

BE CAREFUL WHAT
YOU WISH FOR.

Disney

WISH



Disney

WISH

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



The logo features the word "Disney" in its signature script font at the top. Below it, the word "WISH" is written in a large, bold, black, sans-serif font. The letter "I" in "WISH" is stylized as a crescent moon with a small starburst at its top right tip.

Directed by CHRIS BUCK
 FAWN VEERASUNTHORN
 Produced by PETER DEL VECHO, p.g.a.
 JUAN PABLO REYES LANCASTER JONES, p.g.a.
 Screenplay by JENNIFER LEE
 ALLISON MOORE
 Story by JENNIFER LEE
 CHRIS BUCK
 FAWN VEERASUNTHORN
 ALLISON MOORE
 Original Songs by JULIA MICHAELS
 BENJAMIN RICE
 Original Score Composed by DAVE METZGER
 Edited by JEFF DRAHEIM, ACE
 Executive Producers JENNIFER LEE
 DON HALL
 Associate Producer JAMES E. HASMAN
 Visual Effects Supervisor KYLE ODERMATT
 Head of Story MARK KENNEDY
 Production Designers MICHAEL GIAIMO
 LISA KEENE
 DAVID WOMERSLEY
 Art Director Characters BILL SCHWAB
 Associate
 Production Designer GRISELDA SASTRAWINATA-LEMAY
 Production Manager ALBERT V. RAMIREZ
 Heads of Animation REBECCA WILSON BRESEE
 WAYNE UNTEN
 Director of Cinematography Layout ROB DRESSEL
 Director of Cinematography Lighting ADOLPH LUSINSKY
 Technical Supervisor KELSEY HURLEY
 Head of Characters and Technical Animation AVNEET KAUR
 Head of Environments ERIC PROVAN
 Heads of Effects Animation DALE MAYEDA
 ERIN V. RAMOS
 Effects Supervisor JACOB RICE
 Effects Designer DAN LUND

Character Modeling Supervisors SERGI CABALLER GARCIA
 ALENA LOFTIS
 Character Look Development Supervisor . . . JENNIFER STRATTON
 Environment Modeling Supervisor VIRGILIO JOHN AQUINO
 Environment Look Development Supervisor JAY V. JACKSON
 Set Extension Supervisor SUKI LEE
 Character Rigging Supervisor MICHAEL ANTHONY NAVARRO
 Technical Animation Supervisors BRET B. BAYS
 ANDREW TAYLOR JENNINGS

Animation Supervisors

RENATO DOS ANJOS ANDREW FORD
 JENNIFER HAGER JACQUELINE KOEHLER
 KIRA LEHTOMAKI TONY SMEED
 Crowds Supervisor ALBERTO LUCEÑO ROS
 Stereoscopic Supervisor KATIE A. FICO
 Layout Supervisor TYLER KUPFERER
 Layout Finaling Supervisor MICHAEL TALARICO
 Layout Lead/Camera Polish CORY ROCCO FLORIMONTE
 Associate Director of Cinematography Lighting . . . GREGORY CULP
 Lighting Supervisors COREY BUTLER

ANGELA MCBRIDE
 JUSTINE CODRON MOULAYESS

DEREK NELSON

JENNIFER YU FARR

Associate Technical Supervisors NEELIMA KARANAM
 HARMONY M. LI
 RICKY RIECKENBERG

Production Supervisors

Senior Production Supervisor KELLY EISERT
 Story ELLEN WILLIS BRENNER
 Editorial SAMANTHA STENDAL
 Visual Development KRISTEN PSINAKIS
 Characters DEMI CHEN
 Environments SYDNEY WEST

MICHELE JASTREMSKI-SZAREK

Layout JASMINE GONZALEZ REED

Animation ELISE M. L. SCANLAN

Sweatbox HOLLY E. BRATTON

Technical Animation STEPH GORTZ

Effects ALAIA BRAXTON-WALKER

Lighting SEAN CREVELING

Stereo BRANDI STONE

Marketing CHARLYN GO

Supervising Sound Editor SHANNON MILLS

Sound Designer NIA HANSEN

Post Production Producer BÉRÉNICE ROBINSON

Executive Music Producers TOM MACDOUGALL

MATT WALKER

Additional Story Material by CARLOS LÓPEZ ESTRADA

ANDREW ROTHSCHILD

Casting by GRACE C. KIM, CSA

CAST

Asha ARIANA DEBOSE
 Magnifico CHRIS PINE
 Valentino ALAN TUDYK
 Amaya ANGELIQUE CABRAL
 Sabino VICTOR GARBER
 Sakina NATASHA ROTHWELL
 Dahlia JENNIFER KUMIYAMA

Gabo HARVEY GUILLÉN
 Hal NIKO VARGAS
 Simon EVAN PETERS
 Safi RAMY YOUSSEF
 Dario JON RUDNITSKY
 Bazeema DELLA SABA

Additional Voices

Mountain Climber, Tall Man Tourist, Guard 1 KEONE YOUNG
 Bunny, Baby Mushroom LUCAS SIGLER
 Mouse, Mountain Climber Wife HOLLAND WATKINS
 The Stag, Guard 2, Citizen 5 WOODY BUCK
 Ship Captain, Fan Tourist EFÉ
 Mountain Climber's Wife, Mother Tourist NICOLE LYNN EVANS
 Flying Woman HEATHER MATARAZZO
 Sania NASIM PEDRAD
 Tourist Boy ABRAHAM SIGLER
 Additional Casting by JAMIE SPARER ROBERTS, CSA
 Production Office Manager JACQUELINE RYCZEK
 Production Finance Lead EMILY HSU
 Creative Executive, Development KIMMER BAUGHMAN

STORY

Story Artists

DAN ABRAHAM	SETH BOYDEN
MIA CALDERONE	TOM CAULFIELD
HANNAH LEUNG	LIOR LEV
TRUONG SON MAI, 'TRON'	BURNY MATTINSON
GERVAIS MERRYWEATHER	NICOLE MITCHELL
JEREMY SPEARS	KENNEDY TARRELL
CHRIS URE	EMILY XU
Story Apprentices	MIGUEL BALTAZAR
	AARON FRYER
Additional Story	NORMAND LEMAY
	JAVIER LEDESMA BARBOLLA
	LUIS LOGAM
	SYLVIA HYO-JI LEE
Production Assistant, Story	AMBER DEBOSE
Additional	
Production Support, Story	JENNIFER GANDRUP SACKHEIM
	TAMARA MICHELLE LEE-GEORGE

EDITORIAL

Production Coordinators, Editorial JASMIN ATILES
 AMELIA JOSEPHINE LEWIS
 Associate Editors MICHAEL HILL
 BRIAN MILLMAN
 First Assistant Editor THOMAS RICKERT
 Second Assistant Editor JOHNATHAN ROBINSON
 Additional Editorial Support ANNA SAATHOFF

VISUAL DEVELOPMENT

Visual Development Artists

IZZY ABREU	LAUREN AIRRIESS
CAMILLE ANDRE	DANIEL ARRIAGA
JAMES AARON FINCH	MAC GEORGE
LORETTA KERESEN	TIA WALLACE KRATTER
BRITTNEY LEE	JIM MARTIN
MEG PARK	BRIAN WOODS

Visual Development Apprentices SHREYA DEVARAKONDA
 KENNY LEONCITO
 Additional Visual Development APRIL LIU
 NIKKI MULL
 Production Assistant,
 Visual Development KACHAIN THONGMANEE

ASSET PRODUCTION

Additional Head of Characters JOHN KAHWATY
 Production Coordinators, Characters KRISTEN CARON
 DANA GIESELMAN
 MOLLY K. GRAY
 BETH MAGID
 HOLLY NELLIS

Production Coordinators,
 Environments JILLIAN CARNEY HOWELL
 AVA MOSS

MODELING

Environment Modeling Lead CHRIS PATRICK O'CONNELL
 Modelers

OSCAR AYALA	JUAN PABLO CHEN
CHARLES CUNNINGHAM-SCOTT	MINH MINA DUONG
DYLAN EKREN	KI JONG HONG
KEVIN HUDSON	SUZAN KIM
BRANDON LAWLESS	HAENGSOOK OH
ZACHARY TIFFANY PETROC	LIZA RHEA
ALESSANDRA RODRIGUEZ CURIEL	MELODY ROMERO
ALEXANDER JUSTIN WHANG	EMMA WOLFE
Additional Modeling	CHAD STUBBLEFIELD

CHARACTER RIGGING

Crowds Rigging Lead CATHRINA MCDONNELL
 Rigging Artists

MICHAEL A. ALTMAN	CAMERON BLACK
GLEN CLAYBROOK	KARLA CHANG GONZALEZ
KELSEY GRIER	FRANK HANNER
CHRISTOFFER MELANCHTON PEDERSEN	KYRA PROCOPI
JASON ROBINSON	RYAN ROGERS
MICHAEL W. STIEBER	ANDRE W. STUPPERT
Additional Rigging	GARRETT EVES

CHARACTER SIMULATION

Simulation Supervisors AVNEET KAUR
 ERIK EULEN
 Crowds Cloth Lead ALLAN KADKOY
 Simulation Artists

JESUS CANAL	DANIEL HUNN
SI-HYUNG HJ KIM	IAN KREBS-SMITH
NATNICA FOAM LAOHACHAIARON	BRIAN MISSEY
EDWARD EVERETT ROBBINS III	MAREESA SANCHEZ
MARC THYNG	TIMMY TOMPKINS
MARY TWOHIG	RICHARD M. VAN CLEAVE JR.
XINMIN ZHAO	

LOOK DEVELOPMENT

Crowd Look Lead MITCHELL SNARY
Environment Look Lead SARI RODRIG
Look Development Artists
NICOLE ALES AMANDA BLETNER
IAN BUTTERFIELD YOLANDA JI CHENG
RAMYA CHIDANAND COURTNEY CHUN
LOGAN ERDNER RICH FALLAT
CHAIWON KIM VICKY YUTZU LIN
SHUTONG LIU ERIC S. MCLEAN
NIKKI MULL PAMELA SPERTUS
LANCE SUMMERS SUAN TAN
CHUCK TAPPAN ALAN YANG
Additional Look Development ALEXANDER ALVARADO
DAVID HUTCHINS

SET EXTENSION

Set Extension Artists ERIC BOUFFARD
ALEX GARCIA
AERYN GRAY
TRAVIS MANGAOANG
KEVIN OSORIO
Additional Set Extension MICHAEL MORRIS

TECHNICAL DIRECTORS

Technical Directors

BRETT ACHORN DOMENIC ALLEN
MATTHEW BASSEL MEERA BENSON
CECILIA BERRIZ KATHERINE BOYD
BRADY BRETTIN ISABEL CASTRO
ALEX CHAN JULIE CHAVANDO
ALLEN CORCORAN JORGE DE GOUVEIA
COLVIN KENJI ENDO SHANT ERGENIAN
PAUL FRANZ ERIC FRAZIER III
ANNAMARIE FUCHS CHRISTINE GERARDI
MARK HAMMEL ANGELICA Y. INGUANZO GONZÁLEZ VASQUEZ
BRANDON LEE JARRATT NORMAN MOSES JOSEPH
KIMBERLY W. KEECH JUSTIN KERN
SAM KLOCK SERENA KOLODIN
SYLVIA KOSOWSKI SHANNON KRAEMER
LAURA KWAN KANGNING GARY LI
KENDALL LITAKER JULIE MACHAMER NUNNALLY
JONATHAN MANNI GABRIELLA MARINESCU
SYDNEY A. MILLER THADDEUS P. MILLER
SALINA ORTEGA TEAL OWYANG
HEATHER PRITCHETT NELLIE ROBINSON
JEFF SADLER ISADORA SANNA
SIROBERTO SCERBO STEVEN L. SEED
ARCHANA SENTHILKUMAR SERGE SRETSCHINSKY
ANNIE SUTHER JUSTIN TENNANT
AMY ELIZABETH TSENG UYEN UONG
REBECCA VALLERA-THOMPSON SHWETA VISWANATHAN
EMILY H. VO JARED WRIGHT
MICHELLE WU RONG ZHUANG

Assistant Technical Directors

MEGAN CRUZ DYLAN DAWKINS
JIMMY HOPKINS RASMI MUKULA KAPUGANTI
MASON KIRBY NICOLE RAJKUMAR
ANGELICA DANAE VILLEGAS SALAZAR

LAYOUT

Additional Production Supervisor BRANDI STONE
Production Coordinators, Layout Finaling KRISTEN CARON
EDWIN SOTO
Layout Artists
JOAQUIN BALDWIN ALLEN BLAISDELL
DORIAN BUSTAMANTE SAMAR MINGSHAN CHEN
JOHN HASBROOK DANIEL HU
KEVIN LEE MATT LEE
CHRIS MCKANE TERRY W. MOEWS
RICK MOORE ANDI ISAO NAKASONE
JEAN-CHRISTOPHE POULAIN MERRICK R. RUSTIA
KENDRA VANDER VLIET DAVID WAINSTAIN
NATHAN DETROIT WARNER STEVEN F. YAMAMOTO
Layout Apprentices KENNA CAMIRE
EMILY KALISH

Layout Finaling Artists

LORENZO RUSSELL BAMBINO ALLEN BLAISDELL
SAMAR MINGSHAN CHEN TAMARA ALEJANDRA FARALLA KERSAVAGE
TYLER KUPFERER TODD LAPLANTE
KEVIN LEE BERNARD LIZON
JOHN MURRAH
Additional Layout Finaling NATHAN DETROIT WARNER
Production Assistants, Layout BREANNA EVANS
JOSÉ RENÉ BOLAÑOS

ANIMATION

Production Coordinators, Animation... NATALIA ADAME MENDOZA
HANNAH BIALOSKY
TYLER SANDIFER
Production Coordinator, Animation/Crowds... SHANNON HENLEY
Animators
ALBERTO ABRIL THERESA ADOLPH
ABRAHAM AGUILAR NATALIIA ALEKSEIEVA
VALENTIN AMADOR DIAZ JESSICA BADGEROW
OZAN ONUR BASALDI DOUG BENNETT
TONY BONILLA ABBY BOYCE
DARRIN BUTTERS JORGE E. RUIZ CANO
YOUNGJAE CHOI SHAWN CLARK
ALBERT RUBIO COLOMER AJ CONRAD
CHRISTOPHER CORDINGLEY STEPHEN DAHLER
MICHAEL DEBROSSE RIANNON DELANOY
ANTHONY DEROSA NATHAN DILLOW
NATHAN ENGELHARDT MARIUSZ FURMANCZYK
TAYLOR GESSLER LANNING BENJAMIN GIRMANN
BRENDAN GOTTLIEB ADAM GREEN
MORGAN GREENE LAURA H. HAN
DAVE HARDIN JASON HERSCHAFT
CAMERON HICKS DAVID HILL
SETH HIPPEN JOSEPH HOLMARK
MITCHELL JAO LEIF JEFFERS
JOHN KAHRS KEN KAISER
BERT KLEIN YOHEI KOIKE
MEGAN KREINER ANDREW LAWSON
HYUN MIN LEE GARRETT LEWIS
KATIE LOW KEVIN MACLEAN
TYLER MAHN PAULA BENEDICTO MARTÍNEZ
KELLY MCCLANAHAN SCOTT MCWHINNIE
MARK MITCHELL NAOKO MIZUTORI
JESS MORRIS LOUAYE MOULAYESS

JONATHAN MULLER	KATIE OLSON	HUBERT LEO	ADAM REED LEVY
HYRUM VIRL OSMOND	OLGA PARSHINA	JEFF MARTIN	KAMRYN MASSEY
PEDRO DANIEL GARCIA PEREZ	MITJA RABAR	BRITTANY A. MCGRATH	BRIAN MISSEY
SVETLA RADIVOEVA	ZACHARY RAHMAN	KYRA PROCOPI	GARRETT RAINE
JOEL REID	RICKY RENNA	CHRISTIAN RODRIGUEZ MEJÍA	ANA SALAZAR RODRIGUEZ
ISAAK FERNÁNDEZ RODRÍGUEZ	HENRY GUILLERMO SANCHEZ	RYAN ROGERS	SABA ROUFCHAIE
RYAN SCHMIDT	BRIAN SCOTT	MAREESA SANCHEZ	H. DANTE TANTOCO
CHAD SELLERS	CHRISTOPHER SEMENOFF	PANAT THAMRONGSOMBUTSAKUL	TIMMY TOMPKINS
MIKEE SEVILLA	BENSON SHUM	ROBERT ZHOU	
CHATRASAL SINGH	JUSTIN SKLAR	Additional Technical Animation.....	GLEN CLAYBROOK
JOSHUA SLICE	ALEXANDER SNOW		ALLAN KADKOY
JOON SOO SONG	RASTKO STEFANOVIC		JASON ROBINSON
DAVID STODOLNY	ADAM STRICK		MARY TWOHIG
MANAR AL TAWAM	PHILIP TO	Production Assistant, Technical Animation....	MEREDITH WELLS
YAOYAO MA VAN AS	RICHARD VAN AS		
MALERIE WALTERS	JUSTIN WEBER		
KENNY W. WONG	MICHAEL WOODSIDE		
NARA YOUN	AMANDA ZIMA		
Animation Apprentices.....	ZHENG FANG		
	ELENA FAZIO		
	LING HAN		
	SHALOM SIMMONS		
	ARIELLE STEELE		
2D Animation.....	RANDY HAYCOCK		
Additional 2D Animation.....	ERIC GOLDBERG		
	MARK HENN		
	RACHEL BIBB		
Production Assistants, Animation.....	ULICES HEUREAUX		
	BENJAMIN SHIFF		
Additional Production Support,			
Animation.....	JASMINE GONZALEZ REED		

CROWDS ANIMATION

Crowds Artists

KRISTIN CHOW COHEN	NATHAN DEVLIN
S. FELTON DOBBS	MOE EL-ALI
JACK GECKLER	NATALIE JIMENEZ
JOSH RICHARDS	JEFF SULLIVAN
D'LUN WONG	

TECHNICAL ANIMATION

Tech Anim 2D LeadALEX KUPERSHMIDT
Simulation Performance LeadHILERY CHAO
Production Coordinator,
Technical Animation LINDSEY JOE WANG
Technical Animation Artists

KORI AMACKER	KATHLEEN M. BAILEY
KSENIA BEZRUKOV	CAMERON BLACK
SAMUEL BOURLAND	AARON CAMPBELL
JESUS CANAL	CHRISTOPHER CARTWRIGHT
KARLA CHANG GONZALEZ	MITCHELL D. COUNSELL
BRIAN CRAWFORD	RACHEL CRISCOLO
MARK EMPEY	REGINALD AMUKOSHI EMVULA
CHRISTOPHER EVART	CAROLINE FERNANDES
MIKE GAJGA	KELSEY GRIER
DANIEL JARDIN	WILLIAM D. KASTAK
SAHAR KAUSAR	KATE KIRBY-O'CONNELL
DANIEL KOLE	IAN KREBS-SMITH
JARED LASCURAIN	AARON FANG-JEN LEE

