

BEHIND THE BURLY Q

A film by **Leslie Zemeckis**

HDCAM SR, 98 minutes, 2010



First Run Features
630 Ninth Avenue, Suite 1213
New York, NY 10036

info@firstrunfeatures.com
(212) 243-0600

PRAISE FOR *BEHIND THE BURLY Q*

“Utterly entertaining *Behind the Burly Q* is a painstakingly researched love letter to the women and men who once made up the community of burlesque performers...its treasure trove of vintage photographs and performance footage is enough to make historians and fans of classic erotica swoon...insightful, fascinating.” –Ernest Hardy, [The Village Voice](#)

CRITICS' PICK! “Intriguing...fans of theatrical history are well advised to check it out”
-[New York Magazine](#)

“Charming, entertaining...a delight!” –Manohla Dargis, [Behind the Burly Q](#)

“Provides a privileged front-row seat to sample several of the form's most memorable practitioners... stories run from raunchy to touching to funny to flat-out incredible.” –Ronnie Scheib, [Variety](#)

“Affectionate and engaging...wonderful vintage footage, a fascinating glimpse into a corner of American history.” –[New York Daily News](#)

“Fascinatingly strips away at the myths surrounding the most popular American entertainment form of the first half of the 20th century.” –Michael Musto, [The Sundance Channel](#)

“Quickly paced, absorbing.” –Kyle Smith, [The New York Post](#)

“History done right: informative, entertaining, funny and finally rather moving...jam-packed with juicy detail, and most of that jam is tasty indeed.”-James van Maanen, [Trustmovies](#)

“Delightful, engaging...A veritable who's who of the grande dames of the burlesque stage...for sheer fun, this is a winner.”-George Robinson, [Cine-Journal](#)

“Fascinating, colorful and yes, tantalizing... progresses with a peppy pace and lighthearted demeanor probably apropos of a Burly Q show.” –Ross Anthony, [The Hollywood Report Card](#)

“Playfully dirty...the fascinating history of American burlesque.” –*Behind the Burly Q*

“It's smart, brassy, sassy and charming.” –Jennifer Merin, [About.com](#)

“Any fan of burlesque will no doubt find it thoroughly enjoyable.”-Adam Schartoff, [Film Forward](#)

“Enjoyable — brassy and loud and thoroughly unapologetic. A lot like its subjects.” –[NJ.com](#)

“Intimate and surprisingly interesting ...BEHIND THE BURLY Q” is a highly recommended and very important cinematic endeavor... a form of entertainment that has been left out of our cultural history and one that many should know about.” –Andrew Johnson, [Black Cat Media](#)

“*Burly* is the only oral history recorded by many of burlesque’s greatest stars... an interesting look at some unheralded theater history.”-Joe Bendel, [J.B.Spins](#)

“Offers a delightful portrait of that bygone era, featuring an extensive roster of veterans of the scene...a well-rounded history of the era.” -Alex Roberts, [TV Soundoff](#)

“(Zemeckis) has preserved for us a lively, lovely corner of American life.” - Richard Schickel

“An absorbing, moving and cleverly constructed look at the tradition of American burlesque... the stories are rollercoaster rides!” - Emily Hourican, [Irish Independent](#)

“Well told, moving story...a very good documentary.” –Sharon Stone

Behind the Burly Q

Short Synopsis

Burlesque acts were America's most popular form of live entertainment in the first half of the 20th century. After the 1960s, The art of burlesque became vilified and misunderstood, and was largely left out of our cultural history. By telling the intimate and surprising stories from its golden age through the women (and men!) who lived it, Behind the Burly Q reveals the true story of burlesque, even as it experiences a new renaissance.

Long Synopsis

Although its origins derive from France, Great Britain and Greece, burlesque became a wildly popular *American* form of art that thrived in the early to mid part of the 20th century. Because of the sexual innuendo and the barely-there costumes it has largely been left out of the history books.

In the 1840s burlesque was applied to a wide range of comedic plays that entertained the lower and middle classes in Great Britain. Coming to America, burlesque evolved into shows performed by scantily-clad beauties. It thrived, appealing to the masses of working class people who weekly stormed the theatres to see troupes like "The British Blondes", a bevy of beauties dressed in tights. Burlesque poked fun at the upper classes, at sex, and at what people were willing to do in the pursuit of obtaining sex. By the 1920s the old burlesque circuits closed and strip tease was introduced to offer something vaudeville and film did not.

