



Bundesweiter Kinostart: 11. Oktober 2018

„Smallfoot“, das animierte Abenteuer für die ganze Familie, mit Originalmusik und Starbesetzung, stellt eine Legende auf den Kopf: Ein aufgeweckter junger Yeti entdeckt etwas, das es angeblich gar nicht gibt – einen Menschen.

Die Neuigkeit von diesem „Smallfoot“ löst in der einfachen Gemeinschaft der Yeti enorme Unruhe darüber aus, was es denn sonst noch in der großen Welt jenseits ihres verschneiten Dorfes gibt. Und das ist erst der Beginn einer ganz neuen, nie dagewesenen Geschichte über Freundschaft, Mut und Entdeckerfreude.

In „Smallfoot“ stürzen sich Kostja Ullmann („Mein Blind Date mit dem Leben“) und Aylin Tezel („Am Himmel der Tag“, „Tatort“) als liebevoll animierte Yetis in ein eisigartiges Abenteuer: Das beliebte Schauspieler-Duo leiht seine Stimmen dem neugierigen jungen Yeti Migo und seiner Freundin Meechee, die sich nach einer überraschenden Entdeckung auf eine ungewöhnliche Expedition begeben. Unterstützt werden die beiden durch den erfolgreichen Standup-Comedian Chris Tall (aktuelle Tour „Und jetzt ist Papa dran!“) als Fleem und Schauspielerin Luise Befort („Club der Roten Bänder“) als Kolka, die für zusätzlichen Actionspaß sorgen.

Regie bei „Smallfoot“ führt Karey Kirkpatrick, der für „Ab durch die Hecke“ einen Annie Award gewann und für die Drehbücher zu „Chicken Run – Hennen rennen“ und „James und der Riesenpfirsich“ Annie-Nominierungen erhielt. Das Drehbuch verfassten Kirkpatrick und Clare Sera, mit der Drehbuchvorlage von John Requa & Glenn Ficarra und Kirkpatrick, nach dem Buch *Yeti Tracks* von Sergio Pablos.

Produziert wird der Film von Bonne Radford („Coco – Der neugierige Affe“), Glenn Ficarra („Störche – Abenteuer im Anflug“, „This Is Us: Das ist Leben“) und John Requa („Störche – Abenteuer im Anflug“, „This Is Us: Das ist Leben“). Nicholas Stoller, Phil Lord, Christopher Miller, Jared Stern, Karey Kirkpatrick, Sergio Pablos, Courtenay Valenti und Allison Abbate fungieren als Executive Producers. Zum kreativen Team gehören Cutter Peter Ettinger und Komponist Heitor Pereira. Die Animation wird von Sony Pictures Imageworks umgesetzt.

„Smallfoot“, von Warner Bros. Pictures und Warner Animation Group, eine Zaftig Films Produktion, wird weltweit vertrieben von Warner Bros. Pictures, a Warner Bros. Entertainment Company.

„Smallfoot“ startet bundesweit am 11. Oktober 2018 im Verleih von Warner Bros. Pictures Germany.

## **ABOUT THE PRODUCTION**

### ***There's been a giant myth-understanding.***

What if something you think doesn't exist, thinks *you* don't exist?

What if the giant yetis of legend are real and the stories we tell about them—with their thick wild hair, booming roars and enormous feet—are like the tall tales they tell about *us*...but with a twist. To them, we're strangely hairless little beasts with screechy voices and freakishly small feet. And entirely imaginary. That is, until one yeti sees a human with his own eyes and becomes a believer.

That's the big idea behind "Smallfoot," a joyful, laugh-out-loud, family-sized adventure set in a dazzling snowbound world above the clouds, that starts when a man named Percy comes face to face—or face-to-*knee*—with a yeti named Migo. This astonishing encounter sends them both on an unexpected journey of discovery that will open their hearts, challenge old ways of thinking and show them there's more to life than they ever thought possible.

"For a storyteller, premise is everything," states director Karey Kirkpatrick, who also shares screenplay credit on the film with Clare Sera. "Turning a myth on its ear and playing around with a traditional point of view is irresistible. We've all heard stories of these mysterious creatures with strange habits. But what about our own strange habits? Let's face it, we're weird creatures in many ways. And it's fun to take a comedic look at that from a different perspective...a yeti perspective."

Shocked at first, even frightened, Migo and Percy are soon delighted to have found each other. For Migo, capturing a "smallfoot" will be the greatest and most important thing he's ever done, and he can hardly wait to tell everyone in his village about it. If only he can get his tiny prize home in one piece. For Percy, a down-on-his-luck animal TV show host, evidence of an actual yeti could put him one viral video away from the fame and glory he craves, and he's determined to capitalize on this good fortune. Even if it's the last thing he ever does.

Once a pretty good guy, Percy has lately been making some questionable choices. Maybe what he really needs is a walk on the yeti side to reset his priorities. As for Migo, a yeti who now believes in the smallfoot despite everything he's been told, it's time for him to start thinking for himself.

But first, these two accidental trailblazers must navigate the rough terrain of the Himalayas and their own fears. Finding ways to communicate despite a colossal, and hilarious, language barrier, they need to truly understand the gifts of friendship and loyalty, and the importance of being true to yourself.

“Smallfoot” follows Migo and Percy through a realm rich with imagination, heart, humor and high spirits. Unique characters are brought to life through leading-edge animation that finds warmth in the coldest climates, and a diverse cast from the ranks of film, television, sports and music: Channing Tatum, James Corden, Zendaya, Common, LeBron James, Danny DeVito, Gina Rodriguez, Yara Shahidi, Ely Henry, and Jimmy Tatro.

The film also showcases original songs written by brothers Wayne Kirkpatrick and Karey Kirkpatrick, and performed by Tatum, Zendaya and Common, as well as rising young recording artist CYN, along with a deftly rewritten karaoke number delivered by Corden that everyone will recognize. Music superstar Niall Horan also contributes his new song, “Finally Free.”

Says producer Bonne Radford, “My last four movies were musicals, and I believe that if you have a great scene or a plot point, telling it in song is not only more entertaining and emotionally engaging, it’s more efficient in terms of giving audiences a sense of your story and characters. The songs in ‘Smallfoot’ aren’t really Broadway and aren’t really pop. They touch on several bases and styles and fall together into a land of their own that’s really unique to the movie.”

Radford, marking her fourth feature with Kirkpatrick, recalls that in the project’s early stages, “Karey came aboard as a writer. Then he became the director, and then he became a songwriter, because he has all those talents and that experience. We couldn’t be happier that he was the guy to pull all of it together with the creative vision to make this movie come to life.”

The action, meanwhile, is packed with flights of hilarity inspired by the iconic Looney Tunes shorts. From gravity-busting boulders to freefalls from impossible heights, Kirkpatrick and his colleagues paid homage to these timeless comic tropes throughout the film.

“One of my favorite things about this movie is it’s such a throwback to those classics,” says Channing Tatum, who stars as Migo. “There’s a lot of physical comedy. These yetis are just so huge, they’re indestructible, yet they’re vulnerable in small, funny ways—like, Migo pricks his toe and a tiny bubble of blood comes out and he reacts like he just lost an arm. And there’s a goat that screams. He just screams no matter what happens, and he doesn’t have any other facial expression; just deadpan and panic. I will laugh at that forever.”

By honestly addressing the story’s emotional stakes, the filmmakers gained leeway to play fast and loose with the physical stakes. Says Kirkpatrick, “Making those tonal choices allowed us to run with it and truly take advantage of what animation can do, and you buy it because you’re having such a good time. For our storyboard artists and animators to acknowledge animation pioneers like Chuck Jones and Friz Freleng, believe me, it’s like being a pig in slop. How far can we push this? My answer was, ‘Go for it, make me tell you you’ve gone too far,’ and I believe those were the times where we came up with the biggest laughs.”

There are also, he acknowledges, nods to landmark cinema that should delight savvy fans. “Being a film buff, there are tons of images in my head. There’s a sequence of Migo running from a plane that’s right out of ‘North by Northwest’ and another that’s an homage to one of my favorites, ‘Dr. Strangelove.’ That’s mostly for mom and dad but some of the kids will probably get it, too. Kids are way smarter and savvier than we give them credit for.”

To that point, younger moviegoers will be quick to embrace one of the story’s central themes that celebrates what they’re already hard-wired to do: be curious and ask questions. But “Smallfoot” takes it to a new level, as exemplified in the character Meechee: a real searcher and one of the very few yetis who harbors the secret hope that smallfoot might really exist.

“It’s not only about asking questions but finding your own answers and discovering the truth for yourself,” says Zendaya, who stars as Meechee. “You can’t always be satisfied with what’s given to you or handed down. Sometimes it’s important to step outside of that, and I think what’s cool about this movie is that it encourages seeing life through someone else’s eyes and having empathy and compassion for someone who may have an entirely different view of things.”

As the story opens, Meechee’s philosophy is summed up neatly with the aspirational song “Wonderful Life,” in which Zendaya sings “a life full of wonder is a wonderful life.”

The problem is, not everyone in the yeti community is on board with that open-minded and open-hearted approach. In fact, they have laws against it that are literally written in stone and curated by Meechee’s dad, the Stonekeeper. Played by Common, he is dedicated to maintaining the status quo by suppressing curiosity. It’s a philosophy he just as neatly expresses in another song, “Let it Lie.”

Despite Migo’s evidence, Common explains, “He’s determined to prove that smallfoot doesn’t exist because it’s written in the stones. If the village realizes that even one stone is wrong, it would break up so much of what they thought they knew. It would shake up their belief in a system that has been working for so long and keeping them safe.”

Consequently, notes screenwriter Sera, “They’ve constructed a daily life so busy with rules that there’s no opportunity to stop and think. The motto of the entire community is, ‘Ignorance is bliss.’”

Stonekeeper’s aversion to change makes things especially hard for Migo, Meechee and Percy. His counsel will test Migo’s courage and commitment in ways he never imagined. The question is, will he ultimately stand in the way of what this young yeti needs to do? Because “Smallfoot,” at its core, is an adventure.

NBA icon LeBron James, who takes on the role of Migo and Meechee’s yeti friend Gwangi, brings it all home with a memory from his childhood. “In my neighborhood, when you heard kids

playing outside, that's where you wanted to be. It was the summer air, the camaraderie with your friends, just the joy of being a kid. I always had the idea of 'Let's see what's going on in the next block.' Then that became 'the next community,' 'the next city,' 'the next state,' and now, for me, it's become, 'Let's see what's going on in the rest of the world.' It's important to be open to adventure because there's so much great stuff out there."

"Smallfoot" began with the inspiration its filmmakers drew from a concept presented by Sergio Pablos, one of the film's executive producers and a veteran animator himself. Producing partners Glenn Ficarra and John Requa, who also share story credit, explain. "The idea was about a yeti finding and interacting with a human, and that seemed so right for a movie," says Requa. "Then Glenn suggested: what if we flip it on its head, where the yetis were the ones who believed humans were a myth? And that became the genesis of our story." With that, audiences could experience the encounter from both points of view, offering what Requa calls "an opportunity to see that what divides us is often just the unwillingness to see the other side, and not see each other for who we really are."

"But the heart of the tale is about these two becoming friends," Ficarra adds. "For all the slapstick comedy and the fun, their friendship remains the emotional through-line of the piece."

"The stories we like best are layered," says Kirkpatrick. "Beyond an entertaining series of events, there are ideas lurking beneath, a little more meat on the bone, if you will. In this movie we get into themes about truth and lies, questions and curiosity, and the importance of all of that in terms of our own advancement. It's pretty easy to circle yourself off in your own little tribe and say, 'Yeah, this is our world and that's all there is; there's nothing else,' like the yetis believe nothing exists below the mountain where they live. So, to be involved with a story that's about opening yourself up to life and other people was an exciting prospect. And what better way to do it than with an 18-foot yeti and his friends?"

## **CAST AND CHARACTERS**

### ***Yeti or not, here they come!***

"Our yetis are nice," Kirkpatrick wants to be clear. "They have big hearts, big feet, and big personalities." Foremost among these is the story's hero, Migo, a happy-go-lucky young yeti utterly at peace with himself and his little world, when we first meet him, with no greater ambition than to take over the job as village gong-ringer when his dad retires.

The filmmakers cast Channing Tatum, about whom Kirkpatrick says, "Channing has a great everyman quality and he gave Migo lots of charm and boyish exuberance. You instantly like Channing when he opens his mouth, which is exactly what we wanted with the character, and

he was game for anything. When we told him he'd have to sing a song his first reaction was, 'What?' But then he dove right in and he sounds fantastic.

"I think most of us can see ourselves in Migo to some extent," the director continues. "It's just easier to accept what you're told and trot along through life, la de da."

But everything changes when the yeti spots a downed plane in the distance and chooses to pursue it. Says Tatum, "The yetis run their lives by a series of laws that have been around forever. One of them states there's no such thing as a smallfoot, so when Migo tries to tell everyone about finding the plane and the smallfoot, he is told that what he experienced is just not possible."

Yet...*it is*. This leads to a life-altering dilemma as poor Migo struggles to reconcile what he knows to be true with what is expected of him: recant his story, deny the smallfoot and get on with his happy life, or face ridicule and banishment. Recanting his story means telling a lie, and Migo would never lie. That leaves him no other option but to try and find the elusive smallfoot and bring it back to the village as proof.

What Migo doesn't yet understand is that this won't solve his problem; it will only bring other, bigger problems and questions to the forefront. "Migo was content following the rules and had no complaints," says Tatum. "He wasn't looking to stir up trouble. But he gets pushed out of the nest, in a way, and what he finds is that there's real beauty in discovery and so much to learn. After that, it's impossible to go back."

Percy, played by James Corden, is unaware of the fateful meeting soon to occur. He has arrived in the Himalayas ostensibly to film a segment for his once-popular, now-failing nature program. Secretly, though, he plans to fake a yeti sighting in an attempt to boost ratings.

The character was a treat for the filmmakers as it allowed them to poke fun at some of humanity's worst qualities and foibles, presenting a man who comes across one of the most amazing findings in history and can only think about how to monetize it. "We live in a world where relevance is often judged by social presence, and it's a trap people can fall into—that to be noticed, to rack up likes and followers somehow connects to your self-worth, until your perception of your public image becomes a slippery slope," Kirkpatrick says. "Percy started out as a man with integrity but got into the fame game and lost his soul."