HUBERT LEO	ADAM REED LEVY
JEFF MARTIN	KAMRYN MASSEY
BRITTANY A. MCGRATH	BRIAN MISSEY
KYRA PROCOPI	GARRETT RAINE
CHRISTIAN RODRIGUEZ MEJÍA	ANA SALAZAR RODRIGUEZ
RYAN ROGERS	SABA ROUFCHAIE
MAREESA SANCHEZ	H. DANTE TANTOCO
PANAT THAMRONGSOMBUTSAKUL	TIMMY TOMPKINS
ROBERT ZHOU	
Additional Technical Animation.....	GLEN CLAYBROOK
	ALLAN KADKOY
	JASON ROBINSON
	MARY TWOHIG
Production Assistant, Technical Animation....	MEREDITH WELLS

EFFECTS ANIMATION

Effects Leads.....DANIEL CLARK
IAN J. COONY
JOËL DAVID EINHORN
DAVID HUTCHINS
Additional Production SupervisorTAYLOR ANNE TIAHRT
Production Coordinator, Effects..... JULIE WALKER
Effects Animators

ROBERT BENNETT	DIMITRE BERBEROV
BRETT BOGGS	MARC BRYANT
DEBORAH CARLSON	PAUL CARMAN
BENJAMIN MING HONG CHAN	PETER DE MUND
JAMES DEV. MANSFIELD	DYLAN DRUKTENIS
JESSE ERICKSON	STUART GRIESE
CHRISTOPHER HENDRYX	CHANTAL LEBLANC
ELANA LEDERMAN	TIM MOLINDER
MIKE NAVARRO	NICHOLAS RALABATE
GRACE HORI REAVES	MICHELLE SHARP
AYUSH SHRESTHA	RATTANIN SIRINARUEMARN
KEE NAM SUONG	MARIE MAREVIL TOLLEC
LE JOYCE TONG	SCOTT TOWNSEND
TUONG-VAN TRAN	CESAR VELAZQUEZ
WILL VON JESS	CHRIS WACHTER
ZAC WILLEY	BRUCE WRIGHT
MASAHITO YOSHIOKA	XIAO ZHANG
Effects Apprentices	ANGELIA DANIELLE BUTTS
	DANNY LUONG
	LUIS MATHISON
Additional Effects	HENRIK FÄLT
Production Assistant, Effects.....	SARANG CHEON

LIGHTING

Character Lighting Lead.....ALLAN BERNARDO
Environment Lighting Lead..... JOSHUA FRY
Production Coordinators, Lighting..... CATHERINE FEARON
ALLY SAGE
EDWIN SOTO

Lighting Artists

KAYLEEN ACOSTA RODRIGUEZ	BRIAN ADAMS
AYMAN AKOSHALI	SUNG JOON BAE
CHRISY BAEK	NICHOLAS BALLIETT
JILLIAN BLAIR	ANGEL CAMACHO-TORRES
IAN CHRISTIE	JEFF CHUNG
JONATHAN DAVIS	CHERYL A. DAVIS

RYAN DEYOUNG
DALE DRUMMOND
TAYLOR DZIUK
PAULA GOLDSTEIN
MOHAMMED HAMID
TODD HARA
JOHN HELTON
ROBERT HOLDER
KATHERINE IPJIAN
ALESSANDRO JACOMINI
MASON KHOO
HOLLY KIM-ANGEL
ROGER LEE
ROBERT L. MILES
JONATHAN NAVARRO
JORGE OBREGON
BEKAH HAYOUNG PARK
LUKE PIKORA
FARHEZ RAYANI
SEAN RIVET
IAN RUHFASS
LEWIS N. SIEGEL
ASHLEY SOUZA TAYLOR
KA YAW TAN
ELLEN TRINH
LISA M. TSE
ELIZABETH WILLY
EMILY YI
Production Assistant, Lighting..... RYAN HARRISON BREUER

KAORI DOI
SARAH DUNTON
JEFF GIPSON
RICHARD GOUGE
ELISE HANNON
LUKE HEATHCOCK
AUSTIN HIRSCH
KEVIN HUDSON
IVA ITCHEVSKA-BRAIN
WALKER KENNEDY
JOAN KIM ANASTAS
BRIAN LEACH
DIANA JIANG LEVANGIE
CHRIS NABHOLZ
STEPHEN NULL
ASH OGASAWARA
AMY PFAFFINGER
WINSTON QUITASOL
DANIEL RICE
ROMAN ROBBINS
AFONSO SALCEDO
DEMORRIUS SIMS
LANCE SUMMERS
MATHEW THOMAS
EMILY TSE
GINA WARR LAWES
ALAN YANG

POST PRODUCTION

Director, Post Production..... JD VANDENBERG
Digital Imaging Manager..... ROBERT H. BAGLEY
Post Production Supervisor..... ALYSE GELLIS
Post Production Assistant MIA TESS
Production Sound Mixers PAUL MCGRATH, CAS
GABRIEL GUY, CAS
ADR Mixer BILL HIGLEY, CAS
Supervising Re-Recording Mixer..... DAVID E. FLUHR, CAS
Re-Recording Mixer GABRIEL GUY, CAS
Colorist..... ELIOT MILBOURN
Assistant Colorist..... MAUREEN MO O'ROURKE
End Titles by ERIN ONG COOK
Post Operations Lead GABRIEL STEWART
Post Operations Technicians..... LUTZNER RODRIGUEZ
NICOLE SOTO
Post Production Sound Services by SKYWALKER SOUND
A LUCASFILM LTD. COMPANY
MARIN COUNTY, CALIFORNIA
Supervising Dialogue Editor/ADR Editor BRAD SEMENOFF
Sound Effects Editors..... CAMERON BARKER
JOSH GOLD
Foley Editor..... ALYSSA NEVAREZ
Assistant Supervising Sound Editor..... DEVON KELLEY
Apprentice Sound Editor ANDREE LIN
Foley Artists SHELLEY RODEN, M.P.S.E.
HEIKKI KOSSI, M.P.S.E.

Foley Mixer SCOTT CURTIS
Assistant Re-Recording Mixer..... DOROTHY HYUNJUNG LEE
Digital Editorial Support..... BRANDON CAMMACK
IT Engineer MARK LOMBARD
Post Production Sound Accountant..... CATHY SHIRK
Senior Studio Capacity Manager..... CARRIE PERRY
Head of Production Finance and Planning MIKE PETERS
Head of Engineering STEVE MORRIS
Head of Production JON NULL
General Manager JOSH LOWDEN
Post Production
Sound Services by DISNEY DIGITAL STUDIO SERVICES
Re-Recording Mix Technician..... DOUGLAS PARKER
Sound Engineering Services..... ANDY WINDERBAUM
Projection Engineering..... KENT PETERSON
MIKE SCHUBERT
Filmmaker Services SHANNON REID STEPHAN
Sound Services Manager DAWN BIRO
Projection Services Manager SAL VALLETTA
ADR Loop Group Casting..... TERRI DOUGLAS

Loop Group

KIMBERLY BAILEY
JUNE CHRISTOPHER
JESSICA DICICCO
KAREN HUIE
ARIF KINCHEN
JENNIE KWAN
LUKE LOWE
MATT LOWE
AMARI MCCOY
MELANIE MINICHINO
GRIFFIN PUATU
AKAI ROBINSON
MICHAEL BELL
GREY DELISLE
BODHI FRIEDMAN
RAYAAN KHAN
MATT YANG KING
LUCY LOWE
MAGGIE LOWE
MIMI MAYNARD
SCOTT MENVILLE
ARTHUR ORTIZ
MICHAEL RALPH
LYNWOOD ROBINSON

STEREO

Stereo Artists

THOMAS "TOMB" BAKER
WILLEM DREES
DANIEL GUINDI
MARK A. HENLEY
ROBERT NEUMAN
Production Assistant, Stereo..... MELINDA ALCALA
JAMES CLOWATER
ANITA EDWARDS
ELISSA CORDERO HANSEN
DAVID ANDREW MALDONADO
VANESSA SALAS CASTILLO

PRODUCTION

Production Assistant, Sweatbox MELINDA ALCALA
Production Coordinator, Marketing TIMOTHY STAPENHORST
Production Secretary..... KARI FREELAND
Casting Coordinator..... JAMES BURNHAM
Casting Assistant..... ALLISON LOEWE

CULTURAL TRUST

Sr. Manager, Cultural KALIKOLEHUA HURLEY
Production Coordinator, Cultural CATHERINE FEARON
Consultants
LAUREN APPELBAUM
VANNI LE
DR. MOIYA MCTIER
ERICA MONES
AMANDA LEE WOLFE
Animation Reference Choreographer..... ANTONIO NAJARRO
PROFESSOR AOMAR BOUM
DR. LINDA M. LIAU
MADDY ULLMAN
TERESA C. HENLEY-ROSTON

MADDIX ROBINSON
HELEN SADLER
FRED TATASCIORE
MATTHEW WOOD

SOMALI ROSE
MARWAN SALAMA
KARI WAHLGREN
NECAR ZADEGAN

MUSIC

Original Songs Produced by BENJAMIN RICE
and JULIA MICHAELS
Original Song Orchestral Arrangements and
Additional Production by DAVE METZGER
Original Score Produced by DAVE METZGER
Vice President, Music Production ANDREW PAGE
Supervising Music Editor EARL GHAFFARI
Songs Recorded by BENJAMIN RICE
DAVID BOUCHER
KEVIN HARP
Songs Mixed by DAVID BOUCHER
BENJAMIN RICE
Supervising Cast Vocal Conductor, Songs KURT CROWLEY
Music Business Affairs DONNA COLE-BRULÉ
Music Production Specialist LAUREN HARROLD
Music Production Coordinator CALEB HSU
Orchestrations DAVID GIULI
DAVE METZGER
Score Recorded and Mixed by DAVID BOUCHER
Score Music Editor SEBASTIAN ZULETA
Digital Recordist KEVIN HARP
Orchestra Conducted by DON HARPER
Senior Music Editor KENDALL DEMAREST
Music Editors PO LIN
MARY WEBSTER
Executive Music Assistants JILL HEFFLEY
JIMMY TSAI
Supervising Copyist BOOKER WHITE
Music Librarians DAVID GIULI
NICHOLAS CAZARES
Vocal Recording Engineer (New York) JOEY RAIJA
Vocal Recording Engineer (London) ANDREW DUDMAN
Music Contracted by REGGIE WILSON
Assistant Music Contractor CONNIE BOYLAN
Song Choir Contracted and Conducted by JASPER RANDALL
Score Choir Contracted by SUSIE GILLIS
FOR ISOBEL GRIFFITHS LTD
Score Choir LONDON VOICES
Score Choirmaster/Conductor BEN PARRY
Additional Vocal Coaching by JASPER RANDALL
ANTONIO SOL
BENJAMIN RAUHALA
Music Recorded at ... NEWMAN SCORING STAGE, FOX STUDIO LOT
WARNER BROS. EASTWOOD SCORING STAGE
SUNSET SOUND RECORDERS
DISNEY SONORA STUDIOS
ABBEY ROAD STUDIOS

Scoring Crews

BRIAN BAIR
TIM LAUBER
JAMIE OLVERA
DAMON TEDESCO
RICHARD WHEELER JR.
TOM HARDISTY
PETER NELSON
STACEY ROBINSON
HOSS YEK BAND
JIM WRIGHT

SONGS

Music by Julia Michaels and Benjamin Rice
Lyrics by Julia Michaels

“Welcome To Rosas”

Performed by Ariana DeBose and Cast

“At All Costs”

Performed by Chris Pine and Ariana DeBose

“This Wish”

Performed by Ariana DeBose
Music by Julia Michaels, Benjamin Rice and JP Saxe
Lyrics by Julia Michaels

“I’m A Star”

Performed by Cast

“This Is The Thanks I Get?!”

Performed by Chris Pine

“Knowing What I Know Now”

Performed by Ariana DeBose, Angelique Cabral, Niko Vargas,
Harvey Guillén, Jennifer Kumiyama, Jon Rudnitsky, Della Saba,
Ramy Youssef and Cast

“This Wish (Reprise)”

Performed by Ariana DeBose, Jennifer Kumiyama,
Angelique Cabral, Natasha Rothwell, Victor Garber,
Harvey Guillén, Jon Rudnitsky, Della Saba, Niko Vargas,
Ramy Youssef and Cast
Music by Julia Michaels, Benjamin Rice and JP Saxe
Lyrics by Julia Michaels

“A Wish Worth Making”

Performed by Julia Michaels

“When You Wish Upon A Star”

Music by Leigh Harline
Lyrics by Ned Washington

FEATURED MUSICIANS

ALEX ACUÑA (Percussion)
CHRIS BLETH (Gralla)
MATT CHAMBERLAIN (Drums)
WADE CULBREATH (Percussion)
GEORGE DOERING (Guitars, Octave Mandolin, Laúd)
PEDRO EUSTACHE (World Woodwinds)
DAVEY FARAGHER (Bass)
ALEX FREDERICK (Percussion)
M.B. GORDY (Percussion)
STEVE KUJALA (Flute)
ABRAHAM LABORIEL (Electric Bass)
TAYLOR MACKALL (Keyboards)
ENRIQUE MARTINEZ (Accordion)
CARL MINER (Guitars)
FEDERICO RAMOS (Guitars)
BENJAMIN RICE (Drums, Guitars, Keyboards and Programming)
WALTER RODRIGUEZ (Percussion)
VONDA SHEPARD (Dulcitone)

ALAN STEINBERGER (Dulcitone, Celeste, Piano)
LARA WICKES (Oboe, Bass Oboe, Oboe D'Amore)

ORCHESTRA

Concertmasters..... ROGER WILKIE
ALYSSA PARK

Strings

JOSEFINA VERGARA	ANA LANDAUER
ARMEN ANASSIAN	CHARLIE BISHARAT
JACKIE BRAND	ROBERTO CANI
JOEL DEROUIN	BRUCE DUKOV
NINA EVTUHOV	SAM FISCHER
LORENZ GAMMA	AGNES GOTTSCHIEWSKI
WYNTON GRANT	JESSICA GUIDERI
TAMARA HATWAN	PAUL HENNING
AMY HERSHBERGER	LUANNE HOMZY
MAIA JASPER WHITE	PETER KENT
CHERYL KIM	MARISA KUNEY
SONGA LEE	NATALIE LEGGETT
PHILLIP LEVY	MARINA MANUKIAN
ROCIO MARRON	STEPHANIE MATTHEWS
GRACE OH	CAROLYN OSBORN
JOEL PARGMAN	SARA PARKINS
RADU PIEPTEA	TINA QU
RAFAEL RISHIK	MARK ROBERTSON
MARISA SORAJJA	TEREZA STANISLAV
SARAH THORNBLADE	SHALINI VIJAYAN
ANDREW DUCKLES	ROB BROPHY
ALAN BUSTEED	VICTOR DE ALMEIDA
KAREN ELAINE	ALMA FERNANDEZ
MATT FUNES	JEROME GORDON
RHEA HOSANNY	SCOTT HOSFELD
LEAH KATZ	LUKE MAURER
DARRIN MCCANN	JONATHAN MOERSCHEL
JORGE MORAGA	MARIA NEWMAN
LYNNE RICHBURG	CAROLYN RILEY
ERIK RYNEARSON	HARRY SHIRINIAN
JONAH SIROTA	CORINNE SOBOLEWSKI
RODNEY WIRTZ	STEVE ERDODY
ALISHA BAUER	JACOB BRAUN
GIOVANNA CLAYTON	STEFANIE FIFE
ROSS GASWORTH	VAHE HAYRIKYAN
JULIE JUNG YOO	DENNIS KARMAZYN
SUZIE KATAYAMA	BENJAMIN LASH
DANE LITTLE	TIMOTHY LOO
LASZLO MEZO	STEVE RICHARDS
CAMERON STONE	KEVAN TORFEH
CECILIA TSAN	CHARLIE TYLER
CALEB VAUGHN-JONES	MICHAEL VALERIO
NICO ABONDOLO	DREW DEMBOWSKI
PETER DOUBROVSKY	STEVE DRESS
TIM ECKERT	ABE GUMROYAN
TREY HENRY	OSCAR HIDALGO
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NORMAN LUDWIN	GEOFF OSIKA
STEPHANIE PAYNE	CHUCK NENNEKER
IAN WALKER	FRANCES LIU WU

Woodwinds

AMY TATUM	JENNI OLSON
GERI ROTELLA	BENJAMIN SMOLEN
JOE STONE	DON FOSTER
STUART CLARK	DAN HIGGINS
JOSHUA RANZ	ROBERT VERDI
ROSE CORRIGAN	ANTHONY PARNTER
WILLIAM MAY	

Brass

DAVE EVERSON	STEVE BECKNELL
LAURA BRENES	KATELYN FARAUDO
ALLEN FOGLE	DYLAN HART
BENJAMIN JABER	JOHN MASON
MIKE MCCOY	ADEDEJI OGUNFOLU
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Percussion

TED ATKATZ	BERNIE DRESEL
GREG GOODALL	BRIAN KILGORE
KEN MCGRATH	WESLEY SUMPTER
DON WILLIAMS	
Harps.....	GAYLE LEVANT
	JOANN TUROVSKY

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WOODY BUCK	JULIET BURKS
KENTON CHEN	MONIQUE DONNELLY
MATILDA EUSEBIO	RUBY EUSEBIO
CRYSTAL MONEE HALL	JOSHUA HENRY
JAMES MONROE IGLEHART	AMY KEYS
GRACIE LABOY	SARA MANN
JD MCCRARY	JULIA MICHAELS
OKIERIETE ONAODOWAN	PHOENIX REISSER
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ALLIE FEDER	GREGORY FLETCHER
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Alix Alyssa Amaya
Anya Aravir Benedict
Bidan Braelyn CJ
Diana Easton Elijah
Elliott Emilia Gemma
Greyson Harlo Henry
Jason Julen Kaizen
Kasey Kirayuki Leia
Lilly Linus Luke C.
Luke N. Magnus Naomi
Nora Owen Ronan
Sammi Sofia Somi
Sorina Trinity

Soundtrack Available on



in select theatres

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MPA



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WALT DISNEY ANIMATION STUDIOS Burbank, CA



Disney WISH

**“Hey, did I mention when you turn 18...
You get to give your wish in a ceremony.
And he keeps them safe, every wish he acquires.
And once a month he grants someone’s greatest desire.”**

—Asha, “Welcome to Rosas,” Walt Disney Animation Studios’ “Wish”

Walt Disney Animation Studios’ all-new musical comedy “Wish” invites audiences to the magical kingdom of Rosas, where Asha, a sharp-witted idealist, makes a wish so powerful that it is answered by a cosmic force—a little ball of boundless energy called Star. Together, Asha and Star confront a most formidable foe—the ruler of Rosas, King Magnifico—to save her community and prove that when the will of one courageous human connects with the magic of the stars, wondrous things can happen.

