CAST

Judy Hopps .............................................. GINNIFER GOODWIN
Nick Wilde .............................................. JASON BATEMAN
Chief Bogo ............................................ IDRIS ELBA
Bellwether ............................................. JENNY SLATE
Clawhauser ............................................ NATE TORRENCE
Bonnie Hopps ........................................ DON LAKE
Yax ......................................................... TOMMY CHONG
Mayor Lionheart ..................................... J.K. SIMMONS
Mrs. Otterton .......................................... OCTAVIA SPENCER
Duke Weaselton ...................................... ALAN TUDYK
Gazelle ................................................... SHAKIRA
Flash ....................................................... RAYMOND S. PERSI
Young Hopps .......................................... DELLA SABA
Mr. Big .................................................. MAURICE LAMARCHE
Gideon Grey ............................................ PHIL JOHNSTON
Drill Sergeant ......................................... FUSCHIA!
Jerry Jumbeaux Jr. ................................... JOHN DIMAGGIO
Badger Doctor ......................................... KATIE LOWES
Nangi ...................................................... GITA REDDY
Mr. Manchas .......................................... JESSE CORTI
Finnick .................................................... TINY LISTER
Frantic Pig .............................................. JOSH DALLAS
Fru Fru ..................................................... LEAH LATHAM
Doug ........................................................ RICH MOORE
Young Nick .............................................. KATH SOUCIE
Peter Moosebridge .................................. PETER MANSBRIDGE
Bucky Oryx-Anlerson ................................ BYRON HOWARD
Prank Oryx-Anlerson ................................ JARED BUSH
Officer McHorn ....................................... MARK RHINO SMITH
Landlady ................................................ JOSIE TRINIDAD
Mouse Foreman ...................................... JOHN LAVELLE
Priscilla .................................................. KRISTEN BELL

Associate Tech Supervisors ...................... OSIRIS I. PEREZ OJEDA
RICKY RIECKENBERG
GREGORY SMITH
Layout Supervisor ..................................... JOAQUIN BALDWIN
Layout Finaling Supervisor ...................... MICHAEL TALARICO
Animation Supervisors ......................... NATHAN ENGELHARDT
JENNIFER HAGER
ROBERT HUTH
KIRA LEHTOMAKI
CHAD SELLERS
Crowds Supervisor ................................... MOE EL-ALI
Lighting Supervisors .............................. GINA WARR LAWES
ALEX NJUMEH
AMOL SATHE
MARK SIEGEL
DIANA JIANG ZENG
Sound Designer & Supervising Sound Editor ................................ ADDISON TEAGUE
Executive Music Producer .......................... CHRIS MONTAN
Music Supervisor .................................. TOM MACDOUGALL
Post Production Executive ...................... BERENICE ROBINSON
Senior Production Supervisors .................. HOLLY E. BRATTON
NATHAN MASSMANN

Directed by .............................................. BYRON HOWARD
RICH MOORE
JARED BUSH
Co-Directed by ......................................... JARED BUSH
Produced by .............................................. CLARK SPENCER, p.g.a.
Executive Producer ................................. JOHN LASSITER
JARED BUSH
RICH MOORE
JOSIE TRINIDAD
JIM REARDON
PHIL JOHNSTON
JENNIFER LEE
JOSIE TRINIDAD
Screenplay by .......................................... JARED BUSH
PHIL JOHNSTON
Edited by ................................................. FABIENNE RAWLEY
JEREMY MILTON
Original Score Composed by ....................... MICHAEL GIACCHINO
Associate Producers ................................. BRADFORD S. SIMONSEN
MONICA LAGO-KAYTIS
Visual Effects Supervisor .......................... SCOTT KERSAVAGE
Production Designer ................................. DAVID GOETZ
Art Director Characters ............................. CORY LOFTIS
Art Director Environments ......................... MATTHIAS LECHNER
Associate Production Designer .................. DAN COOPER
Production Manager ................................. JEFF CHASIN
Heads of Story ......................................... JOSIE TRINIDAD
JIM REARDON
Head of Animation ..................................... RENATO DOS ANJOS
Co-Head of Animation .............................. TONY SMEA
Director of Cinematography Layout .......... NATHAN DETROIT WARNER
Director of Cinematography Lighting ........ BRIAN LEACH
Technical Supervisor ............................... ERNEST J. PETTI
Head of Characters and Tech Animation ...... DAVE K. KOMOROWSKI
Head of Environments .............................. HANS-JÖRG E. KEIM
Set Extension Supervisor ........................... JOHN MURRAH
Head of Effects Animation ....................... CESAR VELAZQUEZ
Stereoscopic Supervisor ......................... KATIE A. FICO
Modeling Supervisor ................................. JON KIM KRAMMEL II
RYAN TOTTLE
Character Rigging Supervisor ..................... DAVID J. SUROVIC
Technical Animation/Simulation Supervisor .. MATT STEELE
NICHOLAS BURKARD
CLAUDIA CHUNG SANII
Look Development Supervisor .................. MICHELLE LEE ROBINSON
LANCE SUMMERS

Casting by .............................................. JAMIE SPARER ROBERTS, CSA

DISNEY
Presents

Zootopia

JERRI JUMBEAUX JR.

JUDY HOPPS

BONNIE HOPPS
Additional Voices

EVELYN WILSON BRESEE    HEWITT BUSH
JILL CORDES            MADELEINE CURRY
TERRI DOUGLAS        MELISSA GOODWIN SHEPHERD
ZACH KING              DAVE KOHUT
JEREMY MILTON          PACE PAULSEN
FABIENNE RAWLEY      BRADFORD S. SIMONSEN
CLAIRE K. SMITH       JACKSON STEIN
DAVID A. THIBODEAU   JOHN WHEELER
HANNAH G. WILLIAMS

Casting Associate ......................... CYMBRE WALK
Casting Assistant ........................... SARAH RAOUFPUR
Production Finance Lead .................... LOUIS CHIENG
Production Financial Analyst ................ JEJO SLEEPER

STORY

Production Supervisor ....................... JENNY BETTIS

Lead Story Artists ............................. JOHN RIPA
Lead Story Artists ............................. MARC E. SMITH

Story Artists

TOM ELLERY JR.                  JASON HAND
CHRIS HUBBARD                   NANCY KRUSE
BENJAMIN LANE                   NORMAND LEMAY
LAUREN MACMULLAN                STEVEN MARKOWSKI
TOBY SHELTON                    JEFF SNOW
JEREMY SPEARS                   LISSA TREIMAN
FAWN VEERASUNTHORN

Additional Story

STEPHEN ANDERSON                PAUL BRIGGS
KEVIN DETERS                    DON DOUGHERTY
RYAN GREEN                      BRIAN KESINGER
JOE MATEO                       LEO MATSUDA
CARLOS A. ROMERO                 DEAN WELLINS
CHRIS WILLIAMS                  STEVIE WERMERS-SKELTON

Production Assistants ................. BRIAN ESTRADA
Production Assistants ................. REBECCA M. SMITH

EDITORIAL

Production Supervisors .................... LEAH LATHAM
Production Supervisors .................... DAVID OKEY

First Assistant Editor ..................... JOHN WHEELER
Second Assistant Editor .................. PACE PAULSEN
Second Assistant Editor .................. MICHAEL WEISSMAN
Additional Editorial Support ............. TIMOTHY MERTENS
Additional Editorial Support ............. JEFF DRAHEIM
Additional Editorial Support ............. RICK HAMMEL
Additional Editorial Support ............. KAREN WHITE

Production Coordinators ................... DAVID A. THIBODEAU
Production Coordinators ................... SAM STRATTON
Script Coordinator ....................... MARLIE CRISAFULLI
Production Assistant ..................... HANNAH G. WILLIAMS

VISUAL DEVELOPMENT

Production Supervisor ..................... LAUREN KAY LEFFINGWELL

Visual Development Artists

BRETT M ALBERT          JUSTIN CRAM
JIM FINN               MAC GEORGE
ANDY HARKNESS          BYRON HOWARD
SHIYOOON KIM            JIM MARTIN
NICHOLAS ORSI           ARMAND SERRANO
SCOTT WATANABE

Additional Visual Development

MANU ARENAS            LORELAY BOVE
JEAN GILLMORE          JIN KIM
BRITTNEY LEE           RICK MOORE
BILL PERKINS           BILL SCHWAB
DOUG WALKER

Car Designer ................................. J MAYS
Graphics ................................. MARTY BAUMANN

Production Assistant ...................... JENNIFER GANDRUP

ASSET PRODUCTION

Production Supervisors

Characters ................................. STEPHANIE HACHEM
Environments ............................. HEATHER MICHELLE BLODGET

MODELING

Modelers

SEAN ABSHER       CHRISTOPHER R. ANDERSON
VIRGILIO JOHN AQUINO  SERGI CABALLER GARCIA
CHARLES CUNNINGHAM-SCOTT  MINH DUONG
RYAN GREEN           KEVIN PHILIP HUDSON
JOE MATEO           SUZAN KIM
CARLOS A. ROMERO     CHRIS PATRICK O’CONNELL
CHRIS WILLIAMS       ERIC PROVAN

CHARACTER RIGGING

Character Rigging Lead .................... NICKLAS PUETZ

Rigging Artists

BRET B. BAYS          ADAM COBABE
IKER J. DE LOS MOZOS  JENNIFER DOWNS
JOY JEANINE JOHNSON   LUIS SAN JUAN PALLARES
CHRISTOFFER PEDERSEN  MATT SCHILLER
CHARACTER SIMULATION

Character Simulation Lead: KEITH WILSON

Simulation Artists

JESUS CANAL JOHANN FRANCOIS COETZEE
MITCHELL COUNSELL ERIK O EULEN
CHRISTOPHER EVART CHRISTOPHER C GRIFFIN
AVNEET KAUR KATE KIRBY-O'CONNELL
HUBERT LEO MAIA NEUBIG
EDWARD E ROBBINS III TIMMY TOPPKINS
MARY E TWOHIG XINMIN ZHAO

LOOK DEVELOPMENT

Look Development Artists

TYLER BOLYARD IAN BUTTERFIELD
SARA V. CEMBALISTY RAMYA CHIDANAND
CHARLES A. COLLADAY RYAN DEYOUNG
RYAN DUNCAN JOSHUA FRY
PAULA GOLSTEIN BENJAMIN MIN HUANG
KATHERINE IPJIAN IVA ITCHEVSKA-BRAIN
JAY V. JACKSON DAVID KERSEY
KEVIN KONEVAL CHELSEA LAVERTU
KONRAD N. LIGHTNER VICKY YUTZU LIN
ERIC S. MCLEAN ROBERT L. MILES
JARED REISWEBER MITCHELL SNARY
PAMELA S. SPERTUS JENNIFER STRATTON
DYLAN VANWORMER ELIZABETH WILLY
HAN YU

Set Extension Artists: ALEX GARCIA BRIAN LAFRANCE ADIL MUSTAFABEKOV

Production Coordinators

Characters: MELISSA GENOSHE DONNAN
Environment Modeling: DEREK MANZELLA
Look Development: CAMERON STEPHENS

Production Assistants

Characters: ALEXANDRA SALAMUNOVICH
Environments: TAYLOR ANNE TIAHRT
Set Extension: JENNIFER GANDRUP

Technical Directors

TONY CHAI DEXTER CHENG
STELLA HSIN-HUEI CHENG KAY CLOUD
MARCO COOPER ALLEN CORCORRN
JUBIN DAVE SARA DRAKELEY
VIJOY GADDIPATI CHRISTOPHER OTTO GALLAGHER
ANDREW P. GARTNER GABRIELA HERNANDEZ
BRANDON LEE JARRATT NORMAN MOSES JOSEPH
KIMBERLY W. KEECH TAL LANCASTER
NATT MINTRASAK LAURALEA OTIS
HEATHER PRITCHETT JEFFREY SADLER
NADIM SINNO SERGE SRETCHINSKY
REBECCA VALLERA-THOMPSON

ANIMATION

Production Supervisor: JAMES E. HASMAN

Animators

ALBERTO ABRIL ABRAHAM AGUILAR
MANUEL APARICIO DOUG BENNETT
TONY BONILLA DARRIN BUTTERS
CHRIS CAPEL TONY CHAU
ANDREW CHESWORTH YOUNGJA E CHOI
SHAWN CLARK CHRISTOPHER CORDINGLEY
TRENT CORREY PATRICK DANAHER
JASON FIGLIOZZI RIANNON DELANOY
MARC FRANCESCHI VALENTIN AMADOR DIAZ
THOMAS FREY JEFFREY ENGEL
ISAIAK FERNANDEZ CHAND FERLON
JASON GILIOZZI ANDREW FORD
MICHAEL FRANCESCHI JACOB FREY
DEREK FRIESENBERG MARIO FURMANN
JACEK GARCIA MINOR JOSE GAYTAN
DANIEL GONZALES III DAVE HARDIN
JASON HERSCHAFT RYAN HOBBIEBRUNKEN
JAMES JOHNSON MORGAN KELLY
BERT KLEIN
ANDREW LAWSON
KEVIN MACLEAN
BRIAN F. MENZ
HYUN MIN LEE
ALLEN OSTEGAR IV
ZACH A. PARRISH
BOBBY PONTILLAS
MITJA RABAR
JOEL REID
BRIAN SCOTT
JUSTIN SKLAR
ALEXANDER SNOW
WES STORHOFF
WAYNE UNTEN
AMANDA WAGNER
GEOFF WHEELER
MARK WILLIAMS
MICHAEL WOODSIDE
SHAOFU ZHANG
MIKE KLIM
DAVID LISBE
KELLY MCCLANAHAN
MATTHEW MEYER
MARK MITCHELL
RYAN PAGE
DANIEL MARTÍN PEIXE
NICOLAS PROTHAIS
SVETLA RADIOVOEVA
JORG E. RUIZ CANO
BENSON SHUM
JOSH SLICE
DAVID STODOLNY
PHILIP TO
VITOR VILELA
JUSTIN WEBER
JOHN WONG
NARA YOUN
MANAR AL TAWAM
JACQUELINE KOEHLER
STEPHEN OM
IVAN OVIEO
JIA LOON SIM
ERIN J. ELLIOTT
TUAN NGUYEN
JOSH RICHARDS
ALBERTO LUCEÑO ROS
LE JOYCE TONG
ERIN J. ELLIOTT
TUAN NGUYEN
JOSH RICHARDS
ALBERTO LUCEÑO ROS
LE JOYCE TONG

HAYDEN PICKERING
MICHAEL POOLE
LUIS SAN JUAN PALLARES
JASON STELLWAG
RICHARD M . VAN CLEAVE
SHUTA URITA
BENJAMIN VANDERHEE
MARK WILLIAMS
JUSTIN WATKINS
JASON WATTS
DEBRA ZAMBRANO
SHAOFU ZHANG
MARK WOODSIDE
NIKI YAMAMOTO

MANAR AL TAWAM
JACQUELINE KOEHLER
STEPHEN OM
IVAN OVIEO
JIA LOON SIM
ERIN J. ELLIOTT
TUAN NGUYEN
JOSH RICHARDS
ALBERTO LUCEÑO ROS
LE JOYCE TONG