During the Great Depression, for a dime a man could fall into a big gaudy burlesque show and forget his troubles. From theatres to nightclubs, burlesque was a raucous sexy show filled with gorgeous women, strippers, comedians, acrobats and singers. The tame by today's standards, the shows were considered risqué, and most performers were looked down on as second rate.

Backed by public outrage, in 1937 New York Mayor Fiorello La Guardia closed the burlesque houses in his state. The use of the word "burlesque" was outlawed in advertising. The Minsky brothers, who some say introduced nudity to the burly audiences, were so closely associated with burlesque that La Guardia banned the use of the name Minsky. Once again, burlesque changed, moving across the river to New Jersey to escape censure. Eventually comedians and musicians' parts were reduced in the shows and more strippers were brought on. By the 1960s hard-core porn was available and burlesque had died. But what happened to the thousands of performers? Where did they go?

"**Behind the Burly Q**" is the behind-the-scenes stories of these men and women as told by the performers themselves. For the first time ever, the performers from the golden age of burlesque relate their heartbreak, triumphant stories of life on the road performing in the burly circuit. Many were ashamed of their past and had never talked about their experiences. Just as many had never been asked.

Director Leslie Zemeckis and producer Sheri Hellard traveled extensively across the country from the Bayous of post-Katrina Mississippi, to New Jersey, Florida and all points between. The duo tracked down and recorded dozens of interviews with little-known performers to the last of the living legends of burlesque. They spoke with relatives of many deceased stars. The men and women in this documentary opened their scrapbooks as well as their hearts, relating memories they had all but forgotten.

Amongst those interviewed were former musicians, strippers, novelty acts, club owners, funny men and women, authors and historians assembled together for the first time ever to tell you just what really happened in a burlesque show. Sadly, many of the performers have since passed away, making this their last, and often times only interview. We dedicate this film to their memory.

"**Behind the Burly Q**" is *the* definitive history of burlesque during its heyday. Funny, shocking, unbelievable and heartbreak, their stories will touch your hearts. Hear the performers in their own words. See the performers in action. We invite you to peek behind the curtain at the burly show.

Behind the Burly Q - Interviewees

Alan Alda – His father Robert Alda was a handsome “tit singer” and a straight man.

Renny and Dorothy von Muchow – she was a chorus girl and he was part of Renny and Rudy – a novelty act.

John Perilli – drummer in the mid 50s – worked with Irv Benson, Joe Dorita, Lili St. Cyr, Rose la Rose, worked at the Empire and the Adams theatre.

Joan Arline - a stripper who worked the Schuster circuit. She performed with 2 white Russian wolfhounds and was an elder in her church.

Nat Bodian – journalist who wrote and saw burlesque at the Empire in Newark in the 1930’s

Harry Lloyd – son of Eddie Lloyd – a top second banana who performed from the ‘20s – 50s.

Lorraine Lee – who used to dance for Bonnie and Clyde and Pretty Boy Floyd and “earned a quarter”.

Taffy O’Neill – performed at night, while taking her young son, stricken with polio every day for treatment.

Joni Taylor – funny woman, raising 3 kids alone from the age of 16.

Mike Iannucci – star stripper Ann Corio’s husband. Now deceased. I was his last interview.

Rachel Schteir – wrote the book *Striptease*, a comprehensive history of the art of strip-teasing

Sunny Dare – of the blue hair, who got stiffed by Sally Rand on the road and had to strip to make money to get home.

White Fury – who painted herself with buckets of paint and lit her tassels on fire.

Kelly DiNardo – author OF *Gilded Lili* about the infamous stripper Lili St. Cyr.

Janet Davis – author of the extensively researched book on Tiny Kline, who Walt Disney himself discovered and made the first Tinker Bell. Tiny Kline, a Hungarian refugee, was a stripper in the 1930s. On the off season she performed in the circus. Her husband, a famous circus performer, was tragically killed weeks after their wedding.

Relatives of Sally Keith – thought to be the first tassel twirler who performed at Boston’s Old Howard in the 1940s-50s.

David Kruh – author of *Scollay Square*, the once infamous section of Boston home to numerous vaudeville and burlesque houses, that even JFK visited while attending Harvard.

Sean Rand – son of famous fan dancer Sally Rand.

Steven Weinstein – his father Abe owned the famous Colony Club in Dallas. He talks about the night Kennedy was shot and how Jack Ruby came to the club and punched his father out.