Featuring the voices of Academy Award®-winning actress Ariana DeBose as Asha, Chris Pine as King Magnifico, and Alan Tudyk as Asha’s pet goat Valentino, the epic animated musical “Wish” hits the big screen this Thanksgiving as the storied studio marks 100 years of moviemaking. Inspired by Walt Disney’s magical, musical legacy, the movie features an original story and characters, with seven all-new songs penned by Grammy®-nominated singer-songwriter Julia Michaels and Grammy-winning producer-songwriter-musician Benjamin Rice. But perhaps this film’s biggest nod to the Disney legacy is in the title itself: “Wish.”

Whether it’s Geppetto looking up at the stars and wishing for his wooden Pinocchio to become a real boy, Tiana gazing at the night sky as she dreams of owning her own business, or Moana turning to the stars in her quest to save her island, so many of Disney’s most beloved characters are defined by their dreams. “Wish” celebrates that kind of passion. “At the heart of our film is this: ‘There is no greater power in the universe than someone with a true wish in their heart,’” says the film’s screenwriter-executive producer Jennifer Lee (“Frozen,” “Frozen 2”), who also serves as the studio’s chief creative officer. “It really is a film about understanding that with great wishes often comes greater struggle. Hopefully, it’s aspirational on how to persevere.”

While the film pays homage to Disney’s legacy, it is also a reflection of the present and future of the celebrated studio with its innovative visuals, breadth of cultural inspirations, and contemporary, engaging music. “Wish” is helmed by Chris Buck (director, “Frozen,” “Frozen 2”) and Fawn Veerasunthorn (head of story, “Raya and the Last Dragon”)—a directing duo that reflects one of the cornerstones of Walt Disney Animation Studios: one



generation collaborating with the next. Buck joined Disney as a hand-drawn animator under the tutelage of Eric Larson, one of the studio's famed Nine Old Men—Walt Disney's core group of animators. So, when the Oscar®-winning director began developing the idea, along with Lee, of a film that honored the storied 100-year history of Disney Animation, he was all in. "It was in my DNA," Buck said. "We wanted to make a film that embraced the legacy of what Walt created while making it relevant to today, which is what he would have done. He was always pushing the boundaries."

Veerasunthorn joined the studio in 2011 as a story artist—her first credit was as an artist for Buck and Lee's "Frozen." She contributed to several hit films before serving as head of story for the Oscar-nominated "Raya and the Last Dragon," coming to "Wish" with her own Disney-loving background and roots on the other side of the globe. "I grew up in Thailand watching Disney movies—seeing the wishing star throughout the Disney universe and wishing to be a part of it," says Veerasunthorn, leaning into the film's central theme.



According to Buck, the story explores what it means to make a wish. "When you make a wish and blow out the candles on your birthday cake, everyone says, 'Don't tell anyone!' But I think we should put our wishes out there—let people know. There are helpers out there who can point us in the right direction. In my own life, I always wanted to work at Disney, and I let that be known in high school. A friend's father worked

at Disneyland and said, 'I can get you an interview at the studio; I know Eric Larson.' I got the interview, which led me to CalArts [cofounded by Walt Disney]. So, I say scream your wish out loud and let everybody know what it is you want."

Asha agrees, it seems, though she opts to sing her wish to the stars above. For the 17-year-old, wishes are everything—in fact, they're the foundation of her kingdom. "Asha loves Rosas," says Veerasunthorn. "She's grown up there—it's all she knows. And it is pretty magical. It's a place where dreams can literally and magically come true."

A fantastical island located off the Iberian Peninsula, Rosas is home to a tight-knit community led by King Magnifico. "People come from all around the world to give their wishes to this wonderful king who promises to keep their dreams safe," says Buck. "They don't have to worry about anything because he'll grant those wishes someday."

According to Veerasunthorn, once someone shares their wish with Magnifico, they forget all about it. "He believes that trying to pursue your dreams is a lot of work," she says. "It might keep you up at night. There's a lot of discipline and dedication involved, and a wish not fulfilled can cause pain. He wants to take that worry away."

Magnifico, however, isn't entirely altruistic. He not only enjoys his role in granting wishes—he relishes the control. He alone decides whose wish will be granted and whose won't. Says Veerasunthorn, "Asha discovers that any wishes that are too big or ambitious or remotely threatening to Magnifico will not be granted. That means that there's a really big portion of people in Rosas who will never see their dreams come true, and the saddest part is that they don't even know what they're missing. When Asha learns this harsh truth about Magnifico and everyone's wishes, she can't just sit around and do nothing. That's when she makes her wish upon a star."

Asha's extraordinary wish—delivered in song—inadvertently summons one single star known simply as Star. Says Buck, "It is this ball of energy that embodies hope, light, optimism, creativity and imagination—everything that Walt Disney represents to us here at the studio."

Producer Peter Del Vecho points out that, unlike King Magnifico, Asha's new friend does not grant wishes—at least not in the way one might think. “Star doesn’t have all the answers,” Del Vecho says. “It represents possibility and joy. It’s not a character that comes down and solves things but rather inspires Asha to think differently.”

Lee concurs. “Star represents the things that keep you going through hard times,” she says. “Those things don’t do the work for you. But that little bit of magic goes a long way. Star’s there to remind Asha not to give up, and to help her out in a way that holding onto hope helps. Possibility leads you to imagine the answer.”

Adds Veerasunthorn, “To me, Star is like her intuition. It’s pure energy—the personification of her wish coming down to earth to push her out of her comfort zone. I believe that Star is in each of us.”

BACK IN TIME: The Idea

“Wish” began to take shape in 2018 shortly after Lee was named chief creative officer of the studio. “I mentioned it to Chris Buck while we were working on ‘Frozen 2’—we were still pretty deep in story and production,” says Lee. “And we couldn’t help ourselves. Within a few days, he had images from every movie our studio has made on boards in the hallway, just to start thinking.”

The team viewed the studio’s productions throughout history with a special lens. Says producer Del Vecho, “Through it all was the constant that Disney movies offered hope and inspiration. When you realize that these movies have survived through every climate, it’s quite exciting.”

Producer Juan Pablo Reyes Lancaster Jones was on the studio’s creative development team in 2018, taking part in the blue-sky sessions with a group of directors and writers. “We did a ton of research on our own library of films and on Walt Disney himself, asking who he was, what inspired him, what kind of leader he was. We even looked into his childhood on the farm in Marceline, Missouri. Some stories suggest baby animals on the farm occasionally were dressed up, which inspired our pajama-wearing goat, Valentino.”

According to Lancaster Jones, filmmakers did a deep dive, exploring the Animation Research Library, which houses the artistic heritage of Walt Disney Animation Studios. “We analyzed the evolution of Disney animation—looking at technology, the look and the style of the movies that utilized the multi-plane camera, when the Xerographic Era came to be, CAPS [Computer Animation Production System developed in the late 1980s], the onset of CG—all of those things—with special attention to the style of the animation.”

The Look

The film’s innovative visual watercolor storybook style, brought to life through CG, evokes watercolor paintings that inspired the studios’ earliest films like 1937’s “Snow White and the Seven Dwarfs,” 1940’s “Pinocchio” and 1959’s “Sleeping Beauty.” Says Veerasunthorn, “It was our intention to go back to what inspired Walt himself—the artists, the illustrators, the watercolor-storybook style and the way they frame those illustrations. I find it really beautiful. And I wasn’t sure at first how we were going to achieve it, but we all held hands—it was a big collaboration. We knew if we started at the beginning—the art that inspired those who were here 70, 80, 90 years ago—it would carry us all through.”



The look, says the director, captures a stunning hand-drawn aesthetic with an illustrative watercolor feel including line-work, layered compositions and even paper texture that’s evocative of a painting—all created with the vast

technological abilities CG has to offer. “It’s very different from what we’ve done before,” she says. “It’s really difficult to achieve, but we did it. I’m very proud of the whole process.”

CUE THE MUSIC

At the heart of “Wish”—like so many of the Disney features that came before it—is the music. “So many of our beloved films are musicals,” Del Vecho says. “When you think of Disney, you think of a range of emotions. You want to feel like you’ve been on a roller coaster and part of that emotion comes from music. These ultimately classic songs evoke deeper levels of emotion than we could convey with dialogue alone.”

When considering the songs and the songwriter for “Wish,” the filmmakers wanted to find someone who could deliver both a timeless and contemporary sound. Says Lee, “Julia Michaels is an extraordinary talent, and Julia, along with her writing partner Benjamin Rice, have created original songs that inspired all of us working on the film. Her collaborative process was so special, really sitting down with us and talking about the motivations of our characters.”

CHARACTER BUILDING

During early development, filmmakers also discussed the return of the classic Disney villain. “There are a few categories of villains,” says Buck. “There are ones that want to gain power—like Jafar or Ursula. There are villains who want to retain the power they have—like Maleficent. We wanted that kind of villain—one the audience would recognize as a villain from early on, someone audiences would love to hate, someone like Magnifico.”



Of course, the king wasn’t the only character inspired by Disney’s legacy. Stars’ role in the studio’s history was made clear when Buck kicked off his efforts. “My research started with pinning up a frame from each film—even some of the shorts,” he says. “To look at the breadth of films that we have done—different styles, different eras—it was deeply inspiring. As we looked more and more at those images, we saw people or animals wishing on stars. It became clear that what this movie should be about, and that was about wishing on a star.”

The character itself, says Buck, is also a nod to the past—it went through many iterations before filmmakers found the perfect representation. “We wanted to convey the energy and hope and light in the simplest and purest way,” he says. “We decided that Star shouldn’t talk—it’s so much more effective as a pantomime character. This is something that Disney has done so well throughout its history. Audiences fall in love with these visual characters—they can give them their own voice. We all need a little Star in our life.”

ALL THE STARS

The voice cast features Academy Award®-winning actor Ariana DeBose as sharp-witted idealist Asha; Chris Pine as sorcerer king Magnifico; Alan Tudyk as Asha’s favorite goat, Valentino; Angelique Cabral as the king’s wife and sounding board, Queen Amaya; Victor Garber as Asha’s 100-year-old grandfather, Sabino; and Natasha Rothwell as Asha’s loving and supportive mom, Sakina. Lending their voices to Asha’s tight-knit group of friends are Jennifer Kumiyama as Asha’s best friend, Dahlia; Harvey Guillén as the outspoken-but-heartfelt cynic Gabo; Niko Vargas as quick-with-a-smile optimist Hal; Evan Peters as strong-but-sleepy guy Simon; Ramy Youssef as Asha’s allergy-plagued pal Safi; Jon Rudnitsky as her kind and wiggly-eared friend Dario; and Della Saba as shy-but-surprising sweetheart Bazeema.

Walt Disney Animation Studios’ 62nd feature film, “Wish” is helmed by Oscar®-winning director Chris Buck and

Fawn Veerasunthorn, and produced by Peter Del Vecho and Juan Pablo Reyes Lancaster Jones. Jennifer Lee and Don Hall executive produce. With a screenplay by Jennifer Lee and Allison Moore, seven original songs by Grammy®-nominated singer-songwriter Julia Michaels and Grammy®-winning producer-songwriter-musician Benjamin Rice, plus original score by composer Dave Metzger, “Wish” opens only in theaters on Nov. 22, 2023.

FULL OF CHARACTER

Who’s Who in “Wish”



“Wish” is set in the fictional kingdom of Rosas—its promise of wishes coming true has inspired people from around the world to call it home. Says director Fawn Veerasunthorn, “Rosas is an island at the southern tip of the Iberian Peninsula—it would logically have North African and southern European influences. We also think that folks who traveled along the Silk Road might end up there.”

Adds director Chris Buck, “We were deeply inspired by influences from all over the world. For us, that affected everything from characters to costumes—including headwear and patterns—to architecture. It was pretty incredible.”

According to Veerasunthorn, filmmakers called on experts to ensure their references conveyed a feeling of authenticity. “We worked with cultural consultants on the clothing—what the fashion of the time might be,” she says. “And we also worked with UCLA socio-cultural historical anthropologist professor Aomar Boum to ensure the crossing of cultural influences that took place in the region during the Middle Ages was well represented.”

Production designer Lisa Keene says the location was a strategic choice. “The goal in this storytelling was to create a place that would allow everyone in the world to participate in the origin story of a fairytale—the idea of wishing upon a star is universal,” she says. “It was a conscious effort to make sure that there were many cultures present among the people of Rosas.”

Filmmakers also had to be cognizant of their overall style choices when it came to the characters. As residents of Rosas, the characters had to look like they were a part of the stunning, watercolor world artists created for “Wish.” Says production designer Michael Giaimo, “We had to figure out how to apply the same watercolor, texture and line work to the characters. Ultimately, we actually had to take away detail that CG animation could provide in order for the watercolor look to rise to the surface.”

Achieving that look reminiscent of the classic films wasn’t easy to do in 3D, asserts visual effects supervisor Kyle Odermatt—new methods and procedures had to be developed and implemented to make applying the look to moving characters in a three-dimensional environment possible. “Our legacy films had inked lines and paint-filled regions, so we did both aspects in ‘Wish,’” Odermatt says. “We create the fill—the watercolor area—and go back with lines over the top for both our environments and our characters. They are meshed with the rest of the style of the film and go through all the same processes. We really wanted our characters to be very legible by having sharp linework on them—it’s a big component of our visual style.”

Each character goes through an intensive development process. Visual development materials ranging from sketches to paintings to sculptures are delivered to the modeling and rigging team to create 3D characters ready

to animate. Avneet Kaur, head of characters and technical animation, says “Wish”—with its linework—needed special attention to ensure the desired look came to fruition. “We had to be very conscious of plane changes in our characters’ faces in particular, because every plane would be picked up by a line in the final render.”

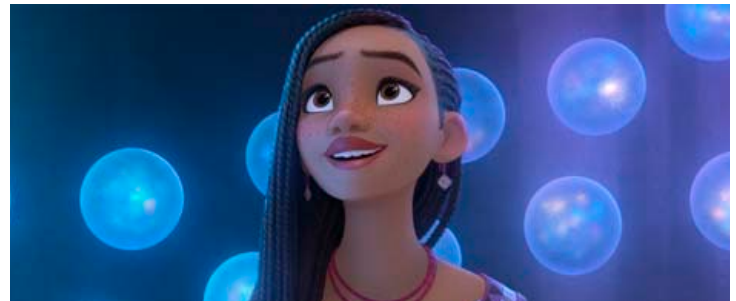
Responsible for choreographing the characters’ performances, the animation team went back to the studio’s roots. “While we weren’t trying to do 2D animation, we did want to stylize the performances in a way that pulls from 2D animation,” says head of animation Wayne Unten. “It had to live in 3D space, so there were a lot of challenges. Something the Nine Old Men would talk about is: ‘What is the character thinking? What is the character feeling?’ It’s personality-based, character-driven animation. It’s not movement for movement’s sake. It’s specific movement that communicates who the character is, what their personality is. We are telling a story within a limited amount of time, so every moment where we have a character, it should say something about who that character is.”

According to Rebecca Wilson Bresee, head of animation, like actors, animators are cast for each sequence. “It’s almost like a play,” she says. “Some animators really like drama or comedy; some have certain character interests. There may be moments within the sequences that people are drawn to because of something in their life that has affected them. When you talk about Star and Valentino versus Asha and some of the other human characters, there are subtle differences in the way they move as well. Some animators are drawn to snappy animation, some are drawn to singing.”

Led by 17-year-old Asha, the lineup of characters—from heroines and villains to their family and friends to a talking baby goat who, yes, wears pajamas—required a talented and engaging cast. According to producer Peter Del Vecho, cast members brought to the table unique points of view and a lot of talent. “Everything starts with a story,” he says. “And obviously being a musical, it was important not only to get great actors but actors who could also perform and sing. We go through a pretty extensive casting process, and when you land on someone that you feel is bringing that character to life, you can feel it in the room.”

Casting director Grace Kim says the studio’s 100-year milestone figured into their criteria. “When first discussing this cast, we wanted to honor the legacy while not feeling like we were moving backwards in time,” she says. “We wanted to bring the legacy into the future and cast people and voices that felt timeless.”

ASHA is a sharp-witted idealist who treasures her family and community. As one of the island’s greeters, Asha’s is among the first faces people see when arriving in Rosas filled with hopes and dreams. Says director Chris Buck, “Asha is energetic—an enthusiastic member of her community who proudly shows off this incredible place where she’s grown up. She’s a believer. She’s driven to do what is right for Rosas, which really kicks in when she learns the king’s real plans for most of the wishes in his possession.”



Asha’s discovery puts her at odds with the charismatic king. “We meet Asha when she is completely accepting of the world she believes she lives in,” says Jennifer Lee, screenwriter-executive producer. “But what happens to you when you discover a truth that rocks your whole world? Do you ignore it? Do you try to live with it? Or do you recognize the responsibility you have to try to help your community? We get to watch her make that choice. We get to see her grow into the leader she probably never knew she was.”

Adds Buck, “The thing about Asha is that she doesn’t view herself as a leader, though she has a lot of great

characteristics that would make her a great leader. She’s just trying to do what she feels is right—and not just for her, for everyone.”

Step one for Asha is to get her foot in the castle, so to speak. “She is applying to be the apprentice to the king,” says Buck. “She doesn’t know exactly what the job entails but just wants to work alongside this magical king who she’s only admired from afar. At first, she totally believes in what the king is doing. It’s funny, Magnifico and Asha have similar philosophies, we think—they both just want to help people out. Then she learns the truth.”

The truth, of course, is that most of the wishes will never be granted. According to head of animation Wayne Unten, this doesn’t sit well with Asha. “She knows what’s right and she believes in Rosas and its people,” says Unten. “She realizes that dreaming, that wishing is what makes us who we are. The fact that Magnifico is taking that away turns Asha into an activist.”



Screenwriter Allison Moore points out that once people hand over their wishes to Magnifico, they’re forgotten. “Once you give up your wish—it becomes this beautiful blue glowy fragile ball that takes on your wish,” she says. “But Asha gets the privilege of seeing these wishes and the people who made them. They look right at you. They smile at you. Asha falls in love with the wishes and wants him to give them back.

That’s where she crosses the line for Magnifico. And that’s when she turns to the sky.”