Production Coordinator
AUSTIN M. SALMI
Production Assistant
ALEXANDRA SALAMUNOVICH

CROWD ANIMATION
Crowd Artists
ERIN J. ELLIOTT
TUAN NGUYEN
JOSH RICHARDS
ALBERTO LUCEÑO ROS
LE JOYCE TONG

Production Coordinator
KIT TURLEY

EFFECTS
Effects Leads
THOM WICKES
HENRIK FÄLT
CHRISTOPHER HENDRYX

Effects Designer
JAMES DEV. MANSFIELD
Foundation Effects Lead
IAN J. COONY

Production Supervisor
TUCKER GILMORE

Effects Animators
MIR ALI
JUSTIN ANDREWS
ERIC W. ARAUJO
ROBERT BENNETT
DIMITRE BERBEROV
DONG JOO BYUN
CHRIS CARIGNAN
PAUL CARMAN
JESSE ERICKSON
BENJAMIN FISKE
SEUNGHYUK KIM
JOHN KOSNIK
AARON JAMES MCCOMAS
TIM MOLINDER
HIROAKI NARITA
MICHAEL A. NAVARRO
MIKE NAVARRO
HENDRIK PANZ
BLAIR PIERPONT
BRIAN L. SILVA
RATTANIN SIRINARUEMARN
KEE NAM SUONG
SCOTT TOWNSEND
ZUBIN WADIA
BRUCE WRIGHT
XIAO ZHANG

Production Assistant
ALEXANDRA POSTON

LIGHTING
Production Supervisors
LAUREN KAY LEFFINGWELL
NATHAN CURTIS

Character Lighting Lead
JOAN KIM ANASTAS
Environment Lighting Lead
RICHARD GOUGE

Production Assistant
ALEXANDRA POSTON

TECHNICAL ANIMATION
Production Supervisor
RUTH STROTHER

Tech Anim 2D Lead
ALEXANDER KUPERSHmidt
Tech Anim Wind Lead
IAN KREBS-SMITH
Tech Anim Muscle Lead
MITCHELL COUNSSELL

Technical Animation Artists
ARTURO AGUILAR
KATHLEEN M. BAILEY
BRET B. BAYS
COREY C. BOLWYN
AARON CAMPBELL
JORGE A. CEREJO-PEREZ
ADAM COBABE
JENNIFER R. DOWNS
MARK EMPEY
ERIK EULEN
GARRETT EVES
JAY GAMBELL
ANDREW JENNINGS
SI-HYUNG KIM
WILLIAM D. KASTAK
HUBERT LEO
ADAM REED LEVY
JEFF MACNEILL
PETE MEGOW
MAIA NEUBIG
SCOTT PETERS
NAVIN MARTIN PINTO
GARRETT RAINE
JASON ROBINSON
LUIS SAN JUAN PALLARES
JASON STELLWAG
RICHARD M. VAN CLEAVE

Technical Animation Apprentices
THERESA LATZKO
ESTHER TRILSCH
JACOB ZIMMER

Production Coordinator
AUSTIN M. SALMI
Production Assistant
ALEXANDRA SALAMUNOVICH

Production Coordinator
KIT TURLEY

Effects Leads
THOM WICKES
HENRIK FÄLT
CHRISTOPHER HENDRYX

Effects Designer
JAMES DEV. MANSFIELD
Foundation Effects Lead
IAN J. COONY

Effects Animators
MIR ALI
JUSTIN ANDREWS
ERIC W. ARAUJO
ROBERT BENNETT
DIMITRE BERBEROV
DONG JOO BYUN
CHRIS CARIGNAN
PAUL CARMAN
JESSE ERICKSON
BENJAMIN FISKE
SEUNGHYUK KIM
JOHN KOSNIK
AARON JAMES MCCOMAS
TIM MOLINDER
HIROAKI NARITA
MICHAEL A. NAVARRO
MIKE NAVARRO
HENDRIK PANZ
BLAIR PIERPONT
BRIAN L. SILVA
RATTANIN SIRINARUEMARN
KEE NAM SUONG
SCOTT TOWNSEND
ZUBIN WADIA
BRUCE WRIGHT
XIAO ZHANG

Production Assistant
ALEXANDRA POSTON

LIGHTING
Production Supervisors
LAUREN KAY LEFFINGWELL
NATHAN CURTIS

Character Lighting Lead
JOAN KIM ANASTAS
Environment Lighting Lead
RICHARD GOUGE

Production Assistant
ALEXANDRA POSTON
**Lighting Artists**

- BRIAN ADAMS
- JEFF CHUNG
- CHERYL DAVIS
- JUSTIN DOBIES
- ROB ENGLE
- CHRISTOPHER KENT ERICKSON
- LOGAN GLOOR
- IVA ITCHEVSKA-BRAIN
- BLAINE KENNISON
- KEVIN KONEVAL
- RICHARD E. LEHMANN
- VINA KAO MAHONEY
- CRISTIAN G. MORAS
- DEREK NELSON
- STEVE NULL
- JORGE OBREGON
- WINSTON QUITASOL
- OLUN RILEY
- HEEKYUNG SHIN
- KA YAW TAN
- EMILY TSE
- YEZI XUE
- ALEXANDRE CAZALS
- GREGORY CULP
- RYAN DEYOUING
- KAORI DOI
- SHANT ERGENIAN
- JEFF GIPSON
- JONGO
- HOLLY KIM-ANGEL
- JASON MACLEOD
- ANGELA MCBRIDE
- CHRIS NABHOLZ
- JAMES NEWLAND
- EILEEN O’NEILL
- KATIE REIHMAN
- KELLY KIN
- JONATHAN NAVARRO
- LAURE PETRINI
- BLAIRE BOYLAN

**Lighting Apprentices**

- IVETH BUENO
- KEVIN MONNIER
- CHAD ORR
- MICKAEL RICIOTTI
- JORDAN BEDER
- DANA BELBEN
- ASHLEY N READ

**ADDITIONAL PRODUCTION SUPPORT**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score Orchestrated and Conducted by</td>
<td>TIM SIMONEC</td>
</tr>
<tr>
<td>Music Editor, Production</td>
<td>EARL GAFFAIRE</td>
</tr>
<tr>
<td>Music Editor, Score</td>
<td>STEPHEN M. DAVIS, M.P.S.E</td>
</tr>
<tr>
<td>Score Recorded and Mixed by</td>
<td>JOEL IWATAKI</td>
</tr>
<tr>
<td>Score Coordinator</td>
<td>ANDREA DATZMAN</td>
</tr>
<tr>
<td>Executive Director, Music Production</td>
<td>ANDREW PAGE</td>
</tr>
<tr>
<td>Music Business Affairs</td>
<td>DONNA COLE-BRULÉ</td>
</tr>
<tr>
<td>Manager, Music Production</td>
<td>ASHLEY CHAFIN</td>
</tr>
<tr>
<td>Executive Music Assistant</td>
<td>JILL HEFFLEY</td>
</tr>
<tr>
<td>Music Production Assistant</td>
<td>JIMMY TSAI</td>
</tr>
<tr>
<td>Score Contracted by</td>
<td>REGGIE WILSON</td>
</tr>
<tr>
<td>Assistant Contractor</td>
<td>CONNIE BOYLIN</td>
</tr>
<tr>
<td>Music Preparation by</td>
<td>BOOKER WHITE – WALT DISNEY MUSIC</td>
</tr>
<tr>
<td>Score Recordists</td>
<td>TOM HARDISTY, VINCENT CIRILLI</td>
</tr>
<tr>
<td>Score Recorded and Mixed at EASTWOOD SCORING STAGE</td>
<td>WARNER BROS. STUDIO</td>
</tr>
<tr>
<td>Scoring Crew</td>
<td>RICHARD WHEELE JR.</td>
</tr>
<tr>
<td>Additional Orchestrations</td>
<td>BRAD DECHTER</td>
</tr>
<tr>
<td>Music Preparation by</td>
<td>CAMERON PATRICK</td>
</tr>
<tr>
<td>Score Recordists</td>
<td>ALKI STERIOPoulos</td>
</tr>
<tr>
<td>Score Recorded and Mixed at EASTWOOD SCORING STAGE</td>
<td>WARNER BROS. STUDIO</td>
</tr>
<tr>
<td>Synth Programming</td>
<td>ERIC WEGENER</td>
</tr>
<tr>
<td>Synth Technician</td>
<td>BRIAN TAYLOR</td>
</tr>
</tbody>
</table>

**STEREO**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Supervisor</td>
<td>DEBBIE YU</td>
</tr>
<tr>
<td>Stereo Artists</td>
<td>THOMAS BAKER</td>
</tr>
<tr>
<td>VANESSA SALAS CASTILLO</td>
<td>ANITA EDWARDS</td>
</tr>
<tr>
<td>ALYSSA BRULE GORENCE</td>
<td>TROY GRIFFIN</td>
</tr>
<tr>
<td>ELISSA CORDERO HANSEN</td>
<td>MARK HENLEY</td>
</tr>
<tr>
<td>RACHEL RUBENSTEIN</td>
<td>DARREN SIMPSON</td>
</tr>
<tr>
<td>Production Supervisor, Sweatbox</td>
<td>CHRISTOPHER KRACKER</td>
</tr>
</tbody>
</table>

**MUSIC**

- **“Try Everything”**
  - Performed by Shakira
  - Written by Sia Furler, Tor Erik Hermansen and Mikkel S. Eriksen
  - Produced by Stargate for 45th & 3rd Music LLC
  - Arranged by Espen Lind and Amund Bjorklund
  - Recorded by Mikkel S. Eriksen & Miles Walker for 45th & 3rd Music LLC
  - at Westlake Recording Studios, Los Angeles, CA
  - by Mike Anderson at The Hide Out Studios, London
  - Shakira Vocals Recorded by Dave Claus
  - Mixed by Phil Tan for RiotProof Productions
  - at Ninja Club Studios, Atlanta, GA
  - Additional & Assistant Engineering by Daniela Rivera
  - Shakira Appears Courtesy of Sony Music Entertainment

- **“Parlez-Vous Rap”**
  - Vocals by Daveed Diggs
  - Music by BloodPop
  - Lyrics by Tom MacDougall
POST PRODUCTION

Post Production Supervisor ........................., DAVID OKEY
Post Production Coordinator ....................., BRIAN ESTRADA
Original Dialogue Mixers ........................., GABRIEL GUY, CAS
DOC KANE
PAUL MCGRATH

Foley Mixer ........................................ SCOTT CURTIS
Engineering Services .............................. EDGAR MEZA
Digital Editorial Support .......................... NOAH KATZ
Audio/Video Transfer ............................. RONALD G. ROUMAS

Post-Production Sound Accountant ............... CATHY SHIRK

Client Services ....................................., EVA PORTER
Scheduling .........................................., CARRIE PERRY

Skywalker Sound Executive Staff

General Manager ................................., JOSH LOWDEN
Head of Production ................................, JON NULL
Head of Engineering .............................., STEVE MORRIS

ADR Group Voice Casting ........................, TERRI DOUGLAS

Digital Imaging Supervisor ....................., ROBERT H. BAGLEY
Digital Intermediate Colorist ...................., ELIOT MILBOURN
Manager, Title Graphics ........................., PATRICIA BOSE RIZZO
End Title Designer ..............................., MARY MEACHAM HOGG
Transfer Room/Theater Operators ............... LUTZNER RODRIGUEZ
GABRIEL STEWART

TECHNOLOGY

Technology Directors ............................, DAN CANDELA
PATRICK DANFORD
RONALD L. JOHNSON

Sr. Research Scientist ........................., RASMUS TAMSTORF

Technology Coordinator ........................., DAWN HALLORAN

Sr. Graphic Designer ............................, JAMES LAVRAKAS

ANIMATION TECHNOLOGY

Technology Manager ............................., EVAN GOLDBERG

Principal Software Engineer ...................., MARK A. MCLAUGHLIN

RICKY ARIETTA
JOSE LUIS GOMEZ DIAZ
CHRISTIAN EISENACHER
CATHERINE LAM
GENE S. LEE
CHUNG-AN ANDY LIN
ANDY MILNE
DMITRIY PINSKIY
ALEXANDRE D. TORIJA-PARIS
JUSTIN WALKER

LOOK/EFFECTS/DYNAMICS/IXD

Technology Manager ........................., RAJESH SHARMA

Principal Software Engineer ..................., ANDREW SELLE

VI
THE STAFF OF WALT DISNEY ANIMATION STUDIOS

**STUDIO LEADERSHIP**

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOHN LASSETER</td>
<td>ED CATMULL</td>
</tr>
<tr>
<td>ANDREW MILLSTEIN</td>
<td>GREG COLEMAN</td>
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**BUSINESS INTEGRATION AND PRODUCTION DATA ANALYTICS**

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**EXECUTIVE ADMINISTRATIVE SUPPORT**

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HUMAN RESOURCES

LINDSAY NADLER
GINGER WEI-HSIEN CHEN
KATIE MCGLYNN
DENISE IRWIN STASTNY
KATHERINE QUINTERO
RIKKI CHOBANIAN
ANTONIO PELAYO
JIM LUSBY
SHERRI VANDOLI

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CHRISTI PRAÑIEWICZ
DOERI WELCH GREINER
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CHRIS VARNEY

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ANNIE SEVAREID
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NINA HARAGUCHI
KATIE REESE
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CARLOS BENAVIDES

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CAMERON RAMSAY
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ANDRÉ W. STUPPERT

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MINNIE CHEN
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ASHLEIGH BATEMAN
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ELDA VENEGAS
JILL BREZNICAN
TAMMY CROSSON
MAT FRETSCHEL
LEON INGRAM
TAMARA N. KHALAF
MARISA LEONARDI
KRISTEN MCCORMICK
TOM PNIIEWSKI
JACKIE VASQUEZ
PATRICK WHITE

SECURITY

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ERIN ONG
ANNIE SEVAREID
ZULEMA URIARTE-ELIZALDE
NINA HARAGUCHI
KATIE REESE
KELSI WIGGINS TAGLANG

THE FILMMAKERS WOULD LIKE TO THANK

WILLIAM CARR-HARTLEY
DR. SHAKTI BUTLER
ROBERT LEPAGE
JOE ROHDE
JENNIFER GERSTIN
KIRIN DAUGHARTY
DR. SCOTT ZONA
DR. AARON BLAISDELL
DR. ROBERT MAKI
DR. VALORIE DAVIDSON
JANET OGDEN
DR. JIM DINES
DR. STUART SUMIDA
DR. THOMAS WAGNER
JUAN RENDON
NATALIE OSMA

THE LOS ANGELES ZOO
THE INCREDIBLE FUSION TEAM
THE WILD LIFE LEARNING CENTER
THE STAFF OF DISNEY’S ANIMAL KINGDOM
THE NATURAL HISTORY MUSEUM OF LOS ANGELES COUNTY
UCLA DEPARTMENT OF ECOLOGY AND EVOLUTIONARY BIOLOGY
THE GUIDES AND STAFF OF
ROBERT & WILLIAM CARR-HARTLEY SAFARILAND
THE WOMEN AND MEN OF THE LOS ANGELES
POLICE DEPARTMENT NORTH HOLLYWOOD STATION
In its 92-year history, Walt Disney Animation Studios has created a long and storied legacy of talking-animal films—from Mickey Mouse’s debut short “Steamboat Willie” to “Bambi,” “Dumbo,” “The Jungle Book,” “Robin Hood” and “The Lion King.” WDAS returns to the wild with the feature film “Zootopia.” “We all grew up watching the great Disney animal films—we were immersed in those worlds,” says director Byron Howard. “My favorite childhood film was ‘Robin Hood,’ and we wanted to honor that legacy, but in a new and different way that dives even deeper. We started by asking, ‘What would a mammal metropolis look like if it were designed by animals?’ The idea was incredibly exciting to us.”