Chris Costello – daughter of funny man Lou Costello.

Mimi Reed – a straight woman. 97 years old, she told me her biggest regret was “not being a stripper. I would have made a fortune.” Recently deceased. I was her last interview.

Beverly Anderson Traube – a former stripper, and one of the first female theatrical agents in NYC. Born with rheumatoid arthritis, as a struggling actress she couldn't be a "waitress or be a typist" so she covered her crippled hands with long gloves and became a stripper. Recently deceased. I was her last – if not only – interview.

Tempest Storm – Still stripping in her late 70's (the age she'll admit to) Tempest has been a star stripper since the 1950s. Gang raped as a teenager, she speaks about her affairs with Jack Kennedy and Elvis, amongst others.

Dixie Evans – the Marilyn Monroe of Burlesque and a walking history of burlesque.

Sarah Jacobs – curator of the Museum of Sex in New York.

Blaze Starr – raised dirt poor, she became one of the biggest acts in burlesque.

Kitty West – a New Orleans favorite in the '50s, she was known as Evangelina the Oyster Girl. Her home and most of her possessions were wiped out in the storm of Katrina. Zemeckis interviewed West her FEMA trailer, summer 2007.

Sherry Britton – one of the last "originals". Homeless at 14, married at 15, this gorgeous stripper became one of the hottest acts in Burlesque. Wooed by everyone from Sinatra to Rex Harrison, Gig Young and David Suskind.

Betty Rowland – 91 years old. She was one of 3 sisters, all who went into burlesque in the 30's. Diane Rowland died of a heart condition when she was in her 20s. Sister Rozelle married a Belgian millionaire, the Baron d'Empain. Betty has never talked in depth about Rozelle, whose home was overtaken by the Nazis during WWII (shooting her beloved pet dogs.)

Dardy Minsky – Lili St. Cyr's sister, and once married to famed nightclub owner Harold Minsky.

BIOGRAPHIES

LESLIE ZEMECKIS

Filmmaker Leslie Zemeckis is a veteran of stage and film. She is the creator of the one-woman burlesque-inspired show, "Staar: She's Back and Mistress Than Ever!" that has been performed at various clubs throughout Los Angeles garnering audience acclaim. Zemeckis recently produced the feature "Staar" starring Carrie Fisher and Jeffrey Tambor, and also produced the short film "Enfants Terribles," which she stars in opposite Peter Facineli and Christopher Lloyd, and which was an official selection of the Palm Springs, Santa Barbara and Chicago Film Festivals in 2005 – 2006. Her acting credits include "Deterrence" for director Rod Lurie, "Sacrifice" with Michael Madsen, "Blowback" with Mario Van Peebles, and "Polar Express" opposite Tom Hanks. She co-starred in "Beowulf", directed by her husband Robert Zemeckis, starring Ray Winstone Anthony Hopkins and Angelina Jolie.

SHERI HELLARD

Sheri Hellard began her directing career in 2000 with the short film JACK & JILL. The film went on to win the Audience Award at the prestigious Hamton's International Film Festival. Sheri then directed several music videos and in 2002 made her feature film directorial debut with Porchlight Entertainment's MOTHERS AND DAUGHTERS starring Sally Kirkland and Tom Bosley. In 2007 Sheri completed the mockumentary STAAR: SHE'D RATHER BE A MISTRESS starring Carrie Fisher and Jeffrey Tambor.

In the spring of 2008 Sheri shot the 20 episode web series "Space Lift: Feng Shui Your Home" for production companies 60 frames and Living Image Entertainment. She is currently producing the documentary "Behind the Burly-Q" which tells the history of burlesque in America.



Behind Burlesque With Leslie Zemeckis's Fleshly New Film

April 20th, 2010 by [Michael Musto](#)

Behind the Burly Q, a look back at the glory days of burlesque from writer/director/producer Leslie Zemeckis, fascinatingly strips away at the myths surrounding the most popular American entertainment form of the first half of the 20th century. On the eve of the documentary opening in New York on April 23 en route to other cities, I phoned Leslie (whose husband, Robert Zemeckis of *Forrest Gump* fame, executive produced the doc) for some burly talk.

MM: Hi, Leslie. How was *Behind the Burly Q* born?