Asha’s look had to reflect the story’s setting, says Bill Schwab, art director characters. “Asha’s mother is Northern Africa, which made sense that she would carry on visual traditions. Her father was from the Iberian Peninsula. I’m always trying to find visual cues that will make our characters feel memorable. I really gravitated towards the adornment of the braiding—Asha’s braiding was inspired by that.”

Adds associate production designer Griselda Sastrawinata-Lemay, says Asha’s dress has a medieval silhouette; it’s pinned on one side to show that she is of working class. They added pumpkin seeds as decoration, as a nod to a certain Disney princess. “It looks jeweled,” Sastrawinata-Lemay says, “but they’re actually pumpkin seeds, which in this case adds an organic, humble quality to Asha.”

According to Avneet Kaur, head of characters and technical animation, the presence of linework in the film made aspects of Asha’s look—her braids and costume—challenging, but immensely rewarding. “Her hair and her dress move with her, and the lines have to move, too,” says Kaur. “In our legacy film—from ‘Snow White’ and ‘Cinderella’ to ‘Beauty and the Beast’—there is something about the lost-and-found lines that is very beautiful. That art direction concept plays really well with both hair motion and cloth motion. The lines in the folds and pleats of Asha’s dress come and go when Asha swirls her skirt as she dances. That’s a very unique thing because you typically don’t have to think about linework in motion.”

Ariana DeBose lends her voice to Asha. “We’re very fortunate to have Ariana playing our lead character,” says Del Vecho. “She’d just been nominated for an Oscar for ‘West Side Story’ at the time we were casting for Asha—she later won best supporting actress—so our timing was perfect. Ariana’s a huge fan of Disney and understood how we saw Asha as a contemporary heroine. Ariana’s strength and personality really helped shape the character.”

Director Fawn Veerasunthorn wholeheartedly agrees. “Ariana totally brings that energy of Asha,” she says. “We were inspired by her performance from the first recording, thinking ‘Oh my goodness, this is even more Asha

than we thought!’ We started incorporating a lot of physicality into Asha’s voice—she wears her heart on her sleeve. Ariana is very sincere and she’s funny, too. We put all of that into the character.”

“She is Asha, really,” says head of animation Rebecca Wilson Bresee. “If you watch her movements and the little things she does, there’s a lot of Asha in her. Ariana came and chatted with us one day, and it was really apparent that she is behind this character 100 percent.

“Along the way, we’d find these little things that just felt like Asha,” Bresee adds. “For instance, in one of her scenes, Asha sticks her hands out and curls her fingers and then gives a hug. And we’re like, ‘That’s totally Asha!’ And so you find those little things and then infuse it into the rest of the movie.”



KING MAGNIFICO is the most powerful person in the kingdom of Rosas, where wishes really do come true. People come from everywhere to give their wishes to Magnifico, a charming and confident king who promises to grant their deepest desires—someday. Only he can decide which wishes will come true and when. According to screenwriter Allison Moore, the king’s motivation is not exactly honorable. “Magnifico

seems to think wishes are just ideas. But they are a part of your heart—the very best part of your heart! Yet he’s holding them inside these wish bubbles—hundreds of them—and most will remain there forever because that’s how he controls the kingdom—by giving false hope.”

Bill Schwab, art director characters, says the character was fun to tackle. “It was really exciting to design a true villain,” says Schwab. “The directors always wanted him to be very attractive, body conscious, dynamic. We really played up his shock of hair like he probably spends a lot of time in the mirror. He’s super vain. He’s super self-absorbed. But he looks like a winner.”

According to associate production designer Griselda Sastrawinata-Lemay, it was important to showcase his prominence without giving too much away. “We didn’t want to reveal up front that he’s a bad guy,” she says. “One of the ways that we did that is with a lighter color palette. The lining of Magnifico’s cape resembles medieval painted ceilings of blues and golds. I was looking at showmen like Liberace and Elvis as inspiration. As the king’s villainous side comes out, Magnifico gets more disheveled.”

The king’s magic has two forms. “In the beginning, Magnifico’s magic seems benign, light and quite beautiful,” says production designer Lisa Keene. “But when he turns to a special book he’s acquired, it’s the moment when Magnifico decides to engage in dark magic. That’s when we get into the aesthetic greens and some really harsh hues for him. If you think about all the times we see green associated with Disney villains—Maleficent, the Queen in ‘Snow White,’ Ursula—it’s a symbol of something that hides the truth. It’s a color of deception.”



Head of effects animation Dale Mayeda says Magnifico’s magic—whether it’s good or evil—is made out of light. “He’s a showman—a lot of his magic is a bit of smoke and mirrors,” Mayeda says. “Before he goes to the dark

side, his magic has a bluish hue with some spectral breakup. And when he gets into his dark magic, the color changes to a cyan green and later an acid green.”

The effects team elevated the look of the king’s magic by utilizing working with Disney Research in Zurich. “We created a source image that had these shapes incorporated into it,” says Mayeda. “Then they pushed it through our fire and our smoke simulations to give it hooks and straights that are very graphic, intentional shapes. It progresses to more vine-like shapes with thorns that’s a callback to some of the original Maleficent magic.”



According to Avneet Kaur, head of characters and technical animation, Magnifico was extremely complex. “He uses his hands a lot and breathes heavily—it all needs to be reflected in the several layers of clothing he wears,” says Kaur, whose team handled the cloth and hair simulation. “He has a broad, muscular torso that makes it very hard for clothing layers to respond while keeping a nice ‘V’ shape with few wrinkles and clean lines.

“Magnifico goes through four stages of emotion,” Kaur continues. “He starts out very regal and composed, prim and proper. The second stage is when he sings ‘This Is The Thanks I Get?!’ His whole costume reacts to his body motion with a lot of flair—his cape, which is very heavy, almost defies gravity. The third is when he starts losing his cool, getting angry and agitated. You can see the agitation in his body come through in his clothing and in his hair. And then the fourth stage is when he’s completely lost it—his clothing looks chaotic, reflecting his inner state of mind.”

Rob Dressel, director of cinematography layout, says his team captured the king’s shifting mindset in the way his sequences were composed and shot. “In the beginning, he’s always in the center of the frame—even when he’s talking to Asha when first they meet. We also like to shoot him from below because he’s a power figure. But we shoot him off to the side and from above when he’s feeling vulnerable. In the film, when we center somebody, that’s a symbol of power.”

According to producer Juan Pablo Reyes Lancaster Jones, casting the character called for a special combination. “Magnifico has that personality that makes people trust him, and the actor chosen to play him needed to deliver on the complexity of being both charming and ultimately a complex villain,” he says. “The moment Chris Pine came up as a possibility, the moment everyone heard his voice—it just matched that image and the complexity of the role.”

Adds screenwriter and executive producer Jennifer Lee, “Chris is obviously charismatic, and we needed that. He’s also brilliant and so smart—Magnifico had to be brilliant. Chris holds that character accountable. He brought that truth into the character, and it comes through with such authenticity. He can sing, too—he has such fantastic songs. He’s just the perfect storm.”

STAR is a cosmic force—a little ball of boundless energy that inspires people to pursue their deepest wishes. The character promises to win many hearts. Says Lee, “Star is new to Earth, so there’s a playfulness, a curiosity and mischief with no malice. It’s this beautiful spirit that sees the good in things.”

Adds director Fawn Veerasunthorn, “For me personally, Star is like your inner voice. If you try to suppress that

pure energy out of fear, Star is the personification of that drive that drags you along, stares you in the face and pushes you to do the thing you want to do.”

According to art director characters Bill Schwab, Star is a source of light. “I think that’s a great metaphor for the character,” he says. “Star is this bright, positive energy that comes to Asha’s very troubled world and also makes for great lighting at night.”

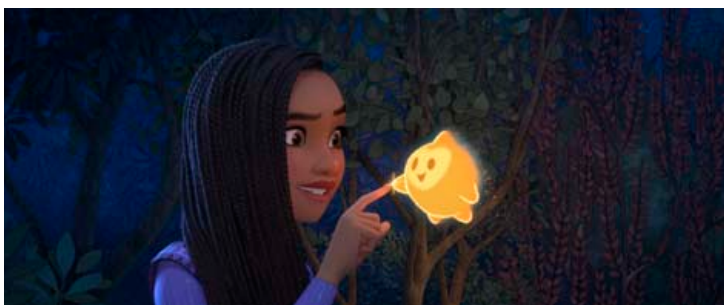


Filmmakers asked themselves: “What would a star look like if it came down to Earth?” The possibilities were unlimited, and the look of the character went through many iterations. But a simple sketch on a sticky note ultimately ended the search. “I just sketched out a little star shape that was like a little ball with arms and legs as points of the star,” says Schwab. “I wanted to boil it down to the essence of what it could be.”

Story artist Dan Abraham went down a similar path—like Schwab, Abraham landed on a simple interpretation of the character that would invite audience imaginations to engage with the character. Filmmakers had their jumping-off point and took it to a fun and nostalgic place. “We’d talked about Mickey Mouse early in development,” says Schwab. “Walt created Mickey, so maybe at the very core of our 100-year-anniversary film, wouldn’t it be great to have a character that was a nod to Mickey? I decided to try Mickey’s heart-shaped mask, which is like love. We ended up using the mask for expressions in the way that they did with early Mickey—matching Star poses with Mickey’s.”

Production designer Michael Giaimo says the look of Star—by definition—impacts the looks of all the characters it interacts with. “Star is an emissive character and one of the most saturated characters we have in the show,” he says. “Star is typically the brightest element in a scene, but we couldn’t make it so bright that it’s a distraction from the other characters. We ran a series of tests to determine the brightness, glow and sparkle of the character.”

Production designer Lisa Keene adds, “When Star first comes into night and lights and everything up, there’s this gentle wash of light, an array of spectrum that drops these beautiful prisms, almost like little soft stars all over the environment. How Star affects the world is bringing these deep, beautiful hues down to Earth, which allow us to appreciate the little trails of sparkle coming off of Star.”



Adolph Lusinsky, director of cinematography lighting, says that the lighting team enhances Star’s impact. “We’ve put a glow around Star which also makes Star feel luminous as well. We play with the color of that glow, too—it ranges from a warmer orange glow to cyan. We also vary the amount of interactive lighting, depending on the story moment. If it’s not a magical moment, Star doesn’t light up the set as much.”

The character—though seemingly simple in shape with no voice—was a complex character to craft. “Star’s limbs do not follow any guidelines—they can move very fluidly,” says Avneet Kaur, head of characters and technical animation. “We had to think outside of the box with regard to the rigging to achieve those simple shapes and the desired performance.”

The animation team was responsible for delivering those performances. “Star is learning everything about the world right now,” says head of animation Rebecca Wilson Bresee. “It’s playful and insightful. Super curious.”

We talked about panda cams at the zoo—pandas are such curious creatures. They’re like balls of energy. Star allowed us to play into similarly fun actions and creative timing.”

Rob Dressel, director of cinematography layout, and his camera team incorporated Star’s playfulness into their efforts—orbiting the camera to showcase the character’s whimsy. “Even when we first meet Star—it’s a very quiet moment with Asha—the camera is orbiting,” says Dressel. “As long as Star is the subject of the scene, we keep that orbit going. Star is the pinnacle of imagination.”

The effects team found special reference in the Animation Research Library that they infused into the design of Star’s effects. Says Dale Mayeda, head of effects animation, “We got to look at the pencil drawings. We’ve seen images along the way, but when you actually see them right in front of you—the pressure that they put into each stroke, each sparkle. In CG, the little dots that make up the particles in the trail behind a star, each dot would be perfect. We made sure that each dot that Star creates has a little bit of imperfection, as if someone used a pencil.”

Adds head of effects animation Erin Ramos, “There’s a huge library of different types of glints—some that happen when Star is sad, scared, excited or silly. When Star flies, we add S-curves and really beautiful shapes. We never want straight lines because Star represents hope, joy and fun.”

VALENTINO is a confident and opinionated goat who follows Asha wherever she goes. The adorable pajama-wearing little guy could teach humans a thing or two about perseverance—that is, once Star magically gives him the power of speech. “He carries a big theme in this movie,” says Veerasunthorn. “He loves to climb but he’s not very good at it—he keeps falling down. But he refuses to be discouraged, saying, ‘With each fall I learn. I just keep going.’”



When filmmakers decided to add a goat to their cast of characters, one member of the team volunteered her unique insight. “I said, ‘Oh, I have goats,’” says production designer Lisa Keene. “My goat had five babies—the last of the litter, Lacey, was so tiny she wasn’t even tall enough to nurse. I brought her indoors and bottle-fed her. I had to put little sweaters on her because goats can’t regulate their body temperature when they’re that little—I think that’s how the idea to put Valentino in pajamas started.”

Building the character in CG was among the most challenging for Kaur and her team because the film’s style meant that the treatment of hair and fur had to be reimaged. “We wanted Valentino’s fur to look appealing with just the right amount of stylization,” says Kaur. “Additionally, since Valentino is an animal, his body squashes and stretches a lot but his clothing still has to look appealing.”

Disney Animation’s good-luck charm Alan Tudyk provides the voice of Valentino—a voice decidedly different than one might expect out of a pajama-clad baby animal. “He’s brilliant,” says director Chris Buck. “We’ll give him a line and maybe an alt or two and he’ll give us things we never thought of—Valentino’s low voice was unexpected to say the least.”

Adds casting director Grace Kim, “Alan is always on our minds! He can do it all, so we’re very lucky that he’s in our world!”



QUEEN AMAYA is the wife and sounding board of King Magnifico. The kind and confident queen champions Asha in her pursuit of one of the most coveted roles in the kingdom: the king's apprentice. She is loving and devoted to her husband, but she's not afraid to share her opinion with the ruler of Rosas. Filmmakers saw Amaya and Magnifico as a power couple—both in personality and appearance. “We looked at real-life

power couples—winners,” says Bill Schwab, art director characters. “Amaya and Magnifico look great together. They're aspirational—larger than life. They command a room.”

The queen's approach to the people of the kingdom differs from the king's. Says Veerasunthorn, “She rules this kingdom with compassion and respect for the people. She encourages everyone to have their hopes and dreams and be kind to each other, and we love that about Queen Amaya.”

According to associate production designer Griselda Sastrawinata-Lemay, artists leaned into the idea of the power couple. “Couple's outfits are among my favorite things in life,” she says. “I love it when they complement each other without being matchy-matchy. Magnifico's costume was designed first—so Amaya's skirt is lined in a warmer blue than his. And because I love shoes, her shoes are special. She also has a hand-painted rose on her sole. No one will ever see but it makes me happy to know that it's there.”

Angelique Cabral lends her voice to Queen Amaya. “She has a comedy background and such warmth to her voice,” says Kim. “When we cut Angelique's voice with Chris Pine's, everyone felt they paired so well together.”

Head of animation Rebecca Wilson Bresee says the queen's animation style was very specific. “She doesn't move for movement's sake,” says Bresee. “It's very methodical and very poised and queen-like. So, Angelique's voice lends itself well to the aspect of the character.”

SABINO is Asha's 100-year-old grandfather. He is kind and loving, and Asha adores him. “Once a month, one lucky person in Rosas gets their wish granted,” says head of story Mark Kennedy. “At 100, Sabino is still waiting. Patiently. But Asha isn't as patient. She really wants Magnifico to grant Sabino's wish. That's one thing about Disney heroines—they tend to care a lot about other people and Asha is no exception.”



According to Buck, Sabino holds a special place in Asha's heart. “He is her late father's father,” says the director. “Asha and her father were very close—when she was younger, they would go and look at the stars together and talk about wishing. So, Asha has a natural connection to Sabino. He's a very warm and loving grandfather. It's his birthday as the film gets underway—he's turning 100—and there will be a wish ceremony soon, so Asha would love to see her grandfather get his wish granted. It's very emotional.”

Victor Garber provides Sabino's voice. “We want audiences to root for Sabino to get his wish—finally!” says Buck. “Victor Garber does that from the moment we meet Sabino. He lends his own warmth, likability and charm to the character and makes the sweet relationship between Asha and her grandfather really shine. Victor also brings a level of classiness and strength to Sabino.”

Bill Schwab, art director characters, says a character from one of Disney's classic features served as reference for Sabino. "He was inspired visually by some of the Milt Kahl characters like the old man in 'The Aristocats.' We gravitated to Milt's design language for specific features like hands."

Likewise, Sabino's costume was inspired by a classic. Says Sastrawinata-Lemay, "We looked at the minstrel from 'Sleeping Beauty,'" she says. "He's the tipsy guy who plays the lute. We wanted Sabino to feel jolly and fun and happy. And, fun fact, he's the only citizen of Rosas we see who has a star graphic design on his costume."

SAKINA is Asha's loving and supportive mom. She recognizes and celebrates her daughter's passion—but, like all mothers, she still worries about her only child, especially as Asha begins to question their king's motives. Director Fawn Veerasunthorn says Sakina is a skilled and creative seamstress. "I think she knitted Valentino's pajamas," says Veerasunthorn. "Valentino used to be her goat. And I love this idea of a creative mom who's funny. Asha and Sakina have this cute relationship, and Sakina has great energy about her."

Head of animation Rebecca Wilson Bresee felt a special bond with Sakina. "She reminds me of my mom, who's very supportive," says Bresee. "Sakina is super supportive of Asha—she wants her to do great things."

Sakina's costume reflects her North African heritage. Says Sastrawinata-Lemay, "The top sheet she wears is a North African way of wearing kaftan. And she also has a headdress that covers her hair, which has three braids."

Natasha Rothwell helps bring Sakina to life. "Obviously, we knew her from 'Insecure,'" says casting director Grace Kim. "But those moments in 'White Lotus' when she's talking to her son on the phone, it helped us see just the different sides of her. And then there are scenes where we could see her hope and her desire. We knew we'd have to get her to voice Sakina."



THE TEENS are Asha's confidantes, protectors and forever friends. They're also a nod to the Disney legacy, according to screenwriter Allison Moore. "They're inspired by the seven dwarfs," she says. "Each teen is costumed in the same color palette as their legacy character—they also share a fun personality trait or two. Their names even begin with the same letter."

According to director Chris Buck, the teens are very important to the story. "They are valuable members of Asha's inner circle," he says. "Asha needed a group of friends helping her, supporting her. And like we've said, if you have a wish, look to others in your life to help you make it come true."

Adds Veerasunthorn, "What we love about the teens is that they represent the generation of Rosas who have not yet decided if the system is good or not because they haven't given away their wishes yet. We also like that Asha is privy to multiple points of view."

- **DAHLIA**, Asha's dearest friend, is an accomplished baker who creates her own kind of magic of the culinary variety, including cookies in the image of the king himself. "She's inspired by Doc," says head of story Mark Kennedy. "She's the unofficial leader of the teens." Jennifer Kumiyama lends her voice to Dahlia.