Comprised of neighborhoods that celebrate different cultures, Zootopia is a city like no other. There’s ritzy Sahara Square for desert animals, Tundratown for the polar bears and moose, the hot and humid Rain Forest District, Little Rodentia for the tiniest mammals, and Bunnyburrow for the millions and millions of bunnies. The downtown area, Savanna Central, is a melting pot where a wide array of mammals from every environment come together.

Zootopia is a place where no matter what you are—from the biggest elephant to the smallest shrew—you can be anything. But when rookie officer Judy Hopps arrives, she discovers that being the first bunny on a police force of big, tough animals isn’t so easy. Determined to prove herself, she jumps at the opportunity to crack a case, even if it means partnering with Nick Wilde—a fast-talking, scam-artist fox—to solve a mystery.

“At its core, ‘Zootopia’ is a buddy movie,” says director Rich Moore. “Judy and Nick—a rabbit and a fox—are natural enemies by definition. So these characters don’t exactly get along at first. They come to the relationship with ideas about each other—beliefs that aren’t informed or accurate.”
According to Howard, the fact that the buddies don’t get along fuels the film’s comedy. “Judy is the eternal optimist who believes anyone can be anything—it’s the city’s motto, after all,” he says. “Nick is the complete opposite. He’s a cynic. He believes we are what we are. So we put this country bumpkin who’s full of vim and vigor in the middle of the big city alongside Nick—the realist—and he gets to have a lot of fun messing with her. But she has a few tricks up her sleeve.”

Filmmakers conceived and built the vast and detailed world of Zootopia, populating it with 64 different species of animals that retain what makes each animal so amazing in the real world—but these animals talk and wear pants. “The team spent 18 months just researching animals,” says producer Clark Spencer. “We met with animal experts from all over the world, including Disney’s Animal Kingdom at Walt Disney World. We traveled 9,000 miles to Kenya, Africa, for a two-week deep dive into animal personality and behavior. We wanted each species of animal to be real, to feel authentic and to be based on their real-world behavior.”

“I think all of us were profoundly changed by our trip to Africa,” adds Jared Bush, who is co-director and one of the screenwriters. “It’s such an amazing experience, being around hundreds, thousands of animals. In this movie, we want to feel that density, which is a lot of work. We came back after that trip with a sincere need to make it right.”

“Zootopia” features a remarkable roster of voice talent tapped to help bring the mammal metropolis to life, including Ginnifer Goodwin (ABC’s “Once Upon a Time,” “Something Borrowed,” “Walk the Line”) as rookie rabbit officer Judy Hopps. Jason Bateman (“Horrible Bosses 2,” “This is Where I Leave You”) voices the con-artist fox, Nick Wilde. “We feel fortunate to have this caliber of talent—they’ve really embraced all of this story’s heart and humor in a way I don’t think we’ve seen before,” says Spencer. “We recorded Ginnifer and Jason together as much as their schedules would allow. I think we have something special happening, which is exciting.”

Also included in the voice cast are Idris Elba (BBC’s “Luther,” Golden Globe®-nominated for Netflix’s “Beasts of No Nation”) as Judy’s no-nonsense cape buffalo boss Chief Bogo, Jenny Slate (“Obvious Child,” “Marcel the Shell”) as Assistant Mayor Bellwether, Nate Torrence (HBO’s “Hello Ladies,” Fox’s “Weird Loners”) as charming cheetah Clawhauser, and Bonnie Hunt (“Return to Me,” “Jerry Maguire”) and Don Lake (“Dumb and Dumber To,” “The Bonnie Hunt Show”) as Judy’s anxious, but supportive parents. The voice cast also features Tommy Chong (“Up in Smoke,” “That ’70s Show”) as Yax the Yak, J.K. Simmons (“Juno,” Oscar® winner for “Whiplash”) as Mayor Lionheart, Octavia Spencer (“Insurgent,” Oscar® winner for “The Help”) as the distraught Mrs. Otterton, Alan Tudyk (“Rogue One: A Star Wars Story,” “Trumbo”) as Duke Weaselton, and Shakira as Zootopia’s biggest international pop star, Gazelle.

Rounding out the cast are Raymond Persi (“Wreck-It Ralph,” WDAS story artist) as Flash the sloth, Maurice LaMarche (“Pinky and the Brain,” two-time Emmy® winner “Futurama”) as Mr. Big, Tiny Lister (“Friday,” “The Fifth Element”) as Finnick, John DiMaggio (Fox’s “Futurama,” Cartoon Network’s “Adventure Time”) as Jerry Jumbeaux Jr., Katie Lowes (ABC’s “Scandal,” “Big Hero 6”) as Dr. Madge Honey Badger, and Jesse Corti (“Frozen,” “Beauty and the Beast”) as Mr. Manchas.

**A BIG IDEA**
Filmmakers Balance Complex Theme with Authenticity, Fun and Adventure

Research is the foundation for all of Walt Disney Animation Studios’ films—something executive producer John Lasseter believes is required to create a great story. So when the filmmakers behind “Zootopia” decided to create an all-animal world, they went wild—literally—when it came to research. In addition to their trek to Africa, team members spent time at Disney’s Animal Kingdom and San Diego’s Wild Animal Park; they interviewed several experts and visited the Natural History Museum of Los Angeles County. “We did about 18 months of really solid research into animals,” says director Byron Howard. “We studied how they interact in the wild, how they socialize and how their individual communities are built in the natural world.

“We found that the majority of animals—90 percent—are prey,” continues Howard. “Only 10 percent are predators. So while we always assumed that predators ruled the animal world, they’re actually the minority. We talked to anthropologists and sociologists and took a look way back through human history—any time you have a majority and minority, social issues arise. We learned and observed that animals of all kinds tend to stay with animals that look like them; they find refuge and protection within their individual groups and tend to avoid animals that are different.”

“We set out to make a funny animal movie. But the more digging we did, we saw an opportunity to talk about something important.”
~ Director Byron Howard

So the research led the filmmakers to a story that deals with stereotypes and bias. “We set out to make a funny animal movie,” says Howard. “But the more digging we did, we saw an opportunity to talk about something important—while still having great fun with the world, the characters and the story.”

According to head of story Josie Trinidad, filmmakers first looked at prey versus predator and how that would affect a community like Zootopia. “Then we leaned into animal stereotypes—elephants never forget, foxes are sly, rabbits are timid—everyone has a stereotype they’re fighting against. That’s something everyone in the audience can appreciate.”

Filmmakers strived to strike the right balance in the story. “We worked very hard to find that sweet spot,” says...
director Rich Moore. “The goal from the beginning was to tell a very rich story that’s entertaining, has heart and says something meaningful.”

Head of story Jim Reardon says the filmmakers were careful to present the serious themes appropriately. Their approach? “Don’t preach, don’t tell. Show,” says Reardon. “We used the audiences expectations of specific animals and their relationships—rabbit and fox, lion and lamb—and turned them inside out. This was a crucial approach for the whole picture—take what the audience ‘knows’ about the animal world and use it as a forum for examining stereotyping.”

“We talked to an incredible bias expert, Dr. Shatki Butler,” adds producer Clark Spencer, “who said that it is hard to be biased against someone once you get to know him. That fundamental idea folded beautifully into our story of a bunny and a fox, natural enemies, both assuming something about each other, but learning their assumptions are completely wrong once they are forced to team up.”

A BIG MOVE

Ever since she was a young bunny, Judy Hopps has wanted to be a police officer. The odds are against her, of course, because a bunny has never joined the Zootopia Police Department—or even dared to try. The cops in Zootopia are all big animals like rhinos, elephants and hippos. But that’s not going to stop Judy. “She has a strong sense of justice,” says Moore. “She stands up for the little guy, she doesn’t like bullies and she really takes to heart the motto of the big city: In Zootopia, anyone can be anything.”

However, it’s not going to be easy. Judy isn’t built to be a police officer—or at least that’s what everyone thinks. But once she realizes that as a bunny, she has certain skills that will allow her to succeed, she soars through training, graduating at the top of her class. “She’s super tough and doesn’t like taking ‘no’ for an answer,” says co-screenwriter Phil Johnston. “If she gets something in her head, she’s going to pursue it.”

“But because of her performance,” says Howard, “Mayor Lionheart recognizes her, giving her the choice placement for a cadet: Precinct 1, Central Zootopia, which is the toughest, most important precinct in town.”

But Judy’s boss, Chief Bogo, is a no-nonsense cape buffalo who’s unimpressed by her academy record. He doesn’t want a bunny on his force. So instead of giving her a high-profile assignment, Bogo puts her on parking duty. “She’s not happy,” says Trinidad. “But she decides to pick herself up, dust herself off and work really hard to prove that a bunny can be a cop.”

Judy issues 200 parking tickets before noon on her very first day. But just as she is starting to feel good about herself, she encounters a suspicious-looking fox, Nick Wilde. Judy’s parents always told her that foxes were sly
and untrustworthy, and Nick seems to live up to the stereotype. “He’s lived in the city his whole life,” says Moore. “Nick believes that if everyone is going to assume he’s a con artist, he’ll be the best con artist he can be. And as far as Nick is concerned, Judy is nothing more than a rabbit from the country—and he’s not afraid to tell her that her dream of being a real cop is never going to happen.”

Judy gets her big break, however, when Chief Bogo is forced to give her a case. “Some mammals have gone missing,” says Jared Bush, co-director/co-writer. “One of them is Mr. Otterton, and his wife Mrs Otterton is desperate to find him. But because there are several other missing mammals, Chief Bogo is not giving the Otterton case the kind of attention she’d like. So Judy volunteers to help.”

Despite his better judgment, Bogo decides to allow Hopps to work the case, but he makes her strike a deal: she has 48 hours to solve the case or she has to resign from the police force. And Chief Bogo is hoping for that resignation. Judy accepts the challenge and hops into action, eager to make her mark—until she uncovers her first clue. “At some point prior to disappearing, Mr. Otterton had contact with Nick Wilde,” says Bush. “That’s her only lead. So she has to con the con man Nick into helping her, which kicks off this crazy journey with two total opposites trying to work together—or not.”

**ROLE CALL**

Who’s Who in “Zootopia”

In a world where humans never existed, “Zootopia” features a diverse cast of animal characters, which were inspired by their real-life counterparts. “Our research led us to cast specific animals in certain roles,” says producer Clark Spencer. “We learned that cape buffaloes are tough, relentless—so it made sense to make our chief of police a cape buffalo. We were told that wildebeests are not very bright, so we realized we could use them for comedy.”

According to Cory Loftis, who serves as the art director-characters, artists began by revisiting the classic Disney films. “[Director] Byron [Howard] is a huge fan of the 2D films like ‘Robin Hood,’ which is considered by many as the definitive animal animation. We had to find a way to take what Byron loves about those characters and put them into a 3D world with real fur and animal characteristics. It was tough to balance that stylized character that reflects those 2D sensibilities with what audiences expect from a 3D film.”

Head of characters and technical animation Dave Komorowski says that filmmakers had fun playing with audience expectations. “The characters of Zootopia are all playing their parts, behaving as the world expects them to behave. The big cape buffalo is the police chief, the lion is the mayor, the fox is a con artist. It only takes one bunny from Bunnyburrow to question the status quo and turn what is expected of them on its head.

“I think the audience will be surprised by the robustness of the world,” continues Komorowski. “There are characters from all parts of the world and all different shapes and sizes in Zootopia. We worked really hard to make it a world that you can get lost in, looking at all the details and uniqueness. I hope the audience enjoys the richness and diversity of these characters.”
CHARACTER LINEUP

Judy Hopps, who believes that in Zootopia, anyone can be anything, becomes the first bunny ever to join the Zootopia Police Department. But she quickly realizes she’ll have to prove herself, even if it means teaming up with a con-artist fox to crack her first case.

“Judy comes from a long line of carrot farmers,” says director Byron Howard. “In Bunnyburrow, bunnies are small and cute, productive and reproductive—she has 275 brothers and sisters. She’s expected to follow that path. But Judy considers herself progressive in every way. She’s not afraid to push boundaries. Ever since she was a young bunny, Judy has seen cops as heroes who really make a difference in the world.”

“She faces a lot of opposition along the way,” adds director Rich Moore, “but she’s really determined—she’s not going to let anything stand in her way. She realizes that as a rabbit, she actually has a few advantages.”

From the beginning, filmmakers wanted to keep the bunny in Judy Hopps. The team visited a wildlife rescue center and welcomed live bunnies to the studio. Says character art director Cory Loftis, “Judy had to be everything a bunny means: soft, cute, adorable. But she also had to have an edge to her. She’s athletic and physical. We had to find the right balance between her athleticism and her softness.”

Animation supervisor Kira Lehtomaki, who oversaw the animation of Judy Hopps, says real-life rabbits gave them a lot to work with. “We looked for moments in Judy’s performances for her rabbitness to come out: her ears might tune in and turn toward a sound before she does, or her nose twitches when she’s on high alert.”

According to rigging supervisor David Suroviec, that movement took a special control. “A normal nose control on a human controls the bottom of the nose, the nostrils,” he says. “Judy’s nose is actually controlled from the top because that’s how we observed a real rabbit’s nose twitching in live-action reference.”

Filmmakers also incorporated a rabbit’s natural kicking and jumping ability into Judy’s action scenes. Lehtomaki says that a common rabbit behavior known as binkying, in which the rabbit twists its upper and lower body into opposite directions while kicking, inspired artists to push Judy’s athleticism. “She’s tough,” says Lehtomaki, “but we didn’t want her to feel masculine. We made her strong and feminine.”

The character’s wardrobe is military-inspired—filmmakers referenced Navy SEALs and survivalist gear. They also looked to racehorses and police dogs to ensure Judy’s legs would be protected during her more athletic scenes.

Her violet eyes were inspired not by Elizabeth Taylor’s famous peepers, but by Judy’s fur. “We wanted a gray rabbit,” says Loftis. “But gray fur doesn’t look alive—and Judy’s so energetic, we wanted to bring out the spark in her personality. So we introduced some purples to her fur, which ultimately led to her eye color.”

Ginnifer Goodwin was tapped to help bring Judy’s enthusiasm to life. “I was told that Judy’s a glass-half-full kind of bunny,” says Goodwin. “She’s a spark plug.”

It was the character’s upbeat personality that led filmmakers to Goodwin in the first place. “Ginnifer has this natural positivity and great energy,” says Howard. “She embodies that purity and determination we wanted for Judy. We told Ginnifer to just be herself.”
“Both Judy and I are fiercely optimistic,” adds Goodwin. “We’re determined and ambitious. I would definitely say I am a glass-half-full kind of bunny, too.”