LZ: I'm an actress and did a show that had elements of burlesque in it. I started to research it and realized no one had done a comprehensive documentary about burlesque, told by the performers. I thought, 'I've got to record this for posterity.'

MM: When you interviewed the former strippers—many of them now in their 80s—did some of them start re-enacting their old competitive patterns?



LZ: Not really. But some wanted to strip again! I thought, 'I'm not sure where you're gonna find a job, but God bless you.' For a lot of them, it was the high time of their life and they wanted to recreate that.

MM: Some observers might see these strippers as having set back women's rights, but it seems like they were actually using their wares for female empowerment.

LZ: We see that in our perspective now. But back then, a lot of these women had no other options. There was nothing else for them to do, even the ones that wanted to be actresses. They didn't have the skills or the knowhow. They thought of it as getting money. That's why there's a huge resurgence in neo-burlesque—'Oh, they were trailblazers'—and they WERE, as a by-product. But a lot of them came from hard circumstances—poverty and abuse—and simply had to get out.

MM: In New York clubs, there's been a burlesque revival for over a decade!

LZ: I get emails from clubs all over the world. In Dublin, there's a huge neo-burlesque scene. It's fun to have pretty girls taking off clothes. Women of different ages are interested in the women of that time.

MM: I loved the stripper's comment about the legendary Gypsy Rose Lee in your movie: "She had no talent. She couldn't sing, she couldn't dance, she wasn't pretty, and she had a very bad body."

LZ: But she was very intelligent and smart and street savvy. She made a career out of it and everyone knows Gypsy.

MM: As they say in *Gypsy* the musical, "You gotta get a gimmick." Anyway, your husband, the Oscar winner, executive produced this film. How did that work?

LZ: He paid for it! He let me do it. 'Can you watch the kids? I've got to go to Tennessee and do an interview?' 'OK.' And I'd show him results and he'd give notes. He's very good at shaping a story. It was great to have his story eye.

MM: And he is, after all, the man who brought us *Jessica Rabbit*.

Moment of Truth: Burlesque Myths Shattered in *Burly Q*

Written by [S.T. VanAirsdale](#) | 22 Apr 2010, 4:30 PM

Welcome back to *Moment of Truth*, Movieline's weekly spotlight on the best in nonfiction cinema. This week we hear from Leslie Zemeckis, whose film *Behind the Burly Q* opens Friday in NYC and May 7 in Los Angeles.



The new burlesque documentary *Behind the Burly Q* began as sort of a happy accident for director Leslie Zemeckis. The endlessly fascinating (if [mildly hyperactive](#)) results reflect something far more deliberate: A definitive glimpse at the lost era of popular stage shows combining musicians, comedy, acrobats and yes, a few underdressed ladies. Everyone who was anyone from the era — and who was still alive when Zemeckis came calling — appears in *Burly Q*, and their stories make for revelatory viewing. And not just because the pasties come off from time to time. either.

Through her introductions to everybody from Alan Alda (who was virtually raised backstage while his father Robert toured tirelessly as a comic) to

Kitty West (better known as Evangeline the Oyster Girl for her elaborate, erotic routine involving a human-size oyster shell), the filmmaker illustrates the complete picture of burlesque in its '30s and '40s-era glory days. Zemeckis talked to Movieline this week about her documentary quest, the historical misunderstandings of burlesque, and seeking advice from the *other* director in her household — her Oscar-winning husband Robert Zemeckis.

How did you determine you wanted to make a documentary about burlesque?

I was doing a burlesque inspired show. It wasn't really burlesque, but it elements of it — kind of like a Gypsy Rose Lee. So I started investigating what burlesque really was. I talked to some women who used to be in burlesque as strippers, and their stories were so interesting. I realized they never told them before; nobody had ever even asked them. So I just did a whole hunk of research and said, "I'm going to make this documentary." Not just the strippers, though, but about the whole burlesque show.

I was looking some related films up, too, and it seems mind-blowing to me that there really was no documentary even vaguely about this era.

No! And it's so unfortunate because these people's stories are gone. I mean, 12 have died since I interviewed them. This history is just *lost*. And what's really sad is that when you talk to these people who are really, really open about it and love to talk about it, nobody asked them about it. Nobody cared.

"Today most people just think burlesque is strippers. They don't understand what a burlesque show was."

Why do you think that is? Burlesque was such a big deal for so long; why have we let that history fade away?