Buck says Asha's bestie is a perfect contrast to her. "Dahlia and Asha complement one another," he says.

“Dahlia is methodical—the kind of person who stops and assesses the situation, while Asha is more full speed ahead.”

Dahlia’s costume features a lot of red that reflects her East Asian heritage. “In some East Asian cultures, red means lucky and prosperous,” says associate production designer Griselda Sastrawinata-Lemay. “Her apron is inspired by the three fairies in ‘Sleeping Beauty.’”

- **SIMON** is a strong guy with a big heart and bigger yawn. Inspired by Sleepy, Simon longs to be a warrior but is in a perpetual dreamy state. “He’s a bit of a gentle giant,” says Moore. Evan Peters voices Simon.
- **GABO** is quick with a comeback and has his eye on everything. He has a cynical side, to be sure, which makes sense considering he was inspired by Grumpy. But Gabo has a heart of gold—just don’t tell anyone. Says Moore, “He is the realist of the bunch. He’s the one who’s willing to tell his friends the hard truth about life.” Harvey Guillén provides the voice of Gabo.
- **SAFI** and his perpetually pink nose are inspired by Sneezy. Plagued by allergies and other nose-tickling elements, he is a stupendous sneezer. Ramy Youssef lends his voice to the sweet, sniffing character.

According to Veerasunthorn, filmmakers wanted to ensure the character wore a hat like his inspiration. “We wanted his hat to pop off when he sneezed, and then settle back onto his head—just like the 2D hand-drawn character.”

- **HAL** is Asha’s beaming buddy who manages to bring a little joy to most every situation. Inspired by Happy, Hal has the admirable ability of always looking on the bright side. “Even when she’s really nervous or scared, she smiles,” says screenwriter Allison Moore. But Hal isn’t always happy—filmmakers felt that would limit the character’s performance. Niko Vargas voices Hal.
- **BAZEEMA** might seem shy at first, but she’s full of surprises. Based on Bashful, Bazeema keeps tabs on everyone from a safe distance—unless she has something important to offer. “She is an introvert,” says Veerasunthorn. “That’s why she doesn’t jump in and eagerly participate. I feel like we know more about extroverts and introverts in this day and age. We want to make space for everybody and Bazeema’s friends accept her as she is.”

Della Saba provides the voice of Bazeema.

- **DARIO** is a kind, rosy-cheeked young man who’s easy to love. Says Kennedy, “Dario has a great heart, but he lives in his own world. Every now and then, however, he’ll say something unexpectedly brilliant and everybody’s like, ‘What’s going on?’”

He’s inspired by Dopey, and he’s got a good head on his shoulders—one flanked by an iconic detail: the character’s wiggly ears.

Jon Rudnitsky lends his voice to Dario.



WORLD-BUILDING

Artists and Technicians Team Up Like Never Before to Create “Moving Illustration”

Disney Animation’s long-celebrated shorts program has been a place of innovation and experimentation for technologists, artists and filmmakers. Such innovation includes the creation of the CG/2D drawing system behind films like the Oscar®-winning shorts “Paperman” (2012) and “Feast” (2014). That system, called Meander, received an Academy Scientific and Technical Award in 2017. The efforts to combine the best of hand-drawn appeal and CG innovation evolved over the years—as evidenced in the acclaimed 2021 watercolor CG short “Far from the Tree.” These achievements and years of work within the walls of Disney Animation ultimately led to the unique, appealing watercolor storybook look of “Wish.”

But the look is rooted in Disney’s legacy films and the illustrators who inspired those filmmakers—notably “Snow White and the Seven Dwarfs” and “Pinocchio.” “I thought about those films and their unique visual style,” says production designer Michael Giaimo, who served in this same role for both “Frozen” films. “It’s like a storybook opened up. We wondered why Walt Disney leaned into that particular style. The styles of artists like Gustaf Tenggren and Kay Nielsen, among others, really set the tone for those films.



“Tenggren was a Swedish-born illustrator who worked at the studio in those early days,” continues Giaimo. “We found that there were several artists before him that established what one might call late-19th-century- and early-20th-century-storybook style. It was very popular and would be something Walt Disney was familiar with as a young boy. It made sense for this legacy picture to lean into this storybook style with a watercolor approach—watercolor with line work both on the characters and environment. It’s a very distinctive look and highly decorative with a lot of detail on costuming, vegetation and architecture.”

David Womersley, production designer, who is reteamed with Giaimo and Lisa Keene, points to Disney’s 1959 classic tale “Sleeping Beauty” as a major source of inspiration in addition to “Snow White” and “Pinocchio.” “We loved Eyvind Earle’s design sense on ‘Sleeping Beauty’ and the atmospheric feel that the team achieved,” says Womersley, who trained as an illustrator. “Those were our touchstones. Then we went a little deeper and looked at artistic inspirations which the people who did those films might have had—among them were Tenggren and Nielsen, of course, and perhaps people like Edmund Dulac and Arthur Rackham, who were classic illustrators I always loved.”

Keene, whose own stunning painted-background work at the studio began in the late 1980s with films like “The Little Mermaid,” was deeply inspired by these artists whose work informed the ultimate look for “Wish.” “There’s a watercolor look and a paper texture—it’s a moving illustration,” Keene says. “We’ve long had the ability to do watercolor backgrounds, but we couldn’t quite achieve the same look on the character. We are now able to marry all those ideas in CG because of the tools that have been developed. It was exciting to watch it all come together.”

Associate production designer Griselda Sastrawinata-Lemay adds, “There is beautiful color theory to the environments in the movie—it reverses what we might think. Dark is not bad. Dark means warm and cozy. And light and bright doesn’t mean safety—it could be danger. You see that in the architecture of Rosas—it’s bright and light and tall, while the Hamlet is so dark and cozy.”

Giaino agrees, asserting that “Wish” called for a unique approach to the palette. “I would call it a jewel-like palette,” he says. “With this show, we often liked rich saturation, especially in our characters, costuming and so on. But we had to listen to the style—sometimes that palette would feel too strong, or something would call for a different hue. Things I would normally lean into in our general CG style didn’t quite work—this show asked for something uniquely striking and more subtle at the same time. The watercolor texture and linework all figures into the artistic considerations.”



Filmmakers split the film into three thematic categories: status quo, imagination and power. Says director of cinematography layout Rob Dressel, “The status quo is how we open the film—we tended to stick with longer lenses to give a flatter proscenium feel to everything. Camera movement is minimal and simple. When we get into imagination, the camera loosens up and does more orbits, dolly pivots and

moving on multiple axes to get a more immersive feel. For power, we center the most powerful character and shoot at an up angle.”

MAKING IT HAPPEN

Bringing all of that to life was a challenge technically, according to visual effects supervisor Kyle Odermatt. “The biggest difference on this show is our stylized look,” he says. “While we’d been successful in achieving looks of this kind in our past shorts, it wasn’t a certainty we could do this on a feature scale.

“Frequently, we were making purely artistic choices for appeal, for legibility—and that meant we couldn’t just run our typical rendering light simulation,” continues Odermatt. “The illustrators that serve as our inspiration control the viewer’s experience—determining where to look and even how to look. We wanted to add that to our filmmaking toolbox so that we could have that same focus for the viewer. We’re using different image-processing techniques and different filtering to take what is detailed information that comes out of the renderer and simplify it by visual aggregation.”

PAPER TEXTURE

Filmmakers wanted to capture the look of an illustration by adding paper texture to the film. Says Odermatt, “Any piece of artwork that’s done in traditional media has clear texture to the paper that plays a role in the experience. You can see the highs and lows of the tooth of the paper that holds the pigment in the watercolor. That’s a very challenging thing to apply to something that has a moving camera, so our rendering team developed something that allowed us to evaluate the scene on every frame and project texture into the scene that adjusts for how far away things are. We call it screen space texturing, and it’s a new innovation on this film, developed here at Disney Animation. You can stop on a frame of the film and it really feels like an illustration.”

The excitement filmmakers felt when that happened was palpable. Says head of environments Eric Provan, “We work so fast, sometimes we’d see a shot and find ourselves genuinely wondering at first if it’s a shot or the painting provided to us by the visual development team. And when we realized it’s the shot—we thought, ‘What a compliment!’”

LINework

The specialized linework look filmmakers wanted to achieve in the film had similar challenges when it came to doing the illustrative look in moving images. A year and a half in the making, the process resulted from a collaboration among production design, character and environment teams, lighting and technical development.

Says Odermatt, “The process needed to be tunable by artists to be able to achieve something that matches the production design. We had to develop a new language because of the difference in our imagery.”

Ultimately, algorithms were written to create edge detection to help determine in CG where the lines needed to land.

ACTION

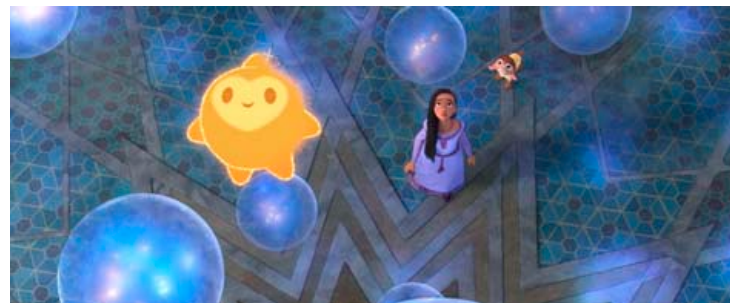
According to director of cinematography layout Rob Dressel, the special stylization meant a key change with regard to the camera. “Normally we do what we call keep-alive on everything because in our previous movies we wanted to get a live-action feel,” says Dressel. “Even a camera that’s not moving has just a little bit of play, which takes the CG perfection out of it. But it didn’t work in this film. Even moves where the camera operator loosely follows the action didn’t go with that feel of a moving illustration, so we had to do it all very smooth and slow and clean.

“The other big thing that we didn’t have was depth of field, which is another photographic standard that we use constantly,” Dressel continues. “Adolph Lusinsky and I came up with what we call layers of interest. One objective of it is to push the background to sit out of the audience’s attention.”

CREATING MULTIPLANE LOOK

Disney invented the multiplane camera to add depth to hand-drawn animation. “Snow White and the Seven Dwarfs,” released in 1937, was the first feature to utilize the technology. Says Dressel, “Directors wanted ‘Wish’ to have the elegance of the classic movies but still something that feels new. We love the idea of the multiplane—it’s a classic symbol of the legacy movies. Layout is all about depth and perspective, but this isn’t a 2D movie, so we had to find a way to make the shots feel that way in 3D.”

While visual development paintings always serve as reference for Disney Animation’s films, for “Wish,” the hope was to see those paintings translated to the big screen. The goal, of course, was to create a sense of depth with layered composition. “We liked to bring certain things into the foreground—like the foliage in the woods—and let them break the bottom edge of frame. We can do it in Rosas, too, creating a foreground row of buildings, a midground and a background, and as we move, they all move in that multiplane style. We wanted to get the feeling of the multiplane camera without being too literal.”



Adolph Lusinsky, director of photography–lighting, and his team of artists employed techniques to support the multiplane feel, taking inspiration from classic films. “‘Pinocchio’ has a great sense of the lighting—the way they amass things together into particular groups—and that really helped with the multiplane effect. We also looked at ‘Sleeping Beauty’ for the decorative detail. In lighting, we take a lot of time to organize that detail to pull it out in different layers, which it doesn’t naturally do. For example, we might have leaves that are very designed. To create layered patterns in our film, we pull those out carefully so they layer together with flat, simple sensibility.”

CINEMASCOPE

Given the stunning look of the film, filmmakers decided to offer moviegoers even more of it with a larger aspect ratio. “At 2.55:1, we are going wider than traditional Cinemascope, which is 2.39:1,” says Odermatt. “Films like ‘Frozen,’ ‘Zootopia’ and ‘Big Hero 6’ were all in traditional Cinemascope, but ‘Sleeping Beauty’ is the only other Disney film besides ‘Wish’ that’s had the 2.55:1 aspect ratio.”

“This is the widest I’ve ever worked in,” adds Dressel. “I just love the connection to the past. To me, ‘Sleeping Beauty’ is considered the pinnacle of visual style among Disney movies—it’s like they wanted to get the drawing onto the screen. And that was our goal, too.”

GETTING THE RIGHT EFFECT

When it came to the visual effects in “Wish,” head of effects animation Dale Mayeda says the team was shooting for a more hand-drawn look. “We wanted to create illustrated graphic effects that would fit in this world of watercolor,” says Mayeda. “It’s an aesthetic all its own—it feels more handcrafted with more intentional, sculpted shapes and graphics. We added hand-drawn flourishes here and there. A lot of the tools that are created for the visual effects industry give you what physically would happen in real life. We almost had to unlearn the things we’d usually do and focus on the artwork—rethink it all from scratch. We leaned into imperfection—it gave it a sense of warmth.”

WELCOME TO ROSAS

The world of “Wish” is made up of several locales ranging from King Magnifico’s castle to the forest where Asha’s family cottage is. “It’s a beautiful island community located in the Mediterranean Sea,” says director Chris Buck. “The weather is always perfect. The architecture has different influences. It gives you the feeling of a coastal town with a temperate climate.”

Adds director Fawn Veerasunthorn, “Rosas is a city built on hope. People come here with their wishes thinking that their life will be better. It’s a bright and positive environment.”

According to production designer Lisa Keene, that hopeful feeling was vital. “The goal in this storytelling was to find a situation that allowed everyone in the world to participate in the fairy tale,” she says. “The idea of wishing upon a star is universal. Rosas is celebratory and colorful—it’s very decorative and floral in its approach.”

Adds fellow production designer David Womersley, “We looked at all the things that we loved from the whole region—North Africa to southern Europe—and distilled it into our fictional city. We were really inspired by the architecture and cultures. There are narrow, winding streets and tall buildings with arches. ‘Pinocchio’ was a big inspiration for that.”

According to head of environments Eric Provan, many Disney Animation titles feature a series of sets—like a live-action film—that aren’t necessarily fully realized, focusing only on what the camera will see. For “Wish,” artists envisioned the whole world. “We have the full three-dimensional version of a map of Rosas,” Provan says. “We did something really cool where we did a fly-through of the city and to the forest and out to the Wishing Tree. We’ve seen it grow over time because it renders every night. It’s been really fun to see areas added as the world expands.”

MAGNIFICO’S CASTLE

The cornerstone of Rosas, of course, is Magnifico’s castle. Says Provan, “This king has an ego. So, his castle needed to be huge, extravagant. But it also needed to be welcoming to support Magnifico’s need to charm the people of Rosas.”

Womersley knew the look of the king’s castle had to be special because Disney castles become iconic.

Among many inspirations, artists were drawn to Torre del Oro, which is located on the banks of the Guadalquivir



River in Sevilla, Spain. A dodecagonal—12-sided—watchtower, it was constructed in the early 13th century. “Magnifico’s castle looks different from anything we’ve done before,” Womersley says. “It’s made of beautiful limestone—the kind of stone that you see all over the Mediterranean. It has buttresses and a 12-faceted conical-roofed observatory where Magnifico keeps all of the wishes.”

Womersley imagined that the castle may have existed long before Magnifico inhabited it, but the king still put his own stamp on it. “The architectural style is very much what we call ‘Magnifico Deco,’ he says. “It has an Art Deco feel to it, which no other part of the film has.”

WISH BUBBLES

Hovering in the top of Magnifico’s observatory are hundreds of wish bubbles. “We see the wish bubbles get formed at the beginning of the movie,” says Erin Ramos, head of effects animation. “When someone gives their wish to the king, we can see it come from their chest—from their heart—and a shell forms around it.”



Adds fellow head of effects animation Dale Mayeda, “The wishes are inside spheres, which seems like the easiest thing to visually achieve. But they’re deceptively simple because they have a volumetric center with bits of light that simmer around, and you can see the wishes animated inside. It took a lot of layers of design and working closely with the lighting department to develop the final result with the

watercolor and illustrated look.”

Adds director of cinematography lighting Adolph Lusinsky, “The wish bubbles can take on different colors and also different intensities. For example, when Magnifico and Asha are singing to the wishes, they take on more of a violet hue when they’re near Asha—with Magnifico, they have more of a cyan hue.”

WELCOME HAMLET

Considering the grand, flashy castle, Asha’s family cottage had to be designed with an entirely different feel. “We went straight to ‘Snow White’ and looked at the cottage,” says Womersley. “We wanted that feeling—Asha’s home is in a casual hamlet that feels relaxed compared to Rosas, which is more precise and geometric. The cottage feels like old, comfortable slippers.”

While the castle is bright and light, the hamlet and cottage are the opposite. “You can go into some environments that are dark and quite welcoming—like a nice pub,” says Womersley. “Imagine a cold winter’s day with a Labrador in front of a crackling fire. That’s the kind of feeling you get in Asha’s cottage.”



The quaint hamlet is surrounded by forest—a wooded setting that drew inspiration from a host of Disney classics. Says Keene, “We looked at Gustaf Tenggren’s illustrations because of the ‘Pinocchio’ influence.”

According to head of environments Eric Provan, artists didn’t design foliage and trees based exclusively on what might have grown in the area at the time. Though that is typically part of the design process for a film, for “Wish,” the goal of an illustrative look was the priority. “Because we were dealing with a backdrop that was so

art directed, so illustrative, we had to take a different approach,” he says. “The trees are used in a way that can be illustrative in the sense that we’re placing them and then we’re ensuring literally every leaf—we call them leaf groups or spirals—are positioned so it looks like a painting. It’s time-consuming, but it really is a beautiful pay off. The resulting trees are easily adjustable to maintain the painting aesthetic.”

ILLUSTRATIVE WATER

According to Ramos, the effects team’s approach to water in “Wish” had to be unique—the usual techniques wouldn’t fit with the film’s style. “Our water in the film is very graphic,” she says. “If a pond has a flat surface with no movement, no subtle ripples, it can feel like it’s frozen. To extend the film’s style to the pond, we animated some of the reference points on the image so that when we apply the watercolor texture, it moves around a little, giving off a bit of life. This helps to imply that the surface is water. With our waterfall, which would disturb the water’s surface, we added very graphic rings and a painted reflection that moves a little to imply that the waterfall is affecting the surface.”

WISHING TREE

An iconic element in the “Wish” setting is the Wishing Tree. Inspired by a massive cottonwood tree Walt Disney called his “dreaming tree” in his childhood home in Marceline, Mo., it’s where Asha’s late father used to take her to talk about wishing and stars. “The Wishing Tree was an exciting challenge,” says Provan. “It’s draped with vines that swing from the wind from the ocean. The Wishing Tree is magnificent; it’s beautiful.”



