

Disney
**STRANGE
WORLD**



Disney

STRANGE WORLD

PARENTAL GUIDANCE
SUGGESTED
PG ACTION/PERIL
AND SOME
THEMATIC ELEMENTS
Some Material May Not Be Suitable for Children

Additional Voices

TERRI DOUGLAS LIZA DEL MUNDO
SHONDALIA WHITE MELANIE MINICHINO
MICHAEL RALPH SHANE SWEET
ARTHUR ORTIZ MATT YANG KING

Casting Associate GRACE C. KIM, CSA
Production Office Manager JENNA HASCHER
Production Finance Lead SOLA PARK
Creative Executive,
Development JUAN PABLO REYES LANCASTER JONES

STORY

Production Coordinator, Script THAI BETTISTEA
Production Coordinator, Story RYN SOORHOLTZ

Story Artists

GABBY CAPILI CLIO CHIANG
JULIA "FITZY" FITZMAURICE RYAN GREEN
TENY AIDA ISSAKHANIAN TYRE JONES
JAVIER LEDESMA BARBOLLA LUIS LOGAM
BURNY MATTINSON ALLEN OSTERGAR IV
KELLYE PERDUE JEFF SNOW
CHRIS URE SAMANTHA VILFORT

Additional Story DONNA H. LEE
NELISSA SOMOCIERRA
Production Assistants, Story CHARLIE INGRAM
BENJAMIN SHIFF

EDITORIAL

Additional Production Supervisors CHARLYN GO
JONNY HYLTON
Production Coordinators, Editorial GUS GOTSCHALL
JILLIAN CARNEY HOWELL
TIMOTHY STAPENHORST
Associate Editors ANTHONY DURAZZO
MARK EMERSON
KENDRA JUUL
First Assistant Editors ANNA SAATHOFF
ADAM DESCOMBES
MICHAEL WEISSMAN
Additional Editorial Support TODD FULKERSON
GENE LEWIS JR
JOHNATHAN ROBINSON

VISUAL DEVELOPMENT

Visual Development Artists

CAMILLE ANDRE ALEX CHO
CRAIG ELLIOTT PAUL FELIX
LIMEI Z. HSHIEH RYAN LANG
JOYCE LEE SANG JUN LEE
APRIL LIU CORY LOFTIS
KEVIN NELSON NICHOLAS ORSI
MEG PARK TADAHIRO UESUGI
SCOTT WATANABE JAMES WOODS
ZANE YARBROUGH

Additional Visual Development MIKE GABRIEL
JIM MARTIN
ARMAND SERRANO

Production Assistants,
Visual Development ELIZABETH DAVALOS
LINDSAY GUINAN

ASSET PRODUCTION

Additional Character Asset Supervisor GREGORY SMITH
Additional Production Supervisor STEPH GORTZ
Production Coordinators, Characters KRISTEN CARON
JENNA RASMUSSEN
Production Coordinators, Environments LINDSEY JOE WANG
JENNA RASMUSSEN
RUSSELL JAMES PIKUS

MODELING

Crowd Modeling Lead BRANDON LAWLESS
Environment Modeling Lead JONATHAN LIN

Modelers

SEAN ABSHER CHRIS ANDERSON
VIRGILIO JOHN AQUINO MINH GABRIEL DUONG
JESSE ERICKSON KI JONG HONG
KEVIN HUDSON SUZAN KIM
LUIS LABRADOR ALENA LOFTIS
HAENGSOOK OH ZACHARY ENZO PETROC
LIZA RHEA ALESSANDRA RODRIGUEZ CURIEL
MELODY ROMERO JAMES SCHAUF
SAM Y SEGURA CHAD STUBBLEFIELD
ALEXANDER NICHOLAS WHANG EMMA WOLFE

Additional Modeling JUAN PABLO CHEN
CHRIS PATRICK O'CONNELL
JACOB RICE

CHARACTER RIGGING

Rigging Artists

PAUL AICHELE MICHAEL A. ALTMAN
CAMERON BLACK GLEN CLAYBROOK
GARRETT EVES JOHN KAHWATY
CATHRINA MCDONNELL CHRISTOFFER PEDERSEN
NICKLAS PUETZ JONATHAN SOTO
MICHAEL W. STIEBER ANDRE W. STUPPERT
KELLEY WILLIAMS

Additional Rigging BRET B. BAYS

CHARACTER SIMULATION

Crowd Simulation Lead ALLAN KADKOY

Simulation Artists

KSENIA BEZRUKOV JESUS CANAL
JOHANN FRANCOIS COETZEE REGINALD AMUKOSHI EMVULA
ERIK VALDEZ EULEN CHRISTOPHER EVART
DANIEL JARDIN AVNEET KAUR
BRIAN MISSEY MIKKI ROSE
MAREESA SANCHEZ TIMMY TOMPKINS
MARY TWOHIG RICHARD M. VAN CLEAVE JR.
XINMIN ZHAO

LOOK DEVELOPMENT

Character Look Lead DAN LIPSON
Crowd Look Lead MITCHELL ALLEN SNARY
Environment Look Lead CHAIWON KIM

Look Development Artists

NICOLE ALES IAN BUTTERFIELD
RAMYA CHIDANAND YOLANDA JI CHENG
SHELDON HM CHOW COURTNEY CHUN
LOGAN ERDNER ANDREW FINLEY
BENJAMIN MIN HUANG KONRAD LIGHTNER
VICKY YU TZU LIN SHUTONG LIU
AYAH LOPEZ ERIC S. MCLEAN
JOSEPHINE RIVERA SARI RODRIG
RYAN SMITH PAMELA SPERTUS
CHUCK TAPPAN SUAN TAN
ALAN YANG

Additional Look Development.....BILL DERRINGTON

SET EXTENSION

Set Extension Artists

ERIC BOUFFARD ALEX GARCIA
AERYN GRAY TRAVIS MANGAOANG
MICHAEL MORRIS KEVIN OSORIO

TECHNICAL DIRECTORS

Technical Directors

BRETT ACHORN DOMENIC ALLEN
SCOTT AUFDERHEIDE MATTHEW BASSEL
MEERA BENSON KATHERINE BOYD
ALLEN CORCORRAN KWESI DAVIS
JORGE DE GOUVEIA COLVIN KENJI ENDO
PAUL FRANZ ANNAMARIE FUCHS
CHRISTINE GERARDI LAURA GRONDAHL
KELSEY HURLEY ANGELICA Y. INGUANZO GONZALEZ VASQUEZ
BRANDON LEE JARRATT NORMAN MOSES JOSEPH
NEELIMA KARANAM KIMBERLY W. KEECH
LOGAN KELLY JUSTIN KERN
SAM KLOCK SYLVIA KOSOWSKI
LAURA KWAN HARMONY M. LI
KANGNING GARY LI JULIE MACHAMER
JONATHAN MANNI GABRIELLA MARINESCU

SALINA ORTEGA TEAL OWYANG
HEATHER PRITCHETT JARED REISWEBER
RICKY RIECKENBERG NELLIE ROBINSON
JEFF SADLER SIROBERTO SCERBO
STEVEN L. SEED ARCHANA SENTHILKUMAR
SERGE SRETSCHINSKY ANNIE SUTHER
JUSTIN TENNANT MICHAEL TORIELLO
AMY ELIZABETH TSENG REBECCA VALLERA-THOMPSON
UYEN UONG SHWETA VISWANATHAN
IRENE WENG JARED WRIGHT
MICHELLE WU

Assistant Technical Directors

ISABEL CASTRO JULIE CHAVANDO
MEGAN RAMONA CRUZ DYLAN DAWKINS
JIMMY HOPKINS SYDNEY A. MILLER
NICOLE RAJKUMAR

TACTICS

JONGO ALEX MOAVENI
CHRIS PATRICK O'CONNELL DARREN SIMPSON

LAYOUT

Production Coordinator, Layout Finaling SHANNON HENLEY

Layout Artists

JOAQUIN BALDWIN ALLEN BLAISDELL
DORIAN BUSTAMANTE JOHN HASBROOK
DANIEL HU KEVIN LEE
MATT LEE NICHOLAS MANFREDI
CHRIS MCKANE TERRY W. MOEWS
RICK MOORE ANDI ISAO NAKASONE
JEAN-CHRISTOPHE POULAIN MERRICK R. RUSTIA
LINDSEY ST. PIERRE KENDRA VANDER VLIET
DAVID WAINSTAIN STEVEN F. YAMAMOTO
NATHAN DETROIT WARNER

Layout Apprentice SAMAR MINGSHAN CHEN

Layout Finaling Artists

LORENZO RUSSELL BAMBINO ALLEN BLAISDELL
TAMARA ALEJANDRA FARALLA KERSAVAGE TODD LAPLANTE
BERNARD LIZON JOHN MURRAH
ANDI ISAO NAKASONE MERRICK R. RUSTIA
MAYA LUCY VYAS DAVID WAINSTAIN

Additional Layout Finaling

JOAQUIN BALDWIN KEVIN LEE
MATT LEE NICHOLAS MANFREDI
CHRIS MCKANE TERRY MOEWS
NATHAN DETROIT WARNER

Production Assistants, Layout ULICES HEUREAUX
AVA MOSS

ANIMATION

Animation Team Tools Lead JOSEPH HOLMARK
Production Coordinators,
Animation AHDENAE KHODAVERDIAN

Production Coordinators, Animation/Crowds . . .MAGGIE HUGHES
MATT RYAN

Animators

THERESA ADOLPH	ABRAHAM AGUILAR
VALENTIN AMADOR DIAZ	DAVID BADGEROW
JESSICA BARTOSHEWSKI	OZAN ONUR BASALDI
DOUG BENNETT	TONY BONILLA
ABBY BOYCE	DARRIN BUTTERS
JORGE E. RUIZ CANO	YOUNGJAE CHOI
SHAWN CLARK	ALBERT COLOMER
AJ CONRAD	CHRISTOPHER CORDINGLEY
ALBERTO CORRAL	STEPHEN DAHLER
MICHAEL DEBROSSE	RIANNON DELANOY
PETE DEVLIN	NATHAN DILLOW
JANEL DREWIS	DANIEL EDWARDS
ISAAK FERNÁNDEZ RODRÍGUEZ	JASON FIGLIOZZI
ANDREW FORD	KITTY LAI CHING FUNG
MARIUSZ FURMANCZYK	TAYLOR GESSLER
BENJAMIN GIRMANN	ADAM GREEN
ALEX GUMBLE	LAURA H. HAN
DAVE HARDIN	KIM HAZEL
JASON HERSCHAFT	SETH HIPPEN
BRENT HOMMAN	MITCHELL JAO
LEIF JEFFERS	STEVEN R. V. JOHNSON
KEN KAISER	BERT KLEIN
YOHEI KOIKE ヨーヘイ	MEGAN KREINER
JIN KUM	ANDREW LAWSON
HYUN MIN LEE	GARRETT LEWIS
MICHAEL LOECK	KATIE LOW
KEVIN MACLEAN	TYLER MAHN
BORIS MARAS	PAULA BENEDICTO MARTÍNEZ
KELLY MCCLANAHAN	SCOTT MCWHINNIE
MARK MITCHELL	NAOKO MIZUTORI
JESS MORRIS	LOUAYE MOULAYESS
KATIE OLSON	HYRUM OSMOND
OLGA PARSHINA	PEDRO DANIEL GARCIA PEREZ
REBECCA PEREZ STODOLNY	SEAN PETERSON
MITJA RABAR	SVETLA RADIVOEVA
ZACHARY RAHMAN	JOEL REID
HENRY G. SANCHEZ	RYAN SCHMIDT
BRIAN SCOTT	CHAD SELLERS
CHRISTOPHER SEMENOFF	MIKEE SEVILLA
BENSON SHUM	JONAH SIDHOM
CHATRASAL SINGH	JOSHUA SLICE
TONY SMEED	ALEXANDER SNOW
JEAN-LENY SOLE	ANGELO STA CATALINA
RASTKO STEFANOVIC	SHAY STONE
WES STORHOFF	ADAM STRICK
TIMOTHY SUAREZ	MANAR AL TAWAM
PHILIP TO	YAOYAO MA VAN AS
RICHARD VAN AS	GREGORY VERREAULT
JUSTIN WEBER	KENNY W. WONG

MIKEY WONG
NARA YOUN
AMANDA ZIMA

MICHAEL WOODSIDE
TREVOR YOUNG

2D Animation..... RANDY HAYCOCK

Additional Animation

ALBERTO ABRIL	REBECCA WILSON BRESEE
SCOTT CLARK	TONY CHAU
RENATO DOS ANJOS	JACOB FREY
JENNIFER HAGER	JACQUELINE KOEHLER
MIKAELA PFEIFER	WAYNE UNTEN
KEVIN WEBB	

Additional 2D Animation.....ERIC GOLDBERG
MARK HENN

Production Assistants,
Animation TAMARA MICHELLE LEE-GEORGE
MEREDITH WELLS

CROWDS ANIMATION

Crowds Artists

SVETLA CAVALERI	KRISTIN CHOW
MOE EL-ALI	JACK GECKLER
NICK LEVENDUSKI	JOSH RICHARDS
ALBERTO LUCEÑO ROS	JEFF SULLIVAN
LE JOYCE TONG	D'LUN WONG

Crowds Apprentices..... NATHAN DEVLIN
CALVIN SCHAUL

Additional CrowdsNICOLAS NGHIEM

TECHNICAL ANIMATION

Tech Anim 2D LeadALEX KUPERSHMIDT
Simulation
Performance Lead NATNICHA FOAM LAOHACHAIARON
Animated Environment Lead NATHAN HUGHES HILLIER
Production Coordinator, Technical AnimationEDWIN SOTO

Technical Animation Artists

MICHAEL A. ALTMAN	KORI AMACKER
KATHLEEN M. BAILEY	KSENIA BEZRUKOV
CAMERON BLACK	AARON CAMPBELL
CHRISTOPHER CARTWRIGHT	HILERY CHAO
GLEN CLAYBROOK	MITCHELL D. COUNSELL
BRIAN CRAWFORD	RACHEL CRISCOLO
MARK EMPEY	REGINALD AMUKOSHI EMVULA
GARRETT EVES	BRIANNE FRANCISCO
KARLA CHANG GONZALEZ	KELSEY GRIER
DANIEL JARDIN	WILLIAM D. KASTAK
SAHAR KAUSAR	IAN KREBS-SMITH
JARED LASCURAIN	AARON FANG-JEN LEE
HUBERT LEO	ADAM REED LEVY
JEFF MARTIN	BRITTANY A. MCGRATH
BRIAN MISSEY	CHRISTIAN RODRIGUEZ MEJÍA
ANA SALAZAR RODRIGUEZ	KRISTA ROGERS
MIKKI ROSE	RYAN RUIZ
MAREESA SANCHEZ	JONATHAN SOTO

DANNY SPECK PANAT THAMRONGSOMBUTSAKUL
 KRISTAL SANA VILLANUEVA ROBERT ZHOU

Technical Animation Apprentices SAMUEL BOURLAND
 CAROLINE FERNANDES
 MAHIMA PUNDIR
 KAMRYN MASSEY
 VICTOR M. YGLESIAS BARAHONA

Additional Technical Animation ANDREW TAYLOR JENNINGS
 CATHRINA MCDONNELL
 GARRETT RAINE
 KELLEY WILLIAMS

Production Assistant, Technical Animation AHMAD BLUE

EFFECTS ANIMATION

Effects Leads

DIMITRE BERBEROV DEBORAH CARLSON
 PETER DE MUND STUART GRIESE
 MIKE NAVARRO FRANCISCO RODRIGUEZ

Production Coordinators, Effects HANNAH BIALOSKY
 ABIGAIL KELSEN

Effects Animators

ROBERT BENNETT ALIREZA BIDAR
 BRETT BOGGS PARISA BONAKDAR
 PAUL CARMAN DANIEL CLARK
 IAN J. COONY DYLAN DRUKTENIS
 JAMES DEV. MANSFIELD JOËL DAVID EINHORN
 JESSE ERICKSON CHRISTIAN A. HATFIELD
 CHRISTOPHER HENDRYX DAVID HUTCHINS
 CHANTAL LEBLANC TIM MOLINDER
 OMAR MUKHTAR CHRISTIAN OLAN-GEDDES
 JOHN PATTON NICHOLAS RALABATE
 GRACE HORI REAVES JACOB RICE
 MICHELLE SHARP RATTANIN SIRINARUEMARN
 KEE NAM SUONG MARIE GABRIELLE TOLLEC
 LE JOYCE TONG SCOTT TOWNSEND
 CESAR VELAZQUEZ IVAN WANG
 THOM WICKES CHRIS WOMBOLD
 BRUCE WRIGHT MASAHITO YOSHIOKA
 XIAO ZHANG