I think it was really marginalized. At the time there was a stigma to it. When it faded and was no longer something that anybody went to, I mean... Today most people just think burlesque is strippers. They don't understand what a burlesque show was, so that's easy to dismiss — "Oh, it's just women getting up and taking off their clothes" — not understanding that these women did it with an art and spent great amounts of money on their costumes and things like that. I think that's why nobody really investigated it. And it was partly because many of them never went on to anything else. The comedians did, and there have been documentaries about the comedians — but no one else, because no one else crossed over.

I'm really interested in your process here; if there's anything your film is, is pretty sweepingly comprehensive.

Thank you! That's the word I wanted: Comprehensive of what a burlesque show *was*. Like if you went to a show, you'd get elements of every point in that show.

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But how did you find — let alone gather — so many women from the era? How long did it take?

I started researching in early 2006. I knew a couple of the big names and I knew that they were alive, and once I talked to a few people, *they* knew somebody, and they'd give me their number. At one point, people were contacting me when they heard I was doing this. I think we stopped in 2008. We thought it was going to be a lot quicker, because we didn't think there would be that many we'd find who were left, but there were. And I wanted to get as many people in it as I could, just to get the full history.

Blaze Starr is among the most famous of these women, but she only contributes here via phone. Was that a product of her not wanting to appear on camera, or something else?

It was kind of both. I didn't ask her to be on camera; I don't think she would. She's very reticent about where she lives and giving out that kind of information. We've all become really good friends, but... And well, Sherry Britton did her interview by phone, and she said, "Whatever beauty I had was gone. I won't be on camera." Which was completely not true when I went to her apartment and she opened up the door, by the way. She was beautiful.

"What was great about them was that they all seemed 19 to me. They acted it."

Lili St. Cyr was a recluse in her later years as well. What are these women's relationships with beauty and aging, especially as it affected your film?

What was great about them was that they all seemed 19 to me. They acted it. They were all very vital. They didn't talk about themselves as if they were old and it was over. They still had this perception, and a lot of them would still dress up and look really wonderful. For some it was hard — Lili was such a huge star, and I think she had so many problems and was so insecure that she was really basing her life on her looks. It was hard for her to get older. But most of them didn't have a problem with it — at least more so than anybody else.

Burly Q is your directing debut after producing some other films. What's your goal with filmmaking?

I didn't start out with any desire to, but now, through some of my research, there are a couple more documentaries that I would like to do — because I know I can do them.

Care to elaborate?

Not really. But I've realized my thing — kind of — is misunderstood women. Opening up to what these people are. I mean, I remember telling someone I was doing this documentary — a smart, educated man — and he said, "Well, have you ever thought of doing something on pornography?" Like they were related! People really thought terribly of women. And they still do.

What kind of feedback did you get from Mr. Zemeckis?

What he did was come in right at the very end, after we edited, and gave notes. He didn't know anything about burlesque, so he has a good eye to make sure this story was connecting and making sense because there were so many parts to it. And watching the kids while I was gone.

How do you think this can impact the kind of alt-culture around contemporary burlesque?

Well, that's great because it keeps part of it alive. But it also continues to perpetuate the misunderstanding that burlesque was just a strip show. I don't think people understand how many people it employed and how many people were entertained by going to these shows. It was really a part of our American entertainment legacy that we dismiss. You wouldn't have *The Carol Burnett Show*, you wouldn't have *Saturday Night Live*. Johnny Carson used to do skits directly from it because he used to go to shows. So much of our culture comes from it that we don't know about. But it was a huge, fantastic variety show — with some naked women. And unfortunately, as time went on, that took over more than anything, and they got rid of the musicians and the other acts. It was a really great, fun show.

Leslie takes peek behind burlesque curtain

Actress Leslie Zemeckis rifled through sequins, feathers and fantasy to reveal the stories of women working in a glitzy US tradition, writes Emily Hourican

By Emily Hourican

Sunday March 07 2010

Generally, comparing women to cartoon characters goes down like a lead balloon. It seems patronising, trivial, dismissive, maybe even sexist. But when the cartoon character in question is the gorgeous, curvy, warm-hearted [Jessica Rabbit](#), and when the woman in question happens to be married to the man who directed the 1988 film, [Who Framed Roger Rabbit?](#), it suddenly becomes irresistible.

Anyway, [Leslie Zemeckis](#) doesn't mind. "Not at all," she laughs. "I'd love to look like Jessica Rabbit. I wish I had her costume -- it's very burlesque!"