Asha chooses the special tree to make her passionate plea to the stars above during “This Wish.” “That’s a big transition,” says director of cinematography layout Rob Dressel. “We go from status quo to imagination over the course of the song. When we start, we’re in the woods; it’s very beautiful. Asha crosses the bridge and makes it into town where everything is very straight and clean. Then there’s a moment where she becomes conflicted with herself and the camera begins orbiting, but we’re also cutting. It’s purposely shot to evoke confusion and the sort of unstableness she’s feeling. And when she

approaches the tree, we go into these huge orbits and a very different style emerges from one to the other. So, that’s always fun, because we like to play with contrast.”

Filmmakers set out to create a film that would pay homage to Disney’s legacy while embracing the future of the animation medium. Production designer Michael Giaimo believes they achieved their goal. “CG is an amazing medium for animation,” he says. “There’s so many bells and whistles you can put into it that one could not do in traditional hand-drawn animation. ‘Wish’ is taking the best of everything, infusing artistry into the technology like never before. With computer graphics, you artistically have to wrestle it to the ground to get it to do what you want it to do—it often wants to go to another place if you let it. It takes artistic minds to train it to do something else, to go to another place. And that’s what we’ve done with this show.”

CUE THE MUSIC

Julia Michaels, Benjamin Rice Pen Seven Original Songs; Composer Dave Metzger Creates Poignant Score

Walt Disney Animation Studios is known for its classic original songs—16 of which went on to win an Oscar® for best original song. Among them are “When You Wish Upon a Star” (1940’s “Pinocchio”), “Under the Sea” (1989’s

“The Little Mermaid”), “Beauty and the Beast” (1991’s “Beauty and the Beast”), “Can You Feel the Love Tonight” (1994’s “The Lion King”), “Colors of the Wind” (1995’s “Pocahontas”), and “Let It Go” (2013’s “Frozen”). Not only do these songs make audiences laugh, cry and/or tap their collective toes—they go home with moviegoers who take them into their hearts. So, it was clear to filmmakers that their 100th-anniversary film would need to be a musical. “Wish” features original songs penned by singer-songwriter Julia Michaels and producer-songwriter-musician Benjamin Rice, and original score by composer Dave Metzger.

ORIGINAL SONGS

According to Tom MacDougall, executive music producer/president of Walt Disney Music, Michaels and Rice represent a bold direction for songwriters at Disney Animation because previous musicals most often enlisted pros from the theater world. “[Julia and Ben] come from a pop-writing background—Julia is the youngest person ever to write all of the songs for a Disney Animation feature,” says MacDougall.



Michaels’ love for Disney began as a child in Iowa. “I grew up watching Disney movies,” she says. “I remember singing ‘Pocahontas’ around the house and I had a Mickey Mouse sweatshirt I would wear everywhere. My first placement as a songwriter happened when I was 17. It was a Disney Channel theme song for a show called ‘Austin & Ally.’ Disney has been very integrated in my life throughout my whole songwriting journey.”

For MacDougall, Michaels and Rice check all the boxes—and then some. “They fulfilled all my dreams for ‘Wish,’” he says. “There’s a freshness to all of the songs, a style I find really fun. It’s easy to get engaged in the songs quickly because of the way they’re built.”

Adds Matt Walker, executive music producer/senior vice president, music, for Walt Disney Music, “A song in a musical serves a specific purpose in the storytelling. As the story is building and the emotion is getting bigger and bigger, it’s almost as if mere dialogue won’t convey the feeling and the character has no other choice but to carry on in song.”

Michaels, who has written songs for Dua Lipa, P!nk and Selena Gomez, among others, and Rice wrote seven original songs for the film. “It was fascinating to experience how they work,” says director Fawn Veerasunthorn. “We would share the storytelling that leads up to a song, details about the character’s state of mind and all of the feelings happening in the moment. They’d write everything down and go away for a while—then return with a song that not only captures what we needed, but often informs the story further.”

“THIS WISH”

According to director Chris Buck, the songwriters’ first challenge was to create a demo to showcase what they could bring to the film. The assignment was to write a song that would illustrate the moment Asha—overwhelmed with a passion for her community and their wishes—makes her wish on behalf of the people in the kingdom. “Julia came back with this incredible demo that had exactly what we’d been talking about,” says Buck. “It had this feeling of something classic but fresh because she brought her own contemporary ideas to it.”

That song would become “This Wish,” a song performed by Ariana DeBose as Asha when the character is at her lowest and turns to the stars. “This is a big turning point in Asha’s character arc,” says Michaels. “This is when she realizes that she can’t just sit back and let someone else decide the fate of everyone else’s dreams. It’s anthemic and big, strong, which is what you have to be when you want to make a change for the greater good.”

Director of cinematography layout Rob Dressel utilized the camera to help convey Asha's frustration with the status quo. "The city is beautiful in the beginning, but it's stuck—so it feels flat," he says. "The people of Rosas think they're happy but they don't realize what they've lost. The camera begins to orbit as she reaches her crescendo in 'This Wish' to remind the audience that there is still imagination—and we use that motif throughout the film when that feeling calls for it."

"WELCOME TO ROSAS"

"'Welcome to Rosas' is the first song you hear in the movie," says Michaels. "I've always loved Disney 'welcome' songs like in 'Frozen' ['For the First Time in Forever'] and 'Encanto' ['The Family Madrigal']. It really just sets up where you are and where you're going."

Performed by DeBose and other "Wish" cast members, the song introduces audiences to the kingdom where wishes really do come true. Asha takes the lead in showcasing the rich world created by Disney Animation's artists, storytellers, technicians—and a flamenco choreographer who provided reference to animators for the sequence. "As the opening song in the film, 'Rosas' is intended to feel like an informative and euphoric tour guide of all the wonderful things the world of Rosas has to offer," says Rice. "It's super fun and full of energy and carries the audience into the kingdom of wishes."

Antonio Najarro was called on to create the choreography for the song. "'Welcome to Rosas' has been an incredible dance journey for me," he says. "My dancers are the best Spanish dancers, and they can dance many different styles of dance: Spanish dance, flamenco, contemporary dance, classical ballet and more. I used many different props for this choreography—percussion instruments like castanets, flamenco zapateados for the footwork of the flamenco, flamenco skirts—as well as very special arm and hand movements, based in the real flamenco spirit. I also created different classical ballet sequences of steps—elegant and stylized—mixed with contemporary dance movements. My goal was to show that the kingdom of Rosas is the expression of many different cultures, and—most importantly—I tried to use my choreography and the dance as the union of all these different people and cultures."

"AT ALL COSTS"

A duet featuring DeBose as Asha and Chris Pine as Magnifico, this song can be heard as Magnifico introduces Asha to the observatory where the wish bubbles are kept. Says songwriter Ben Rice, "This song is a beautiful song to the wishes of Rosas—to each individual's greatest heart's desire. At this point in the film, both Asha and Magnifico are aligned in their awe and wonder for the wishes of Rosas."



Adds songwriter Julia Michaels, "Ariana is an exceptional singer so we knew whatever we threw at her range-wise and rhythm-wise, she would be able to handle. I couldn't imagine anyone else being Asha. Chris has such a warm, buttery tone and is incredibly versatile. He brought 'At All Costs' and 'This Is The Thanks I Get?!' to life in a way I never expected. I think these two songs show the duality of his tone and his amazing acting abilities as well!"

Effects artists choreographed the wish bubbles to the music of "At All Costs"—creating a waltz of sorts among the magical spheres that hold the wishes. "They're dancing around Magnifico and Asha," says director of effects animation Erin Ramos. "We based our choreography on the idea that Magnifico controls the wishes so they move around in a very organized way—it's almost like they're marching. At the same time, they're attracted to

Asha in a way that's more organic. They're curious about her. There are different colored lights that very slowly move around inside the bubbles—when you can see through to the wishes, the lights brighten and glow—moving within the volume and casting light and sparkle on the wishes inside.”



“I’M A STAR”

“I’m A Star” captures the moment Star, newly descended from the sky above, transforms the forest and its creatures, with a host of forest animals and plant life bursting into song and serenading Asha. “There’s a long tradition of singing animals in our animated musicals,” says director Chris Buck. “Baloo sings ‘The Bare Necessities’ with Mowgli, and

Sebastian is backed up by all kinds of fish in ‘Under the Sea.’ But we were perhaps most deeply inspired by Snow White and Aurora and those beautiful moments when they sing to the forest creatures—you’ll see some clear references in the animation of ‘I’m A Star.’”

Says Rice, “The song is fun and deeply meaningful—through the power of Star’s stardust, all of nature begins to sing and explain to Asha that we are all made of the same stuff. We are ALL stars! This song is also one of my personal favorites due to its message and the emotions and truth that it strikes in us all.”

Adds Michaels, “Asha learns that everything is made of stardust. It is so fun and beautiful and always brings a little tear to my eye when I watch it.”

“We wanted to have a song that represents what Star is all about,” says director Fawn Veerasunthorn. “Asha has so many questions about Star—primarily, ‘Why me?’ Star is there to remind Asha she has the power to pursue her dreams. And she’s not alone. The song—the movie—is about connection with others, and we’re not all so different if you really think about it.”

The song’s forest performers are voiced by 22 individual soloists.

“THIS IS THE THANKS I GET?!”

Following in the footsteps of classic villain songs like “Poor Unfortunate Souls” (1989’s “Little Mermaid”), “Be Prepared” (1994’s “The Lion King”) and “Mother Knows Best” (2010’s “Tangled”), “This Is The Thanks I Get?!” invites Magnifico to let his inner villain out.



Screenwriter-executive producer Jennifer Lee, chief creative officer for Walt Disney Animation Studios, says Magnifico is “charismatic and handsome. And he knows it. But I think he truly believes their wishes are safest in his hands. So, when Asha exposes the flaw in his philosophy, he feels underappreciated and threatened.”

Cue “This Is The Thanks I Get?!” performed by Chris Pine. “We just had a blast with it,” says Buck. “The visuals are terrific—he’s the king and he feels like nobody respects him. It’s been a while since we’ve had a good villain song, so Julia and Ben just went for it.”

The song is a good example of how a song can help shape the character. Says Veerasunthorn, “We knew we wanted Magnifico to be charming and, of course, evil. He’s also funny! In the song, he cracks jokes—he’s narcissistic. But

it's all tongue-in-cheek and he's still somehow a little likable, which is great for a villain."

"KNOWING WHAT I KNOW NOW"

Songwriter Ben Rice says he loves the song "because of the raw energy and truth to power that the song speaks."

Performed by Ariana DeBose as Asha, Angelique Cabral as Queen Amaya and "Wish" cast, "Knowing What I Know Now" is about waking up to the truth. "It is a powerful moment that gives me goosebumps every time," says Rice. "The bridge of this song is one of my favorite musical moments of the film and it encapsulates the journey that the teens have been on in their own struggle to stand up to Magnifico."

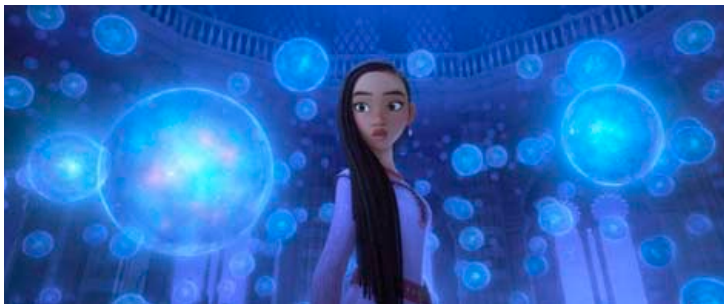
"A WISH WORTH MAKING"

Performed by Julia Michaels for the end credits, "A Wish Worth Making" is a meaningful song meant to encapsulate the emotional range of the film. "It's a really special song to me," says Michaels. "Everyone has dreams, and so many people are afraid to go for them. Afraid to succeed. Afraid to fail. But it doesn't stop you from having them. And that's what 'A Wish Worth Making' is all about. It's a love story to 'Wish' and wishing."

Adds Rice, "This song is deeply important to me and I'm so grateful that I had the opportunity to bring this to life with Julia. The song not only embodies the entire message of the film so beautifully, but it also serves as a timeless message of love and hope that applies to all of us in our everyday lives. I believe that this song beautifully expresses the importance and power of following your dreams and wishes, especially when it seems difficult to do so. I'll never forget capturing Julia's performance of this song. It is absolutely stunning!"

SCORE

Composer Dave Metzger was tapped to create a memorable score for the film. "He's incredibly talented—we worked with him as the orchestrator for the songs and score on both 'Frozen' features—and he's a true pleasure to work with," producer Peter Del Vecho says. "His score stands on its own while brilliantly connecting the songs to each other and incorporates those themes in a creative way."



Director Chris Buck shares that history with Metzger. "I've worked with Dave since 'Tarzan' and he worked on the 'Frozen' movies, but this is his first score for a Disney Animation feature that he's done," says Buck. "He's always done the orchestrations for the songs, so he has a keen understanding of how the songs and score interconnect. His 'Wish' score so deftly embraces the contemporary sensibilities Julia and Ben

brought to the songs. I think he got a kick out of being able to stretch a little bit in that way, bringing the modern feel into the Disney tradition."

Metzger's connection to Disney began long before his career brought him to the studio. "Disney Animation films have been a big part of my life," he says. "I was a child when the original 'The Jungle Book' came out, and I immediately fell in love with the songs, singing 'The Bare Necessities' incessantly. My favorite film, not including any that I've worked on, is 'Beauty and the Beast.' I must have seen it at least a hundred times. The music in that film particularly touched me—it's so beautiful and well crafted. The composer is Alan Menken, who I eventually had the opportunity to work with as a song arranger and orchestrator on several of his films."

Metzger's approach to the score leaned into the idea of classic and contemporary, as well as the film's unique

setting. “I’d describe the score as classic Disney with a modern twist and a dollop of Mediterranean vibe all mixed together,” he says. “One nice thing is that because I’ve worked on so many Disney films and projects over the years, I’ve studied the musical tendencies and orchestrations found in them intensely. So, that part of the job was right up my alley. But it came up in discussions with the filmmakers that there had to be modern elements as well. So, I also used synthesizers throughout the score, but in a way that complements the orchestra. I also used guitars and electric bass frequently in the score to tie in with the songs, and to give a more modern spin to the music. And lastly, to help establish the locale and musical identity of the Kingdom of Rosas, I utilized a lot of nylon guitars and percussion that one finds in the Mediterranean region.”

Metzger also incorporated an oboe d’amore, a bass oboe, a flapamba (similar to a marimba), a contrabass saxophone and a dulcitone, a rare keyboard instrument that has metal tines instead of strings. The latter served as the “voice” of the wish bubbles.

One of the composer’s key responsibilities was to ensure the songs and score belonged in the same film. Says Metzger. “A thing that I worked very hard at was making the transitions into and out of the songs match up seamlessly with the score. One way I accomplished that was through orchestration choices. Plus, I wrote introductions into the songs that bridged between the end of score and the beginning of song. An example is getting into ‘I’m A Star,’ where I wrote an extended introduction to the song utilizing groove/percussion elements from the song, but then writing an electric bass melody on top of that, along with orchestral colors that I’d used leading up to that point.”



Among Metzger’s favorite sequence is one that allowed him to lean into Magnifico’s darker side. “It was a complete blast to write really, really evil music!” he says. “An element of that evilness comes from how I wrote for the choir, utilizing Latin words that are descriptive of what Magnifico was doing. And it all culminates with an epic giant evil tutti chord.

The *Wish Original Motion Picture Soundtrack* from Walt Disney Records will be available November 17 on all streaming platforms. “This Wish” 10” Star Die-Cut Picture Disc will be available December 1, exclusively at Disney Music Emporium.

ABOUT THE VOICE CAST

ARIANA DEBOSE (voice of Asha) is an award-winning actress known for her varying roles onstage and in film and television. DeBose is best known for her groundbreaking performance in Steven Spielberg’s reimagining of “West Side Story,” for which she received an Academy Award® in addition to BAFTA, Critics Choice and SAG Awards® for her star-turning role as Anita. Her performance has received universal critical acclaim, with Variety calling her a “radiant force of nature” and Forbes writing “Ariana DeBose shines in an absolutely star-making performance.” In winning her Oscar®, she became the first openly queer Afro Latina to win an Academy Award.

DeBose will next star in Sony Pictures’ “Kraven the Hunter” and Matthew Vaughn’s action film “Argylle” for Apple. She will also star in Gabriela Cowperthwaite’s space thriller “I.S.S.,” which premiered at the Tribeca Film Festival earlier this year. She will also executive produce and star in the feature film “Two and Only” for Sony’s Screen Gems. She most recently wrapped production on Blumhouse’s “House of Spoils” for Amazon Studios.

Earlier this year DeBose hosted the 76th Annual Tony Awards® and made her “Saturday Night Live” guest-host debut to rave reviews. Last year she had a breakout role in “Schmigadoon!,” the Lorne Michaels–executive produced Apple TV+ musical comedy series, and she will also return for its second season. She also received critical acclaim for her performance in Ryan Murphy’s Netflix adaptation of the hit Broadway musical “The Prom” opposite Meryl Streep, Nicole Kidman, Kerry Washington and James Corden.

Onstage, DeBose is perhaps best known for her role as Disco Donna in “Summer: The Donna Summer Musical,” which earned her a 2018 Tony Award® nomination for best featured actress in a musical. For the same role, she was nominated for a Drama League Award for distinguished performance and won a Chita Rivera Award for outstanding female dancer in a Broadway show.

In 2015 DeBose appeared alongside Lin-Manuel Miranda in the groundbreaking, Tony Award®–winning musical “Hamilton” as a member of the original cast in both the Broadway and off-Broadway productions, as well as the Emmy® Award–winning film version that was later released on Disney+. After her departure from “Hamilton” in 2016, DeBose completed a run as Jane in the original Broadway cast of “A Bronx Tale.”

Her additional theater credits include: Leading Player in the Tony Award®–winning revival of “Pippin,” Mary Wilson of the Supremes in “Motown: The Musical,” Nautica in Andy Blankenbuehler’s “Bring It On: The Musical” and ensemble in Stephen Sondheim’s “Company.” Other credits include “The Breaks” (VH1), “Blue Bloods” (CBS), OLTL’s “Star Crossed Lovers” series and season 6 of “So You Think You Can Dance” (Fox), where she was a top-20 finalist.

DeBose currently sits on the International Board of Covenant House, advocating for homeless youth, many of whom identify as LGBTQ. She is also a board member of A is For, a reproductive rights organization started by Martha Plimpton that works to ensure all women have access to reproductive and abortion free of stigma.

DeBose resides in New York.

CHRIS PINE (voice of Magnifico) is one of Hollywood’s most sought-after talents. His unique ability to seamlessly transition between genres, characters and mediums have helped to create a résumé as extensive as it is versatile.