Adds Moore, “Ginnifer has very good comedy chops. She really knows how to play that wholesome, sweet character in a funny way. She understands what makes that kind of character funny.”

Nick Wilde is a very charming and very sly small-time, con-artist fox with a big mouth and a lot of opinions. “He’s a complete cynic,” says Howard. “He’s the opposite of Judy. She grew up in the country—he grew up in the city. He is very much a pragmatist. He doesn’t care what the city motto is, he does not think anyone can be anything.”

Adds Moore, “Nick believes that we are what we are and that’s all we’ll ever be. He believes deep down that no one will ever trust him because he’s a fox.”

Animators ensured that the character maintained animal qualities—paying careful attention to his elbows and shoulders to ensure they didn’t appear too human-like. But in Nick’s case, filmmakers found that real-life foxes played against the character’s personality. Says co-head of animation Tony Smeed, “We use the curl of his tail to push the fox silhouette on Nick. But unlike a real fox, who’s timid and skittish, Nick is very casual and laid back.”

Nick’s career as a con artist played into his overall look. says Loftis, “While Hopps’ fur is well maintained, we wanted to make Nick a little rough around the edges and raggedy—like maybe he doesn’t brush his fur very often. Then we dressed him in a Hawaiian shirt with slacks and a tie that we’re guessing he tied once and just slips it on and off.”

Smeed, who headed up Nick’s animation, says that artists also used the character’s facial features to showcase his personality—adding controls to create signature expressions and appealing shapes. “The eyes are the gateway to the soul,” says Smeed. “Playing with the shape of his eyes and the angle of his mouth can do so much—Nick always has that half-lid thing going on and a smirk on his face, which is his way of taking control of a situation—without looking like he’s trying too hard. He’s a quick thinker.

“His ears convey what he’s feeling,” Smeed continues. “If he’s alert or on his heels, his ears are up. If he’s playing it cool, his ears hang lower in the back. And if he’s scared or in trouble, they’re down and pinned back.”

Jason Bateman was called on to give voice to the sly fox. “Nick isn’t exactly a nice guy,” says co-director/co-screenwriter Jared Bush. “But Jason Bateman somehow makes him likable, appealing and oddly charming. Nick is cynical and hilarious in a Jason Bateman kind of way.”

“Nick is sarcastic with a lot of dry wit,” says Bateman. “I’ve done a bit of that kind of acting before so I guess that’s why they called me.”
According to producer Clark Spencer, it was Bateman’s ability to be simultaneously sarcastic and likable that drew filmmakers to him. “He’s charming as a person and that really comes across in his voice,” says Spencer. “He can deliver the harshest line—Nick likes to put Judy in her place—but do it in a way that doesn’t alienate the character from the audience. It’s extraordinary.”

Bateman says acting in an animated film was a unique experience. “It’s a completely different process,” he says. “I just tried to give them as many options as I could dream up—different ways to say each line. The filmmakers make the cocktail later.

“It’s honestly an honor to be a part of a Disney film,” continues Bateman. “They’re the only films I get to see nowadays because I’ve got two little girls, 8 and 3, so I’ve become a big fan. I’ve enjoyed watching the evolution of animation.”

Gazelle is the biggest pop star in Zootopia. Revered worldwide by herds of fans, Gazelle is a socially conscious celebrity with equal parts talent and heart. “Gazelle really embodies the spirit of the city, where anyone can be anything,” says director Rich Moore. “Hers is a message of hopefulness, inclusion, fellowship and camaraderie.”

International superstar Shakira lends her Grammy®-winning voice to Gazelle. “Shakira is really warm and genuine,” says Spencer. “After meeting her, we revisited the character. She really gave us a great sense of who Gazelle is.”

“I am deeply grateful to have been a part of this amazing project,” says Shakira. “This film is beautiful, funny, smart, engaging and leaves the viewer with a great message and a joyful heart! It’s one of the most powerful animation movies I’ve ever seen and I dare say I think audiences will agree.”

Artists had to infuse a pop-star personality in a fast-moving hoofed animal. Says Renato Dos Anjos, head of animation, “Gazelles are very tiny animals who often go up on two legs when they’re eating so they can reach the lower branches. They’re cute and dainty with fragile-looking legs. But they’re incredibly agile and powerful. We blended what we observed with a nod to some of Shakira’s mannerisms—the way she squints her lids, for example—to fully capture the character’s powerful persona.”

The character’s performances showcase her celebrity status with active eyelashes and expressive head tilts. And she sports a stylish ‘do. “We gave Gazelle these long curly bangs,” says Michelle Robinson, supervisor of character look development. “There were a lot of discussions about that. There are only a couple characters in the whole film that have anything approaching a human hairstyle and Gazelle is one of them.”
Chief Bogo heads up the Zootopia Police Department. A tough cape buffalo with 2,000 pounds of attitude, Bogo is reluctant to add Judy Hopps, Zootopia’s first bunny cop, to his squad of hardened rhinos, elephants and hippos. “He considers Judy to be a token bunny that he’s forced to work with, so he decides to give her parking duty,” says director Byron Howard.

“Judy tricks Bogo into letting her take a case,” says Josie Trinidad, co-head of story. “He already had his doubts about Judy, but now he’s irked.”

“Bogo gives Judy 48 hours to solve a case,” says Moore. “If she fails, he plans to end her career as a cop.”

“When we were in Africa, they told us that elephants never forget, but cape buffaloes never forgive,” says Howard. “They’re very aggressive. They’re enormous. They’ll attack the truck you’re in—you have to drive sideways so they don’t see the headlights as a threat.”

Says Dos Anjos, “Anytime we passed by a herd of buffaloes they’d actually stop what they were doing and look us right in the eyes and track us until we’d gone. It’s the freakiest thing. We gave Bogo that same stare in one scene in the film when he just locks on Nick.”

The trip to Africa also influenced Bogo’s look. “The buffalo there are always covered in dirt,” says character art director Cory Loftis. “The dirt blends the horns with the skin on their heads—you can’t see where one stops and the other starts. We turned it into a bumpy, scaly hairstyle for Bogo.”

The chief of police is rightly a big guy. “He has a giant barrel chest,” says Loftis. “His neck might actually be thicker than his waist and he has huge arms. As a result, anything we did in terms of clothing—like a buttoned collar—just felt odd. So we researched bodybuilders that are also police officers. They have to wear these big, oversized shirts and they can never button the top button.”

Idris Elba provides the voice of Chief Bogo. “It was an opportunity to do a comedy,” says Elba. “The script is really funny, the story is inventive and Chief Bogo is a tough guy who runs his police department with an iron fist.”

“Idris is great,” says Howard. “His voice is so authoritative and strong.”

“We wanted him to use his Londoner accent,” adds Spencer, “and we discovered that while he’s known for playing tough guys, Idris is really funny. He has a way of saying the words in a way that we can’t imagine anybody else in the role.”

“I would do a take for them and another take for them,” says Elba. “Then I’d do a take for me and just spin it on its head—they really encouraged that. I loved the process.”
Mayor Leodore Lionheart is the noble leader of Zootopia. He coined the city’s mantra that Judy Hopps lives by: “In Zootopia, anyone can be anything.”

“He’s a big, blustery, pompous lion,” says Moore. “He’s a politician. His heart may be in the right place, but his ego can get the best of him.”

“We wanted to make Lionheart as heroic and aspirational a lion as possible,” says Loftis. “Though he is kind of a jerk—he’s the mayor, the top guy. His design is based on the idea that everyone wants to be him—he’s like Mufasa, with his hair in the wind.”

Adds Robinson, “He has a huge head of hair. Not only did we have to work with his body, but his hairstyle is always on the move. It’s beautiful to watch. It was a deep collaboration between our department and the simulation team in terms of getting the hair to work. We used tools that we developed for ‘Frozen.’”

“The movement is realistic, but the design is stylized,” says simulation supervisor Claudia Chung Sanii. “So that gave us a real challenge. There was a paradox in terms of what we had to deliver.”

J.K. Simmons lends his voice to Mayor Lionheart. “J.K. won the Oscar® for ‘Whiplash,’” says Howard. “We needed someone with a great amount of charisma and power in his voice and J.K. was the perfect choice.”

“I often just close my eyes and visualize myself in the environment,” says Simmons. “With Lionheart, I imagine by the time I did a few takes, I took on his puffed up chest.”

Benjamin Clawhauser is the Zootopia Police Department’s most charming cheetah. He loves two things: pop star Gazelle and donuts. From his reception desk, he greets everyone with a warm smile and a helpful paw—covered in sprinkles.

“He’s a soft, lovable, kind of dopecy guy who befriends Hopps right away,” says co-screenwriter Phil Johnston. “He’s the first friend she makes.”

Adds director Rich Moore, “Clawhauser is very upbeat. His is the first face you see when you enter the ZPD. He’s surrounded by big, tough cops, but unlike the fast, lean cheetah we might expect, Clawhauser loves his sweets. Donuts, candy, carbs—he’s always munching on something. So we ended up with this great dichotomy of a chubby cheetah.”

Clawhauser proved visually challenging. “Every part of him jiggles when he moves,” says Dave Komorowski, head of
characters and technical animation. “We had to create new muscle and skin technology to make this happen.”

“He went through the most iteration,” adds rigging supervisor David Suroviec. “Larger characters are really challenging in rigging. It’s not easy to deal with forms that overlap each other. When your character’s head is the width of his shoulders and his cheeks are so big that they collide with the shoulders if he tilts his head, it’s hard to get it right.”

Suroviec and his team worked with the technology and technical animation groups to perfect Clawhauser’s rig. But his challenges didn’t end there. Says Robinson, “His shape is so extreme that he doesn’t necessarily look good from all angles. It was tough to balance his pale fur against the orange fur and get all those black spots right on his big, round, stretchy shape.”

Clawhauser may not share a real cheetah’s svelte shape, but he does sport the animal’s iconic tear marks—markings that run from the inside corners of his eyes down to the outside edges of his mouth.

Nate Torrence plays Clawhauser. “I’m a huge fan of Nate Torrence from way back,” says Howard. “He brings great warmth and his talent as a comedian to the role. Everything he says and does is funny. He’s Clawhauser to a tee.”

“Like Clawhauser, I smile a lot,” says Torrence. “And you know what else? I’m a hugger. He seems like the kind of guy who hugs everyone he meets.”

Assistant Mayor Bellwether is a sweet sheep with a little voice and a lot of wool, who constantly finds herself underfoot of the larger-than-life Mayor Lionheart.

“She’s small in size, vulnerable, uncomfortable and a bit passive aggressive,” says Howard. “She’s the perfect contrast to the booming mayor. But she tends to get the short end of the stick, or staff in this case.”

“We wanted her to come off as meek, sheepish and weak as possible,” says Loftis. “We have other sheep in the film, but they’re a lot bigger—a little on the burly side, so they look tough for sheep. But Bellwether feels more like a lamb. We were inspired by the lambs in the old Disney films ‘Make Mine Music’ and ‘Melody Time.’

“And because she’s a sheep, her whole outfit is made of wool,” continues Loftis. “She has a houndstooth dress, a blazer and a little bell because her name is Bellwether. She also has an orange dress with a scissor pattern that represents shears. She’s well dressed with six different outfits.”

Bellwether is voiced by Jenny Slate. “Jenny is one of my favorite comedians,” says Moore. “Most people know her from her season on SNL, and she does a lot of standup and voice work. She has a great process of really mining what’s funny about a character.”

“Bellwether has a lot of spring in her step,” says Slate. “She’s got gusto. She may be a little too detail-oriented—though she’s probably the one who keeps the mayor’s office running.”
According to Komorowski, that spring in Bellwether’s step inspired filmmakers to have some fun with the character. “Every time she makes a move she has this big tuft of fur on her head that would jiggle around,” he says. “At one point, Nick touches her head to see how soft her fur is, which is really funny. Touching fur was something that we tended to shy away from in the past due to the complexity it poses in CG, but we created new technology on this film to make it easier for us.”

Adds Michelle Robinson, supervisor of character and look development, the rest of the film’s sheep were more challenging. “They took a long time to figure out,” she says. “We wanted the wool to feel real, but a the same time, they needed to have sculpted shapes. We actually added little bits of hay and leaves in their wool to make them feel authentic.”

Chung Sanii says the simulation team added a proxy skin to the larger sheep to limit the amount of fur they needed to generate. “To grow long fur like that would’ve been a nightmare,” she says. “This also allowed us to apply a muscle system to the sheep to simulate fur movement. Then we put clothes on top of the whole thing.”

**Yax the Yak** is the most enlightened, laid-back bovine in Zootopia. When Judy Hopps is on a case, Yax is full of revealing insights. “He’s kind of a hippie yak who works at a place called Mystic Springs Oasis,” says Moore. “It’s a naturalist club in Zootopia where animals go there to relax. Much to Judy’s surprise—discomfort—they don’t wear clothes. Yax believes that animals were not meant to wear clothes or use soap and deodorants.”

With a film full of clothed animals, filmmakers had to rethink Yax and the other naturalists. They had to consider how authentic to make these animals, which was tricky, because his appearance has to make Judy uncomfortable. “With the rest of the cast, we found we could skip the fur in their middles because they were wearing clothes,” says Robinson. “With Yax, we added fur—a lot of fur.”

The effort ultimately added to the character’s comedic qualities. “We hid his eyes, which were challenging anyway, behind his long hair,” says Loftis. “It actually worked and made it funny. We also gave him a big Adam’s apple and he’s surrounded by flies, which shows off his au naturalness.”

“He might seem a little out of it and oblivious,” says co-screenwriter Phil Johnston. “But he’s full of surprises.”

Tommy Chong lends his iconic voice to Yax. “He’s a huge comedic hero of mine,” says Moore. “I love Cheech and Chong. Those albums and comedy routines were so funny. He’s such a sweet man and so funny. The animators really ate up his scenes.”
Mrs. Otterton is a desperate otter who turns to Officer Judy Hopps for help in solving her husband’s mysterious disappearance. “Mrs. Otterton is really upset,” says co-director/co-writer Jared Bush. “This is just not like Mr. Otterton.”

Adds Howard, “He’s a father with two kids. He’s a sweet man who never did anything wrong in his life and now he’s fallen off the face of the map.”

“Mrs. Otterton is devastated when Chief Bogo tells her that with 14 mammals missing, they’re just too busy to give her case the time it deserves,” says Bush. “So when Judy volunteers, Mrs. Otterton is thrilled.”

Octavia Spencer provides the voice of Mrs. Otterton. “She just crushed it,” says Bush.

While the voice was an instant winner, the design was harder to perfect. “The Ottertons we were really hard to draw,” says Loftis. “The had to look like your friendly neighbors—the nicest people possible—and that was hard to pin down.

“We tried to keep a little bit of animal in everyone,” continues Loftis. “We gave them these thick fisherman-knit sweaters; the knit itself even has a fish motif.”

Bonnie Hopps is mother to Judy—and her 275 brothers and sisters. Mrs. Hopps loves and supports her daughter, but is a hare nervous about Judy moving to Zootopia to become a big-city police officer.