Maybe not lost, exactly. Just misplaced. Allowing that, the director adds, "When you meet Percy he's a cad and he's doing some pretty despicable things, so we had to cast someone who could bring this guy to life in a way that makes him loveable and forgivable somehow, and that was James. He's so charming and self-effacing, and so naturally funny."

Corden approached the role with a degree of understanding, saying, “When you don’t have a framework of family and friends, you can lose sight of what matters. Percy is completely lacking in self-awareness. He’s at such a heightened state of panic, he’s willing to roll along with anything.”

This newly christened smallfoot seizes on his encounter with Migo as the windfall he’s been hoping for, but he’s rather missing the point. As Clare Sera points out, “He thinks he needs Migo for short-term gain, but he actually needs Migo to turn his life around.”

Their immediate problem, however, is making sense of each other. The shrieks and babble emanating from Percy sound to Migo’s ear like the squeaks of a nervous mouse, while Migo’s friendly conversational gambits sound to Percy like the ferocious roars of a wild beast.

“When you think about it, people communicate with animals all the time,” Corden offers, generously extending the example to include his own offspring. “I have a baby, and when I talk to her she just looks at me like I’m a madman. Somehow, we find a way to communicate and this is no different. Percy meeting the yetis is no different than the first time in history anyone set foot on the soil of another country. Human or animal, you’ll find a way.”

The truth is, even if Percy thinks this yeti might make a snack of him, that’s a chance he’s willing to take. Having already set RECORD on his phone, he just has to survive long enough to hit SEND. Imagine his delight, then, when Migo takes him home to meet the clan, because the only thing that will garner more attention than a yeti on video is *dozens* of them!

Holding the smallfoot triumphantly aloft, Migo returns to his village where the sight of this anomaly electrifies the population. Their rote tasks abandoned, yetis crowd around in shock, excitement, fear—and, yes, wonder—to catch a glimpse of it. “It’s big news, but is it good news?” Kirkpatrick poses one of the story’s big questions as events begin to snowball.

It certainly looks like good news to Migo’s not-so-secret crush, Meechee, who is the most eager to see this specimen. Smart, independent and deeply curious, Meechee has long suspected smallfoots exist and possibly a great many other things she doesn’t yet know about. Being the Stonekeeper’s daughter prevents her from asking questions, but it hasn’t stopped her from thinking of them...or from forming the clandestine organization S.E.S., for Smallfoot Evidentiary Society. There, she and three like-minded companions meet to pore over and absurdly misinterpret their scant “evidence”—a broken ski pole, a down jacket and a roll of toilet paper—and dream about this glorious day.

“I love Meechee because she’s just so different,” Zendaya says of her character. “She’s the last person you would expect to be involved with anything outside the box because she’s supposed to follow in her father’s footsteps and uphold the values of the society. But all she does



is question things. She doesn't accept that the yeti village floats on a cloud and that there's nothing underneath it. She wants to know how everything works."

She certainly wants to know what makes this smallfoot tick, where he comes from, what he does, and if there are others like him. At the same time, Zendaya notes, it's not all scholarly. "Once she gets on a train of thought she just can't stop. There's so much running through her brain, so don't get her started or it's just 'blah blah blah.' It was fun finding the comedy in that and in her occasional awkwardness."

Says Kirkpatrick, "Zendaya made Meechee playful, fun and accessible but also brought home those moments that reveal Meechee's strong convictions. We wanted a strong female lead, and Meechee is the most principled character in the story from the beginning. She loves her father and doesn't want to confront him until she has the proof she's been seeking."

From Migo's first admission that he saw something strange out on the ice cliffs—before he and Percy even meet—it was Meechee and the S.E.S. that supported his quest. Now they welcome him back with pride and Meechee can finally open that discussion with her dad.

Of course, Meechee's thirst for knowledge was not unknown to her father; in fact, it was a growing cause of concern for the venerable Stonekeeper. But he didn't realize the depth of her commitment until this upstart Migo brought a smallfoot to light. Now this puts him between a rock and...well, another rock.

"It taps into every parent's fear about their kids," Kirkpatrick offers. "You know they gotta go out and explore the world at some point and you can only protect them so far."

Stonekeeper is not a villain in the usual sense, though he does some villainous things like supporting lies and kicking Migo out of the community. But maybe he's doing the wrong things for the right reasons. It's complicated, and Kirkpatrick credits Common with bringing that complexity to bear in his characterization: "His performance brings different dimensions to the role, not only a soulfulness but a sort of smooth, unflappable quality that keeps us from going down that road of the mustache-twirling villain."

"We wanted Stonekeeper to have dynamics, so that audiences wouldn't just dismiss him or say, 'This guy's evil,'" Common expands. "Because people are dynamic. You could be doing bad things but still be a good person. Karey and I worked together on the Stonekeeper's voice to get the right balance of darkness and warmth."

But what could be so wrong about acknowledging the existence of a smallfoot, especially when there's one staring you right in the face? As Common sees it, "He's not only the father to Meechee but to the whole village. He's a leader, and being a leader is tough. The job of Stonekeeper carries a lot of wisdom and authority. He's determined to prove the smallfoot doesn't

exist because the yetis live in a small world and that's OK for them. It's good. Things are perfect and he wants to keep it that way."

In fact, Stonekeeper is so intent on suppressing the arrival of the smallfoot and its inevitable fallout that he might just decide the safest option is to make Percy disappear.

That possibility certainly wouldn't surprise charter S.E.S. member Gwangi, played by LeBron James. Gwangi never met a conspiracy theory he didn't like. A burly, wild-haired yeti nearly as wide as he is tall, Gwangi is convinced there are secrets everywhere and definitely something fishy going on right under their noses in the village, though he's not sure exactly what that would be. He can also be quite loveable and dependable, and a loyal friend. Just don't call him crazy.

Says James, "What I think makes Gwangi such an important member of the group is that, he's larger than life—in more ways than one. He's giving, he's charismatic, he's funny. Also he's big and fluffy and everyone tends to gravitate toward the big and fluffy."

He approached the role organically, saying, "Playing funny is something I do on a day-to-day basis because I have three kids and friends who I've been laughing with and cracking jokes with my whole life. The one thing I've learned in life is to never take yourself too seriously, and if you can't laugh you're going to be in trouble. So once I saw myself as Gwangi, it was pretty easy to lock into that and get into a fun, playful mood."

The filmmakers approached James after designing the character and, Kirkpatrick recalls, after "seeing him in 'Trainwreck' and thinking, 'Wow, this guy is really funny.' He has a great matter-of-fact delivery that worked perfectly for Gwangi. It turns out that not only is LeBron James the greatest basketball player in the world, he also happens to be a terrific actor, which is *not at all* unfair," he adds, tongue in cheek.

Another of the S.E.S. group is Kolka, played by Gina Rodriguez. A bit of a science nerd who wears her hair in a casual ponytail, Kolka closely guards the organization's artifacts in the hope of one day adding to the collection with more smallfoot items—or, when she dares to dream, the mythical creature itself.

"Gina is so versatile and engaging," says Kirkpatrick. She balanced Kolka's quirky, kooky qualities with a strong sense of purpose that should really connect with audiences."

Kolka is devoted to Meechee and the cause and, as Gina Rodriguez hints, "They end up being quite heroic, the S.E.S. We all know these characters: they were the dorky kids in school that later end up being the cool people in life. Kolka is the ultimate believer in what's not in front of us, like crystals and listening to the wind and her own intuition. What's fun about the S.E.S. is

that they remind us to be curious and have faith, and to think beyond what's in front of you, which is harder as we get older and lose some of the joy of imagination.”

Finally, bringing up the rear of the S.E.S. is the diminutive loudmouth Fleem, played by Ely Henry. “He’s bizarre, selfish and loud,” Henry states. “Fleem cares almost exclusively about himself and he’ll do anything to further his own interests. Yet, he’s oddly loyal, which is shocking. If you’re friends with Fleem, he’s going to be there whether you like it or not. There’s a Fleem in every group. If you don’t think so... it’s you.

“Karey and I worked to get Fleem to the right level of annoying and then honing and maintaining that,” the actor recounts. “If he’s too annoying, no one will like him, and if he’s too lovable, we can’t get away with some of the stuff that happens to him that’s meant to be funny.”

Representing the opposite side of the spectrum, and more typical of the community at large, is Migo’s father, the decidedly un-curious Dorgle, played by Danny DeVito. Says Kirkpatrick, “The minute we saw the design for Dorgle and thought of what he’d sound like, I said, ‘Danny DeVito would be perfect for this, and I hope he says yes! And we won’t take no for an answer.’”

“Dorgle doesn’t care about smallfoots or anything that might exist beyond the village,” DeVito states. “He only cares about two things: being a good father and beating his head against the wall—actually, beating his head against a giant gong, because that’s his job. It’s an important job and he’s proud of it.”

Every morning, the stalwart yeti catapults himself head-first into an enormous stone gong to awaken the great glowing snail that crawls across the sky to light the village. Though it comes at some personal cost—stunted stature, a flattened head and a perpetual ringing in the ears—it’s an honor that has been passed down through generations of Dorgle’s flat-headed family and will eventually fall to Migo.

But Dorgle may be on to something. DeVito adds, “The one piece of advice he gives his son is this: ‘true your aim.’ He’s talking about hitting the gong but, as the story unfolds, it takes on a greater meaning.”

Meanwhile, even as Percy’s arrival stirs upheaval in the once peaceful yeti landscape, challenging the stones and awakening the population to possibilities previously unimagined, Percy remains focused on one purpose: transmitting his remarkable footage to his show producer, Brenda, to upload online.

The role of Brenda happily reunites Yara Shahidi with Karey Kirkpatrick for the first time since he directed her big-screen debut opposite Eddie Murphy in “Imagine That,” when she was six years old. “I’ve been watching her career with pride and admiring the things she’s been doing

in her life,” he says, “and in thinking who Brenda is—a woman who stands for integrity—she was a perfect choice. Honestly, I just wanted to work with her again. She’s super-talented.”

Percy hasn’t spoken to Brenda since she walked out on him in disgust, following his plea for her to don a silly yeti costume for the camera. Wherever he went, Brenda feels, a little time alone might do him good, might remind him of who he used to be: a man who wanted people to understand and care about nature and animals as much as he did.

“Brenda is Percy’s conscience,” says Sera.

“She’s definitely the voice of reason for him,” Shahidi concurs. “She got into the zoology business because she believes in learning about the planet and sharing with the world the beauty of its creatures. So, when Percy resorts to trickery to get his viewership up, she’s the one saying ‘No, we can’t do this, we’re not going to use a costume to fool people.’ In the long run, though, the joke’s on her because yetis *do* exist!”

Shahidi continues, “Brenda’s perception shifts with her realization that she doesn’t know everything. It’s really parallel to Migo’s and the yetis’ journey because they’ve been told certain truths and that nothing exists outside of these truths, so for Brenda, too, there comes a moment when she realizes there’s something in this world she was unaware of.”

Completing the main “Smallfoot” cast is Jimmy Tatro as the hapless Thorp. Both Tatro and Ely Henry were what is known as “scratch” actors, hired early in the animation process as the characters and story were still being developed. Neither expected to remain with the project to its completion, as that’s the nature of the job. But, Kirkpatrick says, “Ely and Jimmy have such great, unique voices and are both so funny and collaborative. They gave us so much excellent material that we all said, ‘We can’t replace these guys; they own these characters.’”

Thorp, despite being Stonekeeper’s son and Meechee’s brother, has neither his old man’s gravitas or his sister’s agile mind. A born rule-follower, he lives to serve the stones and win his father’s approval and would swear that up is down and that the smallfoot is a hairless yak if dad said so. Largely harmless, and clueless, he nevertheless has a knack for turning up where he’s least expected—like the middle of an S.E.S. operation—so Meechee and her friends try to keep out of his way. “There’s a lot of insecurity in Thorp’s personality, probably because his dad is the ultimate alpha and there’s a lot of pressure to live up to that,” Tatro observes. “I think Thorp knows he’ll never get there, but still he tries to assert some second-hand authority in the village, which is laughable because no one really pays any attention.”

Also joining the fun in impactful cameos are Patricia Heaton, as a grouchy Mama Bear who doesn’t appreciate Migo and Percy blundering into her cave just after she’s put junior to bed,

and Justin Roiland, as the excitable yeti Garry, whose over-the-top reactions to everything can really spook a crowd.

The filmmakers couldn't be more pleased with the range and caliber of talent assembled for "Smallfoot," as well as the passion and personality each brought to the mix. "We have such a fantastic, multi-talented, diverse cast, and what they bring to their individual roles not only makes those characters pop but elevates everything. They enabled us to write *to them* as opposed to just having them perform what was written," says Ficarra.

"As a director on an animated feature, you approach casting almost like you're creating an orchestra," says Kirkpatrick. "You need different voices, different textures, different sounds. You don't just want a bunch of violins."

Requa concurs, adding, "You hope your cast brings so much to the table that your initial draft is more like a first pass on what the characters will be. Once you start recording, the real character begins to emerge and that inspires the board artists and writers."

Most of the "Smallfoot" dialogue was recorded in standard fashion, as individual sessions booked over the course of months while characters evolved and schedules allowed. Still, the filmmakers sought to pair their cast when possible, and there were some tandem dates. Channing and Zendaya got together on one of their key scenes, as did Gina Rodriguez and Ely Henry. Henry even flew to Cleveland to record with LeBron James, who was too busy tearing up the basketball court at the time to travel to Los Angeles.

"LeBron wanted to come in but he just kept winning. It was annoying," Kirkpatrick deadpans. Instead, the director planned to fly to Cleveland to take in a game and then record with him but was detained by his own production schedule, so Henry stepped in, as the scene was between his and James's characters. "Upon his arrival, he was met with VIP tickets," Kirkpatrick continues, "which was somewhat of a conflict for him as the Cavaliers were playing the Toronto Raptors and he's from Toronto. So, there he was, a guest of the Cavaliers and getting the VIP treatment and just hoping no one back home saw him."

More often, actors loosened up in the booth with Kirkpatrick and occasionally Clare Sera, who met years ago in an improv group and enjoyed the chance to flex their acting muscles.

