar® and second British Academy Award), thus beginning a long and fruitful collaboration.

In 1995 Chiang moved to Lucasfilm, Ltd. to work as design director on the first two of the three “Star Wars” prequels before forming IceBlink Studios, his Marin County film-design studio, where he cemented his relationship with Zemeckis and their commitment to performance-capture motion pictures. From 2002 to 2007, he has served as Production Designer on the Zemeckis-directed films “The Polar Express” and “Beowulf,” and designer on “Monster House,” produced by Zemeckis.

As an independent filmmaker and director, Chiang has received numerous awards including First Place in the FOCUS Awards for his film “Mental Block.” And his teaser films for “Robota,” based on the book he created and co-authored with Orson Scott Card, was awarded both the Prix Du Rendu award at the Imagina 2003 Film Festival and the Best Advertising/Promotional Film in the 2003 Annecy Animation Festival.

Chiang’s paintings have appeared in worldwide exhibitions at the Brooklyn Museum, Chicago’s Field Museum and the Kyoto and Tokyo National museums (among others), and he has a new book due in 2008 entitled *Mechanika: Creating the Art of Science Fiction with Doug Chiang*, in which he shares his traditional and digital techniques.

And so, in 2007, when Robert Zemeckis decided to embark on his most ambitious endeavor to date, the creation of ImageMovers Digital, LLC, his performance-capture studio in partnership with Disney Studios, Chiang was the natural choice to help lead it. He is currently the company’s executive vice president.

ROBERT PRESLEY (Director of Photography) was the cinematographer on Robert Zemeckis’ “Beowulf” as well as “The Polar Express” alongside Don Burgess, A.S.C. Presley previously collaborated with Zemeckis as camera operator and steadicam operator on “Cast Away” and “What Lies Beneath.”

Most recently, Presley’s work was seen in the successful Disney contemporary fairy tale, “Enchanted.” His career includes work on many acclaimed and high-profile films including “Terminator 3: Rise of the Machines,” “The General’s Daughter,” “Die Hard: With a Vengeance” and “The 13th Warrior” for director John McTiernan, Michael Bay’s epic “Pearl Harbor,” and Joel Schumacher’s “A Time to Kill.”

Additional credits include Ron Howard’s “EdTv,” “Radio,” “When a Stranger Calls,” “Breakdown,” “Hard Rain,” “Disney’s The Kid,” and “The Rookie.”

JEREMIAH O'DRISCOLL (Editor) previously collaborated with Zemeckis as editor of "Beowulf" and "The Polar Express." He also worked as associate editor of "Cast Away." O'Driscoll worked as an assistant to Arthur Schmidt on four additional Zemeckis films, starting with "Death Becomes Her," followed by "Forrest Gump," "Contact" and "What Lies Beneath."

In over thirty years as a film composer, **ALAN SILVESTRI (Composer)** has blazed an innovative trail with his exciting and melodic scores, winning the applause of Hollywood and movie audiences the world over.

Born in Manhattan in 1950, Silvestri was first drawn to music at an early age. Beginning as a drummer, his love for instruments quickly grew to include the bassoon, clarinet, saxophone and guitar. Writing his own music and forming numerous bands during his early school days, his musical life would lead him to the Berklee College of Music in Boston where he was to enroll as a composition major.

Upon leaving Berklee, Silvestri hit the road with Wayne Cochran and the C.C. Riders. As a guitarist in Cochran's popular band, Alan toured America. Continuing to explore his love of music, he moved to Hollywood and the result was his first movie score with 1972's "The Doberman Gang."

He would score a number of small films during this period before breaking through as a television composer during the second season of the hit series "CHiPs." During four years on the show, Silvestri's talent for driving, energetic rhythms would help the motorcycle cops give chase. It was a music editor on the show, impressed with his talent, who would later recommend him to a talented young film director.

The filmmaker was Robert Zemeckis, and Silvestri's suspenseful score for "Romancing the Stone" helped make the action-comedy a surprise hit. Both director and composer were suddenly propelled to a hugely successful collaboration that would include the "Back to the Future" series, "Who Framed Roger Rabbit," the Oscar®-winning "Forrest Gump" (for which he received an Academy Award nomination for Best Score), "Contact," "What Lies Beneath," "Cast Away" (for which he won a Grammy Award for Best Instrumental Composition), and the spectacular Christmas fantasy "The Polar Express." The song "Believe," performed by Josh Groban, which Silvestri co-wrote with Glen Ballard, was nominated for an Academy Award® in the Best Original Song category and won a Grammy Award® for Best Song for a Motion Picture. The most recent film in Zemeckis and Silvestri's ongoing partnership is the epic tale "Beowulf."

Through the years and over 100 scores, Silvestri has distinguished himself in many genres, from thrilling suspense ("Van Helsing," "Predator," "The Abyss"), to galloping westerns ("Young Guns 2," "The Quick and the Dead"), youthful fantasy ("Stuart Little," "The Parent Trap," "Lilo and Stitch") rollicking comedy ("Father of the Bride," "What Women Want," "Fools Rush In" and "Night at the Museum") and heartfelt drama ("The Perez Family" and the Oscar®-winning "Two Soldiers"). But whether composing orchestral action, or tender melodies, his work has always been identifiable by its keen sense of melody and theme.