Stu Hopps, Judy’s father, is a carrot farmer from Bunnyburrow. Along with Mrs. Hopps, he is worried about Judy moving to Zootopia and the untrustworthy big-city mammals who live there—especially foxes.

Bonnie Hunt lends her voice to Mrs. Hopps; Mr. Hopps is voiced by Don Lake. “We were really happy to get both Bonnie and Don,” says Moore. “They’re writing partners and have known each other for years. They just felt like a married couple and we always recorded them together because of that. They’re such sweet people, super talented and wickedly funny.”

Mr. Big is known as the most fearsome crime boss in Tundratown. He commands respect—and when he feels disrespected, bad things happen, usually at the hands of his enormous polar bear enforcers. “We chose an arctic shrew because it’s one of the smallest mammals, and polar bears are among the biggest mammals so we loved the contrast,” says Bush. “And who better to play a huge crime lord than a shrew?”

“Rich and Byron came to me one morning and told me they had an idea for a character,” says Loftis. “They said he had to be really tiny, but evoke the look of ‘The Godfather.’ I did one drawing that morning, and that was really it. Done. He even has the same
chair—except instead of lion heads, I did little mouse heads.”

A shrewd mammal who speaks softly, eloquently and deliberately, Big has nothing nice to say about a con-artist fox named Nick Wilde who swindled him back in the day. Big may have a warm heart beneath his cold exterior, but he wouldn’t think twice about “icing” Nick if an opportunity presented itself.

**Duke Weaselton** is a small-time weasel crook with a big-time weasel mouth, who tries to give Judy the slip during a police chase.

Alan Tudyk was called on to voice the rascally weasel. “I love Alan Tudyk,” says producer Clark Spencer. “We worked with him on ‘Wreck-It Ralph’ and discovered that he can do anything and make it funny. As a result, the Studio cast him in ‘Frozen’ and ‘Big Hero 6,’ too. We thought we’d make Duke Weaselton a little Cagney-esque and Alan just brought him to life.”

**Finnick** is a fennec fox with a big chip on his adorable shoulder. “He is Nick Wilde’s partner-in-crime,” says Johnston. “He looks so tiny and innocent, but once he speaks, we realize he’s not exactly what he seems.”

Tiny Lister voices Finnick.

**Flash** is the fastest sloth working at the DMV—the Department of Mammal Vehicles. According to head of story Jim Reardon, it was the timing that made the scene that stars Flash as a helpful DMV employee who’s called on to move Judy’s case forward. “The longer it ran, the funnier it got,” he says.

Walt Disney Animation Studios’ own Raymond Persi is the voice of Flash. “He did the scratch for Flash,” says Moore. “He’s a slow-talking sloth—but it’s not about stretching out the words, it’s the gaps he puts between the words and he has this great nasal quality to his voice. When we cut it together and John Lasseter heard it, we all just said, ‘That’s our guy.’”

**Dr. Madge Honey Badger** heads up all of City Hall’s most pressing medical cases. Katie Lowes provides the doctor’s voice.
Mr. Manchas is a jaguar and a highly regarded chauffeur who works for the biggest—and shadiest—limo company in town. Jesse Corti is the voice of Mr. Manchas.

Jerry Jumbeaux Jr. is the easily annoyed owner of Jumbeaux’s Café, his elephant ice cream parlor. Jerry Jumbeaux is voiced by John DiMaggio.

BUILDING A CITY
Filmmakers Summon Their Inner Animals to Build a City for All Sizes

To Judy Hopps, Zootopia is a place where dreams come true. “Judy’s always looked at Zootopia as this glimmering city where she can be anything—where she can make a difference,” says director Rich Moore. “But it’s a long way from Bunnyburrow.”

As ideas for “Zootopia” took shape, filmmakers realized that the elaborate world they imagined had legs—of all shapes and sizes. “We have tiny shrews living among rhinos and elephants,” says producer Clark Spencer. “We wanted to be true to the real scale of the animals—something rarely done in animated animals films. So our world has to accommodate animals of all sizes in a clear and creative way.”

The team of artists, technicians and storytellers came together to build a multifaceted city that features tiny transport systems within larger ones, and a network of interlaced tubes, ramps, escalators and entryways big and small. The city is home to animals of not only varying sizes, but also varying needs. “Zootopia is made up of many different environmental districts,” says director Byron Howard. “Each district is designed for a specific type of animal—the look, the climate, everything reflects the habitat the animals need to thrive. And by bringing all these environments, all these different kinds of animals together in one big melting pot of a city—we create opportunities and relationships between animals that wouldn’t otherwise be possible.”

According to production designer David Goetz, filmmakers had to think like animals to design the city. “The trick with Zootopia is that it’s a world built by the animals who live there—not by humans. We used really organic shapes that feel different than what we might expect. Given the same technology and know-how that we humans have, how would a camel design Sahara Square? What would a polar bear put in Tundratown? We also added elements that people would recognize to make it feel metropolitan and relatable.”

Inspired by cities like New York and London, artists blended traditional cityscapes with global influences and
animal infusions. For example, Tundratown sports onion-shaped domes in a nod to Russian architecture, and the Zootopia train station features an interior tropical garden inspired by Madrid’s Atocha train station, but with horn-shaped towers. With a Southern California-like central climate, Zootopia features artificial climate zones to accommodate the variety of inhabitants. Extensive research provided the logic behind placing opposing climates in adjoining neighborhoods. Says Goetz, “We asked, ‘How do you put a tundra and a desert next to each other?’ Well, the answer is rather simple. You build a massive air conditioning wall that separates the two environments. Just like our own air conditioners, one side blows out cold air, cooling Tundratown, while the other side blows out hot air to heat Sahara Square.”

THE BIG SIX

While the possibilities were endless—and explored—filmmakers had to narrow down the districts of Zootopia. Ultimately, they settled on six key areas, giving each a specific color palette and details.

Sahara Square is made up of sand dunes and buildings that are shaped like sand dunes. “The heart of Sahara Square is inspired by Monte Carlo and Dubai,” says Matthias Lechner, art director of environments. “We learned that desert animals are mostly nocturnal because it’s too hot during the day. So we built lots of nighttime activities—casinos and a giant palm-tree hotel with an oasis surrounding it.”

Sahara Square features a warm palette of reds, oranges and yellows.

Tundratown, constructed mainly of snow and ice, features a cool color palette with blues and teals. “There are giant snow blowers,” says Lechner. “They go off periodically—they’re part of the climate control. Nothing ever thaws. We have floating blocks of ice instead of moving sidewalks. Cars are on skis.”

Designers added spots of color with strategically placed neon lights, playing with reflections and shadows to add interest and dimension to the area.

The Rain Forest District is home to hundreds of giant, bright, jungle-green steamer trees—artificial trees that mechanically suck up water from a river to create the steamy atmosphere required by the locals. “The rain forest is a vertical environment with walkways, bridges and gondolas,” says Lechner.
According to Goetz, the sheer number of trees—more than half a million—illustrates one of the many major advances in technology that allowed the artists to create the incredible detailed environments in Zootopia.

**Bunnyburrow**, Judy Hopps’ hometown, is inhabited mostly by carrot farmers like Judy’s parents. Vast, sprawling open space contrasts with the busy city streets of Zootopia.

“It’s a very rural part of this world,” says Howard. “It’s about 200 miles away from the city of Zootopia. If Zootopia were Manhattan, Bunnyburrow is like Yonkers—way out in the country. Bunnies are born there and live out their lives there. Nobody quite understands why in the world Judy would want to leave—and move to the big city of all places.”

**Savanna Central** houses Zootopia Police Department (ZPD), City Hall and Central Station, the bustling train station where Judy Hopps lands when she first arrives in town. Modeled in part after Disneyland’s hub-and-spoke design—Savanna Central is Zootopia’s central hub. “It’s our version of the watering hole,” says Goetz. “Animals from each of the districts converge here.”

Details include a central water feature and a savanna theme with acacia trees and warm tones: oranges and grays with olive foliage.

**Little Rodentia** is where Zootopia’s smallest mammals reside. “It is an entirely tiny town with rodent-sized housing, shops and streets,” says Lechner. “It’s surrounded by a big fence so that big animals can’t walk through it.”

It may be small, but Little Rodentia has all of the big-city luxuries, including a chic hair salon that caters to tiny high-end clientele.

Filmmakers actually built Little Rodentia buildings to scale and photographed them in downtown Los Angeles against the skyline. Says Brian Leach, director of cinematography-lighting, “We wanted to capture what those two different scales look like next to each other.”
GETTING A GOOD LOOK
Layout, Lighting and Advanced Technology Bring Zootopia to Life

The journey to achieve the right look on an animated film is similar to that of a live-action film. Technology, lighting and layout come together to bring the overall vision for the film to life. “We assembled a remarkable team to make ‘Zootopia’ a reality,” says producer Clark Spencer. “We’ve really raised the bar with this film and I think audiences are going to be blown away.”

HAIR & CLOTH

Visual effects supervisor Scott Kersavage says the team’s biggest challenge was the varying sizes of the characters. “Plus, we had fur on almost every character,” Kersavage says. “That was a huge hill for us to climb.”

Technology had to be put in place before production kicked off that would meet filmmakers’ demands in terms of the scale of the animals, the number of different species represented—64—and the fact that not only did the animals have fur, but most were dressed in clothing, too.

“One of the mandates early on was that we didn’t want the characters to look like stuffed animals,” says Kersavage. “We did a lot of research in an effort to find that authenticity. One of the things we found was that unlike human hair, which is consistent from one person to another, the actual follicles from animal to animal vary drastically.”

One of the big breakthroughs came with the movement of fur and hair. “We needed to have a lot more control over individual hairs and how they move than we had before,” says Kersavage. “We wanted to be able to put wind through them. In the past, a single hair would drive a whole clump. But for ‘Zootopia,’ we were able to have control over every single hair—and do it in a way that it would work in the movie’s 1800 shots. We did a lot of research and development with our technology team. I don’t know that we’ve seen that in any other animated feature.”

Adding clothing on top of moving fur that’s on top of a moving creature posed additional challenges. According to simulation supervisor Claudia Chung Sanii, the solution involved shedding a little fur. “What’s under the clothes gets cut as the clothing slides across the skin—it’s like a lawnmower,” she says. “And we coupled that with bending the hair a little so it doesn’t look like we’re chopping hair off—it looks like it’s interacting with the cloth.”

Technology allowed artists more user input, as well as the ability to drag the bending of the fur in a realistic way. “The artist can direct it—almost like you would comb it,” says Chung Sanii. “It allows other items besides clothes—a character’s hand, for example, to bend the fur beneath it as he touches his face.”
According to Nathan Warner, director of cinematography-layout, his team’s biggest challenge when it came to “Zootopia,” was scale. “Both the environment and the characters had vastly different scales and would change relative to where they were in the city,” says Warner. “An elephant’s restaurant had to be able to service a rabbit, for example. “This created a myriad of challenges.”

The goal, according to Warner, was to ground the audience in a camera language they were used to viewing in modern live-action movies. “The more we could make people feel that the world we were filming was real and not fantasy, the better,” he says. “We did our best to make it feel like there was a person there filming our characters on location—incorporating all the challenges that might exist.”

Warner and his team utilized real-world f-stops—depth of field, what is and isn’t in focus. The practice, says Warner, kept a bunny looking two feet tall and a giraffe looking 20 feet tall. “We changed our camera to reflect how a SLR (single-lens reflex) camera behaves so that we could look through, use and learn about the clarity, focus, distortions and bokeh (the out-of-focus area) we had with different lighting conditions, different scales of animals and how close we’d have to be to shoot a shrew’s face versus a hippo’s face.”

Remarkably, one of the biggest challenges the layout team faced was CGI’s inconvenient tendency to be perfect. While achieving perfect focus is difficult in certain live-action situations—dimly lit environments, for example—doing so in animation is comparatively easy. But perfect focus doesn’t direct the audience eye to the desired object. “We painstakingly worked backwards on this show to hold ourselves to live-action standards,” says Warner. “We had to unlearn how to be perfect. We purposely missed our targets while focusing and then would ease to or from a target—just like what we might see in live action.

“We employed the same technique while moving the camera,” continues Warner. “We would often pretend to catch up with a character to give the impression the cameraman was having difficulty tracking a fast-moving creature. Audiences are used to these slight adjustments.”

Brian Leach serves as the director of cinematography-lighting, working alongside Warner to help achieve the right look for “Zootopia.” Not only did the city’s varying districts prove challenging, but the vastness of the city as a whole was difficult to showcase. According to Leach, Judy’s train ride to Zootopia early in the film was one of the toughest for his team. “The sequence is our introduction to the city,” he says. “We needed to showcase the different regions, and really show off the richness and beauty of Zootopia. The sequence is packed with big
shots intended to really show off the diversity of the city and the climate regions created for its inhabitants. There was an incredible amount of collaboration between all of the departments to really show off our city. It had to be jaw-dropping.”

Zootopia’s unique districts called for unique approaches. “From a lighting perspective, we had a tremendous variety of different environments and moods to achieve,” says Leach. “We tried to create a unique color signature to each of the districts. Sahara Square has warm tones and the atmosphere feels dry and warm as well. The Rain Forest has cool tones and heavy humidity. Tundratown is crisp and cool in the shadows. At the same time, the regions needed to feel like they all belonged to the same city. We wanted it to feel like one place with distinctly different regions created for its inhabitants.”

Filmmakers considered what climate was in play before lighting a scene. They studied how the atmosphere affects light, consulting Dr. Thomas Wagner, a climatologist from NASA. “We really pushed the idea of atmosphere in the film,” says Leach. “We treated air as another element in front of the camera. Every sequence in the film incorporates this, and it helped distinguish the different regions of the city. It also helped us establish scale in the film.”

In addition to the overall look, the lighting team helps define and propel the emotion in each scene. “There were so many opportunities to track the emotion of a scene through lighting,” says Leach. “For example, the gondola scene that features an important moment between Judy and Nick starts dark, moody and atmospheric. It finishes with the sun rising on a new day, which is very symbolic.”

Filmmakers were able to capitalize on WDAS proprietary technology. Hyperion, which was created to help bring “Big Hero 6” to life proved very beneficial. “Hyperion really made an impact on the look of our film and the way that we render things,” says Kersavage. “Light is so important—the way it bounces and the physical properties that we assign to individual surfaces. Light acts more accurately with Hyperion.”

“I love the look of the film and the variety of imagery that we were able to produce,” says Leach.

**HAVE YOU HERD?**

Award-Winning Composer Michael Giacchino Creates Diverse Score; Film Features Original New Song, “Try Everything”

Award-winning composer Michael Giacchino marks his first-ever feature collaboration with Walt Disney Animation Studios for “Zootopia.” Featuring an 80-piece orchestra and conductor Tim Simonec, Giacchino’s
score reflects the diversity of the world.

“In a world as vast as Zootopia, we needed someone who could deliver a score that can feel exotic and powerful, but also provide that same emotional intimacy,” says director Byron Howard. “We tell stories with images, Michael tells stories with music. ‘Zootopia’ is a massive film with deep emotional themes running throughout the story, and Michael was the perfect choice to bring the music of this extraordinary animal world to life.”