For Kirkpatrick, it's a matter of trust—more so in this medium than in others. "For actors who haven't done a lot of animation it's an odd process to step into," he acknowledges. "Acting is an incredibly vulnerable thing to do; you have to put yourself out there, make bold choices and trust that the director will pick your best. It's a little easier in live action, where you're working with another actor, in costume on a set. With animation it's a recording studio. There's a music stand with a script, a microphone and maybe some storyboards. So that trust exercise is times 10."

Says Rodriguez, “I’ve done animation for a few years and working with Karey is really next-level. He’s right there in the booth with you. He’s playing the other characters, giving you perspective, throwing you ideas; he just lets you bounce off the wall. What’s beautiful about animation,” she goes on to say, “apart from expanding your imagination, is that it’s a space where things like skin color and gender don’t matter. You just get to be a storyteller, and that’s nice.”

As Common describes the experience, “Karey brings out the kid inside you. He’s creative and collaborative and has a real appreciation for music and film, and he uses that knowledge to activate your best possible performance.”

## **ANIMATION**

### ***“Holy Wowness!”***

Two of the most notoriously difficult elements to animate are fur or hair, and water in all its forms, including ice and snow, and “Smallfoot” is rife with all of these. Kirkpatrick concedes, “There’s no way you can tell a story about yetis in the Himalayas without hair and snow and ice. Migo alone has more than 3 million individual strands of hair and lives in a world of rocks, snow and ice.”

Migo’s final hair count was 3.2 million strands, while his outsized comrades clocked in at 2.5 million for Meechee and Fleem, 5 million for Kolka, 1.3 million for the robed Stonekeeper and a whopping 9 million for the super-sized Gwangi.

In a field that’s constantly refining and innovating to meet creative demands, “Smallfoot” inspired animators to push the boundaries even further. “There was a lot of R&D,” Kirkpatrick continues. “Just to get the hair looking real and moving would have taken 200 hours for one frame, so we had to find a way to get that time down. We had three densities of snow because every time a yeti walks through snow it leaves footprints. Things get kicked up, and that’s FX.”

Throughout production, Kirkpatrick worked closely with key members of the creative team, most notably visual effects supervisor Karl Edward Herbst of Sony Pictures Imageworks and the company’s senior producer, Skye Lyons, who has an associate producer credit on the film. He also reunited with co-director Jason Reisig, with whom he’d previously worked on “Over the Hedge” and whom he calls “one of the top animators in the world,” to collaborate on the technical and artistic aspects downstream while he focused more on the story and performances.

The “Smallfoot” yetis had to convey warmth and humor without compromising their impressive proportions, all of which figured into their design. Bonne Radford says, “We steered away from what would look like an ape or a bear, what traditionally we thought people might

imagine a bigfoot or a yeti to resemble. We gave them long legs, which gave them the ability to leap. That also released us from the laws of physics and we used that to our advantage for physical comedy. Overall, the yeti character designs are really loveable. They look soft and inviting. You just want to hug them.”

The yetis’ body structure was based on ovals, from their torsos to their eyes, with pear-shaped faces the filmmakers found most appealing. Herbst and Lyons developed an entirely new software system for the eyes, which Lyons vividly describes: “It allowed us to squash, smear and stretch the head and eyes as much as we wanted while the iris and pupil shape remained exactly the same.”

Similarly, they created a hair-shading system specifically for animal, rather than human hair, that allowed them to change from strand clumps to individual strands, enabling much higher fidelity in detail and qualities like texture and softness. This was particularly useful to keep hair simulations from breaking up amidst the film’s style of heightened action and the various degrees of wind velocity that might blow back a yeti’s coiffure—such as when he’s barrel-rolling down a mountain or sailing off a cliff.

To offer an idea of the detail involved, Reisig outlines, “After the character animation was done, we ran simulations on each of them to capture the natural dynamics of a piece of hair, fur or cloth. Meechee, for example, was our most complex character. She has long flowing hair that creates a kind of dress, and another layer on top that looks like a shawl, and a braid on top of that. All these elements overlap and interact with each other so, whenever there was a change to the character, those situations had to be run again.”

Making the mostly white-haired yetis pop against their environment of snow and ice was another factor, largely accomplished with lighting. Lyons explains, “We would either enhance the snow color, for example, make it more golden, or enhance the character’s color with a rim light to create more of a visual break between them and the snow. Generally, we kept the snow a shade darker, so the yetis would be the brightest objects in the scene.” Lighting was also used throughout to give the film a “shot” versus “rendered” look.

The yetis live in a beautiful natural landscape where blue sky meets the mountaintops and there is nothing to see below but billowing clouds. Everything is clean, cool and visually inviting—a veritable frozen paradise and made-to-order playground for the “Smallfoot” action. For the animators, all that snow was a formidable challenge—whether falling, lying on the ground, or being kicked up by active feet—which led to more innovation from Lyons’ team, namely the Katyusha.

Named after a World War II rocket launcher used on the Eastern front, the proprietary Katyusha software proved a more efficient way of getting high resolution of granular snow. “The idea is divide and conquer,” says Lyons. “Shoot a lot of small rockets—or in this case, snow—at one time instead of one big one.” Also making its debut on “Smallfoot” was a snow-padding system whereby the animators employed tools to automatically and seamlessly drop large swaths of snow down into any environment, based on programmed variables like wind direction, amount of snowfall and relative “stickiness” of the objects to be coated.

Other key visual effects involved the handling of steam and clouds, fire and fireworks, and Stonekeeper’s robe of stones, which was particularly complex as it represented two independent but interconnected layers on top of the character.

### TELLING IT IN SONG

#### *“The Only Thing Stronger than Fear is Curiosity”*

“Smallfoot” features Niall Horan’s new song “Finally Free,” which became the first single from the film’s soundtrack. Playing over the final credits sequence, “it touches on the themes of the story first introduced and so creates a perfect bookend and a great way to end the movie,” Kirkpatrick says.

The director and his brother, Wayne Kirkpatrick, recently collaborated on the hit Broadway musical comedy “Something Rotten!,” which earned Tony, Drama Desk and Outer Critics Circle nominations in 2015, including Best Original Score, as well as a Grammy nomination for Best Musical Theater Album. Together, they brought their songwriting verve to “Smallfoot” with five original compositions.

The film’s buoyant opening number, “Perfection,” performed by Channing Tatum, introduces audiences to Migo and his life with a sly wink to the audience, as it becomes clear that what he’s saying doesn’t exactly match the facts. “Instead of a lot of exposition,” notes Requa, “there’s this guy walking through his village, singing about how you should push all your questions deep down inside and how that’s completely perfect, and you’re thinking, ‘Wait, that’s messed up!’ And boom, the audience gets it immediately and it’s funny.”

For Kirkpatrick, “The general rule is to ask, *why* are they singing? And the answer would have to be because the scene gets you to a point where the best thing to do next is sing it. It elevates the emotion, it elevates the comedy, it allows you to go into a surreal and otherworldly place and takes you to new heights.”



“Wonderful Life,” performed by Zendaya and “Wonderful Questions,” performed by Zendaya and Tatum together, represent another perspective by making the point in an uplifting, powerful way that it’s curiosity and new ideas that make life worth living.

Things then take another tonal shift with the double-entendre “Let it Lie,” performed by Common as a rap, in which Stonekeeper takes Migo into his confidence and reveals some ominous truths about the history of their community.

The movie also includes a karaoke version of the ‘80s hit from Queen and David Bowie, “Under Pressure,” performed by James Corden with lyrics cleverly revised to help Percy try and persuade his producer to see things his way. Finally, the Kirkpatricks’ “Moment of Truth,” performed by pop singer CYN, sums it all up in a rousing, upbeat finale.

“Music is insanely important to this story because of how it reveals plot and character in a powerful way. There’s a lot of world-building that needs to happen,” says Glenn Ficarra.

Throughout, the Kirkpatricks worked closely with “Smallfoot” composer Heitor Pereira, a multi-talent who preceded his successful scoring career as a member of the band Simply Red. The process was synergistic, with Pereira influencing the songs and the Kirkpatricks influencing the score. “Cues for Meechee’s theme became part of ‘Wonderful Life,’ Migo’s theme became part of ‘Perfection’ and Stonekeeper’s theme became part of ‘Let it Lie,’” Kirkpatrick says. “Wayne would come to Heitor’s studio while we were working on our songs, and they’d go through the demo together. Approaching it as a composer, with the orchestration, he kept urging us to go bigger. He elevated everything.”

“For movies like this, animated family movies, the music really reveals the souls of the characters,” Pereira responds. “It’s a beautiful thing to work with musicians that understand the power of melody and appreciate it when you bring your own in and create this tapestry of counterpoints. There is a narrative for each character that is a story inside the story, and the melody you start with will not be the only version of it. It will need to be happy and comedic, it will need to be sad, it will need to be hopeful.”

Most of all, it’s fun. “I hope audiences enjoy this glimpse into a fun and lively world like none other,” Kirkpatrick concludes. “It’s such a charming story. We had an incredible cast and an amazing team pushing the boundaries of digital animation to assemble this movie, and I believe people are going to fall in love with these endearing characters as much as we have.”

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## ABOUT THE CAST

**CHANNING TATUM** (Migo) has established himself as a leading actor and emerging producer. Most recently, Tatum was seen starring in Matthew Vaughn's film "Kingsman 2: The Golden Circle," alongside Taron Egerton, Julianne Moore, Colin Firth and Halle Berry, released in September 2017. That same year, Tatum starred in Steven Soderbergh's film "Logan Lucky," opposite Daniel Craig and Adam Driver. He also voiced the role of Gregor Anghel in Amazon's original series "Comrade Detective." Tatum's production company, Free Association, with partners Reid Carolin and Peter Kiernan, produced both "Logan Lucky" and "Comrade Detective."

In 2016, Tatum was seen in the Coen brothers' film "Hail, Caesar!," starring George Clooney, Scarlett Johansson, Josh Brolin, Tilda Swinton and Jonah Hill.

In 2015, he starred in Quentin Tarantino's critically acclaimed film "The Hateful Eight," with a cast including Samuel L. Jackson, Kurt Russell, Tim Roth, Bruce Dern, Michael Madsen and Jennifer Jason Leigh.

That same year, Tatum reprised his role as Mike Lane in "Magic Mike XXL," which he also produced with Free Association. The film was directed by Greg Jacobs and written by Tatum and Reid Carolin, and also starred Matt Bomer, Joe Manganiello, Adam Rodriguez and Kevin Nash. "Magic Mike XXL" was released on June 26, 2015. The initial "Magic Mike" was directed by Steven Soderbergh and released on June 29, 2012. Building on the box office success of the "Magic Mike" films, Free Association launched "Magic Mike Live" at the Hard Rock Hotel and Casino in Las Vegas in 2016 and announced the opening of the production in London at the Hippodrome Casino in November 2018.

In 2014, Tatum received critical praise for his starring role in the acclaimed "Foxcatcher," directed by Bennett Miller and also starring Mark Ruffalo and Steve Carell. The film was based on the true story of John du Pont, the paranoid schizophrenic heir to the du Pont chemical fortune, who built a wrestling training facility called Team Foxcatcher on his Pennsylvania estate and murdered Olympic wrestler Dave Schultz. Tatum portrayed Dave's brother, Mark Schultz.

Tatum reprised his role as Jenko in the blockbuster hit sequel "22 Jump Street," opposite Jonah Hill, and directed by Phil Lord and Christopher Miller. The film was released on June 13, 2014 and grossed over \$234 million worldwide. The first film, "21 Jump Street," released in 2012 and made \$200 million worldwide.

In 2012, Tatum starred opposite Rachel McAdams in Michael Sucsy's "The Vow." The film earned \$197 million worldwide and is one of the highest-grossing romantic dramas.

In 2010, Tatum starred opposite Amanda Seyfried in the box office hit “Dear John,” based on the Nicholas Sparks bestseller. Lasse Hallstrom directed the script adapted by Jamie Linden. The film made \$142 million worldwide.

At the start of his career, in 2006, Tatum received an Independent Spirit nomination and a Gotham Award nomination for his powerful performance in the independent film “A Guide to Recognizing Your Saints,” which won the Special Jury Prize for Best Ensemble Performance as well as the dramatic directing award for Dito Montiel at the 2006 Sundance Film Festival. The film was written and directed by Montiel and was based on Montiel’s 2003 memoir of the same title. This powerful coming-of-age drama takes place in 1980’s Astoria and follows Montiel’s impoverished and violent life from his youth (portrayed by Shia LaBeouf) to adulthood (portrayed by Robert Downey Jr.). His father is portrayed by Chazz Palminteri and Tatum plays the role of Antonio, Montiel’s best friend.

In August 2006, Tatum also starred in his breakout role in the box office hit “Step Up,” directed by Anne Fletcher and produced by Adam Shankman. The film centers around Tyler Gage, played by Tatum, a street-smart juvenile delinquent who gets sentenced to community service at a high school for the performing arts.

Tatum announced his production company, Free Association, with his two partners, Reid Carolin and Peter Kiernan in 2014. Free Association’s film credits include “22 Jump Street” and the “Magic Mike” films. Their television credits include “Comrade Detective” and “Step Up: Highwater.” The company is currently producing “Magic Mike Live” in Las Vegas and London, as well as several other film and television projects.

Tatum is also the founder and creator of Born and Bred Vodka, in partnership with the Grand Teton Distillery. He was born in Alabama and grew up in Florida.

**JAMES CORDEN** (Percy) is an Emmy Award-winning host, writer and producer; a Tony Award-winning actor; and a multiple BAFTA Award winner.

Corden is the host of “The Late Late Show,” which premiered on CBS in March 2015. He has won three Emmy Awards: one for Outstanding Interactive Program (2016), and two for Outstanding Variety Special (2016 and 2017) for “The Late Late Show Carpool Karaoke Primetime Special.” Most recently, the show has been nominated for eight additional Emmy Awards, including Outstanding Variety Talk Series, Outstanding Interactive Program and Outstanding Variety Special for “The Late Late Show Carpool Karaoke Primetime Special.” Corden was nominated for two additional Emmys in 2016 and 2017 for Outstanding Variety Talk Series and received three consecutive Critics Choice Award nominations for Best Talk Show,

winning in 2016. Since Corden took over as host of “The Late Late Show,” it has set YouTube records with over 3 billion views and has achieved the highest ratings, with any host, since the show’s inception in 1995. The Late Late Show channel has a subscriber base of approximately 13 million and holds the top 3 most watched late-night videos on YouTube with “Adele Carpool Karaoke,” “Justin Bieber Carpool Karaoke” and “One Direction Carpool Karaoke.”