Pine recently wrapped production on his directorial feature film debut, “Poolman.” In addition to directing, Pine also co-wrote, executive produced and stars in the film. The story follows Darren Barrenman (Pine) as he uncovers the greatest water heist in L.A. history since Chinatown and follows every lead he can, all while dealing with corrupt city officials, burned-out Hollywood types and mysterious benefactors.

Pine most recently starred in Paramount’s fantasy adventure “Dungeons and Dragons: Honor Among Thieves,” the film adaptation of the iconic fantasy video game franchise (Pine also serves as a producer on the title). Last year he was seen in Olivia Wilde’s critically acclaimed psychological thriller “Don’t Worry Darling,” and starred in Janus Metz’s Amazon original film “All the Old Knives” and the action-thriller “The Contractor” opposite Ben Foster.

Previous film credits include the box-office sensation “Wonder Woman” and the critically acclaimed follow-up sequel, “Wonder Woman 1984”; the Netflix period drama “Outlaw King”; the voice for the legendary Peter Parker in the Golden Globe®–winning “Spider-Man: Into the Spider-Verse”; “A Wrinkle in Time”; and the award-winning drama “Hell or High Water” alongside Jeff Bridges and Ben Foster, which earned Academy Award®, Golden Globe and Critics Choice award nominations for best picture. He is part of the global box-office sensation franchise “Star Trek,” starring as Captain James T. Kirk in “Star Trek,” “Star Trek Into Darkness” and “Star Trek Beyond.”

Other credits include “The Finest Hours,” “Z for Zachariah,” “Horrible Bosses 2,” Rob Marshall’s Academy Award– and Golden Globe–nominated musical-comedy “Into the Woods,” the title role in “Jack Ryan: Shadow Recruit” for director Kenneth Branagh, DreamWorks’ animated feature “Rise of the Guardians,” “People Like Us,” “This Means War,” Fox’s “Unstoppable” opposite Denzel Washington for director Tony Scott, “Carriers,” “Quantum Quest: A Cassini Space Odyssey,” “Bottle Shock,” “Small Town Saturday Night,” Joe Carnahan’s gritty ensemble drama “Smokin’ Aces,” “Blind Dating,” “Just My Luck” and “The Princess Diaries 2: Royal Engagement.”

In 2019 Pine starred in TNT’s miniseries “I Am the Night,” which reunited him with director Patty Jenkins. In the summer of 2017, Pine reprised his role as Eric in “Wet Hot American Summer: Ten Years Later,” the sequel to David Wain’s “Wet Hot American Summer” and the 2005 prequel, “Wet Hot American Summer: First Day of Camp.” Pine also guest starred on Steve and Nancy Carell’s hit TBS comedy series “Angie Tribeca.” Additionally, he lent his voice to several characters in the Fox animated series “American Dad,” Cartoon Network’s “Robot Chicken,” and “SuperMansion,” a comedy that follows an aging superhero and his team as they tackle the ever-changing world while battling various supervillains. Pine received an Emmy® nomination for outstanding character voiceover performance for his work on the show.

On the stage, Pine starred in Martin McDonagh’s “The Lieutenant of Inishmore” at the Mark Taper Forum in Los Angeles. Bob Verini’s review for Variety called Pine’s performance “spookily, spectacularly good” and went on to remark that “‘Inishmore’ audiences are present at the launch of what promises to be a truly remarkable stage career.” In March 2011, Pine was awarded best lead performance by the Los Angeles Drama Critics Circle for his performance. Pine also received rave reviews and a 2009 Ovation Award nomination for his performance in the drama “Farragut North” starring opposite Chris Noth at the Geffen Playhouse in Los Angeles. His additional stage credits include the Neil LaBute play “Fat Pig,” also at the Geffen Playhouse, and “The Atheist,” a one-man show performed off off-Broadway, in addition to multiple productions at the Williamstown Theatre Festival, among many others.

Teaming with producing partner Ian Gotler, he cofounded Barry Linen Motion Pictures, a Los Angeles–based production company with the goal of producing resonant, timely material designed to entertain and enlighten audiences. Initially drawing from the wealth of material created by their friends, a close-knit group of actors, writers and directors, Pine and Gotler continuously seek to champion both emerging storytellers and established filmmakers alike. The result is a diverse slate of projects, including films such as “My Heroes Were Cowboys,” “All the Old Knives,” “Doula” and the upcoming feature “Poolman.”

In 2013 he received the prestigious “Male Star of the Year” award at the annual CinemaCon Awards.

Pine graduated from the University of California, Berkeley. His parents are actors Gwynne Gilford and Robert Pine, and his late grandmother, Anne Gwynne, was a film actress of the 1930s and ’40s. Pine currently resides in Los Angeles.

ALAN TUDYK (voice of Valentino) is an Emmy®-nominated multi-dimensional actor whose credits span the stage, film, television and voiceover entertainment platforms.

Later this year Tudyk will be heard as the voice of The Captain in “ARK: The Animated Series,” alongside Monica Bellucci, Russell Crowe and Michelle Yeoh. In 2024 audiences will be able to hear Tudyk in two animated comedy series, Fox’s “Grimsburg,” opposite Jon Hamm, and HBO Max’s “Creature Commandos,” opposite Viola Davis.

On the small screen, Tudyk stars as the lead in SYFY’s “Resident Alien,” the live-action adaptation of the Dark Horse

Comics series created by Peter Hogan and Steve Parkhouse, which recently filmed its third season. Tudyk has been nominated for Critics Choice Super, Hollywood Critics Association and Satellite Awards for his performance as Harry Vanderspeigle. Additionally, Tudyk voices the maniacal Joker in DC Universe's "Harley Quinn" animated series, which was renewed for a fourth season to air on HBO Max.

Earlier this year, Tudyk appeared in Disney's live-action adaptation of "Peter Pan." entitled "Peter Pan & Wendy," as Mr. Darling alongside Ever Anderson, Jude Law and Jim Gaffigan. On the animation side, Tudyk voiced Optimus Prime in Nickelodeon's "Transformers: EarthSpark," and he briefly appeared in Disney's short "Once Upon a Studio" as The Mad Hatter. In 2021 he voiced the role of Devil in SYFY's "Devil May Care." With the voices of Pamela Adlon, Stephanie Beatriz, Phil LaMarr and Asif Ali joining him, the series follows the Devil hiring a social media coordinator to help him rebrand Hell as the ultimate place to live, and their burgeoning friendship.

In 2016 Tudyk appeared in Lucasfilm's "Rogue One: A Star Wars Story" as the scene-stealing security droid K-2SO. Directed by Gareth Edwards, the film grossed over \$1 billion at the global box office and was the first live-action "Star Wars" spin-off.

Tudyk is also the creator, executive producer and star of the Emmy®-nominated series "Con Man," which was funded via Indiegogo by a record-breaking \$3.2 million donation from over 46,000 fans. "Con Man" debuted at Lionsgate's Comic Con HQ in 2015 and later aired on SYFY. Loosely based on Tudyk and Nathan Fillion's experiences starring in "Firefly," "Con Man" centered on the post-show life of Wray Nerely (Tudyk) after "Spectrum," a sci-fi TV series canceled before its time that later became a cult classic. In 2016 Tudyk, along with Fillion, also launched "Con Man: The Game," based on the series, which allowed players to build and host their own comic book conventions.

Tudyk has shown audiences wide versatility in numerous television shows and a plethora of feature films. He co-starred in the Jay Roach 2015 SAG Award®-nominated feature "Trumbo" opposite Bryan Cranston, Diane Lane, Helen Mirren and John Goodman, as well as 2014's "Welcome to Me" with Kristen Wiig. In 2013 Tudyk co-starred in the well-received Jackie Robinson biopic "42," opposite Chadwick Boseman, as former Philadelphia Phillies manager Ben Chapman. He made his feature film debut in 1998, when he first appeared opposite Robin Williams in "Patch Adams."

Tudyk is a good-luck charm for Disney, having recently voiced Toucan in the Academy Award®-winning "Encanto," along with voicing characters in Disney's recent Academy Award-nominated animated films "Raya and the Last Dragon," "Zootopia" and "Moana." Tudyk's role in the Disney animated feature "Wreck-It Ralph" garnered him an Annie Award for his role as King Candy. He can also be heard in its sequel, "Ralph Breaks the Internet," as KnowsMore. Tudyk has also loaned his voice to the Duke of Weselton in Disney's Academy Award-winning film "Frozen," Alistair Krei in "Big Hero 6" and Ludo and King Butterfly on the Disney Channel series "Star vs. the Forces of Evil."

His additional film credits include "28 Days," "A Knight's Tale," "Dodgeball: A True Underdog Story," "Death at a Funeral" (the original U.K. version), "Knocked Up," "Tucker and Dale vs. Evil," "3:10 to Yuma," "Serenity," "Premature," "Abraham Lincoln Vampire Hunter" and "Transformers 3." Additionally, Tudyk motion-performed the lead robot, Sonny, in "I, Robot" opposite Will Smith.

In television, Tudyk starred in DC Universe's "Doom Patrol" and season three of Netflix's "Santa Clarita Diet." He was a series regular on the critically acclaimed ABC comedy "Suburgatory" as well as on NBC's workplace comedy "Powerless" and BBC America's "Dirk Gently's Holistic Detective Agency." His work on Joss Whedon's "Firefly" has been highly lauded by fans and has gained him a strong cult following. Tudyk also appeared in

“Strangers with Candy,” “Dollhouse,” “Frasier,” “Justified” and “Arrested Development.” He also was the host of “Newsreaders,” written and produced by Rob Corddry and David Wain, on Adult Swim.

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

ANGELIQUE CABRAL (voice of Amaya) most recently starred in season 3 of ABC’s “Big Sky,” and Hulu’s hit comedy series “Maggie.” Prior to this Cabral was seen in the critically acclaimed Amazon rotoscoped series “Undone,” which was nominated for a 2023 Critics Choice Award in the category of best animated series.

Other recent credits include Netflix’s “Grace and Frankie” alongside Jane Fonda and Lily Tomlin, CBS’s hit comedy “Life in Pieces,” the portrayal of Carrie in the film “All About Nina,” and the role of Maddie in the 2017 film “Fat Camp.” Additionally, she has a recurring role in Amazon’s “With Love,” as well as “Big Shot” for Disney+. Cabral was previously seen in the Zoe Lister-Jones–directed comedy “Band Aid,” which premiered at the 2017 Sundance Film Festival.

On television she starred as the female lead in the comedy series “Enlisted” and had a recurring role on “Don’t Trust the B in Apartment 23.” Additional television credits include “Grey’s Anatomy,” “Fresh Off the Boat,” “Dragons: The Nine Realms,” “Gentefied,” “Transparent,” “The Odd Couple,” “NCIS: Los Angeles,” “Two and a Half Men,” “Criminal Minds,” “Chicago P.D.,” “Backstrom,” “State of Affairs” and “Bad Judge.”

Her feature film credits include “Friends with Benefits” and a role in the independent feature “The Perfect Family,” opposite Emily Deschanel. The film debuted at the Tribeca Film Festival and was screened as the main attraction at Outfest in 2011.

Her stage credits include the off-Broadway shows “Tape,” “Jesse Garon Lives” and “Rubirosa.”

Cabral is currently based in Los Angeles.

With six Emmy® and four Tony® nominations to his credit, **VICTOR GARBER (voice of Sabino)** has been seen in some of the most memorable works of film, television and stage.

Garber co-starred in the Academy Award®-winning film, “Titanic”, and co-starred in Ben Affleck’s Academy Award®-winning film, ARGO. He is also portrayed San Francisco Mayor George Moscone in Gus Van Sant’s Academy Award®-nominated film “Milk.” Additional film credits include “Happiest Season,” “Dark Waters”, “Sicario”, “Self-Less”, “Rebel in the Rye”, “The First Wives Club”, “Sleepless in Seattle,” and “Legally Blonde.”

For his work on television, Garber has been nominated for six Emmy® Awards, including three for the ABC drama “Alias,” two for comedic guest-star roles on “Frasier” and “Will & Grace,” and a nomination for his portrayal of Sid Luft in the television movie “Life with Judy Garland: Me and My Shadows.”

He can currently be seen playing ‘Harry Svensson’ on the new series “Family Law.” He recently recurred on “Ghost” on Starz and “The Orville” on Fox, in addition to having been seen recurring on “Power” on Starz, and “The Flash” on CW. Garber has also guest starred on shows such as Pop Network’s “Schitt’s Creek”, Showtime’s Lisa Kudrow comedy, “Web Therapy”, “The Big C”, “Nurse Jackie”, “Damages” and “Glee”. Garber starred in CW’s

“Legends of Tomorrow”, NBC’s drama “Deception”, ABC’s “Eli Stone,” and “Justice” on Fox. Other credits include ABC musicals “Annie”, “Rodgers and Hammerstein’s Cinderella”, and “Meredith Willson’s The Music Man.”

Garber’s earned four Tony® nominations for his work in “Damn Yankees,” “Lend Me a Tenor,” “Deathtrap” and “Little Me.” He performed in the workshops of Sondheim’s “Assassins” and “Wiseguys” as well as in the Tony Award®–winning play “Art.”

His stage credits also include the original Broadway productions of “Arcadia,” “The Devil’s Disciple,” “Noises Off” and “Sweeney Todd.” Additionally, Garber garnered rave reviews in Sondheim’s “Follies” for City Center Encores as well as “Present Laughter,” directed by the late Nicholas Martin. He was most recently seen in the Broadway hit, “Hello Dolly” co-starring opposite Bernadette Peters.

NATASHA ROTHWELL (voice of Sakina) was nominated for outstanding supporting actress in a limited or anthology series for Mike White’s critically acclaimed series “White Lotus,” which also won the 2022 Primetime Emmy® Award for outstanding limited or anthology series. She is currently in production on her Hulu/Onyx series “How to Die Alone,” which she will write, star and produce through her production company Big Hattie Productions. She can be seen in Warner Bros.’ “Wonka” and heard in Disney’s upcoming animated feature “Wish.” She is best known for work as a series regular, writer and producer on HBO’s “Insecure,” for which she won a Peabody Award and the 2022 NAACP Image Award for best supporting actress in a comedy. Rothwell was a 2021 Sundance Screenwriters Lab Fellow and has previously written for “Saturday Night Live” and penned screenplays for Netflix, Paramount and HBO Max. In 2020 she founded Big Hattie Productions and is currently creating under that banner at ABC/Disney. Additional acting credits include “Brooklyn Nine-Nine,” “BoJack Horseman,” “Bob’s Burgers,” “American Dad,” “The Simpsons,” “Love, Simon,” “Sonic the Hedgehog” and “Wonder Woman 1984.”

JENNIFER KUMIYAMA (voice of Dahlia) was born with Arthrogryposis and uses a wheelchair daily. Kumiyama earned a spot on the Warner Bros. reality TV show “Popstars 2” and earned national accolades from many publications including Variety magazine and TV Guide—referring to her as “the girl in the wheelchair, whose voice blew everyone out of the water.” Shortly after that, in 2002, Kumiyama was cast in Disney’s “Aladdin: a Musical Spectacular” at Disney California Adventure Theme Park, where she became the first performer in a wheelchair to ever be on any Disney stage in the world. She performed four times a day for 8,000 guests a day, who visited from every corner of the world. It was at Disney that Kumiyama took on her real role as an advocate for people living with disabilities—showing the entire world that talent sees no boundaries. This motivated her to become a speaker, sharing her story with schools, social groups, and major businesses. Her new passion, in addition to singing, is being a voice for people living with disabilities by breaking attitudinal and architectural barriers. “Aladdin: a Musical Spectacular” closed on January 10, 2016.

In 2010 Kumiyama was crowned Ms. Wheelchair California and Ms. Wheelchair America 2011, 1st Runner Up. During her reign she spread the message of hope through her platform “Empowering Children with Disabilities to Make Their Own Dreams Come True.”

Kumiyama was cast in a major role as Carmen in the Sundance Film Festival hit and Academy Award®–nominated film “The Sessions,” and also appeared in MTV’s teen sensation “Awkward” and “Celebrity Undercover Boss.”

Since the closing of “Aladdin” Kumiyama worked for former Long Beach Councilwoman, Senator Lena Gonzalez, Long Beach Mayor Dr. Robert Garcia and is also an elected AD 70 Delegate in the California Democratic Party.

Kumiyama is currently the City of Long Beach Citywide ADA Coordinator.

HARVEY GUILLÉN (voice of Gabo) is best known for his role as Guillermo de la Cruz on five seasons of the critically acclaimed and award-nominated FX comedy series “What We Do in the Shadows.” For his portrayal, he earned two Critics Choice Award nominations for best supporting actor and made history by becoming the first queer Latinx actor to be nominated in this category. He has also won two Imagen Awards for his work.

On the big screen this past summer, Guillén could be seen in DC Studios’ “Blue Beetle,” which Warner Bros. released in August 2023. The film holds significant importance in the world of superhero movies and representation.

Guillén’s exceptional talents extend beyond his on-screen performances, as he has also made a significant impact in the realm of voiceover work. With his versatile vocal range and innate ability to bring characters to life, Guillén has become a sought-after voice actor. Most notably, he voiced Perrito in the Academy Award®-nominated “Puss in Boots: The Last Wish,” Funny the Magic House in “Mickey Mouse Funhouse,” Nightwing in “Harley Quinn,” Pempel in Netflix’s “Kung Fu Panda: The Dragon Knight,” Square in “Shape Island,” and has a recurring role in Netflix’s “Human Resources.” Upcoming, he will be heard in “Angry Birds Mystery Island” for Amazon.

Other TV and film credits include Amazon’s “Reacher,” NBC’s “Zoey’s Extraordinary Playlist,” “The Magicians,” Nickelodeon’s “The Thundermans,” Apple TV+’s “Little America” and MTV’s “Eye Candy” starring Victoria Justice. He earned a GLAAD Media Award for his role in “Raising Hope.”

Born in California, Guillén currently spends his time between Los Angeles and New York City.

NIKO VARGAS (voice of Hal) is a physically disabled Afro-Latine nonbinary vocalist, voice actor, musician, writer and audio engineer. Hailing from the Bronx in New York City, they’ve had a passion for entertainment from a young age, taking part in many artistic endeavors such as show choir, musical theater and drama.

Being the eldest child of four, Vargas has always had a sense of responsibility and drive, self-teaching themselves more than eight different instruments. They were diagnosed with a hereditary heart condition when they were 19 years old, but that hasn’t stopped them from pursuing their dreams!!

They continued to push past the odds, training their voice and doing pulmonary therapy that enabled them to be the performer they are today.