Long-time residents of the Carmel Highlands, the Silvestri family has embarked on a new venture as the founders of Silvestri Vineyards. Their Chardonnay, Pinot Noir and Syrah wines show that lovingly cultivated fruit has a music all its own.

ANDREA BOCELLI's (Singer, "God Bless Us Everyone") is often described as a legend, a legend which began its rise to fame in the 1994 Sanremo Festival. In the first 15 years of his career, Bocelli's huge success is showcased by an astonishing 65 million records sold.

"I do not think one decides to become a singer. It is something decided for you by the reaction of those around you." Andrea Bocelli is fortunate enough to have two gifts and both are truly extraordinary. The first one is the tone of his voice—soft and strong, versatile to reach the furor of belcanto, from sacred repertory to popular songs. The second gift is more delicate: blindness increased a sensitivity that allows an in-depth capacity of lyrics and an enhanced perception of different tones and expressions.

Tuscan like Puccini and Mascagni, Bocelli was born on September 22, 1958, on the family farm in Lajatico among vineyards in the countryside of Pisa. He played the piano by age 6 and explored the flute and saxophone, but his voice became his primary instrument, becoming a "modern but traditional" tenor (as he likes to define himself). In 1970, he earned his first victory in a competition singing "O Sole Mio." After years of studying with Luciano Bettarini, Bocelli met Franco Corelli. To fund his lessons, Bocelli played in different locales and worked toward a law degree.

Discovered by Caterina Caselli and her "Sugar" label, Bocelli gained a following in popular music. The tenor was given the opportunity to make his debut on the operatic stage in 1994 with Verdi's *Macbeth* (role of Macduff), conducted by Claudio Desderi. For Christmas, he was invited to sing "Adeste Fideles" in St. Peter's in the presence of the Pope.

The 1996 song "Con Te Partirò" (later a duet with Sarah Brightman, "Time to Say Goodbye") was heard worldwide. The album "Romanza" broke records: in Germany, the duet was the greatest-selling single of all times. At Torre del Lago during the summer of 1997, Bocelli sang arias from "Madame Butterfly," "Tosca" and "La Fille du Regiment." In 1998, he debuted as Rodolfo alongside Daniela Dessi in "La Bohème" by Puccini in Cagliari. In the same year, he began collaborating with Zubin Mehta. In 1999, Bocelli debuted in the Arena of Verona and traveled to the United States. His album "Sogno" was released, including a duet with Celine Dion entitled "The Prayer"—it won a Golden Globe Award® and was nominated for an Oscar®. His concerts were subsequently conducted by the greatest in the world, including Lorin Maazel, Seiji Ozawa, Valerij Gergiev, Zubin Mehta, Myun Whun Chung.

In January 2001, Bocelli made his debut on stage in Verona performing in "L'Amico Fritz" by Pietro Mascagni. Later that year, Mayor Rudolph Giuliani invited the tenor to sing "Ave Maria" at Ground Zero for the victims of 9/11. In the summer of 2002, Bocelli portrayed Pinkerton in "Madame Butterfly" at Torre del Lago. After successful pop records and international rewards, Bocelli returned to the operatic scene in 2004.

Bocelli's first classic record was released in 1997—"Viaggio Italiano"—a project developed by Caterina Caselli Sugar in collaboration with the Moscow Radio Symphony orchestra: from Puccini to Schubert, from Verdi to Donizetti. In 1998 his "Aria - The Opera" album was released with the orchestra of the Maggio Fiorentino, conducted by Maestro Nosedà. In 2000, a CD with the Santa Cecilia orchestra and chorus conducted by Myung-Whun Chung became the highest-selling classic album ever released by a single artist.

Under the baton of Maestro Mehta, 2000 was celebrated with the release of the album "Verdi" in which Bocelli sang the masterpieces of the great composer from Busseto. In 2001, he recorded "Requiem" with a superb cast including Valerij Gergiev on the podium. In the fall of 2002, Bocelli reteamed with conductor Lorin Maazel to make "Sentimento," including

music from great songwriters like Tosti, Densa and Gastalfon, arranged by Maazel himself who also played the violin. Bocelli earned the “Classical Brit Award” in 2003 with a double nomination, winning both the “Album of the Year” and “Best Selling Classical Album of the Year” awards. In May 2003, Bocelli sang as Mario in a recording of “Tosca” under the baton of Zubin Mehta. In the spring of 2004, his album was released containing the opera “Il Trovatore,” recorded at the Bellini Theatre in Catania in 2001 where Bocelli performed alongside Veronica Villarroel, Carlo Guelfi and Carlo Colombara.

In the spring of 2005, Bocelli released his recording of the opera “Werther.” In 2006, his credits include Pagliacci by Leoncavallo and Cavalleria Rusticana by Mascagni, both conducted by Maestro Mercurio.

Bocelli’s latest work includes a turgid Andrea Chenier by Giordano and Carmen by Bizet, conducted by Maestro Chung. For his classic concerts, Bocelli performed in the Vienna Opera House. In 2008, Bocelli’s new album “Incanto” was a success and he appeared at the Rome Opera Theatre performing “Carmen,” then in Padua with “Messia di Gloria” by Puccini, followed by the “Petite Messe Solenelle,” conducted by Placido Domingo, in the United States.

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