Corden is also the co-creator and executive producer of the new “Carpool Karaoke” series for Apple Music, which was just nominated for an Emmy Award for Outstanding Short Form Variety Series. The series has also received a 2017 Producers Guild of America (PGA) Award for Outstanding Short-Form Program. Corden also serves as executive producer of “Drop the Mic,” which premiered fall 2017 on TBS. Additionally, “James Corden’s Next James Corden,” from CBS on Snapchat garnered two Emmy Award nominations for Outstanding Short Form Comedy or Drama Series and Outstanding Actor in a Short Form Comedy or Drama Series.

Corden hosted “The 70<sup>th</sup> Annual Tony Awards,” which had the highest number of viewers in 15 years and won an Emmy Award for Outstanding Special Class Program. He was also the host of “The Annual Grammy Awards” in both 2018 and 2017, receiving four Emmy Award nominations this year, including Outstanding Variety Special (LIVE).

In the UK, Corden hosts the BAFTA Award-winning UK sports-themed comedy game show “A League of their Own,” which airs on Sky 1. He was also host for the Brit Awards, the biggest event in the British music industry, from 2010 to 2014. Corden starred in, produced, and wrote the BAFTA-nominated comedy thriller “The Wrong Mans,” which aired on the BBC and is also available on Hulu. In 2013, Corden was awarded the Royal Television Society Award for Comedy Writer of the Year for his work on the show.

Previously, Corden starred as Smithy in the critically acclaimed BBC comedy series “Gavin and Stacey,” which he co-created and co-wrote. For this performance, he earned the BAFTA Television Award for Best Male Comedy Performance in 2008 and the British Comedy Award for Best Male Comedy Performer in 2007. The series received the British Comedy Award for Best TV Comedy in 2008, as well as the National Television Award for Most Popular Comedy Programme in 2010. Corden also starred in the British television series “Fat Friends,” from 2000 to 2005, which earned him a nomination for the 2000 Royal Television Society Award for Network Newcomer On Screen and, in 2011, he had a recurring role in the popular BBC science fiction series “Doctor Who” as Craig Owens, the doctor’s roommate.

On the big screen, Corden will soon be in production on “Cats,” for Oscar-winning director Tom Hooper, starring opposite Jennifer Hudson, Taylor Swift, and Sir Ian McKellen. He was recently seen in “Ocean’s 8,” with Rihanna, Cate Blanchett, Anne Hathaway and Sandra Bullock,

among others; he voiced the title character in “Peter Rabbit”; and he starred in the Golden Globe-nominated feature “Into the Woods,” with Meryl Streep and Emily Blunt. Additionally, he was seen in “Begin Again,” with Keira Knightley and Mark Ruffalo; “The Three Musketeers,” with Orlando Bloom; “Gulliver’s Travels,” with Jack Black and Jason Segel; “How to Lose Friends and Alienate People,” with Jeff Bridges; and “The History Boys,” with Dominic Cooper.

On stage, Corden attracted international attention as the lead in the hit comedic play “One Man, Two Guvnors,” which he first performed at The National Theatre in London and then on Broadway. His performance garnered him the 2012 Tony Award for Best Leading Actor in a Play. His additional theater credits include the worldwide tour of “The History Boys” in the role of Timms, which he also played in the feature film adaptation.

Over the course of his career, Corden has been awarded the Writers’ Guild of Great Britain Award for Comedy Writer of the Year; the South Bank Show Award for Comedy; the TRIC Award for Best Comedy; and the National Television Award for Best Comedy.

**ZENDAYA** (Meechee), an actor and producer, is perhaps best known for her title role as K.C. on the hit Disney Channel series “K.C. Undercover.”

She was last seen starring alongside Hugh Jackman, Michelle Williams and Zac Efron in the box office success “The Greatest Showman,” playing acrobat and trapeze artist Anne Wheeler. Zendaya was also seen as fan-favorite M.J., opposite Tom Holland in last summer’s “Spider-Man: Homecoming,” and will reprise her role in the franchise’s next installment, “Spider-Man: Far From Home,” set for a 2019 release.

Her upcoming projects also include a starring role in the upcoming HBO drama series “Euphoria,” created by Sam Levinson.

**COMMON** (Stonekeeper) is an Academy Award-, Golden Globe-, Emmy- and Grammy-winning artist, an actor and activist, who continues to break down barriers with a multitude of critically acclaimed, diverse roles, and continued success at the box office.

Common most recently wrapped production on “The Kitchen,” based on the DC/Vertigo female-led comic book series. He stars alongside Melissa McCarthy, Tiffany Haddish and Elisabeth Moss. Set in New York City’s Hell’s Kitchen during the 1970s, the story follows wives of Irish mobsters (McCarthy, Haddish and Moss) who team up to take over running the business after their husbands are sent to prison.

This Fall he can be seen in the film “The Hate You Give,” opposite Amanda Stenberg, Issa Rae and K.J. Apa. This timely drama, directed by George Tillman Jr., follows a teenage girl who

witnesses a white police officer shooting her best friend and is based on the novel by Angela Thomas.

In 2019 he will appear in Andrea Di Stefano's action thriller "Three Seconds," with an all-star cast including Clive Owen, Rosamund Pike and Joel Kinnaman.

Common starred in the Oscar nominated "Selma," a film centered around the civil rights marches that changed America. Alongside John Legend, he won the Academy Award and Golden Globe in 2015 for Best Original Song in a Motion Picture for "Glory," which was featured in the film. In 2016, he appeared in David Ayer's high-profile movie "Suicide Squad," which broke box office records both domestically and around the world.

In 2017, Common starred opposite Keanu Reeves in the highly anticipated sequel "John Wick: Chapter 2," and appeared in Judy Greer's directorial debut, "A Happening of Monumental Proportions," with Allison Janney. He also appeared in Bleecker Street's "Megan Leavey," alongside Kate Mara, Tom Felton, Bradley Whitford and Edie Falco.

It has been announced that Common will executive produce "Black Samurai," a TV adaptation of Marc Olden's 1974 book series, which inspired the 1977 film of the same name. He is also set to star in "Quick Draw," a new revenge action thriller to be produced by "Transformers" producer Lorenzo di Bonaventura and Content Media.

Behind the scenes, Common recently executive produced the Netflix drama "Burning Sands," and performed the closing credits' original song "The Cross," featuring Lianne Le Havas. The film premiered at the 2017 Sundance Film Festival and was released on Netflix in March. He serves as an executive producer of Showtime's hit TV series "The Chi," a coming-of-age story set in Chicago from Emmy Award-winning writer Lena Waithe.

Common's 11th studio album, *Black America Again*, was released November 4, 2016 on ARTium/Def Jam Recordings. The album includes socially conscious new single "Black America Again," featuring Stevie Wonder, and the anthem "Letter to the Free," the end-title track to Ava DuVernay's powerful Oscar-nominated documentary "13th," for which he also received the 2017 Emmy for Best Music and Lyrics. After collaborating on the album, Common, Robert Glasper and Karriem Riggins joined together to form supergroup August Greene. The trio made their live debut in January 2018 at New York's Highline Ballroom as part of Glasper's annual Grammy Awards party and released their first joint album on March 9th through Amazon Music. Common was most recently featured on Andra Day's song for the "Marshall" film soundtrack, "Stand Up for Something," co-written by Common and eight-time Academy Award nominee Diane Warren. The original song has received Oscar, Grammy, NAACP, and Critic Choice Award nominations, as well as the Hollywood Song Award at the 2017 Hollywood Film Awards.

**LeBRON JAMES** (Gwangi) is widely considered one of the greatest athletes of his generation. James' extraordinary basketball skills and dedication to the game have won him the admiration of fans across the globe and have made him an international icon. James is a four-time NBA MVP, three-time NBA Finals MVP, fourteen-time NBA All-Star and two-time Olympic gold medalist. After helping the Cleveland Cavaliers deliver the city its first professional sports championship in more than 52 years in his second stint with the franchise, he signed a contract with the Los Angeles Lakers in the summer of 2018.

Throughout his career, James has made charitable efforts a priority, namely through the LeBron James Family Foundation (LJFF). Founded by James in 2004, the program's mission is to positively affect the lives of children and young adults through education and co-curricular educational initiatives. In 2011, in partnership with Akron Public Schools, the Foundation began working on the high school dropout crisis facing the Akron community and launched its I PROMISE program. This groundbreaking initiative targets at-risk students and provides them with the programs, support and mentors they need for success in school and beyond. In partnership with The University of Akron, LeBron has guaranteed college educations for thousands of Akron Public School students that complete the Foundation's programs and meet certain academic and philanthropic criteria. All of the Foundation's I PROMISE principles are now rolled in to the new Akron Public School, the I Promise School, that provides complete wraparound support for its students and their families.

Coupled with his success on the court, James' diverse business portfolio of innovative endorsements and investments has established him as one of the most influential figures in all of sports. In 2014, *Forbes* ranked James as the top athlete on their list of the world's most powerful celebrities for his influence beyond the sports landscape. James has also appeared on *TIME*'s annual list of the 100 most influential people in the world, *Bloomberg BusinessWeek*'s 100 Most Influential People in Sports, and the *Sports Business Journal*'s 50 Most Influential People in Sports Business.

Also adding to his off-the-court portfolio is James' increasing influence in the entertainment industry, namely through his own SpringHill Entertainment. Named after the public housing complex where James grew up in Akron, Ohio, SpringHill Entertainment is an entertainment and content company that develops creative content across a variety of platforms including digital, documentary and feature films, and scripted and unscripted TV. One of SpringHill's fastest growing ventures is UNINTERRUPTED, the digital media company created by Maverick Carter and James that provides athletes a platform to develop and amplify their stories. SpringHill's

growing portfolio of compelling and aspirational content includes an HBO documentary on the great Muhammad Ali, and a scripted drama series on Madame C. J. Walker with Octavia Spencer for Netflix. Other upcoming projects include the drama series “Top Boy,” with Drake and Adel “Future” Nur for Netflix; the David Meyers-helmed feature “Hustle”; the action comedy “Public Enemy,” with Channing Tatum’s Free Association; and a fresh take on the classic “House Party.”

In addition to serving as an executive producer on a number of SpringHill’s projects, James made his motion picture debut in 2015 with a major supporting role in Judd Apatow’s hit comedy “Trainwreck.”

**DANNY DeVITO** (Dorgle) is one of the entertainment industry’s most versatile players, excelling as an actor, producer and director.

The award-winning performance as Louie De Palma on the television show “Taxi” was what propelled DeVito to national prominence. He won both an Emmy and a Golden Globe. In a 1999 readers’ poll conducted by *TV Guide*, DeVito’s Louie De Palma was voted number one among “TV’s Fifty Greatest Characters Ever.”

In 2012, DeVito and Richard Griffiths received rave reviews in the London stage revival of Neil Simon’s comedy “The Sunshine Boys.” The following year, DeVito reprised his critically acclaimed role together with former “Taxi” co-star Judd Hirsch in Los Angeles. DeVito made his Broadway debut in 2017 in Arthur Miller’s “The Price,” in the role of Gregory Solomon, earning him his first Tony Award nomination. He won a Drama Desk Award, Outer Critics Circle Award and Broadway.com Audience Choice Award for his performance in the role.

He currently stars as Frank Reynolds in FX’s acclaimed cult comedy “It’s Always Sunny in Philadelphia,” with season 13 debuting in September 2018.

DeVito recently reunited with director Tim Burton for the upcoming release “Dumbo,” filmed in England and now in post-production. Also recently, he was seen in the feature “The Comedian,” with Robert De Niro and Leslie Mann, directed by Taylor Hackford. DeVito directed, starred in and co-produced short film “Curmudgeons,” which premiered at the 2016 Tribeca Film Festival and was later screened at the 2016 Seattle Film Festival and 2016 London Film Festival. In 2016, DeVito also co-starred in the Todd Solondz dark comedy “Wiener-Dog.”

He will next be heard voicing Chesterfield in the animated film “Animal Crackers” and, currently, is recording a character for “The One and Only Ivan.” In 2012, DeVito voiced the Lorax in the animated feature “The Lorax,” based on the book of the same name by Dr. Seuss. His voice was also heard in the German, Russian, Spanish and Italian versions of the film.



In 2015, DeVito was executive producer on the biographical documentary “Harold and Lillian: A Hollywood Love Story.” In 2014 he co-produced the crime drama “A Walk Among the Tombstones” and starred in “All the Wilderness.” In 2012 DeVito starred in Sebastian Gutierrez’s black-and-white crime drama, “Hotel Noir.”

Throughout his career, DeVito has directed more than 25 projects, including “Matilda,” “Death to Smoochy,” “The War of the Roses,” “Hoffa,” “Throw Momma From the Train,” “The Ratings Game” and numerous short films, TV movies and television episodes, including “Taxi.”

DeVito runs TheBloodFactory.com, an online collaboration with screenwriter John Albo of horror shorts he affectionately refers to as “splatter cuts.” He is also the principal of Jersey Film’s 2nd Avenue, a successor company of Jersey Films. Jersey Films has produced over 20 motion pictures, including “Freedom Writers,” “Be Cool,” “Garden State,” “Along Came Polly,” “Man on the Moon,” “Pulp Fiction,” “Out of Sight,” “Get Shorty,” “Hoffa,” “Matilda,” “Living Out Loud” and “Erin Brockovich,” which was nominated for an Academy Award.

Apart from his work with Jersey Films, DeVito has starred in such films as “The War of the Roses,” “Junior,” “Batman Returns,” “Twins,” “Romancing the Stone,” “Jewel of the Nile,” “Ruthless People,” “Throw Momma From the Train,” “Tin Men,” “Anything Else,” “Big Fish,” “Renaissance Man,” “The Big Kahuna” and “Heist.” He also starred in “The Good Night,” “Deck the Halls,” “Relative Strangers,” “The OH in Ohio,” “Be Cool,” “Nobel Son” and “Even Money.”