Additional Effects DALE MAYEDA
 ERIN V. RAMOS

Production Assistant, Effects JEDIDIAH DANA KATUALA

LIGHTING

Character Lighting Lead MASON KHOO
 Environment Lighting Lead LOGAN GLOOR
 Production Coordinators, Lighting REBECCA ELENA BANKS
 ELIZABETH DAVALOS
 ASHLEY BROOKE GRISHAM

Lighting Artists

KAYLEEN ACOSTA RODRIGUEZ BRIAN ADAMS
 AYMAN AKOSHALI JOAN ANASTAS
 SUNG JOON BAE CHRISY BAEK
 NICHOLAS BALLIETT ANGEL CAMACHO-TORRES
 SARAH CHALEK IAN CHRISTIE
 JEFF CHUNG ALEX CORLL
 BRIAN JUDE DANKER CHERYL A. DAVIS
 JON DAVIS RYAN DEYOUNG
 KAORI DOI DALE DRUMMOND
 SARAH DUNTON TAYLOR DZIUUK
 FRANCESCO GIROLDINI PAULA GOLDSTEIN
 RICHARD GOUGE ELISE HANNON
 LUKE HEATHCOCK JOHN HELTON
 AUSTIN HIRSCH GEORGE HO
 ROBERT HOLDER KEVIN HUDSON
 IVA ITCHEVSKA-BRAIN WALKER KENNEDY
 HOLLY KIM-ANGEL ROGER LEE
 RICHARD E. LEHMANN DIANA JIANG LEVANGIE
 JAMES LOJO ROBERT L. MILES
 BENJAMIN MIN HUANG CHRIS NABHOLZ
 DEREK NELSON STEPHEN NULL
 JORGE OBREGON ASH OGASAWARA
 BEKAH PARK R.J. PEÑA
 MIGUEL PEREZ LUKE PIKORA
 WINSTON QUITASOL DANIEL RICE
 SEAN RIVET ROMAN ROBBINS
 IAN RUHFASS AFONSO SALCEDO
 CATLIN SCROGGIE LEWIS N. SIEGEL
 DEMORRIUS SIMS ASHLEY SOUZA
 KA YAW TAN DON TAYLOR
 MATHEW THOMAS ELLEN TRINH
 EMILY TSE LISA M. TSE
 ELIZABETH WILLY EMILY YI
 JENNIFER YU FARR MASHA ZARNITSA
 ALINA ZEPEDA

Additional Lighting

ALLAN BERNARDO COREY BUTLER
 GREGORY CULP SHANT ERGENIAN
 JOSHUA FRY ALESSANDRO JACOMINI
 ALEX NIJMEH

Production Assistants, Lighting JULIE MICHALEK
 MEREDITH WELLS
 DANNY UMANZOR

STEREO

Stereo Artists

THOMAS "TOMB" BAKER JAMES CLOWATER
 WILLEM DREES KATIE A. FICO
 SEAN GOLDMAN TROY GRIFFIN
 DANIEL GUINDI ELISSA CORDERO HANSEN
 MARK A. HENLEY DAVID ANDREW MALDONADO
 ROBERT NEUMAN DARREN SIMPSON

Production Assistant, Stereo CHARLIE INGRAM

PRODUCTION

Production Assistant, Sweatbox CHARLIE INGRAM
Production Coordinator, Marketing . . NATALIA ADAME MENDOZA
Production Secretary RICKY SOLIS
Casting Coordinator JAMES BURNHAM
Casting Assistant ALLISON LOEWE
Additional Production Support JENNIFER HAMILTON

Cultural Trust

Community Relations Manager KALIKOLEHUA HURLEY

Consultants

NICK ADAMS DR. S. STEVE AROUNSAK
DR. JONATHAN BAILLIE JEREMY BLACKLOW
DAVID M BOLINSKY RAINA DEERWATER
E. PATRICK JOHNSON ARI NOVY
DR. ELIZABETH REGA TERESA C. HENLEY-ROSTON
DR. STUART SUMIDA MEGAN TOWNSEND

POST PRODUCTION

Director, Post Production JD VANDENBERG
Post Production Supervisor ALYSE GELLIS
Production Sound Mixers GABRIEL GUY, CAS
BILL HIGLEY, CAS
ADR Mixer BILL HIGLEY, CAS
Supervising Re-Recording Mixer DAVID E. FLUHR, CAS
Re-Recording Mixer GABRIEL GUY, CAS
Digital Imaging Manager ROBERT H. BAGLEY
Colorist ELIOT MILBOURN
Assistant Colorist MAUREEN MO O'ROURKE
End Titles by ERIN ONG COOK
GINA WARR LAWES
Post Operations Lead GABRIEL STEWART
Transfer Room/Theater Operations LUTZNER RODRIGUEZ
Loop Group TERRI DOUGLAS

MUSIC

Music Produced by HENRY JACKMAN
Vice President, Music Production ANDREW PAGE
Supervising Music Editor EARL GHAFARI
Score Music Editor DANIEL PINDER
Score Recorded and Mixed by ALAN MEYERSON
Orchestra Conducted by NICK GLENNIE-SMITH
Orchestrations by STEPHEN COLEMAN
ANDREW KINNEY
MICHAEL JAMES LLOYD
Score Production Services MATTHEW K. JUSTMANN
Music Business Affairs DONNA COLE-BRULÉ
Music Production Specialist LAUREN HARROLD
Production Music Editor KENDALL DEMAREST
Associate Music Editor PO LIN
Additional Music Editorial MARY WEBSTER
SEBASTIAN ZULETA
Music Production Coordinator CALEB HSU
Executive Music Assistant JILL HEFFLEY

Score Contracted by PETER ROTTER
Choir Contracted and Conducted by JASPER RANDALL
Music Preparation by BOOKER WHITE
Music Librarians NICHOLAS CAZARES
MARTIN MCCLELLAN
CHRISTOPHER ANDERSON-BAZZOLI
Additional Recording SCOTT SMITH
Digital Score Recordists LARRY MAH
KEVIN GLOBERMAN
Score Mix Editor JEFF GARTENBAUM
Additional Music by HALLI CAUTHERY
SVEN FAULCONER
EVAN GOLDMAN
ANTONIO DI IORIO
ALEX KOVACS
Additional Orchestrations by ED TRYBEK
HENRI WILKINSON
JONATHAN BEARD
Score Technical Engineers MAVERICK DUGGER
JOE CHO
Score Mix Engineers MICHAEL GOSSARD
JACOB JOHNSTON

Scoring Crew

BRIAN BAIR GREG DENNEN
THOMAS HARDISTY JULIANNE MCCORMICK
PETER NELSON RYAN NELSON
JAMIE OLVERA ASSEN STOYANOV
KEITH UKRISNA BRIAN VAN LEER
BRIAN VIBBERTS RICHARD WHEELER JR.
Music Recorded at SONY PICTURES SCORING STAGE
WARNER BROS. EASTWOOD SCORING STAGE
THE VILLAGE STUDIOS

"They're The Clades!"

Music by HENRY JACKMAN
Lyrics by KEVIN DEL AGUILA
Arranged by SVEN FAULCONER
Produced by HENRY JACKMAN

Performed by

JAMES HAYDEN, Soloist MICHAEL BANNETT
AMICK BYRAM TIM CAMPBELL
KEVIN DEL AGUILA DYLAN GENTILE
WILLIAM KENNETH GOLDMAN SCOTT T. GRAFF
LUC KLEINER MARK EDWARD SMITH

"Lone Digger"

Written by CHARLES DELAPORTE
HUGUES PAYEN DE LA GARANDERIE
ARNAUD DE BOSREDON
SONIA FERNANDEZ VELASCO
ANTOINE TOUSTOU
AMZALLAG AURELIEN
Performed by CARAVAN PALACE
Courtesy of LE PLAN RECORDINGS
Under Exclusive License from CAFÉ DE LA DANSE

Musicians		Trumpets
		TOM HOOTEN, Principal DAN ROSENBOOM
		JON LEWIS ROB SCHAER
		Trombones
		ALEX ILES, Principal CRAIG GOSNELL PHIL KEEN BILL REICHENBACH STEVE TRAPANI
		DAVID REJANO CANTERO STEVE HOLTMAN JOHN LOFTON STEVE SUMINSKI
		Tuba..... DOUG TORNQUIST Guitar GEORGE DOERING Electric Bass TONY LEVIN Harp..... JOANN TUROVSKY Piano and Celeste..... ROBERT THIES Percussion.....WADE CULBREATH, Principal TED ATKATZ PETE KORPELA
		Latin/Hand PercussionALEX ACUÑA Timpani BRIAN KILGORE
		Choir
		LINDSAY PATTERSON ABDOU KAREN HOGLE BROWN TIM CAMPBELL ARNOLD LIVINGSTON GEIS WILLIAM KENNETH GOLDMAN KELCI HAHN JAMES HAYDEN DERMOT KIERNAN LUC KLEINER JJ LOPEZ SARA MANN MEREDITH PYLE ANNA SCHUBERT KATHRYN SHUMAN TODD STRANGE GERALD WHITE
		MICHAEL BANNETT AMICK BYRAM CALLISTA HOFFMAN-CAMPBELL DYLAN GENTILE SCOTT T. GRAFF AYANA HAVIV ELISSA JOHNSTON SHAWN KIRCHNER MICHAEL LICHTENAUER SARAH LYNCH MARIJKE VAN NIEKERK JESSICA ROTTER JESSIE SHULMAN MARK EDWARD SMITH SUZANNE WATERS ANDREA ZOMORODIAN
		SKYWALKER SOUND
		Post Production Sound Services bySKYWALKER SOUND A LUCASFILM LTD. COMPANY MARIN COUNTY, CALIFORNIA
		Supervising Dialogue Editor/ADR EditorBRAD SEMENOFF Sound Effects Editors..... CAMERON BARKER JUSTIN DOYLE NIA HANSEN
		Supervising Foley Editor..... CHRIS FRAZIER Dialogue Editor STEVE SCHATZ Apprentice Sound Editor ALLISON NG Foley ArtistsJOHN ROESCH, M.P.S.E SHELLEY RODEN, M.P.S.E
		Foley Mixer SCOTT CURTIS Assistant Re-Recording Mixers..... ROBERT COOPER DOROTHY HYUNJUNG LEE
		Engineering Services.....DONNIE LITTLE Digital Editorial Support.....DANNY CACCAVO Post Production Sound Accountant.....CATHY SHIRK
	Violins	
BRUCE DUKOV, Concertmaster	ALYSSA PARK, Principal 2nd	
EUN-MEE AHN	CHARLIE BISHARAT	
ROBERTO CANI	MINYOUNG CHANG	
NATHAN COLE	NINA EVTUHOV	
LORENZ GAMMA	MOLLY GOLDBAUM	
JESSICA GUIDERI	TAMARA HATWAN	
AMY HERSHBERGER	LUANNE HOMZY	
BEN JACOBSON	MAIA JASPER-WHITE	
MAX KARMAZYN	DENNIS KIM	
ANA LANDAUER	SONGA LEE	
NATALIE LEGGETT	PHILLIP LEVY	
MAYA MAGUB	HELEN NIGHTENGALE	
GRACE OH	JOEL PARGMAN	
SARA PARKINS	KERENZA PEACOCK	
HEATHER POWELL	NEIL SAMPLES	
TEREZA STANISLAV	AKIKO TARUMOTO	
JOSEFINA VERGARA	SHALINI VIJAYAN	
IRINA VOLOSHINA	ROGER WILKIE	
YELENA YEGORYAN		
	Violas	
SHAWN MANN, Principal	VICTOR DE ALMEIDA	
ROBERT BROPHY	MERIDETH CRAWFORD	
ZACH DELLINGER	ANDREW DUCKLES	
ALMA FERNANDEZ	MATT FUNES	
MICHAEL LARCO	LUKE MAURER	
JONATHAN MOERSCHER	CAROLYN RILEY	
DAVID WALTHER		
	Cellos	
STEVE ERDODY, Principal	HELEN ALTENBACH	
JACOB BRAUN	ERIC BYERS	
ROSS GASWORTH	DENNIS KARMAZYN	
MICHAEL KAUFMAN	CHRISTINE KIM	
VANESSA FREEBAIRN-SMITH		
	Basses	
MIKE VALERIO, Principal	DREW DEMBOWSKI	
STEVE DRESS	OSCAR HIDALGO	
CHRIS KOLLGAARD	GEOFF OSIKA	
DAVID PARMETER		
	Flutes	
BEN SMOLEN, Principal	SARA ANDON	
JULIE BURKERT	JENNI STACK	
AMY TATUM		
	Oboes	
LARA WICKES, Principal	JESSICA PEARLMAN	
LESLIE REED		
	Clarinets	
STUART CLARK, Principal	DON FOSTER	
JUAN GALLEGOS	JOSH RANZ	
	Bassoons	
ROSE CORRIGAN, Principal	WILLIAM MAY	
DAMIAN MONTANO	ANTHONY PARNTHER	
	French Horns	
DYLAN HART, Principal	LAURA BRENES	
DAVE EVERSON	ADEDEJI OGUNFOLU	
JACLYN RAINEY	TEAG REEVES	
AMY RHINE		

Client Services EVA PORTER
Studio Capacity Manager.....CARRIE PERRY

DATA SERVICES
STUART MCDOUGAL ZACHARY STOKES

SKYWALKER SOUND EXECUTIVE STAFF

DEPLOYMENT SERVICES

General Manager JOSH LOWDEN
Head of Production JON NULL
Head of Engineering STEVE MORRIS
Head of Production Finance & Planning..... MIKE PETERS

BENJAMIN FRANCOIS LENA GHOKASIAN
DANIEL KOELLER GREG NEAGLE

TECHNOLOGY

NETWORK SERVICES

ENGINEERING SERVICES

WALT ALVARADO COLIN NGUYEN
TREVOR AUSTIN COX

NATALIE ACOSTA ANDREW FISHER
MICHELLE HESTER ALEJANDRA LEDESMA
G. KEVIN MORGAN TAMARA VALDES

RENDER SERVICES

Senior Manager..... DARREN ROBINSON
Manager..... DAYNA B. MELTZER

KEVIN C. CONSTANTINE EDWARD LABAO
DIANA STONE GRAHAM B. WHITTED IV

INFRASTRUCTURE & SUPPORT

Director of Technology..... DAVID J. BURKHARDT
Managers..... MEGHAN GILLET
MATTHEW SCHNITTKER

DATA CENTER ENGINEERING

PRODUCTION TECHNOLOGY

THOMAS GREER DANNY JEWELL
KIMBERLY M. RIOS MATT WATSON

CHARACTER HAIR & CLOTH

HELPDESK

PETER LEE CHUN MICHAEL J. DOBSON
MICHAEL M. FUKUMOTO JESSICA MARY KAIN
GALEN MUIR DAVID B. WILSON

HAIXIANG LIU ANDY MILNE
ANDREW PETERSON FRANZ SAUER
MARYANN SIMMONS NICHOLAS WEIDNER

MEDIA ENGINEERING

ENVIRONMENTS & EFX

JASON L. BERGMAN JEFF CORNISH
GLENN DAKAKE NORBERT FAERSTAIN
JASON GOTTFREDSON MICHAEL KOETTER
STEFAN LUKA JAMES A. WARGOWSKI

LAWRENCE CHAI YUN-PO PAUL FAN
TABATHA HICKMAN YING LIU
TODD SCOPIO

SYSTEMS OPERATIONS

CHARACTER TOOLSET

VINCENT M. D'AMORE JOEL DAGANG
ERIC N. GARCIA MATTHEW C. GOODMAN
TINA LEE JOULE MIDDLETON

RICKY ARIETTA GABRIELLE KNIGHT
CATHERINE LAM CHUNG-AN ANDY LIN
HANNAH SWAN JUSTIN WALKER

Director of Technology..... PATRICK DANFORD
Managers..... JAMES COLBY BETTE
ADAM SPECTOR

CORE SOFTWARE & PIPELINE INFRASTRUCTURE

DAVID A. AGUILAR NEIL P. BARBER
CAMERON BILLINGHAM MICHELLE CANO
WILLIAM T. CARPENTER ALAN DAVIDSON
CURIE HONG SAMSON KAO
DOUGLAS E. LESAN MATTHEW E. LEVINE
JOHN LOY JEREMY RETAILLEAU
GARRET SAKURA OLIVER STAEUBLI
STEVEN E. THOMSON KATIE VINSON
BRIAN WHERRY LISA S. YOUNG