Adds director Rich Moore, “Zootopia is a thriving metropolis inhabited by animals from around globe, and Michael’s music has captured a wonderful international spirit that marries perfectly with the visuals. I’m very excited for audiences to experience this incredible new world we’ve created together.”

According to the composer, the score is very diverse instrumentally. “There are flavors of world music sprinkled everywhere. But at its core, the score always follows the emotional story of Hopps and Nick.”

Giacchino’s credits feature some of the most popular and acclaimed film projects in recent history, including Disney•Pixar’s “Inside Out,” “The Incredibles” and “Ratatouille,” as well as “Jurassic World,” “Mission Impossible: Ghost Protocol” and “The Dawn of the Planet of the Apes.” His score for Disney•Pixar’s 2009 feature “Up” earned him an Oscar®, a Golden Globe®, the BAFTA®, the Broadcast Film Critics’ Choice Award and two Grammy® Awards.

“We tell stories with images, Michael tells stories with music.”
~ Director Byron Howard

“The process of working with Michael is unique in that it doesn’t feel like a process,” says Moore. “It feels more like visiting with a childhood friend. We started by talking about the film—the themes, the tone, the characters, the emotional moments. We talked about what inspired us, and our hopes for the movie. And from those conversations, Michael began building the score. When we listened to his work together, an amazing thing happened. Michael somehow took those conversations and turned them into music. It’s creative collaboration, pure and simple.”

Says Giacchino, “We’ve had a lot of fun working together and the directors have been wonderfully supportive of me throughout the entire process, giving me an incredible amount of freedom to really explore the tone and emotional side of the story.

“I am really proud to be a part of this film,” continues Giacchino. “It’s one of those films with a huge heart and wonderfully realized characters set within a story that’s not only incredibly fun and entertaining but takes an honest look at our own world and the important issues we deal with living in such a diverse society. That’s what really attracted me to the film—the chance to write music that reflects these kind of challenges.”

Adds Howard, “Michael approaches composing from an intuitive, emotional place that’s so completely personal to him, but at the same time, his themes and musical storytelling are completely universal. You fall in love with the music the instant you hear it.”

ORIGINAL NEW SONG
Performed by Shakira, “Try Everything” exemplifies Judy’s journey from small-town bunny to big-city cop. The original song was written by Grammy® winning singer-songwriter Sia and songwriting duo Stargate. “I think that they really captured the spirit of the movie,” says Shakira, “not only in terms of the music, but the lyrics, too. It’s a song about being unafraid of your dreams and being willing to fight for them.”
Hailing from Memphis, Tenn., **GINNIFER GOODWIN (voice of Judy Hopps)** quickly found a home in Hollywood. With effusive talent, she shined in the Oscar®-nominated biopic “Walk the Line,” as Johnny Cash’s first wife, opposite Joaquin Phoenix and Reese Witherspoon. Goodwin stars in the hit ABC drama “Once Upon a Time,” a fairy tale-style drama written by Edward Kitsis and Adam Horowitz of “Lost” fame, in which she plays Snow White/Mary Margaret Blanchard. Goodwin received 2013, 2014 and 2015 People’s Choice nominations for Favorite Sci-Fi/Fantasy TV Actress for her role on the show, as well as two Teen Choice nominations for Choice TV Actress: Fantasy/Sci-Fi. The show premiered its fifth season in September.

Goodwin starred in National Geographic’s telepic “Killing Kennedy,” portraying the first lady Jacqueline Kennedy opposite Rob Lowe as JFK. The drama, produced by Ridley Scott’s Scott Free Productions, tells the provocative story of Kennedy’s last days. The film was nominated for a 2014 Critics’ Choice Award for best TV movie. Goodwin also provided the voice of Fawn in the Disney Fairies adventure “Tinker Bell and the Legend of the Neverbeast.”

For five seasons, Goodwin starred in HBO’s critically acclaimed dramatic series “Big Love,” produced by Tom Hanks’ Playtone Productions. She starred as the third and youngest of three wives in a modern-day polygamist family with Bill Paxton as the patriarch and Jeanne Tripplehorn and Chloë Sevigny as her character’s sister wives.

Goodwin’s breakout role came in her first feature film, Mike Newell’s “Mona Lisa Smile,” in which she co-starred with Julia Roberts and Kirsten Dunst. Soon after, she starred in Robert Luketic’s romantic comedy “Win a Date with Tad Hamilton,” alongside Josh Duhamel, Kate Bosworth and Topher Grace.

Other film credits include Warner Bros.’ “Something Borrowed,” based on the bestselling novel by Emily Giffin, in which Goodwin plays opposite Kate Hudson. Goodwin received a 2011 Teen Choice Award for her role in the film for Choice Movie Actress in a Romantic Comedy, as well as a 2010 People’s Choice Award for Favorite Breakout Movie Actress. Goodwin also starred in the films “Ramona and Beezus”; Tom Ford’s directorial debut “A Single Man,” alongside Julianne Moore and Colin Firth; “He’s Just Not That Into You,” with Drew Barrymore and Jennifer Aniston; Jonathan Kasdan’s “In the Land of Women”; and the independent films “Day Zero,” with Chris Klein and Elijah Wood, and “Birds of America,” with Matthew Perry and Hilary Swank.

Goodwin is a classically trained actress who holds a BFA in acting from Boston University. In 1997, she studied in England at Stratford-Upon-Avon’s Shakespeare Institute, in conjunction with the Royal Shakespeare Company. The following year, she earned an Acting Shakespeare Certificate at London’s Royal Academy of Dramatic Art. She returned to England in 2000 to attend the London Academy of Music and Dramatic Art. During her senior year at BU, Goodwin performed in a number of student films, and several college and local stage productions. She was presented with the Excellence in Acting: Professional Promise Award by the Bette Davis Foundation and graduated with honors. In 2011, Goodwin performed in an industry reading of Pulitzer Prize-winning playwright Beth Henley’s comedy “The Miss Firecracker Contest.” Directed by Judith Ivey, Goodwin played Carnelle Scotthe in a cast that featured Christopher Burns, Louis Cancelmi, Lauren Cohn, Mary Catherine Garrison and Ronica Reddick.

Moving to New York City following graduation, Goodwin landed a guest role on an episode of “Law & Order.” In 2001, she joined the cast of the comedy series “Ed,” playing the bookishly cynical Diane Snyder. She also starred in Comedy Central’s telefilm “Porn ’N Chicken.”

Goodwin splits her time between Los Angeles and Vancouver where she films “Once Upon a Time.”

The actor, producer and director has since evolved from the small screen to securing one major film role after another. In 2007, Bateman had a pivotal role as a potential adoptive father in Jason Reitman’s “Juno,” one of the biggest success stories in independent filmmaking. “Juno” received best film nominations by most major film critics’ groups, as well as the Hollywood Foreign Press and Academy of Motion Picture Arts and Sciences. Later that year, Bateman starred in Zach Helm’s family fantasy “Mr. Magorium’s Wonder Emporium” with Dustin Hoffman and Natalie Portman, as well as Peter Berg’s action thriller “The Kingdom.” Bateman starred alongside Will Smith and Charlize Theron in Berg’s superhero comedy-drama “Hancock” in 2008.

In 2010, Bateman starred with Jennifer Aniston in the romantic comedy “The Switch.” He shined in a supporting role opposite George Clooney in the Golden Globe® and Academy Award®-nominated film “Up in the Air,” for Reitman, and starred alongside Vince Vaughn and Kristen Bell in Jon Favreau’s “Couples Retreat.” In 2009, Bateman headlined director Mike Judge’s “Extract,” which was produced by Bateman through his F+A Productions banner. He also had a memorable cameo in the Ricky Gervais comedy “The Invention of Lying,” and delivered an emotionally charged performance in Kevin Macdonald’s crime drama “State of Play.”

In March 2011, Bateman co-starred in Greg Mottola’s comedy “Paul,” which was written by and starred Nick Frost and Simon Pegg. He also starred in back-to-back leading roles, including opposite Ryan Reynolds in David Dobkin’s comedy “The Change-Up” and the box-office hit “Horrible Bosses,” in which Bateman reteamed with director Seth Gordon.

In February 2013, Bateman co-starred with Melissa McCarthy in “Identity Thief,” directed by Seth Gordon. In April 2013, Bateman starred in Henry Alex Rubin’s thrill drama “Disconnect” with Paula Patton, Alexander Skarsgard, Frank Grillo and Max Thieriot. In March 2014, Bateman starred in “Bad Words,” a dark comedy that also marked his feature-film directorial debut. “Bad Words” premiered at the 2013 Toronto International Film Festival. Later that year, Bateman starred in Shawn Levy’s “This Is Where I Leave You,” opposite Tina Fey, Rose Byrne, Timothy Olyphant, Adam Driver and Corey Stoll.


Most recently, Bateman directed “The Family Fang,” in which he also starred opposite Nicole Kidman. Based off the Kevin Wilson bestseller, the comedy tells the tale of two performance artists whose kids blame them for how badly their lives turned out. “The Family Fang” premiered at the 2015 Toronto International Film Festival and will be released theatrically by Starz in 2016. The film was produced under Bateman’s production banner Aggregate Films.

In March 2016, Bateman will begin production as director, producer and star of the MRC series “Ozark.” Bateman will also star alongside Liam Neeson and Diane Lane in the upcoming true-life spy thriller “Felt,” in which he will portray an FBI agent. The film was written and will be directed by Peter Landesman.

On the small screen, Bateman secured a first-look production deal for his company F+A Productions to develop, direct and write original content for FOX Television. The deal came to fruition after Bateman directed the network’s comedy pilot “Do Not Disturb” in Fall 2008. He also reteamed with “Arrested Development” creator Mitchell Hurwitz to voice a character in the FOX animated comedy series “Sit Down, Shut Up” in April 2009. In the summer of 2009, he directed and produced the FX networks pilot “The Merger.”

In his adolescent and teen years, Bateman’s portrayal of charming schemer Derek Taylor in “Silver Spoons” prompted NBC to create the spin-off “It’s Your Move,” starring Bateman. He then starred with Valerie Harper in the television series “Valerie,” retitled “Valerie’s Family” and then “The Hogan Family,” from 1986 through 1991. Prior to that, he was a series regular on the iconic television series that became an American treasure, “Little House on the Prairie,” with Michael Landon.

In January 2010, Bateman and Will Arnett, his longtime friend and “Arrested Development” co-star, created the digital-driven production company DumbDumb Productions to produce commercials, shorts and original content for distribution on the Internet and for the film industry. Following this, Bateman established the production banner Aggregate Films with a first-look, two-year partnership with Universal Pictures and Universal Television. In February 2014, NBC premiered the comedy “Growing Up Fisher,” produced by Aggregate Films and Universal Television. Bateman served as an executive producer.

Golden Globe®-winning actor IDRIS ELBA (voice of Chief Bogo) showcases his creative versatility in television and film, as well as behind the camera as a producer and director. He continues to captivate audiences as one to watch in Hollywood, with a string of well-received performances in high-profile films as well as and multiple critically acclaimed television series.

Prior to his big-screen debut, Elba’s career skyrocketed on the small screen in some of UK’s top-rated shows, including “Dangerfield,” “Bramwell” and “Ultraviolet.” In 2000, “Ultraviolet” was purchased by Fox in the United States, offering Elba a break into the American marketplace. He soon moved to New York and earned rave reviews for his portrayal of Achilles in Sir Peter Hall’s off-Broadway production of “Troilus and Cressida.” Shortly thereafter he landed a part on the acclaimed television series “Law & Order.”

Elba landed the role of Stringer Bell, the lieutenant of a Baltimore drug empire on HBO’s critically acclaimed series “The Wire.” In 2005, his performance earned him an NAACP Image Award nomination for outstanding supporting actor in a drama series.


Elba can be seen in “Beasts of No Nation,” directed by Cary Fukunaga, which earned him nominations for a Golden Globe®, SAG, NAACP and Film Independent Spirit Award. He stars in Jon Favreau’s live-action film “The Jungle Book” as well as next summer’s “Star Trek Beyond.”

Elba returned to television in 2009 when he joined the cast of NBC’s hit television show “The Office” as Michael Scott’s less-than-amused boss Charles Minor. In 2010, Elba landed the title role of John Luther in the BBC crime drama mini-series “Luther.” Following the first season, Elba was nominated for an Emmy® for his performance in “Luther,” as well as for his guest appearance on Showtime’s “The Big C.” His performance in the first season of “Luther” earned him an NAACP Image Award, a BET Award, and a Golden Globe®. In 2012, Elba earned an Emmy nomination for the second season of “Luther.” The third installment of the BBC mini-series aired in September 2013. His performance earned him an Emmy and Golden Globe nomination as well as an NAACP Image Award. In 2015, Elba reprised his role as Luther for the two-part final installment of the series, for which he earned nominations for a Golden Globe, SAG and NAACP award.

In 2013, Elba made his directorial debut with the teleplay “The Pavement Psychologist” for Sky/Sprout Pictures as part of Sky’s PLAYHOUSE PRESENTS series starring Anna Friel, which Elba also wrote. He also created, directed and starred in the music video “Lover of Light” by Mumford and Sons, which has received more than nine million YouTube views to date. In 2014, Elba starred in and produced a two-part documentary titled “King of Speed” for BBC Two and BBC America with his production company Green Door Pictures. In 2015, Elba and Green Door Pictures released the documentary “Mandela, My Dad and Me,” which follows Elba during the making of his album “mi Mandela.”

In winter 2015, Elba launched his clothing line Idris Elba + Superdry, which combines vintage Americana styling with Japanese inspired graphics, available in both the UK and U.S.

JENNY SLATE (voice of Assistant Mayor Bellwether) recently made her feature-film debut in Gillian Robespierre’s critically acclaimed “Obvious Child.” Slate starred as Donna, a 20-something comedienne whose unplanned pregnancy forces her to confront the realities of independent womanhood for the first time. The film premiered at the 2014 Sundance Film Festival and was released by A24 Films. For her breakout performance, Slate won a Critics’ Choice Award for best actress in a comedy and was honored with a 2015 Virtuoso Award at the Santa Barbara Film Festival. She was also nominated for an Independent Spirit Award for best female lead actor and a Gotham Award for breakthrough actor. Additionally, the New York Times magazine, Time, Variety, and W magazine acknowledged Slate as one of the year’s best performances. Slate and “Obvious Child” were also recognized by the National Board of Review and various critics’ societies and film festivals, including Chicago Film Critics Association, St. Louis Film Critics Association, Phoenix Film Critics Society, Georgia Film Critics Association, Kansas City Film Critics Circle, Women Film Critics Circle, Sundance Film Festival, Seattle International Film Festival and Newport Beach Film Festival.

On television, Slate has appeared in Showtime’s “House of Lies,” opposite Don Cheadle; Comedy Central’s “Kroll Show,” opposite Nick Kroll; and NBC’s “Parks and Recreation,” opposite Amy Poehler. Slate also lends her voice to FOX’s “Bob’s Burgers” as Tammy. Her other television credits include “Married,” “Brooklyn Nine-Nine,” “Girls,” “Bored to Death,” “Saturday Night Live” and “Hello Ladies.”