DeVito attended Our Lady of Mt. Carmel grammar school and Oratory Prep School in Summit, N.J., but appeared in only one school play, as St. Francis of Assisi. After graduation, he pursued several odd jobs, always with the idea of acting in the back of his mind. He finally entered the American Academy of Dramatic Arts in New York. “They had fencing and a speech class,” he said mockingly, “So you don’t talk funny.” Unable to get work, he bought a round-trip ticket and headed to Hollywood. After years of unemployment, he returned to New York. He called an old friend and former American Academy professor who, coincidentally, had been seeking him out for a starring role in one of three one-act plays presented together under the title of “The Man with the Flower in His Mouth.” Soon DeVito was into big money (\$60 a week), and other stage performances followed. Among his credits were “Down the Morning Line,” “The Line of Least Existence,” “The Shrinking Bride” and “One Flew Over the Cuckoo’s Nest.”

In 1975, under a grant from the American Film Institute, Danny and his wife, actress Rhea Perlman, wrote and produced “Minestrone,” which has been shown twice at the Cannes Film Festival and has been translated into five languages. Later they wrote and produced a 16-millimeter black-and-white short subject, “The Sound Sleeper,” which won first prize at the Brooklyn Arts and Cultural Association competition.

In 2018, the mayor of Asbury Park, New Jersey—the town in which he was raised—declared November 17 (DeVito's birthday) as Danny DeVito day in the city of Asbury Park, in perpetuity.

**GINA RODRIGUEZ** (Kolka) born and raised in Chicago, currently lives in Los Angeles and is a graduate of New York University's Tisch School of the Arts. She can be seen playing the title role on the CW series "Jane the Virgin," for which she won the Golden Globe for Best Actress in a Television Series Musical or Comedy in 2015.

Her voice will soon be heard as the title character in the Netflix animated series "Carmen Sandiego."

Rodriguez's film credits include "Annihilation," the animated features "Ferdinand" and "The Star," and "Deepwater Horizon." She will next be seen in Catherine Hardwicke's "Miss Bala," a remake of the Mexican entry for Best Foreign Film Oscar in 2011. Recently, she wrapped production on the Netflix film "Someone Great," in which she starred and served as a producer.

In addition to acting, Rodriguez is a leader in supporting inclusion and the empowerment of women. This passion led her to create her production company, I Can and I Will Productions, with a mission to create art that tells stories from the traditionally unseen and unheard. She also established the We Will Foundation with her family, which is designed to focus on arts education and scholarship funding for the less fortunate, with the aim of championing and lifting up young women and men.

**YARA SHAHIDI** (Brenda) is an actress, model, activist and breakout star of ABC's Emmy- and Golden Globe-nominated comedy series "black-ish." She stars as popular teen Zoey Johnson, an ambitious, technologically infatuated high school student. Shahidi currently stars on the "black-ish" spin-off, "grown-ish," which explores Zoey's transition into adulthood as well as issues facing both students and administrators in the world of higher education.

Since "black-ish" launched in 2014, Shahidi has been awarded a NAACP Image Award for Outstanding Supporting Actress, a Gracie Award for Female in a Breakthrough Role and, most recently, highlighted on *TIME* Magazine's annual "30 Most Influential Teens" list as well as Forbes' "30 Under 30," on behalf of her television contributions and humanitarianism. Shahidi is definitely one of Hollywood's most heralded young talents as she continues to use her platform to empower and inspire others. Politically engaged and purpose driven, Shahidi launched Eighteen X '18 earlier this year to empower first-time voters to turn out for upcoming mid-term elections.

Born in Minneapolis, Minnesota, Shahidi spent the early part of her childhood in the heart of Minneapolis, where she enjoyed annual visits to the state fair and assisting her grandfather

with the family's Persian rug shop. Her father is a successful cinematographer, and her mother, a well-acknowledged commercial actress. Shahidi received her start alongside her mother, appearing in several international commercial and print campaigns. Her first major film break came when she was offered the opportunity to audition for the role of Olivia Danielson in "Imagine That," opposite Eddie Murphy. She quickly took to the role of the creative and happy-go-lucky daughter to Murphy, bolstering her love of acting.

Shahidi went on to appear in television series such as ABC's "In the Motherhood," with Cheryl Hines and Megan Mullally, CBS' "Cold Case," Disney's "Wizards of Waverly Place," Fox's "Lie to Me" and "The Finder," to name a few. Shahidi also guest starred on hit series "Scandal" as the young Olivia Pope and as Maddie on Freeform's "The Fosters."

Shahidi's extensive film roles include "Unthinkable," as the daughter of Samuel L. Jackson's character; "Salt," opposite Angelina Jolie; "Alex Cross," as the daughter of Tyler Perry's character; and "Butter," where she starred opposite Jennifer Garner. Shahidi will next be seen starring in "The Sun is Also a Star," directed by Ry Russo-Young, slated for a May 2019 release.

As a young scholar, Shahidi has combined her love for education and empowerment through the formation of Yara's Club, a partnership with The Young Women's Leadership Schools (TYWLS) in New York. Yara's Club is a digital meet-up comprised of high school students that discuss societal issues, self-improvement and higher education. A STEM advocate and technology enthusiast, Shahidi served as a spokesperson for DoSomething.Org and 3M's STEM campaign, which raised funds for classrooms in need of science and technology resources in St. Louis and Minnesota. Her love for STEM also led her to the Obama White House to participate in STEM initiatives, including the White House Science Fair, where she co-hosted several integrations throughout the event. In addition, she has been an advocate for women's issues, diversity in media, girls' education and, most recently, worked with the United Nations Girl Up initiative. Shahidi has been spotlighted in *The New York Times*, *Variety's* Youth Impact and Next Big Thing issues, and was named number three on the "Celebs to Watch" for DoSomething.Org's Celebs Gone Good. The standout teen was awarded the Daily Point of Light Award from the Points of Light organization in Detroit, honored at *Essence Magazine's* 10th anniversary Black Women in Hollywood Awards and with the BET's Young Star award at the 2017 BET Awards.

Last June, Shahidi graduated with honors from The Dwight School in New York and will attend Harvard University, where she will double major in sociology and African-American studies. A lover of Greek mythology, history and public service, she spends her free time reading classic novels, rock climbing and traveling with her family. Shahidi resides in Los Angeles with her parents and two young brothers.

**ELY HENRY** (Fleem) has been a professional actor since 2003. He started his career in Toronto, Canada working on such films as “Cheaper By the Dozen 2” and “Mean Girls,” as well as TV shows and specials including “I, Martin Short, Goes Home.”

Since moving to Los Angeles in August of 2012, he has had recurring roles on “Suburgatory” and “Twisted,” and guest-starring roles on “The Middle,” “Good Luck Charlie,” and “Superstore.” In 2104, he had a leading role in “Cabot College,” a pilot for Fox, created by Matt Hubbard and executive produced by Tina Fey and Robert Carlock.

Ely has leading roles in the upcoming film “Zeroes” and the indie drama “Some Freaks,” from executive producer Neil LaBute. He also recurs on Showtime’s “Roadies,” created by Oscar winner Cameron Crowe and executive produced by J.J. Abrams.

As a writer, Ely has done punch-up work for numerous companies.

**JIMMY TATRO** (Thorp) began his career as the creator and star of the YouTube channel “Life According to Jimmy.” This online community—dedicated to exposing the common, yet awkward, situations of college life—amassed a viral following of loyal fans. Tatro went on to star in “22 Jump Street,” opposite Channing Tatum and Jonah Hill, for directors Phil Lord and Christopher Miller. He was also seen in the movie “Blue Mountain State: The Rise of Thadland,” “Grown Ups 2,” and in a supporting role in Tyler Perry’s “Boo! A Madea Halloween.”

In 2017, Tatro starred in Critic’s Choice Awards-nominated “American Vandal,” for director Tony Yacenda, Funny Or Die and Netflix. The trailer for “American Vandal” was the most viewed trailer in FOD history, and he was nominated for a Critic’s Choice Award for Best Actor in a Limited Series. Most recently, he landed the lead in the second season of Greg Garcia’s anthology series “The Guest Book,” for TBS. He also recently wrapped production on season 2 of his web series “Real Bros of Simi Valley” for Facebook Watch, which he created, wrote, directed and executive produced.

## **ABOUT THE FILMMAKERS**

**KAREY KIRKPATRICK** (Director / Screenplay / Screen Story / Executive Producer) is a writer, director and composer with 30 years of professional experience. An alumnus of the USC School of Cinematic arts, where he was the recipient of the Robert Riskin Screenwriting Award and the Jack Nicholson Screenwriting award, he began his career as a staff writer for Walt Disney Feature Animation, where he penned his first feature length screenplay, “The

Rescuers Down Under.” His relationship with Disney continued, writing screenplays for “Honey, We Shrunk Ourselves” and “James and the Giant Peach.”

From there, he began a 20-year relationship with Jeffrey Katzenberg and DreamWorks Animation, writing the screenplay for Aardman Animations’ “Chicken Run,” a Golden Globe nominee for Best Comedy, and working as a consultant and contributing writer on films such as “Spirit,” “The Road to El Dorado” and “Madagascar,” as well as co-writing and co-directing “Over the Hedge,” for which he won the 2007 Annie Award for Best Direction. He did the English language adaptations for Studio Ghibli’s “The Secret World of Arrietty” and “From Up on Poppy Hill.” He also served as creative consultant on Nick Park’s latest feature, “Early Man.”

Kirkpatrick’s other screenplay credits include “Charlotte’s Web,” “Hitchhikers Guild to the Galaxy,” “The Spiderwick Chronicles” and “Smurfs 2.” He directed the film “Imagine That,” starring Eddie Murphy, and recently completed the screenplay for “Chicken Run 2,” which is currently in production and scheduled for release in 2020.

Along with his brother, Wayne, and book writer John O’Farrell, Karey co-wrote book, music and lyrics for the Broadway musical “Something Rotten!”, which ran on Broadway at the St. James theater for 742 performances and was nominated for 10 Tony Awards, including Best Musical, Best Score and Best Book of a Musical. “Something Rotten!” recently completed its first national tour for 75 weeks across 50 U.S. cities. The team is currently working on their next musical, “Mrs. Doubtfire,” for producer Kevin McCollum.

Kirkpatrick also co-composed, with Wayne Kirkpatrick, the songs for “Smallfoot.”

**BONNE RADFORD** (Producer) began her career at Amblin Entertainment, working on such iconic films as “E.T. The Extra-Terrestrial” and “The Color Purple.” As Vice President of Amblin Animation, she was part of the team that created, amongst others, “Fievel Goes West” and “Who Framed Roger Rabbit?”

When Amblin folded into DreamWorks Animation, Radford was appointed Head of Animation. After five years at DreamWorks, she was sought out by Universal Studios to executive produce a movie about a Curious little monkey named George. From there, she hopped over the rainbow to producer “Legends of Oz: Dorothy’s Return,” an independent feature.

Radford’s effect on the world of animation has been profound. Her ability to assemble creative teams has contributed to the success of both animation studio rosters and individual independent productions. She was brought on to produce “Smallfoot” at the start of 2014.

**GLENN FICARRA** (Producer / Screen Story) and **JOHN REQUA** (Producer / Screen Story) have been working together for almost 30 years, as screenwriters, producers and directors. In 2009, they directed their first film, "I Love You Philip Morris," starring Jim Carrey and Ewan McGregor, for which they also adapted the screenplay from the book of the same name. A quirky crime comedy, the film garnered Requa and Ficarra a loyal fan base as well as a nomination for a Writers Guild Award for Best Adapted Screenplay.

The duo went on to direct the enormously popular "Crazy, Stupid, Love." Written by Dan Fogelman and starring Steve Carell, Ryan Gosling, Emma Stone and Julianne Moore, the movie and its stars were nominated for more than a dozen awards, from a Golden Globe to the Empire Award.

Ficarra and Requa wrote and directed "Focus," starring Will Smith and Margot Robbie. A crime drama/comedy, like many of their projects, the movie employs elements of various film genres, defying a singular classification. In 2015, they came out with their fourth film, "Whiskey Tango Foxtrot," starring Tina Fey, Margot Robbie and Martin Freeman.

Ficarra and Requa graduated from Pratt institute in Brooklyn when it was dangerous and free of mustaches. They have written many screenplays, including "Bad Santa," starring Billy Bob Thornton. In television, they are executive producers on the hit Amazon show "Patriot," now in its second season. They are also executive producers and directors of the award-winning NBC show "This is Us," starring Mandy Moore, Sterling K. Brown and Milo Ventimiglia.

In addition, their company Zaftig Films, with partner Charlie Gogolak, produces the critically acclaimed USA show "The Sinner."

**CLARE SERA** (Screenplay) was raised by yetis in the hinterlands of Canada, then ran to Florida to run an improv theatre until she thawed. She began her career in Hollywood in front of the camera, most notably in the beloved "Princess Diaries" movies, and then teamed up with Karey Kirkpatrick to develop family-friendly scripts for DreamWorks, Paramount and Universal Studios.

Sera co-wrote, with Ivan Menchell, the romantic comedy "Blended," that starred Adam Sandler and Drew Barrymore.

**NICHOLAS STOLLER** (Executive Producer) is a director, writer and producer of intelligent, character-driven comedies. His most recent projects include the animated family adventure "Storks," on which he served as director, writer and producer, and the animated action comedy "Captain Underpants: The First Epic Movie," directed by David Soren, for which he co-

wrote the screenplay. Previously, he directed the blockbuster hit comedy “Neighbors,” starring Zac Efron, Seth Rogen and Rose Byrne, which has earned over \$250 million worldwide, and its sequel, “Neighbors 2: Sorority Rising,” which was released May 20. Efron, Rogen and Byrne returned to their roles, as Chloë Grace Moretz and Selena Gomez joined the cast.

For TV, Stoller co-wrote and is an executive producer working on “The Carmichael Show,” now in its third season, and was an executive producer on Fox’s comedy series “The Grinder,” starring Fred Savage and Rob Lowe. He is also a director, writer and executive producer on the Netflix comedy series “Friends from College.”