INFORMATION SERVICES

NANA-EFUA ESSUMAN KRISTA HALEY
NICOLE KOWTKO KRISTY MILLER COTAYA
CHRISTOPHER H. NGUYEN JENNIFER PEREZ
JOHN ROBERT PERRY WENDY M. TAM
JOANNA ZETA

RENDERING & VISUALIZATION

Senior Manager..... NAIDU BUYYALA

DAVID M. ADLER ANDREW BAUER
JANET E. BERLIN BRENT BURLEY
MATT JEN-YUAN CHIANG GREGORY X. DU
BRIAN J. GREEN WEI-FENG WAYNE HUANG
MARK LEE YINING KARL LI
JOSEPH W. LONGSON NIEL LOPEZ
MARK A. MCLAUGHLIN DANIEL TEECE
MATTHEW WILLIAMS NATHAN ZEICHNER
CHARLOTTE ZHU

PLATFORM ENGINEERING

CORE SERVICES

TOM CORRIGAN NAVNEIL KUMAR
JEREMY ROGERS CHRIS STEINKE

STUDIO TOOLS

DALE BECK PAUL HILDEBRANDT
KADIE JAFFE CHRISTOPHER D. MIHALY
ROY TURNER WILLIAM WIRA

Director of Technology MUNIRA M. TAYABJI
Managers LAURA FRANEK
MICHAEL D. KLIEWER
COLLIN LARKINS
BETTINA MARTIN

RESEARCH

RASMUS TAMSTORF JOSEPH BENZAKEN

TECH TALENT AND COMMS

HUNTER GIBSON

THE STAFF OF WALT DISNEY ANIMATION STUDIOS

STUDIO LEADERSHIP

CLARK SPENCER EILEEN AGUIRRE
AMY ASTLEY NICK CANNON
PETER DEL VECHO BRANDY FISHER
CRISTINA FIUMARA BELINDA M. HSU
SEAN D. JENKINS JOHN I. MCGUIRE
AMIR NASRABADI BÉRÉNICE ROBINSON
MANDESA TINDAL MARIE-PIERRE VARIN
MICHELLE WINZE CHRISTINA W. CHEN
ROY CONLI NATHAN CURTIS
YVETT MERINO OSNAT SHURER
BRAD SIMONSEN JENNIFER CHRISTINE VERA

CREATIVE LEADERSHIP

JENNIFER LEE CHRIS BUCK
JARED BUSH TRENT CORREY
DAVID G. DERRICK JR. EVERETT DOWNING JR.
JAPHETH GORDON DON HALL
BYRON HOWARD JESSICA JULIUS
CHELSEA MARCANTEL ELISSA MATSUEDA
STELLA MEGHIE ALLISON MOORE
ZIKI NELSON QUI NGUYEN
JOYCE SHERRÍ MARC E. SMITH
JOSIE TRINIDAD FAWN VEERASUNTHORN
SUZI YOONESSI

Manager, Creative Relations HALIMA HUDSON

DEVELOPMENT

RUTH STROTHER MOORE KIMMER BAUGHMAN
STEPHANIE HACHEM SCOTT HUMMEL
URIAH MCKINNEY CARÓN WILLIAMS
RYAN HARRISON BREUER SARANG CHEON
MAX DEBCZAK NICHOLAS ELLINGSWORTH
JENNIFER GANDRUP LEAH LATHAM
NATHAN MASSMANN KAT RAMOS
JAMES ROMO JASMINE GONZALEZ REED
BENJAMIN SHIFF BRANDI STONE

ANIMATION RESEARCH LIBRARY

MARY WALSH BRENDAN G. BAKER
JILL BREZNICAN FOX F. CARNEY
TORI CRANNER TAMMY CROSSON
BETHANY C. ELLERBROOK DOUG ENGALLA
MAT FRETSCHEL ANN W. HANSEN
JUSTIN HILDEN TAMARA N. KHALAF
TRACY ANN LEACH MARISA LEONARDI
KRISTEN MCCORMICK BETHANY MCGILL
JAMIE PANETTA TOM PNIEWSKI
JACKIE VASQUEZ ELDA "TITA" VENEGAS
SCOTT WATTS PATRICK WHITE

BUSINESS AFFAIRS & LEGAL COUNSEL

CHRISTINE M. NEUHARTH CHRISTOPHER BORDENAVE
CHRISTINE CHRISMAN GUS AVILA
RUSTON HARKER KATHLEEN M. MULLIN

COMMUNICATION DESIGN & BRANDING

ERIN ONG COOK NICOLE VATLAND
LEON INGRAM JORDAN DARIO

DEPARTMENT MANAGEMENT

LAUREN ALBERS LESLEY ADDARIO BENTIVEGNA
HEATHER M. ROBERTS RUSSELL AMANDA ALLAN CLARK
RYAN J. GARCIA BUENVAJE CLINTON FANELLI
KELLIE MARCHBANKS HOOVER ANNIE SEVAREID

DIVERSITY & INCLUSION

KALIKOLEHUA HURLEY RYAN HOPE

ENVIRONMENT & EVENTS

VICKI CASE CHRISTINE COLLEEN CLOUTIER
MELISSA COLE FANFASSIAN KEVIN WALDVOGEL-DEMONACO
CARLOS "TOTA" AREVALO KEN LEWIS
COLLIN MAPP GILLIAN MILNE
EDUARDO RUIZ ERIC DINSMORE
GEOVANI FRANCISCI GONZALEZ

EXECUTIVE ADMINISTRATIVE SUPPORT

BABATUNDE AKINLOYE ELISE ALIBERTI
GRACE DELMAR SYDNEE GARCIA
MARY JAFFE JACQUELINE RYCZEK

FINANCE

JAMIE KROG CHRISTINE E. HART
ANDRÉA ALDEN JESSICA JEANETTE CHIU
BRIAN GAUGLER TIFFANY GEAN
EMILY HSU MADISON KENNAUGH
FRANK WILLIAM KNITTEL JR. LINDA MATSUOKA NARMORE
ANGELA M. SABETTA-ADAIR

HUMAN RESOURCES

PARIKSHIT AJIT CHITRE DENISE IRWIN STASTNY
LUCY SANOSYAN KATHERINE QUINTERO
RACHEL LYNN DEERING

MARKETING & PUBLICITY

MELANIE BEARD
ANDI COCHRANE
LISA COSTANTINO
JOE DUNN
MIKE GORTZ
ERIC HUTCHISON
MAYKA MEI
JESSICA SCHOW
DANIELLE SONG

DAVID BESS
GAYE COFFMAN
CAITLIN DODSON
ERIN GLOVER
HOWARD GREEN
NICOLE KIM
NICOLE MYNOTT
MICHAEL SIMMS
KYLE ZABALA

SPECIAL THANKS

ASHANTI BRANCH
DR. TOM CROUCH
RONAN DONOVAN
CHRISTOPHER MERRILL LAYNE
THOMAS PAONE
JOE ROHDE
SHEPHARD SUMMERS
RISE

LUCY COOKE
KRIKOR DERAMERIAN, MD
GLAAD
PETER C. MANCALL
KEITH PLUYMERS
SAN DIEGO BOTANIC GARDEN
JENNIFER CHRISTINE VERA
WDAS BERGS

PRODUCTION TRAINING & DEVELOPMENT

TRACY BOVASSO CAMPBELL
CHRIS CHAVEZ-SORIA
ANNELIESE SALGADO

ROSS BLOCHER
NANCY EVANS

PRODUCTION ANALYTICS
KELLY O'NEAL

TALENT DEVELOPMENT & RECRUITMENT

STEPHANIE MORSE GORTZ
DANELLE DAY SANTOS
JENNIFER ELROD
NICOLE MÉNDEZ DIAL

CHRISTINE SNELL
ERIKA MOLINA BECERRA
MATT ROBERTS
TYLER MCKIM

WORKFLOW

SCOTT KERSAVAGE
JULIE BANER
JACK FULMER
THADDEUS P. MILLER
FRANK HANNER
EMILY H. VO

ERNEST J. PETTI
DARRIN BUTTS
NADIM SINNO
JENNIFER DOWNS
EDWARD ROBBINS
JOHN WHEELER

CREATIVE LEGACY

ROGER GOULD
ANGELA FRANCES D'ANNA
KENT GORDON
DARRELL JOHNSON
RACHEL BIBB
ANGEL RUVALCABA
LURELINE WEATHERLY

DOROTHY MCKIM
MELISSA GENOSHE DONNAN
DARIN HOLLINGS
SHANNON KRAEMER
BRANDON BLOCH
ISADORA SANNA

INK & PAINT

ANNIE HOBBS
ANTONIO PELAYO

CHARLES R. LANDHOLM
DAVID SCOTT SMITH

CAFFEINATION
CARLOS BENAVIDES

SECURITY

MICHELLE P. HOWARD
CARLOS MENDEZ
RIGOBERTO CHAVEZ

NORMAN GREEN
DARRYL VONTOURE

PRODUCTION BABIES

ACE
BAYLOR ASHTON
ELLIOTT
HARPER
JOHNNY
LOGAN
LUNA
OLIVER
SEBASTIAN
WILLIAM

ATLAS
CHEYENNE
FELIX
HAZEL
JONATHAN
LUCAS
MAASAI
REMI
SOPHIE

AURORA
DU-GI
FRANCESCA
HENRY
LISANDRO
LUKE
OLIVIA NIGHTINGALE
RUKA
SPENCER
YUMI

Soundtrack Available on



in select theatres

Approved No. 53990



MPA

THIS PICTURE MADE UNDER
THE JURISDICTION OF



AFFILIATED WITH
A.F.L.-C.I.O.-C.L.C.

©2022 Disney Enterprises, Inc. All Rights Reserved.

The filmmakers would like to extend a very special thank you to
CHRIS WILLIAMS

For the purposes of United Kingdom copyright,
Disney Enterprises, Inc. was the owner of copyright in this film
immediately after it was made.

Distributed by
WALT DISNEY STUDIOS MOTION PICTURES

Created and Produced at
WALT DISNEY ANIMATION STUDIOS
Burbank, CA



Disney STRANGE WORLD

“I always loved big adventure stories—the kind of adventure story where explorers find a hidden world that was heretofore unknown to them or anybody else.”

—Don Hall, “Strange World” Director

PRODUCTION NOTES

The breathtaking settings for Walt Disney Animation Studios’ films can be fantastical and awe-inspiring, inviting us to places only seen in our imaginations—from Zootopia to San Fransokyo, Arendelle to the 8-bit arcade, Kumandra to Corona. But no world has ever been so wonderfully strange as the studio’s latest adventure. Journey deep into “Strange World,” set in a vast, hidden, subterranean world where bizarre creatures, looming danger and points unknown await.

Walt Disney Animation Studios’ original action-packed comedy adventure “Strange World” introduces a legendary family of explorers, the Clades, as they attempt to navigate an uncharted, treacherous land alongside a motley crew that includes a mischievous blob, a three-legged dog and a slew of ravenous creatures. This seriously strange world is actually an allegory for planet Earth, says director Don Hall. “What started everything was just thinking about my sons and the world they’re going to inherit,” he says. “How is it different from what I inherited from my dad? How can we be good ancestors to those who follow?”

Hall leaned into the idea of fathers and sons—how they don’t always see the world the same way. “My dad and I have a great relationship,” he says. “He is a farmer and I grew up helping out. But when I was 14 years old, it all changed. Suddenly, I was planting and doing more high-level stuff that I just didn’t want to do. It wasn’t me. It all turned out fine, but I always remembered that and thought it would be interesting to explore father/son relationships and the kind of expectations we put on our kids—intentionally or unintentionally.”

At its core, “Strange World” is a story about family, specifically three generations who each are seeking their place in the world. Searcher Clade is a brilliant family man—who, as a teenager, discovered a plant-based power source that changed the world of Avalonia. Even with a statue in town in his honor, Searcher is at his core



a humble farmer, growing, harvesting and distributing the crop alongside his wife and son. Searcher’s dad, Jaeger, set out at a young age to be the kind of explorer legends are made of. A statue in town (right next to Searcher’s) memorialized the great explorer, who has not been seen in 25 years, presumed lost during an expedition. Searcher’s son, Ethan, is a happy 16-year-old with a great sense of humor and a decent work ethic (for a teenager). Ethan helps on the farm, but he’s not sure he wants to follow in his father’s footsteps. The three Clades have huge differences that can prove divisive—and at the same time, they have more in common than any of them is willing to admit.



Hall reteams with Qui Nguyen, who penned the screenplay for “Raya and the Last Dragon” (directed by Hall and Carlos López Estrada) and serves as co-director and writer for “Strange World.” Nguyen recalls early conversations with Hall about the story. “The thing that got me was when he said it’s about fathers and sons,” says Nguyen. “I am also a dad of two kids and I felt like that was exactly what I wanted to be doing. This is

a story I needed and wanted to tell.

“We could relate to Jaeger and Searcher when it comes to our kids,” continues Nguyen. “There’s a push and pull between ambition and just being a dad. It’s something almost every artist here at Disney—anyone who’s chasing a big dream—would understand. A big reason why we do it is for [our kids]—and, man, we don’t want to lose focus of that. This is the story that I’m going through, the story that Don is going through and the story our characters are going through.”

Producer Roy Conli says the dynamic between the characters is the heart of the story. “Father-son relationships are so beautiful and so fraught simultaneously,” he says. “I came from the theater. My favorite play as a kid was ‘Death of a Salesman,’ which is a classic father-son tale. My father and I had an amazing relationship. I thought he was Superman until I was 15, when I realized he wasn’t Superman. We had a good 10 years of battle that fortunately, we came through. He was an amazing guy, and that father-son relationship is really special: It’s phenomenal and universal. I think fathers push their sons; sons reject their fathers, and then eventually they all come around.”

“You’re a Clade. We love danger.”

—Jaeger Clade, “Strange World”

The story of “Strange World” was crafted in the spirit of pulp novels and the movies that were inspired by them. “I always loved big adventure stories,” says Hall, “the specific kind of adventure story where explorers find a hidden world that was heretofore unknown to them or anybody else. And that goes back so far into the late 1800s, early 1900s—Jules Verne, H.G. Wells, Sir Arthur Conan Doyle. That was sort of the birth of the big adventure story in novel form. ‘King Kong’ is a good filmic reference that had a group of explorers find a new hidden world. I wanted to evoke that in this movie.”

The big adventure within the story of the Clades kicks off when the president of Avalonia, Callisto Mal, shows up at Searcher’s farm—much to his surprise and that of his wife, Meridian. The news isn’t good: pando—the revolutionary plant Searcher discovered years before—is in trouble, and as a result, they and their way of life are in grave danger. They need to trek to the source, wherever that is, to figure out how to save it. Says Conli, “I often think of pando impacting Avalonia the same way the advent of electricity impacted our world. If you look

at the 1880s and shoot forward into the 1930s, it was a completely different world because electricity was this phenomenal force. When they discover that it's in peril, that drives the action of the film. Pando becomes the reason for the expedition that leads Searcher back to his father, Jaeger, who's been missing for many years."

Their journey takes them into a world nobody knew existed, where they'll encounter a bevy of never-before-seen creatures—some weird, some wonderful and some downright dangerous. "The world of 'Strange World' is incredible," says Jake Gyllenhaal, who lends his voice to Searcher Clade. "It's so rich and alive and mysterious. There are things and layers in the images that are just—you could watch three, four, five times, and there's always something to discover. The illustrations, the artistry, is mind-blowing."



Perhaps the biggest discovery that awaits the Clades is the key to their relationships with each other, what the future holds for them if they find it and what their journey means in the bigger picture. "It all starts with us seeing ourselves within our family, taking responsibility, being a part, being a good listener," says Gyllenhaal. "And in that space, the microcosm of family then affects the macrocosm of the world. The environment is

a space and how we treat it, I think, is essential. We cannot dismiss it. The listening part is everything. So, I think this movie is a lot about how we treat the environment, what we're doing to it, and in the end, what we're doing to ourselves as a result of it. Because in truth, I think the environment will continue. The question is: Will we?"

"Strange World" also features the voices of Dennis Quaid as Searcher's larger-than-life explorer father, Jaeger; Jaboukie Young-White as Searcher's 16-year-old son, Ethan, who longs for adventure; Gabrielle Union as Meridian Clade, an accomplished pilot and Searcher's partner in all things; and Lucy Liu as Callisto Mal, Avalonia's fearless leader who spearheads the exploration into the strange world. Helmed by director Don Hall (Oscar®-winning "Big Hero 6," "Raya and the Last Dragon") and co-director/writer Qui Nguyen (co-writer "Raya and the Last Dragon"), produced by Roy Conli (Oscar®-winning "Big Hero 6," "Tangled"), and featuring music by Henry Jackman ("The Gray Man," "Ron's Gone Wrong," "The Falcon and The Winter Soldier"), "Strange World" ventures to the big screen on Nov. 23, 2022.