Leslie was in town because her documentary, *Behind the Burly Q*, about the glory days of American burlesque, was shown at the [Jameson Dublin Film Festival](#). Fresh off the red-eye from LA, she is sipping water in the [Merrion Hotel](#), wearing a fuchsia-pink silk top, neatly tailored black suit and spiky fuchsia-coloured [Jimmy Choos](#). On her ring finger is a diamond bigger than the Ritz.

Behind the Burly Q is an absorbing, moving and cleverly constructed look at the tradition of American burlesque when, for a dime apiece, punters could step into a world of sequins, feathers and fantasy, laced with comedy and high drama. Escaping the [Great Depression](#), the Second World War and the bleakness of everyday life, they would find chorus girls, strippers, comedians, musicians and clowns, all bound together in one spectacular revue.

These were more innocent times, where nudity was only hinted at, yet burlesque was generally perceived as sleazy, and the girls involved were pretty much on a par with today's pole-dancers. "It was very risqué," says Zemeckis, "even though the vast majority never showed anything. There was a stigma to it."

So what drew her to make the documentary? "I wanted to tell the story of these women because nobody had and because it was touching to see how much they wanted to tell their stories. They had been dismissed, nobody cared about them. And they were great -- so fun, so vital, they're my friends today."

The stories are rollercoaster rides -- there is an awful lot of misery and squalor behind the sequins; women who have been abused, abandoned, exploited and drugged. And then there are the lucky ones, the big stars who earn serious money -- as much as \$5,000 a week -- who marry well (one dancer lands a French baron), or who live the dream (like the high-wire performer who ends up as [Walt Disney](#)'s first Tinkerbell, at the age of 70). And in between are the many for whom this was just a job, a way of supporting their families, who travel the country, work hard and simply get by.

Zemeckis first came across these women while researching songs for her one-woman show, *Staar*, a performance piece about a naughty but lovable professional mistress. It's a show that began life in a theatre company, with just one song. "*Staar* is definitely my alter-ego", says Zemeckis, with a slight purr. "But I never do it as me, I never credit myself as doing it. She's a little bit of a throw-back to the [Gypsy Rose Lee](#), [Mae West](#) era, which isn't me, but I'm really fascinated by people's prejudice and dismissiveness. People think, 'Oh, you took off your clothes, you have no value.' That interests me. I really want to push people's buttons."

Zemeckis began her career as a model, and moved to Hollywood from [San Diego](#) "because that was always the dream". She successfully got into acting, appearing in Beowulf, A Christmas Carol and Polar Express among many other films.

So when, and how, did the elusive "break", that vital stroke of luck, or fate, come along? "That's the beauty and the mystery of Hollywood, there's no rhyme or reason to it. It's just being in the right place at the right time, being connected to people -- and I was in an amazing acting class, that really kept my head straight. It's about working and meeting people, and doing other things, not just being an actor. You have to live a life."

Some years ago, she met [Robert Zemeckis](#), one of the most established Hollywood producer/ directors, whose credits include [Back To The Future](#), [Forrest Gump](#), Cast Away and, of course, Who Framed Roger Rabbit? (good news for Rabbit fans, a sequel is currently in development), at a charity benefit.

"We met, and that was just it." Really? An instant click? "For him," Leslie says, purring again. He pursued? "Yeah, and then it was just like, yeah, this is perfect." The couple wed, have three children, aged two, five and six, and live in [Santa Barbara](#), to get away from the Hollywood scene. "We don't want to live amongst it; we don't do the party thing; it's all about our family and other interests. It's much more interesting like that."

Behind the Burly Q was shown as part of the [Jameson Dublin International](#) film festival www. jdiff.com
also see [www.staarlet.com](#)

- Emily Hourican

Sunday Independent

Behind the Burly Q Credit List

Associate Producer:
Donnalee Austen

Film Editing:
Evan Finn

Camera:
Sheri Hellard

Executive Music Supervisor:
Joel Sill

Executive Producer:
Robert Zemeckis

Produced by:
Sheri Hellard
Jackie Levine

Written, Produced and Directed by:
Leslie Zemeckis

Voice Over:
Jacquie Barnbrook
Ron Bottita
Cate Cohen
Matthew Henerson
Amber Gainey Meade

Music Clearance by:
Lisa Bauman Wasiak

Music Coordinator
Marylou Eales

Editor – Trailer
Orlando Duenas