Stoller co-wrote “The Five-Year Engagement” with collaborator and star Jason Segel, which was released in April of 2012. The film, which Stoller produced alongside Rodney Rothman and Apatow Productions, tells the story of the ups and downs of a man’s five-year engagement with his fiancée, played by Emily Blunt.

In 2011, Stoller teamed with Segel to write and executive produce “The Muppets,” directed by James Bobin. The critically acclaimed film, starring Segel and Amy Adams, received an Academy Award for Best Original Song and won the Critics’ Choice Award in the same category. To date, “The Muppets” has grossed over \$165 million worldwide at the box office. He then went on to write and executive produce its 2014 sequel, “Muppets Most Wanted.”

Stoller made his directorial debut in 2008 with “Forgetting Sarah Marshall,” a comedy starring Segel, Mila Kunis, Jonah Hill, Kristen Bell, Bill Hader and Russell Brand. The film was produced by Apatow Productions and grossed over \$105 million worldwide. Stoller went on to make “Get Him to the Greek,” which he wrote, directed and produced. Hill and Brand reprised their “Forgetting Sarah Marshall” roles, as Hill’s character struggles to escort Brand’s rock star character from London to Los Angeles for a comeback tour that begins at the Greek Theater. The film was released in June 2010.

Additionally, Stoller wrote the hit “Yes Man” in 2008, as well as the modern re-imagining of “Gulliver’s Travels,” starring Jack Black and Emily Blunt, released in December 2010.

Stoller’s first job in the entertainment industry was comedy writing for Apatow’s celebrated Fox television series “Undeclared.” He made the transition to screenwriting doing rewrites on numerous projects and co-writing, with Apatow, the Jim Carrey vehicle “Fun with Dick and Jane.”

Stoller, a Harvard alumnus who wrote for the *Lampoon*, was born in London, England and raised in Miami. He currently resides in Los Angeles with his family.

**PHIL LORD** and **CHRISTOPHER MILLER** (Executive Producers) are the prolific writing and directing duo behind some of today’s most successful films including “The LEGO® Movie,”

“The LEGO® Batman Movie,” “21 Jump Street” and “22 Jump Street,” and “Cloudy with a Chance of Meatballs.” Known for their unique sensibilities, the pair’s projects have successfully drawn in audiences of all demographics time and time again, having collectively earned over \$1.2 billion at the worldwide box office.

Lord and Miller have several high-profile film projects in various stages of development. Up next for the duo is the animated feature “Spider-Man: Into the Spider-verse,” set for a Christmas 2018 release. The film, on which they serve as writers and producers, will be a fresh take on the Spider-Man Universe, using a groundbreaking visual style and shifting the focus of the story to the lesser-known Miles Morales. The pair is also currently in production on the sequel to their massively successful film “The LEGO Movie,” slated for a February 8, 2019 release, with Lord and Miller both writing and producing. Additionally, the multi-hyphenates are developing and directing the much-buzzed-about “Artemis,” with Geneva Robertson-Dworet attached to adapt. Based on the latest novel by *The Martian* author Andy Weir, the story is an adrenaline-charged crime caper featuring smart, detailed world-building based on real science.

The latest in their LEGO franchise, “The LEGO NINJAGO Movie,” was released on September 22, 2017 to great box office and critic success. The duo also recently produced the film “Brigsby Bear,” which premiered at the 2017 Sundance Film Festival. Coming off the film’s rave reviews, it was picked up for distribution and opened on July 27, 2017. Lord and Miller are also a part of the Warner Bros. Animation Group (WAG), a select group of writers and directors that the studio has brought together to form an animation think-tank with the goal of creating high-end animated movies. The most recent film from WAG was last summer’s “Storks,” on which they served as executive producers.

Throughout their career, Lord and Miller have had incredible success at the box office. In 2014, they were the only writers/directors with two films ranked among the top 15 highest-grossing features of the year. One of their recent productions, “The LEGO Batman Movie,” which released on February 10, 2017 to great acclaim, reached over \$300 million in the worldwide box office. “The LEGO Movie,” which they wrote and directed, debuted at #1 and remained on top of the box office for four straight weeks. It earned over \$469 million worldwide and was the 5<sup>th</sup> highest-grossing domestic feature of 2014. It earned Lord and Miller raves for their imaginative and unique sensibilities, as well as the BAFTA, PGA, and BFCA Critics Choice Awards for Best Animated Feature, the National Board of Review Award for Best Original Screenplay and The Annie Award for Outstanding Achievement in Writing for an Animated Feature. “The LEGO Movie” was also nominated for a Golden Globe for Best Animated Film and named one of the top ten films of 2014 on over 75 critics’ lists. That same year, Lord and Miller directed “22 Jump Street”.



The film debuted at #1 and has garnered over \$331 million worldwide, earning Lord and Miller praise for their innate ability to transform unlikely material into cinematic brilliance. They had previously directed the hit action comedy “21 Jump Street,” which took in over \$200 million worldwide in 2012 and earned a Critics Choice Award nomination for Best Comedy.

Lord and Miller’s first feature was 2009’s “Cloudy with a Chance of Meatballs,” which the duo wrote and directed, loosely based on the beloved children’s book of the same name. It earned Golden Globe and Critics Choice nominations for Best Animated Feature, along with four Annie Award nominations, including Best Direction and Best Screenplay.

On the television side, Lord and Miller are in development on multiple projects. They most recently sold the single-camera comedy “We Can Do Better” to ABC. The show, on which they will serve as executive producers, tells the story of how a soccer mom deals with her newly “woke” life in the south as a parent, wife, American citizen and daughter of hard-core conservative parents. Additionally, they are in development on “The Escape,” which recently received a put pilot commitment from ABC. The comedy, which Lord and Miller will executive produce with Dan Sterling, centers on a stressed-out urban professional who uproots himself and his troubled 19-year-old son to move to rural Idaho to live with his father, a retired surgeon with the ruggedness of Indiana Jones. They are also developing the podcast phenomenon “Serial” for television.

Lord and Miller returned to their television roots in 2015 as executive producers on the Fox comedy series “The Last Man on Earth,” currently in its fourth season. The duo also directed the first two episodes, for which they received a Primetime Emmy Award nomination for Outstanding Directing for a Comedy Series. The show is written by and stars Will Forte as the sole male survivor working to ensure the survival of the human race at the end of the world. It was the highest-rated broadcast series of the night with 5.7 million viewers during its debut airing. The pair also directed the pilot episode of the breakout hit “Brooklyn Nine-Nine,” one of most anticipated series of the 2013 Fall Season. Also among their television credits is the successful CBS sitcom “How I Met Your Mother,” on which they were writers and co-executive producers.

Lord and Miller’s collaboration began when they met as students at Dartmouth College. The two contend it was a mistake that landed them a job developing Saturday morning cartoons for the Walt Disney Company, which led to their stint developing primetime animated shows for Touchstone Television. In 2002, they executive produced, wrote, and directed the short-lived but highly buzzed-about animated series “Clone High” on MTV. Critically acclaimed for its well-developed and unique personalities as well as for its witty, fast-paced dialogue, it is probably best known for causing a hunger strike in India and being quickly cancelled. Miller voiced the

characters of John F. Kennedy and Mr. Butlertron, and Lord voiced the characters of Principal Scudworth, Genghis Khan, and Geldhemoor, the Humkeycorn.

Lord graduated cum laude from Dartmouth College with a degree in Art History. His college animated short *Man Bites Breakfast* won Best Animation at the 1998 New England Film and Video Festival and was also included in several other festivals, including ASIFA East and ASIFA San Francisco. He is a native of Coconut Grove, Florida, and likes bikes.

Miller is a native of Lake Stevens, Washington. He left there to attend Dartmouth College, where he found a lifelong friend in Phil Lord while obtaining a degree in government and studio art: three achievements, two of which are useful to his career.

**JARED STERN** (Executive Producer) is a television and film writer, director and producer. He was the creator and executive producer of the 2018 Netflix animated series “Green Eggs and Ham,” as well as a co-creator of the ABC comedy “Dr. Ken,” starring Ken Jeong. Stern is a member of the Warner Animation Group (WAG), a consortium of creatives overseeing animated films at Warner Bros., including the worldwide hit “The LEGO® Batman Movie,” the family adventure “Storks,” for which he also served as an executive producer, “The LEGO NINJAGO Movie,” for which he received a screenplay credit, and the much-anticipated sequel “The LEGO Movie 2: The Second Part,” opening in February 2019.

Stern’s recent projects include writing and directing the Netflix feature comedy “Happy Anniversary,” which starred Noël Wells and Ben Schwartz; and producing the indie comedy “It Happened in L.A.,” written and directed by Michelle Morgan and starring Morgan alongside Jorma Taccone and Dree Hemingway.

Stern began his career at the Walt Disney Animation Studios, writing on films including “Toy Story 3,” “Wreck-it Ralph,” “The Princess and the Frog,” and “Bolt.” His other film credits include “Mr. Popper’s Penguins,” “The Watch,” and “The Internship.”

He produced the independent short film “K.I.T.,” which premiered at the 2013 Sundance Film Festival, as well as a follow-up feature which recently wrapped production. He is set to direct his own script for the Netflix feature “Happy Anniversary” in 2017.

Stern is a graduate of Brown University.

**SERGIO PABLOS** (Executive Producer), is the head of the SPA Studios. From this animation production company based in Madrid, Spain, Pablos has developed original feature content such as “Despicable Me,” “Smallfoot” and the upcoming Netflix movie “Klaus,” currently in production at SPA Studios.

His career includes such credits as supervising animator for Disney's "Tarzan," as well as "Hunchback of Notre Dame," "Hercules" and "Treasure Planet," just to name a few.

Pablos' work has led him to be nominated twice for an Annie Award: for his character design work on the animated feature "Rio," and for his character animation on "Treasure Planet."

**COURTENAY VALENTI** (Executive Producer) was born in Houston, Texas and raised in Washington, D.C. She graduated cum laude from Tufts University in 1985 with a double major in English and Economics. From 1985 to 1988, she worked at the New York City investment banking firm Lehman Brothers in mortgage finance, first as a mortgage finance analyst and later as mortgage securities trader.

In 1988 she moved to Los Angeles to work for director, actor and Academy Award-winning producer Tony Bill. In 1989, she joined Warner Bros. Pictures. She is currently President of Production and Development at Warner Bros. Pictures. During her tenure at the Studio, she has supervised a wide variety of films: the Academy Award-winning "Happy Feet," the "Harry Potter" series, Baz Luhrmann's "The Great Gatsby," the Academy Award-winning "Mad Max Fury Road," "The LEGO® Movie," "The LEGO Batman Movie," and J.K. Rowling's "Fantastic Beasts and Where to Find Them."

Valenti lives in Los Angeles with her husband Patrick Roberts and their two children. She is involved with the Motion Picture Television Fund, producing their annual Reel Stories Real Lives event.

**ALLISON ABBATE** (Executive Producer) is an executive vice president at Warner Animation Group (WAG), a division of Warner Bros. Entertainment.

Prior to assuming her post at WAG, Abbate was an executive producer on the global blockbuster "The LEGO® Movie," written and directed by Phil Lord and Christopher Miller; and a producer on Tim Burton's "Frankenweenie" and "Corpse Bride," Wes Anderson's "Fantastic Mr. Fox," and Brad Bird's directorial debut, "The Iron Giant."

The many honors earned by "The LEGO Movie" include a BAFTA Award, New York Film Critics Circle (NYFCC) Award for Best Animated Feature, a Golden Globe nomination, and placing second in the balloting from the Los Angeles Film Critics Association (LAFCA). "Corpse Bride" was nominated for an Oscar and BAFTA Award; "Fantastic Mr. Fox" earned Oscar, BAFTA and Golden Globe nominations, and won the NYFCC's and LAFCA's Awards for Best Animated Feature; and Abbate earned a BAFTA Award for "The Iron Giant."

Her additional credits include producing the animation for "Looney Tunes: Back in Action,"

co-producing the Academy Award-nominated Mickey Mouse short “Runaway Brain,” and co-producing “Space Jam,” which broke new ground by combining classic animated Warner Bros. characters with live-action sequences.

Abbate began her career working on several of Disney’s most beloved animated films, including “The Little Mermaid,” “Beauty and the Beast,” “The Rescuers Down Under” and “Tim Burton’s The Nightmare Before Christmas.”

**PETER ETTINGER** (Editor) is a film editor known for his work in both live action and animated feature films. Trained in animation by editor Nick Fletcher, he was first assistant and associate editor on “Madagascar 3” and “Home,” for DreamWorks Animation.

Early in his career he assisted editors Steve Lovejoy, Maysie Hoy, David Moritz and Tom Rolf. His select credits include “The Horse Whisperer,” “The Fast and the Furious” and “The Bourne Identity.”

Etinger also wrote and directed the feature film “Lonely Street,” starring Jay Mohr, Joe Mantegna and Robert Patrick. He lives in East Hollywood with his wife and two dogs.

**HEITOR PEREIRA** (Composer) discovered composing film music in a unique way. He had been brought in as a songwriter for the film “As Good as it Gets,” but soon found that his melodies and arrangements were a perfect fit to film scores. He made such an impression on producer James L. Brooks, that Brooks hired him as a musician on his next film, 2001’s “Riding in Cars with Boys.”

Pereira’s original film scores include “The Smurfs,” “A Little Bit of Heaven,” “From Prada to Nada,” “Despicable Me,” Nancy Meyers’ “It’s Complicated,” “The Canyon,” “Curious George,” “Curious George 2: Follow that Monkey!,” the hit “Beverly Hills Chihuahua,” the documentary “Running the Sahara,” the John Singleton-produced “Illegal Tender,” “Dirty Dancing: Havana Nights,” and Robert Towne’s “Ask the Dust.” He has been the recipient of seven ASCAP Awards, for “Beverly Hills Chihuahua,” “It’s Complicated,” and “Despicable Me.”

Pereira has also collaborated on a number of projects and has composed music, written songs, or played various instruments on the scores of “I Am Sam,” “Madagascar,” “The Pledge,” “Shrek 2,” “Mission: Impossible 2,” “The Rundown,” “Black Hawk Down,” “Spy Kids,” “August Rush,” “Spanglish” “Something’s Gotta Give,” “Man on Fire,” “Domino,” “Unstoppable,” “The Taking of Pelham 1, 2, 3,” and “The Dark Knight.”