Along with Dean Fleischer-Camp, Slate is the co-creator of the Internet sensation “Marcel the Shell” short films, which Slate also voices. The first video, “Marcel the Shell with Shoes On,” has more than 24 million views on YouTube and has been turned into a New York Times best-selling book written by Slate and Fleischer-Camp. Their second book, “Marcel the Shell: The Most Surprised I’ve Ever Been,” is now on sale.

NATE TORRENCE (voice of Clawhauser) moved to Chicago to study at the Players Workshop of the Second City after his freshman year at Kent State University (Stark Campus). He began performing with an improv/sketch troupe only to find that he was too young to legally enter the majority of improv clubs in the city. He moved back to Ohio and founded his own theater troupe, which toured local coffee houses and theaters. When a Second City Theater opened in Cleveland, Torrence continued to train and soon decided to make the move to Los Angeles.

Torrence’s first big break was when he landed the recurring role of Dylan Killington on Aaron Sorkin’s “Studio 60 on the Sunset Strip.” He went on to star in ABC’s “Mr. Sunshine,” HBO’s “Hello Ladies,” and FOX’s “Weird Loners.”

Torrence’s animation debut was as the voice of Chuck on Disney XD’s “Motor City.” He can also be heard as the voice of Ferguson on Disney XD’s “Star and the Forces of Evil.” Torrence’s film appearances include “Get Smart,” “My Best Friend’s Girl,” “She’s Out of My League” and the Emmy®-nominated “Hello Ladies: The Movie.”

BONNIE HUNT (voice of Bonnie Hoppes) is a versatile and accomplished writer, director, producer and an Emmy®, Golden Globe® and SAG Award®-nominated actress, earning critical acclaim in film, television and theater.

Growing up in one of Chicago’s blue-collar neighborhoods, Hunt pursued an acting career with the famous Second City improvisational theater while continuing to work as an oncology nurse at Northwestern Memorial Hospital. She soon became familiar to audiences with her unforgettable cameos in such films as “Rain Man” as the toothpick-dropping waitress, and in “Dave” as the White House tour guide. Her improvised line, “We’re walking, we’re walking…” quickly became famous as people embraced Hunt’s unique accessible brand of humor.

Hunt’s television accomplishments are considerable and innovative. Starting out as Jonathan Winters’ daughter on ABC’s “Davis Rules,” she was also a series regular on NBC’s sitcom “Grand.” But Hunt soon looked to broaden her knowledge of the creative aspects of television and its production process, making television history when she became the first person to write, produce and star in a primetime series. The highly acclaimed CBS series “The Building” featured an ensemble comedy with Hunt and her Second City colleagues, and incorporated improvisation, which became a popular trend. Hunt produced her show using five cameras instead of four, integrated overlapping dialogue and elected not to use the then standard laugh track—techniques that are still used on primetime and cable television.

Hunt created two more critically acclaimed series, writing, producing, directing and starring in CBS’ popular daytime talk show “The Bonnie Hunt Show,” and “Life with Bonnie” for ABC, earning Emmy® and Golden Globe® nominations.

Hunt received rave reviews for her movie roles, which include playing Tom Cruise’s scrutinizing sister-in-law in
“Jerry Maguire,” Tom Hanks’ wife in “The Green Mile” and Robin Williams’ love interest in “Jumanji.”Credits include “Random Hearts” with Harrison Ford, Norman Jewison’s “Only You,” “Cheaper by the Dozen” and “Cheaper by the Dozen 2” with Steve Martin, and the family hits “Beethoven” and “Beethoven’s 2nd.” For MGM, Hunt wrote, directed and acted in the timeless feature film “Return To Me,” starring David Duchovny and Minnie Driver. Hunt’s long association with Disney•Pixar includes starring roles in the animated hits “A Bug’s Life,” “Monsters Inc,” “Cars,” “Toy Story 3,” “Cars 2,” and “Monsters University.” Her independent film work includes starring roles in “Stolen Summer,” “Loggerheads,” “I Want Someone to Eat Cheese With” and “Patriots” with Forest Whitaker.

Hunt continues her charitable work, raising funds to sponsor research for treatments and cures for cancer and rheumatoid arthritis, and also gives time to support organizations such as The Make-A-Wish Foundation, The Christopher & Dana Reeve Foundation and American Veterans.

Hunt’s frequent and hilarious appearances on talk shows earned her Entertainment Weekly’s title of the hands-down best (talk show) guest in America.

DON LAKE (voice of Mr. Hopps) started his acting career with the Second City improvisational comedy troupe. He has enjoyed a successful and varied career as an actor, writer and producer. He may be best known for his many roles in Christopher Guest films like “Waiting for Guffman” and “Best in Show.” Lake’s hilarious everyman quality has endeared him to audiences. He has guest starred in more than 60 television shows and 30 feature films, most recently “Dumb and Dumber To.”

Lake has been a regular on series such as “The Building,” “The Bonnie Hunt Show,” “Bill & Ted’s Excellent Adventure,” “Bizarre,” “Super Dave” and “Watching Ellie” with Julia Louis Dreyfus.

Lake co-created and executive produced “Life with Bonnie” for ABC and co-wrote all 44 episodes. He also co-created and executive produced 283 episodes of “The Bonnie Hunt Show” for NBC Syndication for which he received an Emmy nomination for writing. Feature film writing credits include “Return to Me” for MGM and Disney•Pixar’s 2006 film “Cars.”

Lake can be seen in Christopher Guest’s “Mascots” for Netflix.

Grammy®-winning comedian TOMMY CHONG (voice of Yax the Yak) is legendary for his invaluable contribution to American counter-culture as part of the iconic comedy duo Cheech & Chong. During their reign, the twosome recorded six gold comedy albums, including the 1973 Grammy winner “Los Cochinos,” and starred in eight films, most of which Chong co-wrote and directed.

Chong began his entertainment career as a musician in a Canadian-based rhythm and blues band. Eventually, he landed a gig with the Vancouvers and co-wrote the band’s 1960s hit “Does Your Mama Know About Me.” Next, Chong turned toward life as an actor, appearing in several films, including 1990’s “Far Out Man!” and “National Lampoon’s Senior Trip” (1995). Chong also starred as Leo on FOX’s “That 70’s Show,” and guest starred on ABC’s “Dharma & Greg” and “The George Lopez Show.”

In 2009, Chong released his new book “Cheech and Chong: The Unauthorized Autobiography” about the exploits of the infamous duo’s smoke-filled world. The highly anticipated, award-winning documentary “a/k/a Tommy Chong” was released worldwide. The documentary features the journey that Chong took after a fully armed
SWAT team raided the comedian’s home in February of 2003. In 2014 Tommy lit up the dance floor as a contestant on ABC’s “Dancing With The Stars” and was paired with pro dancer Peta Murgatroyd.

Chong reunited with his old comedy partner Richard “Cheech” Martin with the “Cheech & Chong: Light Up America & Canada” tour, which proved to be one of the most successful comedy tours of the year last year, selling out multiple shows from coast to coast. Chong premiered his online talk show “Almost Legal With Tommy Chong” in October 2015.

After battling and defeating prostate cancer, Chong released a statement in June of 2015 stating that he had been diagnosed with rectal cancer and is seeking ongoing treatments with the help of various therapies, including hemp oil. Never one to give up on a fight, he is an avid speaker and pro activist for the medical wonders and potential health benefits of using marijuana.

J.K. SIMMONS (voice of Mayor Lionheart) has appeared in a range of projects spanning from motion pictures, television and the stage on and off-Broadway. He won the 2015 Academy Award® for best supporting actor for his portrayal of merciless jazz instructor Fletcher in Sony Pictures Classics’ “Whiplash.” His performance in the film also garnered him a Screen Actors Guild Award®, Golden Globe®, Independent Spirit Award and BAFTA® Award, as well as many critics’ group awards around the world. “Whiplash” premiered at the 2014 Sundance Film Festival and won the Dramatic Audience Award and Grand Jury Prize for best film. The film also garnered five Academy Award nominations including best picture and received awards for best editing and best sound mixing in addition to Simmons’ best supporting actor award.


In 2014, Simmons appeared in Jason Reitman’s “Men, Women and Children” with Adam Sandler and Jennifer Garner. He also starred on the NBC comedy “Growing Up Fisher” opposite Jenna Elfman, “The Rewrite” opposite Hugh Grant and Marisa Tomei, and Gillian Raimi’s feature “Murder of a Cat.”

In 2013, Simmons was seen in the Steve Jobs biopic, “Jobs,” and in Jason Reitman’s “Labor Day.” Simmons is known for playing J. Jonah Jameson in Sam Raimi’s “Spider Man” trilogy, as well as the off-beat but not deadbeat father in the hit comedy “Juno.”


On the small screen, Simmons played LAPD Assistant Chief Will Pope in TNT’s hit series “The Closer.” He also played Vern Schillinger on HBO’s acclaimed drama “Oz,” and had a recurring role as Dr. Emil Skoda on NBC’s “Law & Order.” He has had guest starring roles on NBC’s “Parks and Recreation,” and a recurring role on TBS’ hit comedy “Men at Work.” Simmons has appeared on the Broadway stage in performances of “Guys and Dolls,” “Laughter on the 23rd Floor,” “A Change in the Heir,” “Peter Pan” and “A Few Good Men.”
A veteran character actress and one of Hollywood’s most sought-after talents, OCTAVIA SPENCER (voice of Mrs. Otterton) has become a familiar fixture on both television and the silver screen. Her critically acclaimed performance as Minny in DreamWork’s feature film “The Help” won her the 2012 Academy Award®, BAFTA®, Golden Globe®, SAG Award® and Broadcast Film Critic’s Choice Award, among numerous other honors.

Spencer was seen in “Insurgent,” the second installment of Lionsgate/Summit’s highly successful franchise that set several box-office records. She co-stars in the third film in the franchise, “Allegiant,” which opens this spring. Spencer will be seen in “Fathers and Daughters” with Quvenzhané Wallis, Diane Kruger, Russell Crowe, Amanda Seyfried and Aaron Paul. She worked opposite Sophie Nelisse, Glenn Close, Kathy Bates and Danny Glover in “The Great Gilly Hopkins,” the adaptation of Katherine Peterson’s young adult Newbery Award-winning novel. Spencer just wrapped production on “The Shack.” Based on the best-selling novel of the same title, the film follows a man whose daughter is abducted during a family vacation with evidence found in an abandoned shack leading authorities to believe she was murdered. Four years later, the man receives a note, apparently from God (Spencer), instructing him to revisit the scene of the crime.

Spencer will begin production on Marc Webb’s drama “Gifted” alongside Chris Evans. The film tells the story of Frank Adler, a deliberate underachiever who is raising his niece in rural Florida. Spencer also appears in “The Free World,” a drama focusing on a recently released former convict who becomes involved with a married woman with an abusive husband; it co-stars Boyd Holbrook and Elizabeth Moss.

Last year, Spencer co-starred alongside Kevin Costner in the drama “Black or White,” which premiered at the 2014 Toronto Film Festival to rave reviews. Previously, Spencer co-starred in Tate Taylor’s “Get On Up,” a chronicle of musician James Brown’s rise to fame that also starred Viola Davis and Chadwick Boseman, and the sci-fi, action-adventure “Snowpiercer” opposite Tilda Swinton and Chris Evans. Directed by Bong Joon-ho, the film followed a train that holds all remaining inhabitants on Earth after a climate-change experiment wipes out the rest of the population, and the class system that emerges. In 2013, Spencer was seen in the indie-drama “Fruitvale Station,” which follows the final hours of a young man whose death sparked national outrage after video footage of his shooting was released to the public. “Fruitvale Station” won several prestigious awards, including both the Grand Jury Prize and Audience Award for U.S. Dramatic films at the 2013 Sundance Film Festival and the Un Certain Regard Award for Prix de l’avenir at the 2013 Cannes Film Festival. It was named one of AFI’s Films of the Year and received nominations for the 2014 Spirit Awards and NAACP Image Awards. Spencer was awarded best supporting actress from the National Board of Review for her performance in the film and received an individual nomination from the NAACP Image Awards. She also served as a producer of the film.

Film credits include Diablo Cody’s directorial debut “Paradise” alongside Russell Brand and Julianne Hough; “Smashed,” an independent film that premiered at the 2012 Sundance Film Festival; and Bryce Dallas Howard’s directed segment of “Call Me Crazy: A Five Film,” an anthology of five short films focused on various stories of mental illness. Spencer also appeared in “Blues for Willadean,” “Fly Paper,” “PeeP World,” “Dinner for Schmucks,” “Small Town Saturday Night,” “Herpes Boy,” “Halloween II,” “The Soloist,” “Drag Me to Hell,” “Seven Pounds,” “Pretty Ugly People,” “Coach Carter,” “Charm School,” “Win a Date with Tad Hamilton,” “Bad Santa,” “Spiderman,” “Big Momma’s House,” “Being John Malkovich,” “Never Been Kissed” and “A Time to Kill.” In 2009, Spencer directed and produced a short film entitled “The Captain,” which was a finalist for the coveted Poetry Foundation Prize at the Chicago International Children’s Film Festival.

Spencer recently guest-starred in the latest season of the CBS series “Mom.” Additionally, Spencer made a memorable guest appearance in the final season of “30 Rock,” starred in the Comedy Central series “Halfway Home” and appeared in a five-episode arc as the character Constance Grady on the hit series “Ugly Betty.” She has guest-starred on “The Big Bang Theory,” “E.R.,” “CSI,” “CSI: NY,” “Raising The Bar,” “Medium” and “NYPD
Blue,” among others.

Among her many other professional achievements, Spencer co-authored an interactive mystery series for children called “Randi Rhodes, Ninja Detective.” The first title in the series, “Randi Rhodes, Ninja Detective: The Case of the Time-Capsule Bandit,” was published by Simon & Schuster Children’s Publishing in Fall 2013. The second book, “Randi Rhodes, Ninja Detective: Sweetest Heist in History” is currently in bookstores.

Spencer is a native of Montgomery, Ala., and holds a BS in liberal arts from Auburn University. She resides in Los Angeles.

**ALAN TUDYK (voice of Duke Weaselton)** has appeared on several television shows and more than 20 feature films. His talents traverse drama, comedy, dramedy, com-rama and musical erotica. Tudyk appeared in 2014’s “Welcome to Me” with Kristin Wiig. He was in the Jay Roach feature “Trumbo” with Bryan Cranston, Diane Lane, Helen Mirren, John Goodman, Louis C.K., Michael Stuhlbarg and Stephen Root.

Tudyk’s role in Walt Disney Animation Studios’ “Wreck-It Ralph” garnered him an Annie Award for his work as King Candy. He returned to the recording booth to voice the Duke of Weselton in Disney’s Oscar®-winning feature “Frozen,” and voiced Alistair Krei in Disney’s subsequent Oscar-winning “Big Hero 6.” Tudyk has done voice work for many features, television shows and video games.


Tudyk appeared in the critically acclaimed ABC single-camera comedy “Suburgatory.” He reprised his role as Pastor Veal on the Netflix revival of “Arrested Development.” Tudyk garnered a cult following as a member of Joss Whedon’s sci-fi series “Firefly.” Tudyk also appeared in “Strangers with Candy,” “Dollhouse,” “Frasier” and “Justified.” He plays host Reagan Biscayne on Adult Swim’s “Newsreaders,” which is created and produced by Rob Corddry, Jonathan Stern and David Wain.