WHO'S WHO IN "STRANGE WORLD"

Creating the Clades with Comic Inspiration and Talented Voice Cast

The character lineup in "Strange World" includes three generations of Clades and two strong women who all come together for an epic journey. Director Don Hall, who'd just wrapped "Raya and the Last Dragon" with its more realistic-looking cast of characters, wanted to do something different. "I love French and Belgian comics," he says. "And stylistically, it felt like a fun thing to pull into our Disney Animation world that hadn't quite been done in our films since the 1940s. It dovetailed pretty well with this idea of the pulp adventure concept. So, we married those two styles together."

Jin Kim, art director-characters, says the team studied comics from Didier Conrad to Gaston. "Their work is characterized by very curvy lines," he says. "There are almost no straight lines. Characters have cartoony round noses, oval eyes. Those two visual elements were a big influence on our characters."

According to head of animation Amy Smeed, animators found additional inspiration. "We were also looking at a

lot of post-war Disney films from the late '40s and early '50s—films like 'Sleeping Beauty' and 'Peter Pan,'" she says. "We referenced some Icabod Crane and some Johnny Appleseed. If you look at some of that animation, it tends to be very broad and there's very clear lines of action and silhouettes. We're always striving for strong silhouettes in animation—more elongated forms, depending on the character. Our poses are a little more broad on this project. And we limited the number of poses in this film, allowing audiences to enjoy them a little longer."

Adds head of animation Justin Sklar, "There's a certain way motion was treated in the forties where things weren't really connected. It's a little less about super-accurate physics and a little more about seeing shapes move easily across the screen."

STORYTIME

The story focuses on three generations—Jaeger, Searcher and Ethan. Says producer Roy Conli, "These characters could fit into the boomer, the millennial and the Z-generation tracking through this story, and it's a lot of fun because it will hopefully open each generation's eyes to the others."

Certainly, families are familiar with a little conflict from time to time—fortunately, every good story comes with its share of conflict. In "Strange World," Searcher must overcome his differences with his father and, he learns, his son. But filmmakers were keen to include hints that the characters weren't nearly as far apart as they think. Says Sklar, "They each had their own individual animation supervisors, and we asked them to get together and talk about what traits or gestures that they would all do. For example, there's what they called an 'exuberant nose inhale' that a character might do in moments of stress or anger. There's also a specific sort of nose wipe that they'll do in anxious situations. There are also a couple moments that were created that very deliberately show their similarities."



IT'S ALL IN THE DETAILS

- The skin tones of the characters are wide-ranging. Brian Leach, director of cinematography-lighting, and his team worked to ensure each character's skin tone came across as intended. "A lot of effort was put into appropriately representing skin tones for 'Strange World,'" he says. "I would say much of the credit for this research goes to our amazing character look team, working closely with Mason Khoo, our character lighting lead. In lighting we took care to make sure we didn't over-light darker skinned characters, and also made sure the differences in the specularity of different skin tones didn't get washed out or watered down."
- According to Kim, the character costumes are designed to look regionally specific—though no one region inspired them. "The Avalonian costumes were inspired by people around the world," says Kim, "everything from old European to Asian, Himalayan and even American farmers. The designs feel traditional but with a new kind of buckle—it's past and future combined."

To help bring the characters to life, filmmakers enlisted the talents of familiar performers who stepped into unfamiliar roles. "This cast reflects the pure and very clear vision of Don and Qui," says Jamie Sparer Roberts, who headed up casting. "It's diverse, inclusive and full of uniquely talented individuals who all bring more to their characters than what is written on the page. It was very important to the directors to find actors who had the ability to collaborate, improvise and bring ideas to the table. They are all thinkers who really understand their craft/acting. Because of this, the characters are relatable and grounded."

SEARCHER CLADE is a treasured member of the Avalonia community having discovered a revolutionary plant-based power source called pando. These days, he farms the plant, providing energy to the entire community. Above all though, Searcher is a family man: He loves a spontaneous middle-of-the-kitchen dance with his wife, Meridian, and he vowed long ago that he would do anything for his son, Ethan. Searcher



has worked hard to create a solid and secure life for his family, so when he finds himself out of his element on an unpredictable mission, his cool confidence escapes him. Says Hall, “I have teenage sons and an older father. I understand Searcher’s point of view because that’s where I am right now in my life.”

Searcher stepped out of the shadow of his adventurous father to forge his own path. “Searcher is caught between the legacy of the greatest explorer of all time and his own legacy he established almost in contrast to that of his father, who he sees as a rambling, intrepid explorer who was never home,” says Hall. “Searcher set out to be the opposite. He’s rooted in his family.”

“My whole life I’ve worked so hard to be the exact opposite of my dad.”

—Searcher Clade, “Strange World”

Jake Gyllenhaal lends his voice to Searcher. “I think [Jake] approaches everything through a deep understanding of the story,” says Hall. “He comes at it from an emotional place first. He understood very early on where Searcher was coming from emotionally. But he was good at situational stuff, too. We could describe a scene—‘You’re running from a giant, tentacled monster’—and he was able to take that leap of imagination and do versions that were fun and funny. He brought a lot of humor to Searcher and the animators fed off of it.”

For the actor, the focus on three generations and how they connect—or not—was intriguing. “When they pitched me the story of ‘Strange World,’ I was so moved,” says Gyllenhaal. “It lines up with so many things that I believe, like the psychological dynamics in a family, the generational issues that we all have, how difficult we find loving to be sometimes—and I also think the idea that family is a microcosm for how we treat the world and what is taught within that unit is eventually what we bring to the world outside of us. It was really a very special, fated connection with the story.”

“I think we grow up and we try for many years to define ourselves to be our own selves, separate from our family, no matter how much we love them, or they love us,” continues Gyllenhaal. “There are desires that our parents have for us; there are things that they push us into that they don’t even realize they are. There’s a whole unconscious world going on underneath all of the conscious world that we live in, and it was why I loved this story so much. Because ‘Strange World’ is really a world—though it has all these amazing layers underneath it—about having to go to a place that is maybe scary or different to be able to learn to listen to the people we love the most in our lives.”

BUILDING CHARACTER

According to Jin Kim, art director-characters, Searcher was initially quite slender. “But Jaeger is such a big guy,” says Kim, “we wanted them to look more like father and son. We also gave them similar round caricatured noses.”

Searcher is most definitely his own man, however, and animators ensured his performance was specialized. “We look for things that are unique to him as a character,” says head of animation Amy Smeed. “He’s a farmer and

he's very meticulous about his farm—I wouldn't say he's a perfectionist, but things should be in order on the farm. Searcher's really careful about where he steps when he's around his crops.

"We also pushed his shapes quite a bit—the mouth shapes, eye and brow shapes," Smeed continues. "In this film, the characters have oval eyes that we definitely pushed farther than we've ever done before. Most of our films tend to be more caricatured realism, but in 'Strange World,' the eyes are pure ovals, which was an interesting challenge just figuring out how to pose the eyes. It's very specific in the posing—how far a character's head is rotated down or to the side—to get that eye direction to work properly, especially with those oval eyes."



JAEGER CLADE is Searcher's larger-than-life explorer father. He has long dreamed of venturing beyond the mountain ranges that surround Avalonia. His dream became an obsession he never lost sight of—even when a major misstep landed him in a strange world far from his family. The one-and-only Jaeger just wants to leave a legacy. "Jaeger is our pulp hero," says co-director/writer Qui Nguyen. "He's like one of those guys on

the covers who wear white shirts that were ripped fighting an alligator. He is an awesome character. But what if that guy was your dad? That seems way less awesome.

"We wanted to push him as big and boisterous as he could be," continues Nguyen. "And we needed a legend to play him. Dennis Quaid has had a giant career and he's also a musician—the lead singer in his own band. That kind of big personality that can rock a crowd is Jaeger. It's a ride every time we're in the recording studio with Dennis."

"I thought that he should have a big personality," says Quaid. "He has big hair, big calves, big biceps. He's got two guns and a six-pack. But, you know, I just let my Jaeger come out, and he was a fun guy to do. It took a couple of sessions to find the voice, and I just played a little bit of myself. I'm usually not that big and loud. Maybe my kids think I am, but anyway, I had fun."

"The cliffs are alive. And the waters dissolve the flesh off your bones."

—Jaeger Clade, "Strange World"

According to Smeed, the actor's delivery inspired the animation team. "Dennis Quaid was awesome to work with," she says. "Before we even knew we were going to have him, we were working on the style guide and figuring out what can we push—like the expressions or the mouth shapes. And his voice is so incredible that it just amplified everything we already wanted to do. Because his lines are so dynamic, there are a lot of inflections in his voice. When he delivers the line, it's not all on one level. There are lots of ups and downs and energy and emotion to it.

"Because he's pushing it on the acting and dialogue side, you'll definitely see more pushed expressions," continues Smeed. "We're opening the jaw wider, things like that. There's also a term we use in animation called texture, because we don't want to make everything big just for bigness sake. You can also think about it in a musical beat where you're finding the big areas and the smaller areas and peppering both of those together. Jaeger will always come across as over the top, of course—that's just who he is."

The over-the-top character called for over-the-top accessories, says head of effects animation Michael Kaschalk. “When Jaeger runs into trouble in the strange world, he fires a flamethrower,” he says. “But it’s not a normal flamethrower: we cranked it up to an 11 and pushed the boundaries on how far it spreads and wraps around whatever he’s firing upon, or the grass-like little fibers that he’s trying to clear with it. We were also inspired by the pulp books—we researched that art and we experimented with how we could get a bit of that flare into the design of the licks and shapes of the flames themselves. We started off with something that was 100 percent photorealistic and natural looking—big and bold like Jaeger. Given that foundation, we put it through a second process that gave it more of that pulp-comic feel without becoming something that jumps out of the environment. It’s subtle but intriguing.”

Flamethrowing and the like put Jaeger at odds with his son when they reunite in the strange world. Filmmakers planted generational differences to amplify the conflict. Says Nguyen, “It’s basically these three generations in conflict, which is something we see in our everyday lives—something that we all inherently understand. But we wanted to make a film that shows those three generations and their different personalities while also trying to find where in that do they line up? Is it inherently that we are all the same—we were all at some point Ethan, and we’re all Searchers, and we all will become some version of Jaeger?”

GO BIG

Jin Kim, art director-characters, says Jaeger’s look helps convey not only his adventurous lifestyle, but the tension between the explorer and his son. “Don [Hall] made a lot of sketches of Jaeger as a big, giant guy,” he says. “Shape-wise, he’s a deliberate contrast to Searcher: While Jaeger’s a big square, Searcher is longer and narrower.”

That idea of tension between father and son touches every department throughout the animation pipeline. Director of cinematography-layout Scott Beattie and his team used staging, lenses and camera choices to help showcase the conflict between the Clades—and the moments when they come together. “We might avoid putting two characters in the same shot so they always feel a little distant,” he says. “Or we place them farther apart and use a wider lens that makes them feel pushed farther apart. Or you can go the other way, using longer lenses so that even if they don’t move, it actually feels like they’re getting closer together. It is subliminal—the audience won’t really notice that we’re moving the characters closer together—but they’ll feel it.”

For Quaid, celebrating the individuals for who they are and accepting each other is at the root of the story. “I think what the movie is about, really, is about being yourself—being true to yourself and honoring that and being authentic,” says Quaid. “That’s what all three of these generations have. They’re authentic in their own way by just being who they are in life.”

ETHAN CLADE is a typical teenager who rolls his eyes when his parents smooch, lights up when his friends visit and gets completely tongue-tied when his crush, Diazo, is around. The 16-year-old longs for the kind of adventure that echoes that of the grandfather he’s never met, so when his dad heads off on a crucial mission aboard the airship Venture—Ethan stows away.

“I’m so lucky I ran into you. By the way—you’re not dangerous, right?”

—Ethan Clade to Splat, “Strange World”

Jaboukie Young-White, who lends his voice to Ethan, says his character has grown up in a solid, loving household. “The Clade family is a super sweet, supportive family, and I think what’s so compelling about the family to me is that Searcher, after growing up with the childhood that he had, is so adamant about not making the same



mistakes with his son—he is willing to do anything it takes to make sure that Ethan is happy and has a great life,” says Young-White. “But he can almost be too narrow-minded with what he imagines is a great life for Ethan. It’s just a really good example of sometimes the thing that you run away from is the thing that you are kind of running toward. And I think that’s just such a complicated but true and real family dynamic.”

Adds producer Roy Conli, “Fathers and sons don’t always see eye to eye, and that’s true for Ethan. He certainly embraces his father and can feel the love that Searcher has for him, but something is missing for him in the quiet farm life he’s living.”

Young-White, who came from the world of stand-up comedy, brought his improvisational skills to the recording booth. “We love having the actors adlib, and Jaboukie can do that all day long,” says director Don Hall. “He’s got that kind of youthful enthusiasm, and he brought a lot of warmth to Ethan, which is a tough job with a teenage character. What he did with Ethan is pretty remarkable.”

The actor felt a sincere connection with not only the character, but the broader story. “I think the message of following your own path—of accepting yourself, of accepting others—I think that’s timeless,” says Young-White. “I think that it’s super relevant to where we are today, especially as we continue to move past a lot of the ways that we’ve existed as a society that have made it difficult for people to be themselves. The amount of people who are accepted is getting a little bit wider and wider and wider, and now it’s kind of being blown open. So, I think it feels like something that will always be relevant.”

Animators were inspired by Young-White, among others. Says head of animation Amy Smeed, “I think with Ethan—he’s a teenager, so what are the traits of a teenager? I have a teenage daughter at home so I’m used to seeing her and her friends. And she’s very different than her friends, so the same way Ethan is unique to Ethan. As animators, we’re always observing life—whether you’re going to the park or the mall or a restaurant.

“We also looked at clips of Jaboukie as reference—he’s very expressive with his hands,” continues Smeed. “We look for simple details—asymmetry in smiles. Generally speaking, in animation, we’re often looking for asymmetry with our poses, which tend to be more appealing. For Ethan, we liked poses that were unique to him—it’s definitely not a pose that Searcher would ever do, but it’s very Ethan because it’s very teenager.”

MERIDIAN CLADE is an accomplished pilot who adores her husband and son. Strong, observant and just plain cool, Meridian is an unexpected-but-invaluable addition to the Clade family expedition, having chased down the Venture after realizing that Ethan sneaked aboard. Says head of story David G. Derrick Jr., “Meridian is a crop duster pilot who was once a daredevil. Take a look at her jacket—she was once a member of the Lightning Lynx, an aerobatic stunt show. Meridian is critical to the story—she not only becomes the pilot of the Venture, but she helps these three generations of men come together and heal.”



The bigger-than-life situation showcases a confidence and capability in Meridian that Jamie Sparer Roberts, who spearheaded casting, recognized in Gabrielle Union, who voices the funny and fierce character. “Gabrielle has strength, courage, humor, intelligence and experience,” says Roberts. “Her voice is smooth and she’s so confident. She can say something with one word and send a message that most people need a paragraph to transmit.”

Union found a lot to like in the upbeat character. “What I enjoy most about playing Meridian is that she’s happy for her family to explore their individuality,” says Union. “She takes a lot of pride in that. She pushes her son, Ethan, to chart his own course. I love that.”

When it came to the look of the character, Jin Kim, who served as art director-characters, turned to the world around him. “We just made her look like a real person,” he says. “A strong and strong-willed woman who is active and ready to jump into the action.”

According to head of animation Justin Sklar, the pilot-wife-mom is one to admire. “Meridian is probably the most together person on this team,” he says. “She’s a badass who’ll fly through a window of an out-of-control Venture and take charge. But she knows who she is, she knows who you are, she just wants to help you be the best version of you. And you can see it in the interactions she has with Ethan when he’s considering his role in the world and how he feels about all that’s happening. Meridian’s response is calm and cool, ‘I think you should keep investigating those feelings.’ She’s listening and guiding, but she’s not there to fix it all.”

Union has similar feelings about the character. “Now, more than ever, being exactly who you are and having loving people around you and having a community around you that supports you on that journey is more important than ever,” says Union. “We all don’t need to match in order to be safe or in order to have opportunities or in order to be lovable or worthy. We’re all born worthy.”

“Everything down here is trying to kill us.”

—Meridian Clade, “Strange World”

Both filmmakers and the stars called on to bring the characters to life felt the connection between the story, the setting and the real-life world. Says Union, “What’s beautiful about this world underground is kind of what’s beautiful about traveling the world. Learning that there are other ways of existing, other ways of taking care of one another, other ways of taking care of the environment, other ways of respecting everyone’s abilities and figuring out different kinds of ways of working as a team. It really pushed each character into an uncomfortable position out of their comfort zone. And they have to figure out how to work together to not only save themselves but their community.”