Pereira’s reputation for bringing his unique sensibility to films scores comes from a solid foundation of craftsmanship. Soon after completing his conservatory studies, Pereira began

playing guitar with some of Brazil's leading artists and then went on to entertaining millions as the guitarist for Simply Red. He has released three solo albums of his own music, and has either arranged music or played with such artists as Sergio Mendes, Alejandro Sanz, Caetano Veloso, Ivan Lins, Jack Johnson, The Chieftains, Bryan Adams, Elton John, Willie Nelson, Shania Twain, Seal, Nelly Furtado and many others. It came as no surprise that in 2005 Pereira won a Grammy Award for Best Instrumental Arrangement Accompanying Vocalist, for his collaboration with Sting and Chris Botti.

Pereira lives in Los Angeles with his wife and two children.

A WARNER BROS. PICTURES Presentation

A ZAFTIG FILMS Production



**CAST**

Migo..... CHANNING TATUM  
Percy ..... JAMES CORDEN  
Meechee ..... ZENDAYA  
Stonekeeper..... COMMON  
Gwangi ..... LEBRON JAMES  
Dorgle ..... DANNY DEVITO  
Kolka..... GINA RODRIGUEZ  
Brenda ..... YARA SHAHIDI  
Fleem..... ELY HENRY  
Thorp..... JIMMY TATRO  
Mama Bear ..... PATRICIA HEATON  
Garry ..... JUSTIN ROILAND  
Pilot..... JACK QUAID  
Soozie's Mom..... SARAH BAKER

**Additional Voices**

KELLY HOLDEN BASHAR	PETER ETTINGER	JONATHAN KITE
JONATHAN MANGUM	JOEL McCRARY	VANESSA RAGLAND
CLARE SERA	LUKE SMITH	JESSICA TUCK
RICK ZIEFF		

**FILMMAKERS**

Directed by ..... KAREY KIRKPATRICK  
Screenplay by ..... KAREY KIRKPATRICK and CLARE SERA  
Screen Story by ..... JOHN REQUA & GLENN FICARRA and KAREY KIRKPATRICK  
Co-Director ..... JASON REISIG  
Produced by ..... BONNE RADFORD, p.g.a.  
..... GLENN FICARRA, p.g.a.  
..... JOHN REQUA, p.g.a.

Based on the book 'Yeti Tracks' by SERGIO PABLOS

Executive Producers..... NICHOLAS STOLLER  
..... PHIL LORD  
..... CHRISTOPHER MILLER  
..... JARED STERN  
..... KAREY KIRKPATRICK  
..... SERGIO PABLOS  
..... COURTENAY VALENTI  
..... ALLISON ABBATE

Editor..... PETER ETTINGER  
 Head of Story ..... DAVE NEEDHAM  
 Production Designer..... RON KURNIAWAN  
 Art Director .....DEVIN CRANE  
 Original Songs by..... WAYNE KIRKPATRICK and KAREY KIRKPATRICK  
 Music by..... HEITOR PEREIRA  
 Casting by .....RUTH LAMBERT  
 Camera Direction .....STEPHEN W. CHILDERS  
 Animation Production by ..... SONY PICTURES IMAGEWORKS  
 Visual Effects Supervisor..... KARL EDWARD HERBST  
 Associate Producer.....SKYE LYONS  
 Animation Supervisor .....KEVIN WEBB  
 Modeling Supervisor.....MARVIN KIM  
 Character Setup Lead..... PAOLO DOMINICI  
 Texture Paint Lead.....NICOLLE CORNUTE SUTTON  
 Effects Animation Supervisor..... THEODOR HARRIS VANDERNOOT  
 Character Effects Supervisor ..... HENRIK KARLSSON  
 Stereographic Supervisor ..... KATHERINE RENEE JONES  
 CG Supervisors  
 BERTRAND BRY-MARFAING  
 JASON GREENBLUM  
 NICOLA LAVENDER  
 JIM McLEAN  
 MICHAEL MUIR  
 Music Supervisor ..... STEVEN GIZICKI

"FINALLY FREE"  
 Performed by NIALL HORAN

Production Manager..... KATRINA BESHEARS  
 Supervising Sound Editor/Sound Designer ..... MICHAEL BABCOCK

### STORY

Additional Sequence Direction..... RYAN O'LOUGHLIN  
 Story Artists .....GABRIEL LIN  
 KEN MORRISSEY  
 DELIA GOSMAN  
 ETHAN HEGGE  
 LUTHER McLAURIN  
 VADIM BAZHANOV  
 RAFAEL ZENTIL  
 CARRIE LIAO  
 MAX LANG  
 NASSOS VAKALIS  
 KAITLYN RITTER  
 SCOTT SANTORO  
 ANDREW GASKILL  
 TOM PARKINSON  
 CHUCK KLEIN

Additional Story Artists ..... BILL RILING  
DAVID LUX  
JUSTON GORDON-MONTGOMERY  
YORIAKI MOCHIZUKI  
PATRICK COLLINS  
JOHN DUSENBERRY  
HEIKO VON DRENGENBERG  
CRAIG BERRY  
SIMON WELLS

### ART

Character Design.....DEVIN CRANE  
MARIA YI  
Character Design Consultant .....CARTER GOODRICH  
Visual Development Artists.....JAYEE BORCAR  
BOOM BHURIPUN  
JASON WILLIAM SCHEIER  
RICHARD S. LEE  
TIANYI HAN  
STAN SEO  
CHRISTOPHER VIGIL  
PAIGE WOODWARD  
SYLVAIN DEBOISSY  
ARTHUR FONG  
ROY SANTUA  
Additional Visual Development Artists.....PATRICK HANENBERGER  
TANG KHENG HENG  
After Effects Artist..... MAXIMILIAN GRAENITZ

### EDITORIAL

Associate Editor .....ANTON CAPALDO-SMITH  
Additional Editing by..... RODERICK FINNEY  
JESSICA AMBINDER-ROJAS  
WYATT JONES  
RYAN FOLSEY  
VANARA TAING  
STEVEN LIU  
First Assistant Editor..... WILL EROKAN  
Assistant Editors ..... DANIEL ORTIZ  
MATHIAS HILGER  
BEN MURPHY  
GINA ZAPPALA  
NOËL BRYDEBELL  
BARBARA GERETY

### PRODUCTION

Recording Supervisor..... MARY BILLS  
Art Production Supervisor .....JESSICA HONG  
Story & Editorial Production Supervisor..... JAKE VACEK  
Production Coordinators ..... KIMBERLY PAN HUANG  
SHARON HOLMES-WANDLER



Art Department Coordinator .....	IAN FISHER
Assistant to Mr. Kirkpatrick .....	JOSH KIRSCHENBAUM
Assistant to Mr. Ficarra & Mr. Requa .....	DOMINIC GARCIA
Production Accountant.....	ELIZABETH K. TOMPKINS
First Assistant Accountant .....	GLENN GAYLORD
Dance Choreography Consultant .....	ERIC GIANCOLA
Production Assistants.....	ANDREA TUTTRUP
	ALEX RUSH
	RIO ROJAS

**SONY PICTURES IMAGEWORKS**

Digital Producer

JACKY PRIDDLE

**Supervising Animators**

EARL BRAWLEY

JULIUS KWAN

ROBERT LEHMAN

PAUL PAMMESBERGER

DANIEL POZO

BURKE ROANE

SIGURDUR ORRI THORHANNESSON

PETER NASH

JOHN VASSALLO

Digital Production Managers

KEIKO KOYAMA

JOHNNA TODESCO

**Modeling**

Modeling Leads

MAXIM OKAZAKI

YEENSHI CHEN

Modeling Associate Production Manager

AMY GORDON RACIUS

**Modelers**

YO HAN BANG

JAMES CHAN

YU-CHENG HUANG

SUNG-HUN LIM

ADRIEN MONTERO

LORENA GARCIA ROMERO

ANDER GUTIERREZ VILLEGAS

GREGORY WALKER

**Character Setup TDs**

CARLOS MENDIETA GONZALEZ

VADIM KIYAEV

GRAHAM SUKHIANI

**Layout**

Rough Layout Lead

ADAM J.M. HOLMES

Final Layout Lead

CRAIG FRAZER SIMPSON

Layout Coordinator

MELANIE LOWE

Final Layout and Stereo Layout Coordinator

LUCY BOWDEN

**Layout Artists**

ALDO CRUZ

JASON PYKE

DANIELA CAMPOS LITTLE

CHARLES TREBINO

MARTIN PARISSENTI

MAY CHOW

FRED PECE-EVESQUE

MICHAEL EVANS

NICHOLAS SMOLYN

NICK BARBER

RICARDO TORRES

ROBBY WONG

GRACE STEPHANY ZELAYARAN RIVERA

DANIEL LACZKOWSKI

JULIETA DARAY

KEVIN HAND

PAMELA HU

**Stereo Layout Artists**

DAVID MALDONADO

THEODORE SANDIFER

JAMESON SCHULTZ

**Animation**

Animation Associate Production Manager

AMANDA HUI

Animation Coordinators

ANGELA BATTEN

GRACE COLE

PAIGE BEREZAY

THOMAS HANNIVAN

FEDERICO ABIB  
BENOÎT AUBIN  
SIMONE ANDREW BRUNDISINI  
HANS CARRASCO SÁNCHEZ  
TERRY DANKOWYCH  
NATHAN DILLOW  
MARTIN ESNAOLA SCOTTO  
FERNANDO FRANCO  
NICOLAS GILLET  
CHELSEA GORDON-RATZLAFF  
EVELYN GUNAWAN  
NICHOLAS HOGAN  
ANDREW HUNT  
TRISTAN JEANBOURQUIN  
EILEEN KEARNEY  
ALISSAR KOBEISSI  
FRANCOIS F. LAURENT  
SEJIN LEE  
ROMAN LLANOS  
ALESSANDRO MATTEI  
JUAN CARLOS NAVARRO GÓMEZ  
LUKE OSBORNE  
WESLEY PLONGISUAN  
JOAKIM RIEDINGER  
CARLES SALVANY  
RENATO SENA  
TANIA SIMEONS  
CHRIS SU  
MILIAN TOPSY  
RYO WAKASUGI  
JIMMY WU  
JACKSON YEOH

### **Character Animators**

JOSH ADLER  
DAVID BADGEROW  
GUILLAUME BELANGER  
NAYOUN KIM CHAROENCHAI  
JOE DARKO  
JENNIFER M. DUVERGLAS PALACIOS  
ERNESTO ESTESO MOLINA  
RAMON DE LA CUESTA GARCIA VASO  
DAVID GIMÉNEZ CORONAS  
SOFIA GRIGOREVA  
DEREK HENRIQUES  
ERIC R. HUANG  
YUKO IKEDA  
SANGYEONG JEONG  
HYESOOK KIM  
ROHINI KUMAR  
CHAEYEON LEE  
SOPHIA SEUNG HEE LEE  
PAULO LOMBARDI  
CRAIG MCPHERSON  
KOHEI OHATA  
POLINA ALEXANDROVA PEEVA  
ALI POURNASSARI  
ANTHONY RIZZO  
CHRISTOPHER SANCHEZ  
MIKEE SEVILLA  
EULRANG SONG  
DEREK TANNEHILL  
XAVIER TRUDEAU-DESCHÊNES  
DARRAGH WHITE  
PO-CHEN WU

PAULIE ALAM  
JESSICA BARTOSHEWSKI  
SILVIA CAPITTA  
JEREMY CUMMINS  
ROMAIN DIGONNET  
ZVI SIMCHA EATON  
TERESA FALCONE  
EMMANUEL GATERA  
JUAN ALEJANDRO GOMEZ ACOSTA  
CAMILO GUAMÁN GONZÁLEZ  
CHUS HERRERO  
MICHAEL LEE HUERTO  
SHINOJ T J  
RICARDO JOST RESENDE  
GYUHYUN KIM  
MAGNOLIA KU LEA  
MINSEOK LEE  
YURI LEMENTY  
DAVE MAH  
KRISTIN MÜLLER  
RYAN O'REILLY  
MIKAELA PFEIFER  
CATHERINE RACETTE  
DANIEL A RODRIGUEZ  
RIK SCHUTTE  
WOO YOUP SHIM  
NICK STARCEVIC  
ROBERTO TIFI  
NIDEEP VARGHESE  
JEEYUN WON  
MITCHELL YAGER  
JUAN DIEGO ZAPATA

Pipeline Leads

### **Pipeline**

RYAN SARAH CUSHMAN      DHRUV ADITYA GOVIL

NATHANIEL OGBONNA ANOZIE  
DAVID KENLEY  
ARJUN PRASAD NAMDEO

### **Pipeline TDs**

ANDREA ASSANDRO  
VICTORIA MCGOWEN  
ALBERTO SIERRA LOZANO  
ERIC TSAI

CRIS JURADO MARCOS  
KATE NAGY  
KARTIK SUNDARARAJAN

### **Lighting & Compositing Lead Lighting and Compositing Artists**

ISRAEL YANG  
ROBYN CAMPBELL  
Lighting Associate Production Manager  
Lighting Coordinators

FRANK SABIA  
DAVID CONLON  
JUDITH FERNANDO  
LAUREN DEFELICE  
ELENA MUSACCHIA

KIERAN TETHER  
JIMMY VALLADAO  
GILLIAN MACLEOD  
SHAUNA TINGEY

## Lighting & Compositing Artists

OLIVIA M ADAMS  
CALEB MICHAEL BOMYSOAD  
JORDAN BROOKES  
JAMES CARVER  
BERTRAND CORDIER  
PRAVEEN USHUS DEV  
DAMIR FILIPOVIC  
MATT GIOVINGO  
IVY HO  
ASIM KHAN  
MICAEL LUIS KOBEH  
KENNY LAM  
LILIA QIANG LIAO  
NAKIA McGLYNN  
TIMOTHY R MURPHY  
PIERRE PRINZBACH  
ELIZABETH ROSE von ROSENBAACH  
VINITH SHETTY  
TREVOR STRAND  
SAM TULL  
YINGQI WU