Tudyk starred on Broadway opposite Kristin Chenoweth in “Epic Proportions,” played Lancelot with the original cast in Monty Python’s “Spamalot,” and played the lead role of Peter in “Prelude to a Kiss” opposite John Mahoney.

Tudyk grew up in Plano, Texas, attended the prestigious Juilliard Conservatory in New York, and lives in Los Angeles. He has a modest taxidermy collection and enjoys DIY home improvement and construction projects. He lives with his two dogs, Raisin (a rescue) and Aunt Clara (a “cock-a-poo”—cocker spaniel/poodle mix), owns a motorcycle, and likes playing guitar and writing original songs.

Colombian singer-songwriter **SHAKIRA (voice of Gazelle/performer “Try Everything”)** has sold more than 60 million records worldwide. She’s won numerous awards including two Grammys®, eight Latin Grammys, and several World Music Awards, American Music Awards and Billboard Music Awards, to name a few.
Shakira is the only artist from South America to have a No. 1 song in the United States, and has had four of the 20 top-selling hits of the last decade. Shakira served as coach on the fourth and sixth seasons of “The Voice,” NBC’s hit reality vocal competition series that searches for the nation’s best voice. Her tenth and most recent studio album “Shakira” was released in 2014.

At the age of 18, Shakira founded the Pies Descalzos (Barefoot) Foundation which currently provides education and nutrition to more than 6,000 impoverished children in Colombia. She is expanding its work to other countries, including newly launched projects in Haiti and South Africa. In October 2011, Shakira was named a member of President Obama’s Advisory Commission on Educational Excellence for Hispanics.

ABOUT THE FILMMAKERS

BYRON HOWARD (Director/Story by) directed Disney’s 2010 world-wide hit feature “Tangled” with Nathan Greno. The film featured the Oscar®-nominated and Grammy®-winning song “I See the Light.” Howard and Greno teamed up again in 2012 for the short film “Tangled Ever After.”

As a child, Howard’s favorite Disney animated films included “Robin Hood,” “Cinderella” and “Sleeping Beauty.” He was also inspired by artists like Chuck Jones, Ronald Searle and Bill Watterson, and he would fill reams of computer paper with characters of his own creation. His love of art and animation continued through high school and college.

Howard earned a Bachelor of Arts degree at The Evergreen State College in Washington, where he pursued his interest in filmmaking by studying cinematography, art and literature. By 1991, he was part of the Disney family, hosting the animation tour at Disney-MGM Studios in Orlando. In 1994, Howard officially joined the Walt Disney Animation Studios in Florida as an inbetweener and clean-up artist on “Pocahontas.” He quickly went on to become an animator on “Mulan” and a supervising animator on “Lilo & Stitch” and “Brother Bear,” as well as doing character design on both those films.

Howard later relocated to California where he continued his study of cinematography and drawing as a story artist and character designer at Walt Disney Animation Studios before becoming a director in 2006. Walt Disney Animation Studios’ Oscar®-nominated 2008 release “Bolt” marked Howard’s debut as a feature film director (alongside Chris Williams). Howard also designed some of the characters in that film.

Howard loves the collaborative medium of animation because it combines art, cinematography, writing, design, acting and music with a family of supportive and talented artists and crew. Team members inspire each other to achieve something greater than they could alone.

In addition to his lifelong passion for animation and a career spanning more than 20 years, Howard’s interests include art, music, theater, travel and a deep love for animals (he has two lovable, quirky cats). He resides in a mid-century atomic-ranch home on a quiet hill in sunny Los Angeles, Calif.

RICH MOORE (Director/Story by) directed Walt Disney Animation Studios’ 2012 Oscar®-nominated feature “Wreck-It Ralph.”

Moore directed numerous episodes of “The Simpsons” and was a sequence director on “The Simpsons Movie.” A graduate of California Institute of the Arts’ (CalArts) renowned Character Animation Program, Moore was a
designer and writer for Ralph Bakshi’s “Mighty Mouse: The New Adventures.” He became one of the original three directors on “The Simpsons,” directing numerous episodes over the series’ first five seasons, including the Emmy® Award-winning “Homer vs. Lisa and the Eighth Commandment.” He later served as supervising director for Gracie Films’ “The Critic.”

Moore oversaw the creative development and production of Matt Groening’s “Futurama,” and was awarded the 1999 Reuben Award (from the National Cartoonists Society) for Best in Television Animation, the 2001 Hugo Gold Plaque (from the World Science Fiction Society) for Special Achievement in Animation, and the 2002 Emmy® for Outstanding Animated Program (the “Roswell That Ends Well” episode).

Credits include director or supervising director on the Warner Bros.’ theatrical short “Duck Dodgers in Attack of the Drones,” the CBS prime-time pilot “Vinyl Café,” Comedy Central’s “Drawn Together,” Mad TV’s “Spy vs. Spy” and Fox’s “Sit Down, Shut Up.”

JARED BUSH (Co-Director/Story by/Screenplay by) is responsible for helping to develop and shape character personalities and overall story, as well as helping to define the world of “Zootopia.”

Bush is also co-creator, executive producer and writer for Disney XD’s animated comedy adventure series “Penn Zero: Part-Time Hero.” He also helped develop the Oscar®-winning features “Big Hero 6” and “Frozen.”

Bush, who began his career as a script reader for Academy Award®-winning director Robert Zemeckis, worked as a staff writer on the series “Baby Bob,” starring Adam Arkin and Elliott Gould. Bush added producing to his repertoire, serving as executive story editor and co-producer of Will Smith’s series “All of Us.” Bush has developed original television series for Revolution Studios, Fox and NBC, and feature film projects for New Line Cinema, Columbia/Tristar and 20th Century Fox.

A Harvard University graduate with a degree in English and American literature, Bush is an avid traveler who has visited forty countries on six continents and an accomplished trombone player who has played with several jazz bands over the years. Bush currently resides in Los Angeles with his college sweetheart, three sons and a house full of pets that includes an emperor scorpion, a ball python, a tree frog and an 80-pound pit bull.

CLARK SPENCER (Producer) produced Walt Disney Animation Studios’ 2012 Oscar®-nominated feature “Wreck-It Ralph” for which he won the Producers Guild of America Award for best animated film.

Spencer has served in a variety of top executive capacities for Walt Disney Animation Studios over the past two decades. He joined Disney in July 1990 as a senior business planner in the finance and planning department, earning subsequent promotions to manager of studio planning in August 1991 and director of studio planning and finance in September 1992. During this time, he was involved in the launch of the Disney Channel in Asia, the acquisition of Miramax Films and the creation of the business plan for Disney’s Paris-based animation studio.

In October 1993, Spencer joined Walt Disney Animation Studios as the division’s director of planning and was quickly promoted to the role of vice president of planning and finance. The Hollywood Reporter ranked Spencer in its class of 1995 among the Next Generation of emerging young executives under the age of 35. In October 1996, he was elevated to the role of senior vice president of finance and operations for Walt Disney Animation Studios and Theatrical Productions, a post he held until his move to Disney’s Florida-based animation studio in September of 1998.
Spencer served as senior vice president and general manager of the Florida studio, where he oversaw all aspects of production and operations. In 1999, Spencer was tapped to produce the second animated feature to be made at the Florida studio, the Oscar®-nominated feature “Lilo & Stitch.” The hit movie proved to be a franchise for the Walt Disney Company, spawning three DVD sequels, an animated TV series and characters that are still popular today. In 2002, Spencer returned to the animation studio in Burbank as executive producer of “Meet The Robinsons,” overseeing the story development of the project. He then went on to serve as producer on Walt Disney Animation Studios’ 2008 Oscar®-nominated feature “Bolt.”

A native of Seattle, Wash., Spencer is a 1985 graduate of Harvard University, where he earned his bachelor’s degree in history. He spent three years on Wall Street as a financial associate with Bankers Trust Company before returning to Harvard Business School, where he earned his M.B.A. in 1990. He resides in Malibu, Calif.

JOHN LASSETER (Executive Producer) creatively oversees all films and associated projects from Walt Disney Animation Studios, Pixar Animation Studios and Disneytoon Studios, in addition to his involvement in a wide range of activities at Walt Disney Imagineering.

Lasseter made his feature directorial debut in 1995 with “Toy Story,” the first-ever feature-length computer-animated film, for which he received a Special Achievement Oscar® recognizing his inspired leadership of the “Toy Story” team. He and the rest of the screenwriting team earned an Academy Award® nomination for best original screenplay, marking the first time an animated feature had ever been recognized in that category. Lasseter also directed “A Bug’s Life” (1998), “Toy Story 2” (1999), “Cars” (2006) and “Cars 2” (2011). He is currently directing Disney•Pixar’s “Toy Story 4,” which is slated for release on June 15, 2018.

Lasseter was executive producer for Walt Disney Animation Studios’ Oscar®-winning features “Big Hero 6” (2014) and “Frozen” (2013), which also won an Oscar for best original song (“Let It Go”). Since assuming creative oversight of both animation studios in 2006, Lasseter has served as executive producer on all Walt Disney Animation Studios’ features, including “Bolt” (2008), “The Princess and the Frog” (2009), “Winnie the Pooh” (2011), “Wreck-It Ralph” (2012) and this year’s “Zootopia” and “Moana.” He also serves as executive producer for Disneytoon Studios’ films, including “Planes: Fire & Rescue” and “Tinker Bell and the Legend of the NeverBeast.”


Lasseter wrote, directed and animated Pixar’s first short films, including “Luxo Jr.,” “Red’s Dream,” “Tin Toy” and “Knick Knack.” “Luxo Jr.” was the first three-dimensional computer-animated film ever to be nominated for an Academy Award® when it was nominated for best animated short film in 1986; “Tin Toy” was the first three-dimensional computer-animated film ever to win an Academy Award when it was named best animated short film in 1988. Lasseter has executive-produced all of the studio’s subsequent shorts, including the Academy Award-winning shorts “Geri’s Game” (1997) and “For the Birds” (2000), plus “La Luna” (2011), “The Blue Umbrella” (2013) and Pixar’s new short “Lava,” which opens in front of “Inside Out,” and “Sanjay’s Super Team,” which opens in front of “The Good Dinosaur.” He also serves as executive producer for Walt Disney Animation Studios shorts, including the Oscar®-winning shorts “Feast” (2014) and “Paperman” (2012), as well as “Get a Horse!” (2013) and the new short “Frozen Fever.”
In his role as principal creative advisor for Walt Disney Imagineering, Lasseter was instrumental in bringing the beloved characters and settings of Radiator Springs to life for Disneyland Resort guests with the successful 2012 launch of Cars Land, a massive 12-acre expansion at Disney California Adventure Park.

In 2009, Lasseter was honored at the 66th Venice International Film Festival with the Golden Lion for Lifetime Achievement. The following year, he became the first producer of animated films to receive the Producers Guild of America's David O. Selznick Achievement Award in Motion Pictures. Lasseter's other recognitions include the 2004 outstanding contribution to cinematic imagery award from the Art Directors Guild, an honorary degree from the American Film Institute, and the 2008 Winsor McCay Award from ASIFA-Hollywood for career achievement and contribution to the art of animation.

Prior to the formation of Pixar in 1986, Lasseter was a member of the computer division of Lucasfilm Ltd., where he designed and animated “The Adventures of André & Wally B.,” the first-ever piece of character-based three-dimensional computer animation, and the computer-generated Stained Glass Knight character in the 1985 Steven Spielberg–produced film “Young Sherlock Holmes.”

Lasseter was part of the inaugural class of the character animation program at California Institute of the Arts and received his B.F.A. in film in 1979. He is the only two-time winner of the Student Academy Award for Animation, for his CalArts student films “Lady and the Lamp” (1979) and “Nitemare” (1980). His very first award came at the age of 5, when he won $15 from the Model Grocery Market in Whittier, Calif., for a crayon drawing of the Headless Horseman.

PHIL JOHNSTON (Story by/Screenplay by) is a feature film and television writer whose first Disney movie was 2012’s Oscar®-nominated movie “Wreck-It Ralph.” His screenplay for “Cedar Rapids,” starring Ed Helms and John C. Reilly, was a 2012 Independent Spirit Award nominee for best first screenplay. Johnston’s collaboration with Sacha Baron Cohen, “Grimsby,” will be released early in 2016. Other projects include the long-awaited adaptation of the Pulitzer Prize-winning novel “A Confederacy of Dunces” (Paramount, producer Scott Rudin), an animated series for Fox called “My Deer Wife” and “Harve Karbo,” a television show written by Johnston and created alongside Joel and Ethan Coen.

Prior to becoming a filmmaker, Johnston worked as a broadcast journalist, earning three Emmy® Awards for his work. He holds a B.A. in Journalism from the University of Wisconsin-Madison and an M.F.A. in film from Columbia University. He lives in Los Angeles with his wife, Jill, their two kids, Fia and Emmett, and a cat named Wayne Sanchez.

MICHAEL GIACCHINO (Composer) has credits that feature some of the most popular and acclaimed film projects in recent history, including “Inside Out,” “The Incredibles,” “Ratatouille,” “Jurassic World,” “Mission Impossible: Ghost Protocol” and “The Dawn of the Planet of the Apes.” Giacchino’s 2009 score for the Pixar hit “Up” earned him an Oscar®, a Golden Globe®, the BAFTA®, the Broadcast Film Critics’ Choice Award and two Grammy® Awards.

“Zootopia” marks the first Walt Disney Animation Studios feature for Giacchino, following his Emmy®-nominated work on the studio’s animated television special “Prep & Landing: Naughty vs. Nice.”

Giacchino began his filmmaking career at the age of 10 in his backyard in Edgewater Park, New Jersey, and eventually went on to study filmmaking at the School of Visual Arts in NYC. After college, he landed a marketing job at Disney and began studies in music composition, first at Juilliard and then at UCLA. From marketing, he
became a producer in the fledgling Disney Interactive Division where he had the opportunity to write music for video games.

After moving to a producing job at the newly formed DreamWorks Interactive Division, he was asked to score the temp track for the video game adaptation of “The Lost World: Jurassic Park.” Subsequently, Steven Spielberg hired him as the composer and it became the first PlayStation game to have a live orchestral score. Giacchino continued writing for video games and became well known for his “Medal of Honor” scores.

Giacchino’s work in video games sparked the interest of J.J. Abrams, and thus began their long-standing relationship that would lead to scores for the hit television series “Alias” and “Lost,” and the feature films “Mission Impossible III,” “Star Trek,” “Super 8” and “Star Trek Into Darkness.”

Additional projects include collaborations with Disney Imagineering on music for Space Mountain, Star Tours (with John Williams) and the “Ratatouille” ride in Disneyland Paris. Giacchino also was the musical director of the 81st Annual Academy Awards®. His music can be heard in concert halls internationally with “Star Trek,” “Star Trek Into Darkness” and “Ratatouille” films being performed live-to-picture with a full orchestra.

Giacchino serves as the governor of the Music Branch of the Academy of Motion Picture Arts and Sciences and sits on the advisory board of Education Through Music Los Angeles.