CALLISTO MAL, president of Avalonia, has a long history with the Clade family. Once a member of Jaeger’s expedition team, Callisto ultimately followed a different path. She’s determined to solve the mystery of what is plaguing pando, becoming the driving force behind the mission to the strange world. “I think she’s a good leader,” says head of story Lissa Treiman. “She has the confidence to make decisions, but she’s thoughtful and able to see things from a human perspective.” Filmmakers aimed to create a character who was equally as brave and physically capable as Jaeger, but less self-absorbed. “She’s almost the opposite of Jaeger,” says co-director/writer Qui Nguyen. “She’s not about her own legacy or legend. She’s there for the people of Avalonia.”

Lucy Liu lends her voice to the character. “Callisto Mal is somebody who is very brave and she’s very courageous, but she’s also incredibly thoughtful,” says Liu. “I love that about her because she’s always thinking about others.”

And maybe if she didn't fall into that position of president, she would have been an adventurer herself. She's boisterous and she's loud and she's very warm. And she's very myopic about saving her people, and that's why she goes on this adventure to begin with."

According to director Don Hall, Liu hit the ground running. "Lucy came in and started to go big and boisterous with her performance," says Hall. "Qui and I loved it and thought it really added a sort of spice to the movie."

The character's adventurer background inspired the animation team. Says head of animation Justin Sklar, "Callisto was an explorer—she was on the initial journey with Jaeger and Searcher to get through the mountains. She's a powerful woman who kicks ass. She's naturally gifted and likes being outside. She ends up becoming the president and a politician—she understands that world, the world that it used to be and the world it could become. Her role in the movie is to represent the people of Avalonia. In terms of animation style, we wanted to bridge those two parts of her—finding what feels diplomatic and intelligent but also a little tough—she's probably more comfortable on the Venture than she'd be in a formal meeting."

That reflects Liu's feelings. "I think a lot of people are much more comfortable being themselves and I love that the movie touches on that, a form of acceptance, and it's not about being different," she says. "It's just about understanding that this is a very unique person, and we are unique and different from each other. Within a family, we're all very different, even though we're connected by blood, let's say. And there's something very heartwarming about how this story is told."

**"Our entire world is in grave danger.
I want you to come with me on an expedition."**

—Callisto Mal, "Strange World"

The actress also embraced the roots of the story, so to speak. "The idea of taking care of the planet and being responsible for what happens in the world is the main theme, I think," says Liu. "The character I play basically starts the adventure because she wants to help Avalonia, which is where they live. That's their world, and the idea of looking out for each other is so vital."



LEGEND is the Clades' three-legged, perpetually happy family dog who unknowingly loves charging towards danger. When Ethan sneakily signs on for the mission to the strange world, his loyal companion remains by his side, eager as ever to please his human. However, his presence—and instinct to naively and energetically greet every stranger—may do more harm than good.

Hall credits Burny Mattinson, a storyboard artist who's been at Disney Animation since 1953, with the idea for Legend. "He kept telling me the movie needed a dog," says Hall. "Dogs just scream family, and 'Strange World' is about family. I decided to name the dog Legend because that's what I call Burny." Mattinson became an official Disney Legend in 2008, which earned him the esteemed nickname.

When it came to animating the three-legged Legend, filmmakers loved the dog's cheery personality. "Legend is just a happy, happy dog," says head of animation Justin Sklar. "That is all Legend is the entire movie. Everyone else is in danger and understandable peril, but Legend is having a great time and not thinking thoughts—he is

just present in the moment. He's pure joy when his tongue is out. Plus, he's so energetic. We leaned into that. Legend is excited wherever he goes. He is not hindered in any way by three-leggedness, which helps reinforce that he's happy, aloof."

SPLAT is a blue blobby creature from the strange world who befriends Ethan and guides him and the rest of the Clades through the mysterious underground land. With an overabundance of personality but a lack of facial features, Splat challenged filmmakers in creating an emotive character. "It's a really complicated character with a lot of limbs and also pure imagination because you just can't shoot reference for something like that," says head of animation Amy Smeed. "There's a lot in the timing and posing of the character that sells the emotion—you almost think of it like a puppet."



"Are the tentacles pointing out in excitement or maybe fear?" Smeed asks. "If Splat is sad about something, its front half would be slumped over, its tentacles would be drooping."

"Do you mind if I call you Splat? You just kind of give me 'Splat' vibes."

—Ethan Clade, "Strange World"

According to Keith Wilson, head of characters and technical animation, his team was charged with modeling the character in 3D and rigging it so animators could create its performance. "Splat has several nubbins plus seven main limbs that are tentacles that allow its movement," says Wilson. "It can use the limbs as legs, hands—it can cartwheel. It was both interesting and challenging for the rigging team and the technical animation team—we had to figure out how we could create controls for animation to be able to articulate that and manipulate it in a way that was somewhat intuitive. We wanted to give animation controls that gave it that super-squashy-stretchy-any-limb-can-do-anything behavior."



"Splat's material response to light also provided a lot of interesting creative challenges," Wilson continues. "It had responded well to chromatic aberration, which is like the artifacting you get when you look at a photograph taken from a microscope—that rainbow-like edge that happens along the surface of the silhouette edge. We also liked the idea that Splat has a volume inside, so there was density within Splat—it isn't completely

transparent. It's also emissive—its interior glows as does the chromatic aberration on the silhouette edges.

"We were able to give lighting some tools, too, to deal with things like what happens to the emissions when Splat intersects another object," Wilson adds. "We gave it modifiers so the volume would look consistent without any dimming if an object got inside Splat."

Brian Leach, director of cinematography-lighting, says the level of emission often depends on where in the world they are. "Many of the creatures in strange world emit light like Splat. When Ethan first goes off to find his dad, he travels through a forest with emissive creatures swinging from the trees, which light up. Then he travels

through a dark cave where the only light is from emissive creatures in the cave. This helped create a spooky environment for him to meet Splat.”

For shots of Splat and similar creatures, filmmakers opted to go wider to ensure the characters would read well on screen. Says director of cinematography-layout Scott Beattie, “Early on, we did a lot of wider shots and kept it entirely in the shot and give the animators room to animate. When we actually started our layout, we didn’t really know how much it was going to walk around and how much emotion they would be able to get out of it, considering it has no face. But what they were able to do with the character has been really amazing.”

STRANGE WORLD CREATURES populate the mysterious world where the Clades venture in search of whatever is threatening pando in Avalonia. They don’t exactly welcome the explorers with open arms. They don’t exactly have arms—or faces, for that matter. According to co-director/writer Qui Nguyen, filmmakers wanted to ensure their strange world stood apart from familiar sci-fi fare. “The challenge was how do we make these characters truly unique—not just weird creatures that could exist in any movie. What makes them Disney creatures?”



So, they dared a team of artists to come up with something different. “We decided that these characters would have no eyeballs, no noses, no mouths—no Disney eyes or Disney smiles—all that goes away,” says Nguyen. “We went back to the brooms from ‘Fantasia’ and the magic carpet in ‘Aladdin.’ How do you personify something with no face?”

“And wow,” continues Nguyen. “Our team just ran with it. You could see the excitement in their eyes at this opportunity to really make creatures that live and exist due only to the magic of animation.”

Artists’ research ran the gamut—from bat wings to sea life and mythological creatures—but it all came down to imagination. The lineup includes reapers, which are aggressive, translucent and tentacled; goblinswills, abstract flocks that are reminiscent of dolphins but without structure; transportasaures, giant ropes designed to collect and throw things; the cloud o’war, a lizard-shaped cloud with an inflatable top; and more. “The flatty patty is oblong-shaped and can fly and behaves almost like a manta ray,” says Keith Wilson, head of characters and technical animation. “The terror-dactyls are flying creatures. We did a bunch of exploration on how emissive they should be. It’s cool to see them—these pink flashes chasing down the Venture.”

Adds head of animation Justin Sklar, “We wanted to make a distinction between how we animated humans and how we animated creatures. While humans are more pose to pose, the creatures are always moving—they’re very fluid. They have no sharp angles, no bones.”

MAKING THE WORLD STRANGE

Filmmakers Lean Into the Weird, Fun and Delightfully Warped World

Given the title “Strange World,” the look of the film had to be weird, fun and extraordinary, and the artists were determined to create something unexpected for audiences. They started with pulp fiction—magazines that were published from 1896 to the late 1950s and were so named due to the cheap wood-pulp paper on which the

magazines were printed. “I loved reading the old issues of pulps growing up,” says director Don Hall. “They were big adventures in which a group of explorers might discover a hidden world or ancient creatures. They’ve been a huge inspiration for ‘Strange World.’”



According to Larry Wu, art director-environments, artists homed in on the pulp magazines from the 1930s and 1940s. “We looked at several—Doc Savage was a big one,” says Wu. “My brother and I even had some in our collection. The covers are full-on paintings done by great illustrators back then. They tend to have a key light, rim light, foreshadowing look—very vivid, rendered paintings.”

Adds associate production designer Justin Cram, “We had fun designing the different parts of the strange world, taking inspiration from those old book covers. Seeing what they thought the future might look like back in that era, whether it was spaceships or aliens. It was a great jumping-off point.”

Like the pulp fiction that attracted countless fans a century ago, anything was possible in “Strange World.” But when exactly does the story take place? It’s a question that came up during story development. “It’s not entirely analogous to any historical time period,” says head of story Lissa Treiman. “It’s a fantasy world. We placed what we called a technological ceiling on it—they have radios, but they don’t have cell phones or computers. They have airships but no satellites. There are mountains surrounding them that nobody has ever ventured beyond—so they’ve yet to develop that kind of transportation.”

Production designer Mehrdad Isvandi sums it up: “It’s a nostalgic adventure but there are contemporary themes. It feels timeless in a way, embracing the idea of simplicity in life.”

Filmmakers crafted three distinct looks and color palettes: the city of Avalonia, the Clades’ family farm and the strange world. For each locale, filmmakers built digital libraries with a wide range of assets artists could use to create rich sets. Says head of environments Sean Jenkins, “We broke down each world to determine all the little pieces that we would need to be able to construct a set in a scene for the action, building up those libraries.”

“Where in the world are we?”

—Searcher Clade, “Strange World”

Typically, the library includes real-world plants and trees. But in “Strange World,” there are no such things. Because this world is one of a kind, every Avalonian street lamp, fence post, tree and every other piece of set dressing had to be built from scratch. “There are no oak trees or maple trees,” says Jenkins. “A lot of the designs are categorized according to shape. I think we have a brain tree; we definitely have blobbies and clusters and there’s one that looks like a fountain.”

WELCOME TO AVALONIA

For Avalonia, artists play up warm colors, such as white, orange and red. “We wanted to create a kind of utopia—a warm, nostalgic feeling to emphasize that this is a wonderful culture that everybody enjoys,” says Cram. Avalonia is featured in both pre-pando and post-pando times. Adds production designer Mehrdad Isvandi, “We show how the city went from single-story buildings to 100-story buildings.”

- Pando, of course, is the power-providing plant that Searcher discovers. Sharp-eyed viewers will notice that it's fully integrated in the city—powering everything from the street lamps to the vehicles on the street. “It took Avalonia into a new era,” says producer Roy Conli. “Pando is, in many senses, this great panacea, so when they discover that it's in peril, that drives the action in the film.”
- According to Larry Wu, art director-environments, Avalonia serves to set the stage for the bizarre environments that will follow. “We wanted to evoke a kind of very aspirational, nostalgic, place to go where you feel like you're going to have a good time and be happy—all warm and fuzzy inside.”
- Filmmakers wanted to distinguish Avalonia from the strange world in every way. Scott Beattie, director of cinematography-layout, found opportunities to do so with camera and lens choices. “We tended to go more static, more linear and more calm motion in Avalonia and on the farm,” he says.
- Jenkins reveals that a little movie magic comes into play. “Avalonia is built very similarly to the way you would film a live-action movie,” he says. “We have a couple back lots with just the building parts in the city we will be seeing in the film.”

CLADE FAMILY FARM

On the Clade family farm, cool colors—such as lush greens and blues—dominate the landscape. “I was looking at old Kodachrome images from the '30s and '40s and trying to connect emotionally because it's really about the close relationship between Searcher, Ethan and Meridian,” says associate production designer Justin Cram. “We wanted to make it feel timeless and make it really about the idea of hearth and home.”

Filmmakers like to pull reference from multiple resources, so since director Don Hall hails from a farm in Iowa, he had first-hand knowledge—and pictures—of the farm he once called home. “Every time I go back, it strikes me how far you can see,” he says. “The area of Iowa where I'm from—southwest Iowa—is relatively hilly. You can see your nearest neighbor who's a mile away. The world feels so big and green. There are lots of fields—corn and soybeans—there's almost a geometric rhythm to the landscape of Iowa that I thought would be interesting to get in the film.”



Because the farm represented Searcher's passion, artists sought to showcase the magic of farm life as seen from Searcher's point of view. Says Cram, “Sunlight played a really big part in emphasizing the classic silhouettes. We also leaned into the time of day—the beauty of early morning with dew on the ground and atmosphere in the air. That connection with nature was really important, especially with Searcher, because when we are in Avalonia, this is his world and we wanted to play up his connection to the Earth.”

The exterior, inspired in part by the artists' love and respect for Miyazaki, embraced nostalgia. “And then the farmhouse design is charming, rustic and quaint,” says art director-environments Larry Wu. “It's cozy, capturing the warmth of the family. Both Avalonia and the farm have normal levels of colors and saturation, and then in strange world, we pushed the saturation and our use of colors that are not present in the natural world.”

VENTURE

The Venture is the Avalonian airship that Callisto Mal and the Clade family take on their mission to the strange world. At 200 feet long, it makes its mark on Searcher’s farm, yet it’s tiny against the strange-world backdrop.

According to Brian Leach, director of cinematography-lighting, the Venture has both interior and exterior lights. “A lot of work went into putting these lights into the Venture asset so the artist had something to start with that moved with the ship,” he says. “When we first descend into the strange world, the exterior lights are the only thing illuminating this new strange place they find themselves. We used the search lights on the Venture to reveal the environment out of complete darkness. We also used the lights in both the interior and exterior to flare the lens often, giving it a more cinematic feel. This also helped us reinforce the lens choices that were made to differentiate the above world—spherical lenses—and the strange world—anamorphic lenses. In strange world, all our lens flares have the distinct horizontal line that an anamorphic lens gives you. Logan Gloor, our environment lighting lead, set up the lights for the Venture.”

As their journey gets underway, the entire crew gets a first-hand view of the heart of their mission. “When we’re dropping down into the strange world,” says head of effects animation Michael Kaschalk, “we see the pando roots for the very first time. They glow green and the beautiful effect through them signifies the energy that flows up to the surface. It evokes both a sense of awe—something never before seen—but in its gentleness of how it’s flowing, there’s a calm and relaxed feeling.”

STRANGE WORLD

In the midst of their all-important mission, the Clades stumble upon a hidden world that is like nothing they’ve ever seen before. Typically, filmmakers at Disney Animation create environments that are familiar. “A tree is a tree, and a waterfall is a waterfall,” says production designer Mehrdad Isvandi. “A lush, green jungle makes us feel peaceful because our brains know that green equals calm. In the strange world, a tree might not be a tree; a waterfall might not be a waterfall. Its junglelike landscape is composed of every color except green. As a result, our brains don’t know how to feel. We challenged ourselves to design a world that felt otherworldly yet grounded and relatable, and also not too beautiful to be distracting.”



According to visual effects supervisor Steve Goldberg, the world includes several unique areas—from open expanses to dark caves. Otherworldly—as Isvandi suggested—meant fewer constraints. “The things we call plants are called plants because we didn’t know what else to call them,” he says. “This show was a really unique opportunity for the artists to do their own research, propose ideas. For a lot of our reviews

as we were building assets—the plants, the way the ground looks—the artists would come with reference, proposing what it could be. Everyone was very open to that. I think that the world is richer and stronger for that.”

As concepts for the strange world began to take shape, filmmakers recognized this environment called for a unique approach. What looked like plants might suddenly take flight; what moved like a primordial animal could perhaps take root. Some elements, it seemed, were both background characters and part of the environment. “Our films always have some level of animated environment,” says visual effects supervisor Steve Goldberg. “For example, there’s an ambient breeze going through the forest in ‘Frozen 2.’ Something like that can be fairly procedural—we set it up once and use it throughout the film.”

“But the scale of the living environments in ‘Strange World’ was an order of magnitude way beyond that,” Goldberg continues. “It wasn’t just a matter of having a breeze. It was as if the environments were alive. What would normally have been a task for the effects department all of a sudden became a task for our entire character asset pipeline.”