BARRY ANDRES  
OUIRICH BOUNTHAVY  
ZACARY ASHTON CAMPBELL  
ILI CHIANG  
STEPHANIE CUSHING  
XIAO DONG  
KYLE FOX  
ANDREW HEPP  
HAI-YEN HUYNH  
GUNSIK KIM  
TIBOR KOVACS  
MIKAEL LANGWORTH  
KUAN LIN  
MIRIAM MELZI  
CHRIS PALMER  
FRANK RITLOP  
SIDDHANT RAJESH SATOSKAR  
DOMENICK SIMPSON  
SARAH M SWEENEY  
ABEL VARGAS  
HELGA VICTORIA YEO  
YINGXIN ZHANG

VICTOR BESSE  
CHANTELL BROWN  
DANIELA CAMPOS GOMEZ  
JOSEPH CONNERY  
CHRISTINA DRAHOS  
JORDAN FAST  
PHILLIP GILES  
BORJA RODRIGO HERNANDEZ  
STEPHEN BOYD JONES  
TAEYOUNG KIM  
SOLENE KUBLER  
REBECCA JANE LIN  
CHRISTINA LUM  
DAVID B. MENKES  
JEAN JOSEPH PHILIP  
XAVIER ROIG  
ROHIT SHARMA  
MARTA G. SOTODOSOS  
MARTIN TARDIF  
MARK A. WILSON  
MICHAEL ZHANG

Effects Animation Coordinator  
Effects Animation Leads

JIMENA BARRERA COLIN  
NIKOLA DJORDJIC  
XIAN GUAN  
DMITRIY KOLESNIK  
AARON JAMES McCOMAS  
GUNNAR RADELOFF  
TUONG-VAN NGOC TRAN

## Effects Animation

CODY FOX  
JACOB CLARK  
SIMON LEWIS

ERIC ENNIS  
YURI RUDAKOV

## Effects Animation Artists

SERGEI BOLISOV  
VALENTIN VALDO DORNEL  
SULKI HONG  
DIANA LI  
SIEGFRIED OSTERTAG  
ERIKA SALATIELLO  
ELISA VALENZISI  
ANAND ZAVERI

JAREK DAWIDZIUK  
ROMAIN BESNARD  
VIKTOR KOKORUZA  
OLEKSANDR LOBODA  
MICHAEL PETTY  
ANGELO STANCO  
JEREMY WEST

Character Effects Leads  
Character Effects Coordinator

NEIL ATKINS  
JOHN EDWARD BRIX  
HITESH CHIKATE  
DIPANKAR GOSWAMY  
DAVID DEJUAN  
BENJAMIN LOPATIN  
DILWINDER AMRIK SINGH NAR  
MAIA NEUBIG  
NACHIKET PUJARI

## Character Effects

TRISHA BUTKOWSKI  
CHRISTINA TAKAHASHI

MARTIN FURNESS

## Character Effects Artists

JASON BALDWIN  
OSCAR CASTILLO  
DENIL GEORGE CHUNDANGAL  
THOMAS GIRDWOOD  
JAYESH KAPADIA  
JEFF MARTIN  
ERIC NEILL  
NOAH PETERSON  
VIKRAM PUTTANNA

DANNY BREEZE  
EDSON CASTRO GARCÍA  
NICK EVANS  
HAYDEN HELIN  
SAKET KUMAR KHARE  
LENNON MONTEJO  
DEV DATTA NERURKAR  
NAVIN MARTIN PINTO  
CHRISTOPHER DANTE ROMANO

RYAN SAPER  
JAGJEET SINGH  
ANUKRATI TALATI

TEJAS N. SANGHAVI  
JESSA SININGER  
BRUNO TORNISIELO  
SHREYA DINESH UCHIL

MRUDUL SARANG  
KARTHIK SWAMINATHAN  
CASPAR TRENCHARD-TURNER

Matte Painting Lead

AMINE AMAHADAR  
DEREK MOORHOUSE

**Matte Painting**

TIBERIUS VIRIS

**Matte Painting Artists**

KATHERINE LAFLAMME  
JANA TUBINSHLAK  
ASUHA YASUDA

BRIAN FORREST LEE  
MONIQUE WILLIAMS

**Look Development**

Look Development Associate Production Manager BRITT STINE

**Look Development Artists**

LYNN BASAS  
ADELE NG

THOMAS DEVORSINE  
HANNAH SHERMAN  
TYQUANE WRIGHT

SHUN SING EDWARD LEE  
GUILLAUME THIMUS

**Texture Painters**

JOHN BEVELHEIMER  
JUNG YUN PARK  
DONGJIN SEO

EDWIN FABROS  
SHERRI ROGERS

REILLY LOHR  
LEANNA VAIMAN SCOTT  
JODY TIDSBURY

**Production**

Resource Associate Production Manager  
Office Coordinator  
Editorial Coordinator

GLENN GANNON  
LIZZIE KENT  
NAOMI SIDER

**Production Assistants**

JONATHAN BERES  
Visual Effects Editor

CHAUNDRA KAZAKOFF  
ANIK SEGUIN

SEAN TADLOCK

**Production Services Technicians**

ESRA ARAL  
ERIC HAYES  
MATTHEW MITCHELL

ANDREW KIN-FUN CHAN  
KRISHA IQUIN  
JONATHAN NELSON  
ELLIOTT SULZ

ANDY CHEUNG  
CHRISTOPHER MASSIE  
NGUYEN NGUYEN

**Development Group**

Head of CG  
Head of Software Development

DANIEL KRAMER  
BRIAN KEENEY

**Heads of Pipeline**

JOHN HOOD

COTTALANGO LEON

ORDE STEVANOSKI

**Technical Production Managers**

ROHIT JAIN

ELLIOT STEWART

STEVEN VARGAS

**Software Leads**

ARMIN BRUDERLIN  
CHRISTOPHER KULLA  
J. ROBERT RAY  
Colour Scientist

LARRY GRITZ  
LUCAS MILLER

LEE KERLEY  
SOSH MIRSEPASSI  
TAISUKE TANIMURA

MICHAEL DOLAN

**Software Engineers**

JESSE ANDREWARTHA  
SARAH CHO  
SCOTT ENGLERT  
NICK FOWLER  
MIKE LYONS  
MARTEINN OSKARSSON  
DANIEL PAUL SHEERIN  
MELT VAN DER SPUY

XINLING CHEN  
ALEJANDRO CONTY  
DANIEL GREENSTEIN  
JULIE LANGMAN  
KENNETH NICOL  
JORDON PHILLIPS  
CLIFFORD STEIN

WILLIAM CHING  
FRANÇOIS COULON  
OLE GULBRANDSEN  
CALVIN LEE  
BUTHAINA MAHMOUD  
ALEKSEI RUSEV  
HARINDER PREET TEHARA  
JON WARE  
REGAYE M. FULCHER

Production Management and Infrastructure JULIE ZACKARY

**Artist Management and Development**

GREG BERRIDGE  
STEPHANIE GRECO  
CATHERINE McQUAID  
JUDITH GUZMAN RAMIREZ

SONIA GILMORE  
JODY JESSOP  
OSCAR PERALTA  
CAMILA SCHMIDT TIBAES  
STEVEN TAYLOR

MARIBETH GLASS  
MICHELLE LEDESMA  
SAMANTHA OFOLE-PRINCE  
ROSIE GALVIN

Head of Systems

**Systems Engineering**

STEPHEN KOWALSKI

**Systems Managers**

DERRICK MACPHERSON  
SCOTT PARKER

DAVID MIYA  
MICHAEL TRUJILLO

HECTOR ORNELAS  
STEPHEN WINTERS

**Systems Engineers**

HANNAH ARMENGOL  
GERARDO DE LA CRUZ  
JASON GRAY  
KEVIN KIM  
CAL MAN  
JOSHUA PEREZ  
ANGEL TRUJILLO  
Systems Coordinator

NICK BALI  
ALEJANDRO GALINDO  
STEWART HOFFMAN  
OLIN KIMBERLY  
TARYN MCDONNELL  
ALEXANDER PRIGARIN  
FARNOOSH TRUJILLO  
LINDA CARDENAS

ROBB BEGGS  
NICOLAS GAMBA  
ROBERT HUMPHREYS  
JUSTIN LEE  
TERENCE MILLS  
ARUNDEEP SINGH  
DAN VILLARREAL

**POST PRODUCTION**

Post Production Supervisor..... RANDALL JAMES BOL  
Re-Recording Mixers..... DAVID E. FLUHR, CAS  
MICHAEL BABCOCK  
Sound Effects Editor/Foley Supervisor ..... JEFF SAWYER  
Sound Effects Editor ..... CHRIS DIEBOLD  
Foley Editor ..... DAN KENYON  
Dialogue Supervisor..... HARRISON MEYLE  
Foley Artists..... CATHERINE HARPER  
KATHERINE ROSE  
Foley Mixer..... DARRIN MANN  
Original Dialogue Mixers ..... CARLOS SOTOLONGO  
JASON OLIVER  
ADR Mixers..... THOMAS J. O'CONNELL  
WOUTER VAN HERWERDEN  
PAUL HURTUBISE  
MICHAEL MILLER  
TIM CHIMES

Mix Technician ..... PHIL LEE  
Mix Engineer .....JEFF BERLIN

**Loop Group**

RANJANI BROW  
DAVID CHEN  
WENDY HOFFMANN  
ASHLEY LAMBERT  
SCOTT MENVILLE  
ELIZABETH PAN  
KELLY STABLES  
MATT WOLF

VIC CHAO  
JEFFREY TODD FISCHER  
KAREN HUIE  
JAMES TAKU LEUNG  
DAVID MICHIE  
CHRISTIAN PAPAZIAN  
SHANE SWEET

DAVID COWGILL  
BRIDGET HOFFMAN  
PAUL KWO  
LYDIA LOOK  
JUAN PACHECO  
CONSTANCE PARNG  
KIRK THORNTON

**Children's Loop Group**

NAOMI ALIYA BLINKOFF  
RYDER PAUL JAMES  
VIVIANN YEE

FINNEGAN GEORGE  
CAPRI OLIVER

HENRY HOLCOMB  
LILY OLIVER

Music Editor..... SLAMM ANDREWS  
Songs Produced by..... JULIAN BUNETTA

JOHN RYAN

IAN FRANZINO

ANDREW HAAS

CONNOR MASON

Vocals Produced by ..... WAYNE KIRKPATRICK  
KAREY KIRKPATRICK

Music Coordinator ..... DAMON BUNETTA

Score Conducted by ..... NICK GLENNIE-SMITH

Orchestrators ..... ED TRYBEK

JONATHAN BEARD

HENRI WILKINSON

Music Preparation ..... BOOKER WHITE

Score Recorded & Mixed by..... GREG HAYES

ProTools Operator..... LARRY MAH

Score Editor ..... KEVIN GLOBERMAN

Score Programmers..... EMILY JOSEPH

GUILLEME ROUSSEL

JASON SOUDAH

Score Coordinator ..... NADIA WHEATON

Technical Score Engineers..... ALEXANDER VERBITSKIY

ELAINE LIZARDO MARTE

Songs Mixer ..... NICOLAI BAXTER

Music Engineer ..... JEFF GUNNELL

Score Recorded at ..... EASTWOOD SCORING STAGE

REMOTE CONTROL PRODUCTIONS

Additional Vocals ..... DONNA DE LORY

MARY FABER

JARED GERTNER

WAYNE KIRKPATRICK

BRIANA LEE

BARAKA MAY

	KENSINGTON MOORE
	DANIEL J. O'BRIEN
	JASPER RANDALL
	ANTONIO SOL
Digital Intermediate by .....	WARNER BROS. MOTION PICTURE IMAGING
Digital Intermediate Colorist .....	JOHN DARO
Digital Intermediate Editors.....	CHRISTOPHER OBAL
	LEO FERRINI
Digital Intermediate Producer.....	BRUCE LOMET
Titles Designed by .....	PICTUREMILL
Head of Operations .....	KATHERINE C. CONCEPCION
Operations .....	ALLY K. TAI
	BETHANY DAIGLE
	TIFFANY NAKANO
Technical Support .....	RON HERNLUND
	DANIEL SALCEDO
	GARRETT COX
	SHUO PING HSU
	IAN MARTIN
	MATT BRAUNSTEIN
	BRADLEY HARDING

Soundtrack Album on WaterTower Music

**SONGS**

"Perfection"

Written by Wayne Kirkpatrick and Karey Kirkpatrick  
 Performed by Channing Tatum

"Wonderful Life"

Written by Wayne Kirkpatrick and Karey Kirkpatrick  
 Performed by Zendaya  
 Zendaya appears courtesy of Hollywood Records and Republic Records

"Crazy"

Written by Brian Burton, Thomas Callaway, Gian Piero Reverberi and Gianfranco Reverberi

"Percy's Pressure"

Written by David Bowie, John Deacon, Brian May, Freddie Mercury and Roger Taylor  
 Additional Lyrics by Wayne Kirkpatrick and Karey Kirkpatrick  
 Performed by James Corden

"Blue (Da Ba Dee)"

Written by Gianfranco Randone, Massimo Gabutti and Maurizio Lobina

"Wonderful Questions"

Written by Wayne Kirkpatrick and Karey Kirkpatrick  
 Performed by Channing Tatum and Zendaya  
 Zendaya appears courtesy of Hollywood Records and Republic Records

"Let It Lie"

Written by Wayne Kirkpatrick and Karey Kirkpatrick  
Performed by Common  
Additional Production by Eldad Guetta

"Moment of Truth"

Written by Wayne Kirkpatrick and Karey Kirkpatrick  
Performed by CYN  
CYN appears courtesy of Unsub Records

"Finally Free"

Written by Ian Franzino, Andrew Haas, John Ryan, Julian Bunetta and Niall Horan  
Performed by Niall Horan

Courtesy of Neon Haze Music Ltd. under exclusive license to Capitol Records and UMG Recordings, Inc.

**PRODUCTION BABIES**

ALICE  
CHAEWON  
ELLIOTT  
ÉMILE  
EVREN  
HENRY  
JACE  
RILEY  
YUNA

ASTRID  
CLÉO  
ÉLOÏSE  
EREN  
FINCH  
IKTAN  
LILA  
RUSSO

CASEY  
DEMI  
ELORA  
ERIKA  
GRAYSON  
ISABELLA  
NOLAN  
SASHA  
ZEPHYR

DOLBY 7.1

Approved#51715

(IATSE)

Motion Picture Association of America

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