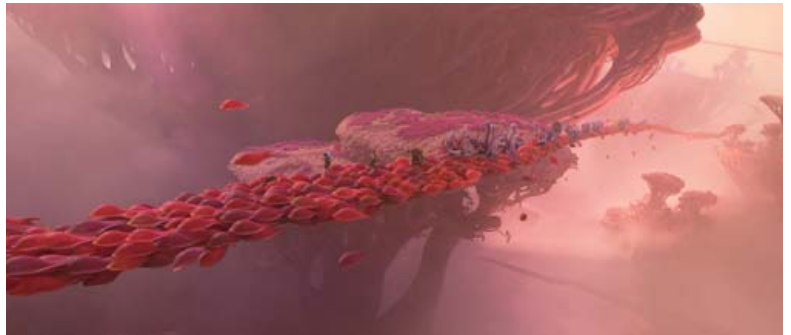
Filmmakers tapped Ben Fiske to serve as animated environments supervisor—the first film at Disney Animation to call for the role. Charged with setting the landscape in motion, Fiske got to work early in production, working hand-in-hand with the production design team to explore how they would bring the bizarre to this peculiar world. “With the strange world, the thing that we were trying to do is generate the unexpected,” says Fiske. “One of the things that I think is really rewarding about a role like this is defining the rules of the world.”

“You’re really world building on a level that a lot of people don’t get to experience in this way,” continues Fiske. “With the animated environments, it was, ‘Hey, we’ve got this whole world of alien plants, but we don’t know how they’re supposed to move. What is their function in the world?’ My job was to define that with Mehrdad [Isvandi] and Larry [Wu] and really figure out what types of motion we’re looking for and how we could achieve that goal. It was a lot of fun to work with them and push that and provide really appealing motion.”

“We are definitely off the map now.”

—Meridian Clade, “Strange World”

Filmmakers were careful not to stray too far into what might feel like an underwater world. And, says Fiske, there was another perhaps surprising challenge. “Animated environments are really fun to look at—we have plants that burp and some that do little dances—but that can never come at the cost of overshadowing the character acting. One of the trickiest things about doing this work is that we need to make it appealing, imaginative and a little bit unexpected, but at the same time, never cross that threshold where you’re pulling focus away from the story that’s being told.”



Cram agrees. “If we were looking at specific shots thinking, ‘This world is so amazing and so beautiful, but it compromises a moment between characters,’ then we would pull back,” he says. “It’s most important to honor those relationships within the scene. But there are times when the characters are astonished by what they’re seeing. That’s when we can really show off this wondrous environment.”

According to Fiske, there are about 150 unique-model plants in the film. And while artists had to practice restraint, they were able to push the environment farther than they had ever done before. If Fiske were forced to pick one sequence that best exemplifies their efforts, he has a fast answer. “Ten years from now when I think back on this show, the sequence when we first meet the strange world will always really stand out,” he says. “Not only was it our first sequence in production, it’s the first time that the whole world will get to see what it all looks like.”

“A lot of what I did in my restructuring from a technical standpoint was frontloading everything so that the whole set could be moving all of the time in each shot,” continues Fiske. “That ultimately meant that we would be able to flip a switch, which we did sometime in April [2022], and every shot would go online at the same time. So, we all got to see the world brought to life simultaneously. The directors had a moment when they realized they were no longer sitting there telling us what they wanted each plant to do, they were instead given the ability to

basically shoot on location—the plants were moving without being told to do so. We had controls to tone this down or shift that—but, for the most part, it just worked.”

Areas within the strange world include the vibrant magenta Windy Jungle, where Searcher, Ethan, Meridian, Callisto and her crew crash-land the Venture. There they find 22 unique types of pop trees, mangrove-esque trees there that seemingly puff in and out. The Burning Sea is an acid lake with a lot of atmosphere, and Luna Glade is a forest of blue trees that light up when characters walk by. Locales include the Amber Desert and Mirrored Mesas, among others. Populating these places, alongside the burping and dancing plants, were bioluminescent plant life and something filmmakers called googly-eyed plants, and a lot—a lot, says Fiske—of short grass-like plant life. “It is all over the landscape and the characters interact with it,” he says.



Brian Leach, director of cinematography-lighting, says his team’s approach to strange world was anchored in a desire to show its vastness. “We wanted the environments to feel large and expansive,” he says, adding that the environment had few, if any, natural lighting sources. “There were some bioluminescent creatures down there that provided light, but other than that, we tried to keep it ambiguous. There is a sense of a brighter

part of the ‘sky’ but we never wanted it to feel like sunlight. We also leveraged heavy use of atmospherics, clouds and ground fog to build scale and depth.”

Scott Beattie, director of cinematography-layout, says his team had a trick or two to underscore the strange. “We had to use wider lenses because of the way the set was designed,” he says. “It lent itself to that. We were able to dial the lens distortion up and down. So, if we wanted something to feel even stranger or uncomfortable, we could dial the distortion up in the lens. We could do that through different kinds of compositions, too. Every decision, as always, was driven by the story.”

MUSICAL NOTES

Filmmakers Turn to Composer Henry Jackman to Create Big, Strange Score

When filmmakers set out to make “Strange World,” they sought a composer who could create an entirely new musical palette that would speak to the emotional connection between characters and the extraordinary nature of the strange world. Enter Henry Jackman. “We think of Henry as part of our storytelling team,” says producer Roy Conli. “I am always impressed with Henry’s commitment to story first. He fully understands and supports the emotional structure of each scene and ultimately the film. His music enhances every element of the story. The score Henry has written for ‘Strange World’ is as beautiful, sweeping and epic as the film itself. Aside from being a magnificent partner, he’s a genius. I love working with him.”

Those sentiments are reciprocated, and Jackman feels fortunate to have joined the team. “To be honest, it was one of the most rewarding scores I’ve done,” says Jackman. “I’m lucky. If you had to just write down on a piece of paper the sort of filmmaking that would be absolutely ideal for a composer—to really get to do what you want to do—it would pretty much be ‘Strange World.’”

Jackman says he was ready to take on the tremendous task of creating the sweeping score. “I am always on the lookout for a type of film score that doesn’t come around every day, which is a big, symphonic orchestral score,”

says Jackman. “Just from reading the script, I got incredibly excited that this movie is a great adventure for our characters in a visually enormous and poetic world that Don [Hall] and Qui [Nguyen] have created.”

Jackman previously teamed up with Hall on “Big Hero 6” and was hoping their musical visions for “Strange World” also would align. “Of course, you can take wildly different approaches to music, so I set out my pitch of ‘I think this is a huge opportunity for a really ambitious, symphonic score of great sweep and thematic commitment.’ And to my enormous relief, that’s exactly what they were thinking,” says Jackman.

The score is primarily symphonic, but Jackman weaves in some non-symphonic musical elements when audiences first meet the Clades. “At the very beginning of the film, there’s a certain color to Avalonia, which has non-symphonic elements, like dulcimers and guitars, and a little bit of electronics. Not much, but it depicts this half-agricultural, half-technological world.

He adds, “Once they get in the airship and descend, it really does lead more into the symphony orchestra, and instead of using non-orchestral elements to describe this world, the mystery comes more from the melodic language that’s used to culture a sense of other-worldliness.”



Upon arrival to the strange world, audiences are introduced to the “Strange World Suite.” “I was messing around with some harmonies that are a little bit more exotic than the norm because ... well ... the clue’s in the title: ‘Strange World,’” says Jackman. “I played it for Don and Qui, and they absolutely loved it. It’s beautiful but it has an exoticism and a mystery that doesn’t feel safe. It feels like you are entering a new world.”

To add to the mystique, Jackman included choir vocals—with a twist. “We used a fantastic, acoustic choir, and I wanted to extend it slightly and augment it,” says Jackman. “So, it’s half real choir and half choral sound that could not be made by humans. Rather than being completely synth, it’s a bit more like augmented reality. There are a couple of tricks like that where occasionally stringlines are extended with a slightly ambient synth that follows the stringline by way of enhancement, but never dominates.”

“Come on! Let’s make history.”

—Callisto Mal, “Strange World”

It’s Jackman’s belief that a score should unify elements of the narrative and provide clarity. “So, rather than having themes pertaining to specific characters, what’s more useful is to have a theme representing boldness and adventure and a theme pertaining to idealism and environmental friendliness,” says Jackman. “It’s two different ways of looking at the world, and you can use them in different ways as the story progresses.”

The composer did manufacture one character-specific theme, but it blends seamlessly with the music of the world it inhabits. “Splat’s theme doesn’t sound anything like the big sweeping reveal of the strange world, but it’s made from the same DNA,” says Jackman. “I took the first five notes of the ‘Strange World’ suite and changed the grammar and the syntax and the orchestration of it. I strongly believe that, on some subliminal level, audiences will know that it’s cut from the same cloth, and it gives a coherence to everything.”

In “Strange World,” the Clades explore their bizarre surroundings as well as their complex relationships, and Jackman felt the music should support but not overwhelm the emotion. “Some of these conversations are very

real, and quite awkward, and emotionally difficult,” says Jackman. “So, I took a realistic approach where I was not so invasive musically. But by the time you get to the third act, where some of these tensions are boiling over and the stakes are higher, then you can really double down and it becomes more of a grand adagio.”

The *Strange World Original Motion Picture Soundtrack*, featuring score by Jackman, will be released in both digital and Dolby Atmos by Walt Disney Records on Nov. 23.

VOICE CAST BIOGRAPHIES

An Academy Award® and Tony Award® nominated actor, **JAKE GYLLENHAAL (voice of Searcher Clade)** is one of the finest actors of his generation. Whether blockbuster or independent films or iconic musicals for the stage, Gyllenhaal brings an unparalleled passion for his craft. His work as a producer is equally noteworthy and his production company Nine Stories has established itself as a force — sourcing material, developing it from the ground up, collaborating with bold storytellers, and shepherding the projects through release.

Gyllenhaal stars in Guy Ritchie’s “The Interpreter” set to release in 2023. He is currently in production on the remake of the 1989 film “Road House” for Amazon.

Working with some of Hollywood’s greatest filmmakers across independent and studio fare, Gyllenhaal has starred in Ang Lee’s classic “Brokeback Mountain,” for which he received an Oscar® nomination and won a BAFTA for best supporting actor; Michael Bay’s acclaimed action thriller “Ambulance”; Bong Joon Ho’s “Okja”; Jean Marc Vallée’s “Demolition”; Antoine Fuqua’s boxing drama “Southpaw” and 2021’s “The Guilty,” which Gyllenhaal also produced; Baltasar Kormákur’s “Everest”; Dennis Villeneuve’s highly acclaimed films “Prisoners” and “Enemy”; David Ayer’s “End of Watch”; Richard Kelly’s cult hit “Donnie Darko”; Duncan Jones’ “Source Code”; David Fincher’s “Zodiac”; Sam Mendes’ “Jarhead”; Joe Johnston’s “October Sky”; Ed Zwick’s “Love & Other Drugs,” for which he received a Golden Globe® nomination; Tom Ford’s “Nocturnal Animals,” for which he earned a BAFTA nomination; and “Velvet Buzzsaw,” for which he re-teamed with “Nightcrawler” writer/director Dan Gilroy. For his role in “Nightcrawler,” he received BAFTA, Golden Globe®, SAG®, Critics’ Choice, and Independent Spirit Award nominations and was recognized with best actor citations from numerous critics’ groups. Notably, Gyllenhaal also won an Independent Spirit Award as a producer on the film for best first feature. In 2019, Gyllenhaal made his Marvel Cinematic Universe debut as Mysterio in Jon Watt’s “Spider-Man: Far from Home” alongside Tom Holland, Zendaya and Samuel L. Jackson. The film is Sony’s second highest-grossing movie at the worldwide box office to date.

For the stage, Gyllenhaal made his Broadway debut with Nick Payne’s *Constellations* and musical theatre debut in the *Encores!* production of “Little Shop of Horrors.” His New York stage debut in 2012 in “If There Is I Haven’t Found It Yet,” for the Roundabout Theatre Company, earned him nominations from the Drama League and Lucille Lortel Awards. It was his first stage performance since 2002, when he starred in Kenneth Lonergan’s revival of “This Is Our Youth” on London’s West End, for which he won an Evening Standard Theater Award for outstanding newcomer. Gyllenhaal also starred on Broadway in the highly acclaimed revival of Stephen Sondheim’s Pulitzer Prize-winning masterpiece “Sunday in the Park with George” opposite Tony® winner Annaleigh Ashford. The musical re-opened the historic Hudson Theatre and played a sold-out 10-week engagement, becoming one of the most successful productions in Sondheim’s esteemed history. Most recently, Gyllenhaal starred in “Sea Wall/A Life” alongside Tom Sturridge in a tender pair of monologues which originally opened at The Public; the show went on to a hugely successful limited run at the Hudson Theater on Broadway and for his performance, Gyllenhaal received a Tony® nomination in the best performance by a lead actor in a play category.

Gyllenhaal co-founded Nine Stories in 2015, a fully capitalized production company dedicated to working with visionary storytellers in all fields. Most recently, Nine Stories produced Antoine Fuqua's "The Guilty," starring Gyllenhaal, which was Netflix's No. 1 film for over three weeks. Previously, Nine Stories produced the highly acclaimed "Wildlife," Paul Dano's directorial debut starring Carey Mulligan; David Gordon Green's feature film "Stronger," starring Gyllenhaal as Boston Marathon bombing survivor Jeff Bauman; Antonio Campos' "The Devil All the Time" for Netflix starring Tom Holland, Sebastian Stan, Mia Wasikowska, Robert Pattinson, Bill Skarsgard, Eliza Scanlen and Jason Clarke; Reinaldo Marcus Green's "Joe Bell" starring Mark Wahlberg, Connie Britton, Reid Miller and Gary Sinise; and Tate Taylor's "Breaking News in Yuba County" starring Allison Janney, Mila Kunis, Awkwafina and Regina Hall. He executive produced "Hondros," a documentary on war photographer Chris Hondros that won the coveted Audience Award at the Tribeca Film Festival. For the stage, Nine Stories produced "We're Only Alive for a Short Amount of Time" by playwright David Cale. Through Nine Stories, Gyllenhaal served as a producer on "Sea Wall/A Life" and Jeremy O. Harris' "Slave Play," which received a total of 12 Tony® nominations, and both productions received Tony® nominations for best play in the same year.

DENNIS QUAID (voice of Jaeger Clade) is an Emmy® Award and two-time Golden Globe® nominee who's known for his roles in hit films "The Rookie," "The Day After Tomorrow," "Traffic," "Vantage Point," "Frequency," "The Parent Trap," "Soul Surfer," "The Right Stuff," "Breaking Away," "Midway" and many more. On the film and television side, Quaid's latest big-screen credits include starring roles in Netflix's uplifting film "Blue Miracle," Sony's thriller "The Intruder," Universal's "A Dog's Journey" and "A Dog's Purpose," Roadside Attractions' "I Can Only Imagine," and the third season of Amazon's "Goliath" opposite Billy Bob Thornton, among others. Quaid recently completed production portraying the 40th president of the United States in the biopic "Reagan," produced by Mark Joseph and directed by Sean McNamara. Other upcoming projects include "American Underdog: The Kurt Warner Story," produced by Andrew and Jon Erwin, Lionsgate and Mark Ciardi ("The Rookie"); MGM and LightWorkers' faith-based family drama, "On a Wing and a Prayer"; "Broke," alongside Wyatt Russell and written and directed by Carlyle Eubank; as well as "The Hill," directed by Jeff Celentano ("Breaking Point"). Alongside his acting career, Quaid is also a respected singer- songwriter, with hundreds of thousands of miles under his belt as a recording and touring musician, who's been playing music since his grandfather bought him his first guitar. A riveting performer, Quaid captivates the audiences with engaging stories about his illustrious film career and stories behind the highly personal songs that will populate his forthcoming inspirational album set for release in 2022 via Gaither/Primary Wave.

As a comedian, actor, writer, filmmaker and musician, **JABOUKIE YOUNG-WHITE (voice of Ethan Clade)** is a rising talent to watch.

Last month, Young-White released his debut single, "BBC," via Interscope Records. Featuring instrumental contributions from Javeigh Young-White as well as mixing by Grammy Award®-winning producer and engineer Neal Pogue, the track was accompanied by an official music video, which marks Young-White's directorial debut. "BBC" is a preview of Young-White's first official foray into music, with more to come as he flexes his creative range in an entirely new artistic medium.

As a writer, Young-White has partnered with Issa Rae to write and executive produce an HBO series based on Vanessa R. Panfil book "The Gang's All Queer: The Lives of Gay Gang Members." He will also pen an original animated feature inspired by the music of the late rapper Juice WRLD, currently in development with Modern Magic. His writing credits also include Netflix's "American Vandal" and "Big Mouth."

A talented multihyphenate, he can also be seen in the Emmy®-nominated Hulu series "Only Murders in the

Building,” which released its second season in July, and the HBO Max hit series “Rap Sh!t,” produced by Issa Rae. He also voices the lead role of Truman in the animated series “Fairfax,” which dropped on Amazon in June of this year. Previously, Young-White was a correspondent on “The Daily Show” with Trevor Noah. Named one of Variety’s 10 Comics to Watch at the 2018 Just for Laughs Montreal Comedy Festival, he has performed stand up twice on “The Tonight Show Starring Jimmy Fallon” and debuted his half-hour comedy special on “Comedy Central Stand-Up Presents.”

Additional on-screen credits include the A24-produced Mike Mills feature “C’mon, C’mon” opposite Joaquin Phoenix, the finale season of HBO’s “Crashing,” the Sony feature “Rough Night” directed by Lucia Aniello, and the Netflix features “Set It Up” directed by Claire Scanlon and “Someone Great” directed by Jennifer Kaytin Robinson. He starred as the lead in IFC Film’s “Dating & New York.”

GABRIELLE UNION (voice of Meridian Clade) is an actress, producer, bestselling author and TIME100 cover honoree. Union is currently producing “The Idea of You” starring Anne Hathaway for Amazon Prime Video. She recently wrapped production on Apple TV+’s “Truth Be Told,” starring alongside Octavia Spencer.

She will next be seen in the A24 drama “The Inspection,” opposite Jeremy Pope, which premiered to acclaim at the 2022 Toronto Film Festival ahead of its theatrical release on Nov. 18, 2022.

In 2021, Union released her children’s book, “Shady Baby,” with her husband Dwyane Wade. The follow up “Shady Baby Feels” was released in August 2022. Union’s autobiographical books, “We’re Going To Need More Wine: Stories That Are Funny, Complicated and True,” and “You Got Anything Stronger?” both became New York Times best sellers.

In 2018, Union formed her production company I’ll Have Another, with the goal of telling authentic stories that feature the point of views of marginalized communities. I’ll Have Another develops broadcast, cable and streaming series for television, as well as feature films.

Union pioneers businesses centered around inclusion, accessibility and affordability. In 2020, she launched her haircare brand Flawless by Gabrielle Union and in 2021, Union and her husband launched their sustainable baby care line Proudly, dedicated to the unique skin care needs of children of color. She is also a co-founder of the healthy children’s snack brand Bitsy’s.

Union’s film and TV highlights include “Cheaper by the Dozen,” “Think Like a Man,” “Bad Boys II,” “Deliver Us from Eva,” “Love & Basketball,” “10 Things I Hate About You,” “She’s All That” and “Bring It On,” along with “Being Mary Jane” and “L.A.’s Finest.”

LUCY LIU (voice of Callisto Mal) is a critically acclaimed actress, producer, director and fine artist, who has starred in film, television and on Broadway. Next year Liu will appear in the highly anticipated Warner Bros/DCEU sequel, “Shazam! Fury of the Gods” as the Goddess Kalypso, opposite Helen Mirren, Zachary Levi and Rachel Zegler. She has also recently signed on to star in Amazon’s holiday action film “Red One” opposite Dwayne Johnson and Chris Evans, and Netflix’s limited series “A Man in Full” opposite Jeff Daniels and Diane Lane, directed by Regina King.

Liu was honored in 2019 with a star on the Hollywood Walk of Fame, becoming only the second Asian American actress in almost 60 years, since Anna May Wong, to receive one. She was also the first Asian American woman to host SNL in 2003.

In 2021, Liu appeared on “Curb Your Enthusiasm” and in Netflix’s “Death to 2021.” Prior to that, in 2019, she starred as hilarious and heartbreaking socialite Simone Grove in the dark comedic series “Why Women Kill” created by Marc Cherry, an anthology series for Paramount+ and Imagine Television Studios. For seven seasons, Liu starred in the highly praised drama series “Elementary” on CBS as Dr. Joan Watson alongside Jonny Lee Miller as Sherlock Holmes. Her witty and compassionate portrayal of Dr. Watson earned her the prestigious best drama actress award at the Seoul International Drama Awards, a Teen Choice Award and three People’s Choice Award nominations.

Liu is also an accomplished voiceover actress. Giving voice to characters such as Lady Sagami in the 2015 Academy Award®-nominated film, “The Tale of The Princess Kaguya”; Bandit Leader in “The Duel” episode of the Disney+ series “Star Wars: Visions” (which was nominated for a 2022 Creative Arts Emmy Award® for outstanding short form animated program and an Annie Award for best general audience animated television production); Sio in “Afro Samurai: Resurrection” (2009 won a Primetime Emmy Award® for outstanding individual achievement in animation and earned an Emmy® nomination for outstanding animated program); Silvermist in “Tinker Bell and the Legend of the NeverBeast”; and Viper in the trilogy for Paramount’s animated smash hit “Kung Fu Panda.” Other voicework includes “The Miracle Panda,” the upcoming adult animation series “Exploding Kittens” and Paramount’s feature film, “The Tiger’s Apprentice.” She can also be heard in Tom Perotta’s new novel, “Tracy Flick Can’t Win” as Tracy Flick and as Kitty Jackson and Jocelyn Li in “The Candy House” by Jennifer Egan. Additionally, Liu narrates her first solo audiobook performance in bestselling author Celeste Ng’s latest novel, “Our Missing Hearts,” released in October 2022.

In 2012, Liu joined the critically acclaimed series “Southland,” produced by John Wells, starring Regina King, Michael Cudlitz and Ben McKenzie. Her compelling portrayal of Officer Jessica Tang won her the Critics’ Choice Award for best guest performer in a drama series as well as a 2013 NAACP nomination for best supporting actress in a drama series. She was also nominated for the NAACP award in 2010 for outstanding actress for her starring role in the Lifetime Network romantic comedy, “Marry Me.” Liu’s breakout performance as the unforgettable Ling Woo in the hit Fox series “Ally McBeal” earned her both Emmy® and Screen Actors Guild Award® nominations for outstanding supporting actress in a comedy series. She also starred in the hit series “Cashmere Mafia” and “Dirty Sexy Money” and guest starred in Hulu’s third season of “Difficult People.”

Additional film credits include: “Charlie’s Angels,” “Charlie’s Angels: Full Throttle,” the “Kill Bill” franchise, “Chicago” (which won multiple Academy Awards® including best picture, a SAG Award® for best ensemble, as well as a BFCA Award for best cast), “Lucky Number Slevin,” “The Man with the Iron Fists,” “Set It Up,” “Stage Mother,” “Detachment,” “East Fifth Bliss,” “Someday This Pain Will Be Useful to You” and many others.

As a director, Liu’s extensive resume includes “American Born Chinese” (Disney+), “Why Women Kill” (Paramount+), Marvel’s “Luke Cage” (NETFLIX), “New Amsterdam” (NBC), “Elementary” (CBS), “Graceland” (USA) and “Law & Order: SVU.”

In 2006, the critically acclaimed film “Freedom’s Fury” premiered at The Tribeca Film Festival, marking Liu’s debut as a producer. She has also produced the short documentary “Redlight” as well as co-directed and produced a short docu-drama “Meena,” based on a chapter from the New York Times bestselling book “Half the Sky” by authors Nicholas Kristof and Sheryl WuDunn.

Liu, a Board of Trustee member for the American Theatre Wing (2013-2021), made her Broadway debut March 2010 in the Tony Award®-winning play “God of Carnage,” starring as Annette in a cast that included Jeff Daniels, Dylan Baker and Janet McTeer. She is a member of the Academy of Motion Picture Arts & Sciences and the Director’s Guild of America.

Liu's interest in art started at age 15 with photography and collage. Since then, she has expanded into painting, sculpture and silkscreens. In 2020, her first United States solo museum exhibition was presented at the Napa Valley Art Museum and in 2019, she debuted at her first international museum in a duo exhibit alongside Shubigi Rao at the National Museum in Singapore. Her works have been featured at Art Basel Miami, numerous gallery exhibitions and in international art fairs. Liu's works have been included in multiple private and corporate collections.

Appointed a UNICEF Ambassador in 2004, Liu has involved herself in almost all aspects of UNICEF's various campaigns and initiatives and has been influential in supporting its mission of saving and improving children's lives worldwide. In recognition of her ongoing dedication and service on behalf of the world's most vulnerable children, she was awarded the Danny Kaye Humanitarian Award at the 2008 UNICEF Snowflake Ball.

In 2006, Liu was awarded a Women's World Award for her outstanding humanitarian work, presented to her by former Pakistan Prime Minister Benazir Bhutto, and sponsored by the World Award organization headed by former Russian President Mikhail Gorbachev. In 2016, The Harvard Foundation honored her with the prestigious Harvard Artist of the Year Award for her advocacy for children's health and protection with UNICEF as well as for her extensive body of work as an actress and artist. Additionally, she was recognized for her work in 2012 with the New York Women in Film & Television Muse Award and in 2020, the Icon Award from China Institute and CBCF.

FILMMAKER BIOGRAPHIES

DON HALL (Directed by) began his career at Walt Disney Animation Studios in June 1995 as a story apprentice on "Tarzan." He served as a story artist on several development projects and productions, including "The Emperor's New Groove" and "Chicken Little" before becoming head of story for "Meet the Robinsons" and "The Princess and the Frog."

Hall made his directorial debut for Disney Animation's "Winnie the Pooh" and went on to direct "Big Hero 6," which won an Academy Award® for best animated feature film. He then served as co-director on "Moana" and worked on several development projects before his role as director on "Raya and the Last Dragon."

Hall graduated with a BFA in drawing and painting from the University of Iowa and a BFA in character animation from California Institute of the Arts. After graduating from Cal Arts, he returned to the campus as an instructor in advanced story development.

Hall is a native of Glenwood, Iowa, and currently resides in Pasadena with his wife and two children.

QUI NGUYEN (Co-Directed by/Screenplay by) is a Vietnamese-American playwright and screenwriter, who previously wrote with Adele Lim the Academy Award®-nominated Walt Disney Animation Studios feature, "Raya and the Last Dragon."

Known for his shows "Vietgone" and "She Kills Monsters," Nguyen is an alumnus of Marvel Studios Writers Program and has also written for "Dispatches from Elsewhere," "The Society," "Incorporated" and "Peg+Cat," for which he received a 2016 Daytime Emmy. He is also a co-founder of Vampire Cowboys Theatre Company of New York City—credited for being the "pioneers of geek theatre."

ROY CONLI, p.g.a. (Produced by) previously produced Walt Disney Animation Studios' Oscar®-winning feature "Big Hero 6." Conli joined Disney Animation in 1993, and after assembling all the creative elements for "The Hunchback of Notre Dame" and launching the project, he relocated to France to oversee the contributions of the Paris-based animation team over the two-year production schedule. Upon completion of the film, he remained in France and guided production on the animated films "Hercules" and "Tarzan." Conli returned to the studio in Burbank to produce "Treasure Planet" and then served as producer of Disney Animation's 50th animated film, "Tangled." He is a member of the executive leadership team for Disney Animation.

Since 2014, Conli has also been a producer for DisneyNature films including "Dolphin Reef," "Elephant," "Penguins" and "Born in China." He recently produced three episodes of Walt Disney Animation Studios' first-ever animated series, "Baymax!" streaming June 29, 2022, on Disney+.

Born and raised in Los Angeles, Calif., Conli studied theater at San Francisco's prestigious American Conservancy Theater (ACT). A chance meeting with a group of creative talents from the Pasadena Playhouse led Conli to a position with the legendary theater and, ultimately, a four-year stint as director of operations. In that role, he initiated a restoration of the neglected venue and helped guide the theater to its official reopening in 1983.

Conli subsequently moved to Boston where he continued his education at Boston University and eventually earned an Master of Fine Arts degree. After graduation, he served as associate producer for the Camden Shakespeare Festival in Maine. In 1989, Conli joined the production team at the Mark Taper Forum, the leading regional theater in Los Angeles. Over the next four years he managed all special projects and new play development for the Taper, where he helped launch premieres of such award-winning plays as "Angels in America," "Jelly's Last Jam" and "The Kentucky Cycle."

HENRY JACKMAN (Music by) has established himself as one of today's top composers by fusing his classical training with his experience as a successful record producer and creator of electronic music.

Jackman grew up in the southeast of England, where he began composing his first symphony at the age of six. He studied classical music at Oxford and sang in the St. Paul's Cathedral Choir—but simultaneously got involved in the underground rave scene and began producing popular electronica music and dance remixes, eventually working with artists such as Seal and The Art of Noise.

In 2006, he caught the attention of film composers Hans Zimmer and John Powell, and began writing additional music for Powell on "Kung Fu Panda" and then for Zimmer on "The Dark Knight," "The Da Vinci Code" and "The Pirates of the Caribbean" films, which rapidly led to scoring blockbuster films on his own. His first solo feature film then came to be "Monsters vs. Aliens" directed by Rob Letterman.

"I've spent a lot of time working in the record industry," says Jackman, "and for my money, being a film composer is way more fun. You can be working on 'X-Men' and then a movie set in 17th-century Italy. It's not about showing off what you think is cool or what you want to hear, but 'what is this movie about, and what would best serve it?' That process just leads to strange and remarkable places."

His most recent work is featured in Netflix's "The Gray Man" from the Russo brothers, starring Ryan Gosling and Chris Evans. He also scored "Jumanji: The Next Level," a continuation of the magical board game adventure story; "Pokémon Detective Pikachu," following the story of the beloved Pikachu Pokémon character, starring Ryan Reynolds; and "Ralph Breaks the Internet," which was Oscar®-nominated for best animated feature film. His other diverse credits include the Russo brothers' "Cherry," "Ron's Gone Wrong," Marvel Studios' "The Falcon

and the Winter Soldier” and “Captain America: Civil War,” “Kong: Skull Island,” “Jack Reacher: Never Go Back,” “Big Hero 6” and “Kingsman: The Golden Circle.”

JENNIFER LEE (Executive Producer) is the chief creative officer of Walt Disney Animation Studios (WDAS) and is the writer/director of “Frozen 2” (2019) and “Frozen” (2013) the top two highest-grossing animated feature ever released.

As chief creative officer, Lee has creative oversight of all films, series, shorts and associated projects from Walt Disney Animation Studios. Lee is executive producer for the Academy Award®-winning, hit feature film “Encanto,” the critically-acclaimed “Raya and the Last Dragon,” and the upcoming “Strange World” and 2023 Fall theatrical release “Wish” (for which she is also co-writer”). She is also executive producer of the Disney+ projects “Baymax,” “Zootopia+,” and the upcoming series “Iwájú,” among others.

Directing the “Frozen” features with Chris Buck, Lee became the highest-grossing female director of a feature with more than \$1.45 billion and \$1.27 billion in global box office for “Frozen 2” and “Frozen,” respectively. “Frozen 2” received the Humanitas Prize for Feature Film, Family and the Kids’ Choice Award for Animated film, two Annie Awards and a Visual Effects Society Award. “Frozen” received multiple honors, including two Academy Awards®, the Golden Globe®, BAFTA® Award, PGA Award, five Annie Awards and two GRAMMY® Awards. She can be seen in her CCO role and as writer/director of “Frozen 2” in the critically-acclaimed 6-episode series, “Into the Unknown: Making Frozen 2” on Disney+.

Lee’s career with Walt Disney Animation Studios began March 2011, when she became the co-writer of 2012’s Oscar®-nominated, arcade-hopping adventure “Wreck-It Ralph.” For their screenplay, she and Phil Johnston received an Annie Award. She then penned the screenplay for “Frozen” and went on to direct the film (with Buck). In 2014, for her work on “Frozen,” Lee was given Women In Film’s Dorothy Arzner Directors Award at the Crystal + Lucy Awards. That same year, she gave a memorable commencement speech at her undergraduate alma mater, University of New Hampshire, and was awarded an honorary doctorate degree.

In 2016, Lee was one of the writers of the story for the Academy Award-winning feature, “Zootopia.”

Lee was one of the executive producers of 2018’s Oscar-nominated feature “Ralph Breaks the Internet.” She also wrote the book for “Frozen: the Broadway Musical,” for which she received a Tony® Award nomination in 2018, as well as adapted the screenplay for the live action feature, “A Wrinkle In Time” that same year.

In 2022, Lee received the prestigious Honorary Cristal Award from Annecy International Animation Film Festival.

Before joining Walt Disney Animation Studios, Lee built a career in book publishing before she pursued screenwriting, entering Columbia University’s graduate Film program in 2001. There she received the William Goldman Award for excellence in screenwriting, and her first feature-length script “Hinged on Stars” won the Columbia University Film Festival. She graduated in 2005 with an MFA in film.

Lee lives in Los Angeles, Calif., with her family.

STEVE GOLDBERG (Visual Effects Supervisor) is a computer animation veteran who has been with Walt Disney Animation Studios for more than 25 years. Goldberg began his professional career with Disney in 1990 as the CG supervisor on the acclaimed animated feature film “Aladdin,” and has since made important contributions

integrating computer animation at the studio.

Born in Los Angeles, Goldberg studied sculpture, graphic design and computer science at California State University Northridge before launching his career at Robert Abel and Associates and Pacific Data Images. While at Pacific Data Images, Goldberg produced and directed the award-winning short “Locomotion,” considered one of the earliest examples of computer character animation.

From 1992-2000, Goldberg supervised computer animation for Disney on various animated feature films, including “Pocahontas” and “Fantasia 2000.” He also lent his talents to “The Lion King” and “Tarzan” as a computer graphics artist.

Goldberg served as the visual effects supervisor on the Walt Disney Animation Studios films “Chicken Little,” “Meet The Robinsons,” “Tangled,” the Academy Award® winning feature “Frozen” and its 2019 sequel, “Frozen 2,” the #1 animated movie of all time.

He met his wife Dana while working together on “Aladdin,” and they have two children.

LISSA TREIMAN (Head of Story) was born in the city of Los Angeles, Calif., and has never managed to leave. She’s loved drawing from a very young age, much to the consternation of almost all of her grade-school teachers. At age 9, Treiman saw and fell in love with the film “The Lion King” and for the first time it clicked that this thing she loved so much was made by people who also drew pictures. After high school, she attended California Institute of the Arts (CalArts) school of character animation, where she had a great time and made two – in her words – terrible student films, and two mostly decent ones.

While in school, she landed two consecutive summer internships at Pixar Animation Studios, which helped to hone her interest in storyboarding. After graduating in 2007, she was accepted into the Trainee program at Walt Disney Animation Studios. Following that, she was promoted to full-time story artist, and has contributed to such popular Disney Animation features as “Tangled,” “Wreck-It Ralph,” “Ralph Breaks the Internet,” “Frozen 2,” “Raya and the Last Dragon,” and the Academy Award®-winning features “Big Hero 6” and “Zootopia.” The upcoming feature “Strange World” represents her first time acting as Head of Story on a film. She served as director for the “Sofia” episode of the “Baymax!” series for Disney+.

Throughout her life and career, Treiman has drawn inspiration both from animation and from comics. In her spare time, she has even made occasional forays into published comic work, providing the art for the first six issues of Giant Days for Boom! Studios, as well as writing and drawing the short comic Minotaar for independent publisher ShortBox.

Treiman loves dogs. All dogs. At the time of writing this she still does not know how to ride a bicycle.

MEHRDAD ISVANDI (Production Designer) began his career at Walt Disney Animation Studios in 2014 in the talent development program. He then went on to work as a visual development artist on “Moana,” “Ralph Breaks the Internet,” and “Raya and the Last Dragon,” helping visualize such iconic moments as the Kakamora barge in “Moana” and the Heart Fortress in “Raya and the Last Dragon.” His latest credit was as the art director, environments, for the Academy Award®-winning film “Encanto.”

As the production designer for “Strange World,” Isvandi led the art team responsible for designing the immersive

and unique environments for the film—from the bustling city of Avalonia, to the charming Clade family farm, to the uncharted, treacherous and strange world. He cites research and imagination as the keys to building out fantastic worlds, featuring a rich history and compelling characters.

His love of incredible worlds first started after seeing “The Lion King” as a child, which led him to his career at Walt Disney Animation Studios. Born in Ahvaz, Iran, Isvandi moved to the United States and attended the Academy of Art.

JUSTIN CRAM (Associate Production Designer) has been working as a visual development artist for Walt Disney Animation Studios since 2008, and his feature credits include such popular films as “Princess and the Frog,” “Tangled,” “Wreck-It Ralph,” “Big Hero 6,” “Zootopia,” “Frozen 2” and he most recently served as associate production designer on “Strange World.”

Born and raised in Reno, Nev., Cram dreamed of working at Disney when he was in 2nd grade. At age 10, he sent a letter and some of his drawings to legendary Disney animator Glen Keane. One year later, he received a handwritten note from Keane offering encouragement and advice. Cram went on to study fine art and film at USC, from which he graduated in 1999. He pursued his craft further at Art Center College of Design (graduating in 2007), before landing a job at Walt Disney Imagineering designing environments for an educational video game.

In 2008, Cram was accepted into the training program at Walt Disney Animation Studios, and went to contribute visual development for a wide variety of Disney features. While working on “Tangled,” Cram had an opportunity to work directly with Keane in creating some of the visuals used for publicity and marketing.

JIN KIM (Art Director Characters) has had a hand in designing some of the most popular and best loved characters for a wide variety of animated features from Walt Disney Animation Studios since 2008. He has made contributions to such major films as “Big Hero 6,” “Wreck-It Ralph,” “Tangled,” “Zootopia,” “Raya and the Last Dragon” and “Encanto” (including the final design for Bruno, among others), and played a key role in establishing the look of Elsa for 2013’s “Frozen.”

Starting at Disney Animation in 1995 on “Fantasia/2000,” Kim spent his first 10 years at the studio as an animator before switching to character design. He also holds the distinction of being the first Korean animator to work for Disney.

Born and raised in Seoul, Kim displayed an interest in drawing at an early age, and was influenced by his father’s ambitions to become an artist. Because of his red-green color blindness, he was unable to get into art school, and ended up majoring in economics in college. Despite this, he continued to study drawing and art, and eventually was able to begin a career in animation. He also served a two-year stint in the Korean army. Kim went on to work as an assistant animator/animator in Korea, before moving to Toronto in 1989 to work on Disney Television Animation shows such as “Darkwing Duck,” “Goof Troop,” “Bonkers,” “Aladdin” and more.

He relocated to California in 1995, he joined Walt Disney Animation Studios and animated on such films as “Hercules,” “Tarzan,” “The Emperor’s New Groove,” “Treasure Planet,” “Home on the Range,” “Chicken Little,” “Bolt” and “The Princess and the Frog.” At the suggestion of legendary animator Glen Keane, Kim joined the “Tangled” character design team and remained there contributing to many of the films that followed.

LARRY WU (Art Director Environments) joined Walt Disney Animation Studios in 2004 as a look development artist. His credits include “Bolt” (2008), “Tangled” (2010), “Wreck-It Ralph” (2012), the Oscar®-winning films “Frozen” (2013) and “Big Hero 6” (2014), “Moana” (2016), “Ralph Breaks The Internet” (2018), and “Frozen 2.” Recently, Wu served as head of environments on “Raya and the Last Dragon” before helping a group of artists as art director environments on “Strange World.”

Before coming to Disney, Wu worked on 2004’s sci-fi film “Sky Captain and the World of Tomorrow.”

Although Wu was always interested in animation, he didn’t decide till his last year in college to pursue it as a career. He attended the University of California at Berkeley, double majoring in molecular and cell biology and fine art, later attending Art Center College of Design in Pasadena as an illustration major.

Raised in South Pasadena in Southern California, Wu resides in Arcadia with his wife and three kids.

AMY SMEED (Head of Animation) began her professional career at Walt Disney Animation Studios in 1998, working as an assistant (in the scene set-up department) on the production of “Dinosaur,” and went on to become an animator in 2004 on “Chicken Little” (2005). Since then, she has served as head of animation on the Oscar®-nominated films “Moana” and “Raya and the Last Dragon.” She also animated on “Meet the Robinsons,” “Bolt,” “Tangled,” “Wreck-It Ralph,” the Oscar®-winning “Frozen,” and “Ralph Breaks the Internet.”

Smeed’s animation of the character Rapunzel for “Tangled” earned a VES Award nomination for outstanding animated character in an animated motion picture. Her other Disney Animation credits include work on the theme park attraction “Mickey’s Philharmagic” and on both of the award-winning “Prep & Landing” TV specials.

Born and raised in Royal Oak, Mich., Smeed attended Western Michigan University for three years, before going on to receive her Bachelor of Fine Arts degree from School of the Art Institute of Chicago in 1997. Her dreams of becoming a painter and animator led her to seek work in the animation industry and to her current job leading a team of animators for Disney Animation.

Working at the Disney has provided her with several opportunities to collaborate with her husband, Tony Smeed, who served as animation supervisor for “Zootopia” and head of animation on “Frozen 2.” The couple met during the production of “Dinosaur,” and have a daughter.

JUSTIN SKLAR (Head of Animation) joined Walt Disney Animation Studios in 2011 after graduating from Ringling College of Art and Design with a degree in animation. During his junior year at Ringling, he came to Burbank, Calif., to work as a summer animation trainee at Disney Animation, where he and his fellow trainees completed a short film called “Chalk.”

Born in Baltimore, Md., and raised in nearby Owings Mills, Sklar went to George Washington Carver Center for arts and technology, a magnet school for gifted and talented students, where he took an intensive art program. Around that time, several of his friends were experimenting with a 3D computer graphics software toolkit called Blender. Driven by an intense desire to understand how the program worked, he became obsessed with it and mastered it. During that time, he also honed his artistic side by drawing massive super realistic charcoal drawings. His love of challenges and puzzle solving led him to pursue a career in animation because he found it hard and interesting.

Hired by Disney Animation as a trainee in 2011, he got his first feature film experience animating crowds for “Wreck-It Ralph.” He was promoted to an animator on “Frozen” and went on to other assignments on “Big Hero 6,” “Zootopia” and “Moana.” In his role as supervising animator on “Ralph Breaks the Internet,” Sklar helped to guide the character of Ralph, and played a key role in creating the “Ralphzilla” character (who was nominated for a VES Award). For “Frozen 2” he worked with the team on the characters of Kristoff and Matthias and on “Raya and the Last Dragon” he supervised the character of Namaari. He observes, “the cool thing about animation is that each movie is like a new puzzle to figure out. It’s changing all the time, and no matter what you’ve done, there’s always something new to learn.”

BRIAN LEACH (Director of Cinematography Lighting) partners with the production designer to achieve the directors’ vision for the look and feel of the film. This begins in pre-production with research to explore the worlds the team will create, and continues through color timing of the final film, with the ultimate goal of supporting the story through visuals, and creating a rich, immersive film.

Leach previously worked at Dreamquest Images, which was acquired by Disney in 1996. He left the Studio for two years in 2002 to work at Cinesite (“Sky Captain and the World of Tomorrow”) and Imageworks (“Haunted Mansion”). Leach returned to Disney in 2004 to work on the 2005 feature film “Chicken Little” as a sequence lead. He served in the same capacity for 2008’s “Bolt,” and was lighting supervisor for “Tangled” and associate director of look and lighting for 2012’s “Wreck-It Ralph.” He went on to be director of cinematography for lighting on Academy®-award winning “Zootopia,” as well as “Ralph Breaks the Internet” and “Strange World.”

Leach grew up in San Diego. He attended the Art Center College of Design, Pasadena, Calif., earning a BFA in photography with a minor in fine art.

KEITH WILSON (Head of Characters and Technical Animation) first joined Walt Disney Animation Studios in 2009 and since served as a technical animator, simulation set up artist, and character TD supervisor for films such as “Tangled,” “Prep & Landing: Naughty vs. Nice,” “Wreck-It Ralph,” “Frozen,” “Zootopia,” “Ralph Breaks the Internet,” and “Frozen 2.” Wilson most recently led the Characters department and Technical Animation artists of “Strange World.”

Before coming to Disney, Wilson was a technical animator at Rhythm and Hues Studios, where he worked on “Alvin and the Chipmunks: The Squeakwel” and “Land of the Lost” in hair, cloth, muscle and fat simulation. His credits there include visual effects work for “Wolverine” and “The Day the Earth Stood Still.” He was a character layout artist and second animator at Klasky Csupo, working on “The Wild Thornberrys Movie” and “Rugrats” movies.

Born in Springfield, Mass., Wilson grew up in Easthampton, Mass. At age 11, he checked out the book “Disney Animation: The Illusion of Life,” which—along with books by animator Preston Blair—inspired Wilson to draw and think about how things move. He trained with an illustrator at a local newspaper in high school while taking night courses in life drawing. The resulting portfolio won him admission to the School of Visual Arts animation program in New York City.

Wilson lives with his wife, Kathy, in Valley Glen, Calif.

SEAN D. JENKINS (Head of Environments) led an incredibly talented team of environment artists as they created the unique settings for “Strange World.”

Jenkins served as the head of environments for “Frozen 2,” and prior to that was the Technical Supervisor for Disney Animation’s Hyperion Renderer. For this project, he guided an accomplished development team as they built an entirely new rendering software to achieve the never-before-possible visuals of Oscar®-winning film “Big Hero 6.” Jenkins was also the CG supervisor on “Wreck-It Ralph” where he led a multi-disciplined team of technical directors as they stewarded the technical aspects of the production. In addition, Jenkins was responsible for overseeing the creation of uniquely stylized crowds to populate the film’s diverse worlds.

Among his other accomplishments, Jenkins helped oversee the final look of the ocean water in Disney Animation’s “Moana” as the water finaling lead and architect the process of animating over 70 feet of magical hair as the hair process lead on “Tangled.” In his role as look and render supervisor on “Bolt,” he led the development of the rich look for the feature’s many characters and environments. He then had the opportunity to see these assets through to their final rendered images.

Before joining the Walt Disney Animation Studios, Jenkins contributed to the research and development teams on a number of visual effects productions for such ambitious Disney and Touchstone Pictures releases as “Armageddon,” “Mighty Joe Young” and “Reign of Fire.”

With degrees in electrical engineering and computer science, Jenkins holds multiple patents in filmmaking techniques and is a member of the Academy of Motion Picture Arts and Sciences. He recently was promoted to VP, craft leadership at Disney Animation, where he will focus on leading the craft vision across the studio.

MICHAEL KASCHALK (Head of Effects Animation) guides the development and execution of all effects for the film. He joined Walt Disney Animation Studios in 1997 as effects animator for “Fantasia 2000,” specifically for “Firebird Suite,” and has been working on Disney Animation shorts and features ever since. He recently was head of effects animation for “Strange World” and “Raya and the Last Dragon” and his other Disney credits include the Oscar®-winning features “Big Hero 6” and “Frozen,” the latter for which he spearheaded the design of Elsa’s magic. He was effects supervisor for “Tangled” and “Meet the Robinsons,” and effects animator for “Moana,” “Wreck-It Ralph” and “Ralph Breaks the Internet.” Kaschalk was effects lead for the Oscar®-winning short “Paperman,” and effects supervisor for the short “Tangled Ever After.”

Kaschalk is from Nanty Glo, Penn. The 1984 Olympics sparked his interest in motion graphics, and “Jurassic Park” later inspired him to pursue a career in the entertainment industry. Kaschalk attended the Art Institute of Pittsburgh, earning his degree in visual communications focused on advertising and graphic design. He has two patent inventor awards.

Kaschalk and wife Roberta have two sons and a cat named Gorby.

BENJAMIN FISKE (Animated Environments Supervisor) joined Walt Disney Animation Studios in 2013 as an effects animator on “Frozen.” He then went on to work on several features including “Big Hero 6,” “Zootopia,” “Moana,” “Frozen 2,” and “Raya and the Last Dragon” before being the first to hold the title of Animated Environments Supervisor for “Strange World.” In that role, Fiske connected several departments within the studio, including animation, effects, environments, lighting, and layout, to support the unique and bountiful motion of the numerous biomes found in the strange world.

Born and raised in Maine, Fiske spent his childhood exploring the ecosystems of the state from their family's goat farm to the Maine Island Trail. A lifelong fan of animation, Fiske relished Saturday morning cartoons and VHS tapes of Disney animated movies as a child but also carried a fascination for computers. He attended Hampshire College in Massachusetts where he studied computer graphics and attributes the release of "Toy Story" as a pivotal moment that inspired him to combine his love of animation with his field of study.

Fiske currently lives in Los Angeles with his partner Hallie and their energetic, trouble-making dog Shugo.



Oscar® and Academy Award® are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.

Screen Actors Guild Award® and SAG Award® are the registered trademarks and service marks of Screen Actors Guild™.

Emmy® is the trademark property of the Academy of Television Arts & Sciences and the National Academy of Television Arts & Sciences.

Golden Globe® is the registered trademark and service mark of the Hollywood Foreign Press Association.

Tony Award® is a registered trademark and service mark of The American Theatre Wing.

GRAMMY® and the gramophone logo are registered trademarks of The Recording Academy® and are used under license. ©2011 The Recording Academy®.