Now residing in Richmond, Va., Vargas honed their skills as an actor, vocalist and audio engineer at a professional level through vocal coaching and university.

They work part time as a vocal coach at the School of Rock, and they hope to continue to pursue acting at a higher level, hoping to show other disabled people that they can accomplish whatever they put their minds to!!

EVAN PETERS (voice of Simon) is one of Hollywood’s most versatile actors, with critical acclaim in both television and film.

He can currently be seen in “Dahmer—Monster: The Jeffrey Dahmer Story,” which has officially surpassed a billion hours viewed and is one of Netflix’s most streamed series of all time. For his role as Jeffrey Dahmer, Peters

garnered an Emmy® nomination, a SAG Award® nomination and a Golden Globe® win for actor in a miniseries.

He earned his first Emmy® for his supporting role as Detective Colin Zabel in HBO's acclaimed limited series "Mare of Easttown," starring opposite Kate Winslet. The seven-episode series, which was created and written by Brad Ingelsby, received 16 Emmy nominations. He also won both the Gold Derby TV Award and Hollywood Critics Association Award for supporting actor in a limited series.

Peters can also be seen as Quicksilver in the Disney+ series "WandaVision," a blend of classic television and the Marvel Cinematic Universe where super-powered Wanda Maximoff (Elizabeth Olsen) and Vision (Paul Bettany) live suburban lives. Peters has appeared in nine installments of Ryan Murphy's "American Horror Story" and received a producer credit for the tenth installment, "Double Feature." He has delighted fans and critics alike with memorable roles such as Tate Langdon, a murderous, psychotic teenager in the first installment, "Murder House," and Mr. March, the man responsible for creating the sinister Hotel in the fifth installment. He received a Critics Choice nomination for lead actor in a limited series for his role as Kai Anderson in "American Horror Story: Cult."

He also previously starred in the first season of the Emmy®-nominated, critically acclaimed FX series "Pose," created by Ryan Murphy.

Peters received standout reviews for his starring roles in "The Pirates of Somalia," starring opposite Al Pacino and Barkhad Abdi, and in "American Animals," directed by Bart Layton, for which he also received a British Independent Film Award nomination for best supporting actor. He reprised his role as Quicksilver in "X-Men: Dark Phoenix," directed by Simon Kinberg, in which he starred alongside Jennifer Lawrence, Sophie Turner, James McAvoy and Michael Fassbender, having previously appeared in "X-Men: Days of Future Past" and "X-Men: Apocalypse."

Other film credits include the Helen Reddy biopic "I Am Woman," directed by Unjoo Moon, which premiered at the Toronto International Film Festival; "Elvis and Nixon," alongside Michael Shannon; "The Lazarus Effect," opposite Olivia Wilde and Mark Duplass; and Matthew Vaughn's critically acclaimed film "Kick-Ass," alongside Nicolas Cage, Chloe Grace Moretz and Aaron Taylor-Johnson.

Peters first gained recognition in 2004 for his debut performance as Adam Sheppard in Michael Picchiotto's film "Clipping Adam." He won the award for best breakthrough performance at the Phoenix Film Festival for portraying the life of a troubled teenager.

RAMY YOUSSEF (voice of Safi) is an award-winning Egyptian American creator, actor, producer, director and comedian who brings his unique voice and perspective to his storytelling.

Upcoming, Youssef will make his feature debut in Yorgos Lanthimos' critically acclaimed "Poor Things" opposite Emma Stone, Willem Dafoe and Mark Ruffalo. The film was recently awarded the Venice Film Festival's highest honor, the Golden Lion, before screening at prestigious film festivals around the world, including New York, Telluride, London and others. Searchlight Pictures is set to release the film on December 8, 2023.

Most recently Youssef directed the highly praised episode of FX's Emmy®-nominated series "The Bear" titled "Honeydew," in which pastry chef Marcus (Lionel Boyce) travels to Copenhagen on a journey of personal and professional discovery while interning at one of the world's most renowned fine-dining restaurants.

Youssef is perhaps best known for Hulu's Peabody Award-winning comedy series "Ramy," which he created, produces, directs and stars in. Inspired by his own experiences centering around a first-generation Egyptian American Muslim on a spiritual journey in his politically divided New Jersey neighborhood, Youssef received a Golden Globe® in 2020 in the category of best performance by an actor in a television series – musical or comedy," and was subsequently nominated for two Emmy® Awards in the categories of outstanding lead actor in a comedy series and outstanding directing for a comedy series on behalf of the series' second season. The critically acclaimed third season was released on September 30, 2022.

Youssef is also the co-creator and executive producer of Netflix's "Mo," a semi-autobiographical series inspired by Mo Amer's life as a Palestinian refugee growing up in Houston. Produced with A24 and Youssef's production shingle, Cairo Cowboy, the groundbreaking series has received numerous accolades, including the 2022 Gotham Award for best breakthrough series under 40 minutes, a Peabody Award, AFI's Top Television Programs of the Year, as well as a Television Academy Honor in 2023.

As a comedian, Youssef is currently on his latest nationwide tour, titled "More Feelings," and was previously nominated for a Critics Choice Award and a Writers Guild Award in 2020 for his first one-hour HBO comedy special, "Ramy Youssef: Feelings," produced by A24.

Youssef founded his production company, Cairo Cowboy, with a mission to develop original film and television content centered on important narratives and serve as an incubator of emerging Muslim talent. Cairo Cowboy is currently in production on the animated series "#1 Happy Family USA," which was ordered for two seasons under the company's first-look deal with Amazon and can be described as an exploration of the experiences of a Muslim American family who must learn how to code-switch as they navigate the early 2000s: a time of fear, war and the rapid expansion of the boy-band industrial complex. Youssef will lend his voice alongside Alia Shawkat, Salma Hindy, Mandy Moore, Akaash Singh and Chris Redd, among others.

As a creative force in the industry, Youssef was named to this year's prestigious TIME100 Next list.

JON RUDNITSKY (voice of Dario) was the only new cast member hired for the 41st season of "Saturday Night Live," and portrayed Young Larry on the latest season of "Curb Your Enthusiasm." He has appeared in leading roles opposite Reese Witherspoon in the Nancy Meyers-produced film "Home Again"; alongside George Clooney in the Hulu miniseries "Catch-22"; the Netflix movie "Set It Up" with Zoey Deutch and Glen Powell; and the lead role in "The Big Leap" on Fox. He starred in "The Young Wife" with Kiersey Clemons and Judith Light, which premiered at SXSW this year, and can be seen in the upcoming Amazon feature "The Red One" with The Rock and J.K. Simmons; the animated Paramount feature "Under the Boardwalk" with Michael Cera, Russell Brand and Bobby Cannavale; and "Stealing Pulp Fiction" with Karan Soni and Jason Alexander.

As a stand-up he's performed on "Conan," Comedy Central's "The Comedy Jam," where he performed "Footloose" with Kenny Loggins, and is a regular at the world famous Comedy Cellar in New York. He was also selected as one of the New Faces at the prestigious JUST FOR LAUGHS Comedy Festival in Montreal.

DELLA SABA (voice of Bazeema) is a British actress based in Los Angeles. She starred as Bunny on Apple TV+'s hit show "Physical," opposite Rose Byrne. Her honest portrayal of this complex and dynamic character made her a huge standout in the series. Saba can also be heard in her series-regular role of the villainous Veruca Dumont in Netflix's "Kung Fu Panda: The Dragon Knight," opposite Jack Black. Saba has lent her voice to many projects for Netflix, Disney, Lucasfilm, Cartoon Network and Nickelodeon. This list includes the Oscar®-winning "Zootopia"

and the Emmy®-winning “Steven Universe.”

Her training as an actor began at 16 years old with the British National Youth Theatre and continued in New York at the Stella Adler Conservatory. Saba has been an active member of Tim Robbins’ theater company The Actors’ Gang for the past six years and is also a member of the Television Academy.

ABOUT THE FILMMAKERS

JENNIFER LEE (Screenplay by/Story by/Executive Producer) is the chief creative officer of Walt Disney Animation Studios (WDAS) and is the writer/director of “Frozen” (2013) and “Frozen 2” (2019) the latter of which continues to be the highest-grossing animated feature ever released. She is currently co-writer and executive producer of the upcoming Disney Animation musical comedy adventure “Wish.”

As chief creative officer since 2018, 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” and the critically acclaimed “Raya and the Last Dragon.”

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®, a Golden Globe®, BAFTA® Award, PGA Award, five Annie Awards and two GRAMMY® Awards. Lee can be seen in her CCO role and as writer/director of “Frozen 2” in the critically acclaimed six-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. Lee 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.” She 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. She also 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.

CHRIS BUCK (Directed by/Story by) previously directed “Frozen 2” and the Oscar® winning “Frozen,” along with fellow director Jennifer Lee, and both films went on to become the top two highest-grossing animated features ever released.

Buck made his directing debut on the Walt Disney Animation Studios blockbuster “Tarzan,” and began his professional career with Disney in 1978. He has made important contributions as an animator, supervising animator, character designer and director. His other feature directing credit is on the Oscar®-nominated 2007 film “Surf’s Up” from Sony Pictures Animation.

Born in Wichita, Kan., Buck studied character animation for two years at CalArts before launching his career at Disney as an animator on the 1981 animated feature “The Fox and the Hound.” He received an animation credit on a short film “Fun with Mr. Future” and did some early experimental work on “Who Framed Roger Rabbit.”

From 1984-92, Buck worked on a variety of freelance assignments, including several for Disney. Joining creative forces with director Tim Burton, Buck helped storyboard Disney’s 1984 live-action featurette “Frankenweenie.” He went on to animate commercials for such Los Angeles-based production entities as Film Fair, Kurtz & Friends and Duck Soup. He also served as a directing animator (teaming again with Burton) on the 1993 “Family Dog” episode of Steven Spielberg’s “Amazing Stories,” which was directed by Brad Bird. Buck served as director of the subsequent 13 half-hour episodes of the animated series. Buck helped design characters for Disney Animation’s animated classic “The Little Mermaid,” and performed similar duties as well as experimental animation for “The Rescuers Down Under.” He then went on to supervise the animation of Percy, Grandmother Willow and Wiggins in Disney Animation’s “Pocahontas.”

FAWN VEERASUNTHORN (Directed by/Story by) was previously head of story for the Academy Award®-nominated “Raya and the Last Dragon” from Walt Disney Animation Studios. Veerasunthorn joined the Studio as a story artist in 2011 and has since contributed her talents to the Oscar®-winning feature films “Frozen” and “Zootopia,” as well as “Moana,” “Ralph Breaks the Internet” and “Frozen 2.”

Born and raised in Chonburi, Thailand, Veerasunthorn grew up with being inspired by Disney animated films and knew she wanted to take part in recreating the magic and wonder they gave her for the next generation. She was further encouraged to pursue a career in animation at age 18, when she heard that an artist from Thailand was working at Disney’s animation studio in Florida. Veerasunthorn received a Bachelor of Fine Arts from Columbus College of Art & Design in time-based media studies.

Prior to joining Disney Animation, Veerasunthorn served as a story artist in television and film at studios including Illumination Entertainment, Nickelodeon and Warner Bros. Before getting into storyboarding, Veerasunthorn was an animation director at Six Point Harness Studios.

Veerasunthorn resides in Burbank, Calif. with her husband, daughter, and two cats.

PETER DEL VECHO (Produced by) also serves as senior vice president of production for Walt Disney Animation Studios, where he oversees the production of all feature films for Disney Animation.

In 2019, Del Vecho produced “Frozen 2,” the highest-grossing animated feature of all time. In 2013, Del Vecho produced “Frozen,” which was the highest-grossing animated feature ever released at that time. Del Vecho earned an Oscar® and a PGA Award for his efforts. Overall, “Frozen” received multiple honors, including two

Academy Awards®, the Golden Globe, BAFTA Award, PGA Award, five Annie Awards and two GRAMMY® Awards.

Del Vecho served as the associate producer of the 2002 animated film “Treasure Planet,” which received an Oscar nomination for best animated feature. As associate producer of the 2005 animation adventure “Chicken Little,” Del Vecho was creatively involved in the production of the studio’s first full-length 3D animated feature.

Del Vecho produced the animated musical comedy “The Princess and the Frog,” which hit theaters in 2009 and received three Oscar nominations, including best animated feature. He also guided Disney Animation back to the Hundred Acre Wood as the producer of 2011’s big-screen adventure “Winnie the Pooh” and produced the 2021 Oscar-nominated “Raya and the Last Dragon” alongside Osnat Shurer.

JUAN PABLO REYES LANCASTER JONES (Produced by) has been working in creative development at Walt Disney Animation Studios since 2018, and has served as a senior creative development executive working on a variety of feature films, shorts and animated content for theatrical, streaming, television and other media. For the recent Disney Animation features “Strange World” and “Encanto,” he helped shepherd the films from their earliest stages of development, working with the filmmakers to find and develop the stories while also providing cultural support and writing the “Art of Strange World” and “Art of Encanto” books.

Prior to joining Disney Animation, Reyes worked in creative development for Amazon Studios over a two-year period, where he helped to develop several animated series including “Costume Quest,” “Niko and the Sword of Light” and “Little Big Awesome.” He also was involved in the development of live-action drama shows for Latin America originals.

Born and raised in Guadalajara, Mexico, Reyes always wanted to work in the arts and storytelling, and he remembers being influenced by his childhood viewings of such Disney Animation classics as “Beauty and the Beast” and “Sleeping Beauty.” After graduating with a BS degree from Tecnológico de Monterrey, he worked for several years in corporate engineering and ran a contemporary art magazine before deciding to pursue his dreams in the entertainment industry. Reyes went on to study film and television production and received his Master of Fine Arts degree in 2015 from the University of Southern California’s prestigious Peter Stark Producing Program (where he focused on creative producing and development, while also producing several live-action and animated short films).

Reyes has been an active volunteer over the years in such organizations as LatinX in Animation/Latino Film Institute, and is a leader for Disney’s LatinX Affinity Group.

DON HALL (Executive Producer) 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.” He directed 2021’s feature film “Strange World” with co-director/writer Qui Nguyen.

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 CalArts, 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.

JULIA MICHAELS (Original Songs by), Grammy®-nominated and multi-platinum selling artist, is lauded for her work on hit singles by artists like Justin Bieber, Selena Gomez, Niall Horan, Dua Lipa, Janelle Monáe, Shawn Mendes, P!NK, Ed Sheeran, Britney Spears, Gwen Stefani, Hailee Steinfeld, The Chicks, Keith Urban, Jessie Ware, and more. With a razor-sharp perspective on love, loss, and the wide spectrum of the human experience, Michaels has spent the last decade honing her craft and delivering fans some of the most evocative music of a generation.

In 2017, Michaels embarked on a solo career separate from her work synthesizing the stories of the stars around her with “Issues,” her 5x-platinum selling debut single. A year later, her peers recognized her stunning work with Grammy nominations for Best New Artist and Song of the Year. Committing to her solo work, Michaels released a series of critically acclaimed EPs, including 2017’s fan-favorite Nervous System and 2019’s critically acclaimed Inner Monologue Part 1 and Inner Monologue Part 2. She also embarked on The Inner Monologue Tour, which marked her first-ever headline tour throughout the U.S. following an enviable run touring the world with an incredible array of artists including Maroon 5, Keith Urban, Shawn Mendes, Niall Horan and P!NK.

In 2020, she received her third Grammy nomination, and second in the prestigious Song of the Year category, for her collaboration with JP Saxe on “If The World Was Ending,” in addition to earning her second #1 as a songwriter on the Billboard Hot 100 for Selena Gomez’ “Lose You To Love Me.”

In 2021, Michaels released her critically acclaimed full-length album, Not In Chronological Order led by singles “Lie Like This,” “All Your Exes” and “Little Did I Know.” Beloved by fans and critics alike, Rolling Stone called the body of work, “Unmistakably crafted by a pro.” NME declared, “NICO confidently chronicles every dizzying high and crushing blow that love brings.” And The Guardian described it as “Bulletproof.”

In 2023, Michaels’ writing and musical career continues to move into stratospheric heights, while continuing to work on her own upcoming new music projects, including the late 2022 release of her single “Sorry To Me Too,” Michaels received the proud distinction of being the youngest song-writer ever to write all the lyrics for Disney’s highly anticipated upcoming animated film, “Wish,” which will be released in November 2023. If that were not enough, in 2023, Michaels also saw her breakout hit “Issues” surpass 1 billion in streams on Spotify.

Michaels has performed on “The Tonight Show, Starring Jimmy Fallon” “The Ellen DeGeneres Show,” “The Late Show with Stephen Colbert” and “The Voice,” to name a few. She continues to be featured in the media throughout many publications including Harper’s Bazaar, W, L’Officiel, Elle, Billboard, Rolling Stone, Byrdie, Who What Wear and many others. As a songwriter, Michaels has co-written 25 titles that have charted on the Billboard Hot 100, 14 of which have hit the top 40, including her debut single “Issues,” and two that have hit #1 (Justin Bieber’s “Sorry” & Selena Gomez’ “Lose You To Love Me”). She’s also written titles for artists including Britney Spears, Demi Lovato, Dua Lipa, Ed Sheeran, Gwen Stefani, Hailee Steinfeld, James Bay, Janelle Monáe, Jessie Ware, Keith Urban, Kelsea Ballerini, Linkin Park, Maroon 5, Nick Jonas, P!NK, Shawn Mendes, The Chicks and more.

BENJAMIN RICE (Original Songs by) is a Grammy®-winning record producer, vocal producer, musician and mix engineer. He started his career at Record Plant Studios in Hollywood, Calif., as an assistant engineer. He quickly

turned the relationships cultivated at Record Plant into a budding career with Top 40 credits including Lady Gaga, Selena Gomez, Julia Michaels, Britney Spears, Becky G, Zedd, Nick Jonas, Robin Thicke, John Legend and Liam Payne.

In 2017, Lady Gaga brought Rice in to work on her musical film “A Star Is Born” with Bradley Cooper. He co-produced multiple songs in the film and on the soundtrack and vocal produced and engineered every song on the project. The soundtrack also earned Rice the credit of album producer. He co-produced the single “Shallow” with Lady Gaga that landed him a 2019 Grammy nomination for Record of the Year. “Shallow” also went on to win multiple awards, including two Grammys, a Golden Globe®, an Oscar®, and was listed as the second-best song of 2018 by Rolling Stone magazine. At the 62nd Grammys, “A Star Is Born” soundtrack won for best compilation soundtrack for visual media.

Rice is originally from Texas and currently resides in Los Angeles, Calif., with his wife and two children. He’s also a veteran of the U.S. Army and an alumnus of Full Sail University where he graduated as valedictorian.

DAVID METZGER (Original Score Composed by) brings passion, experience, and craftsmanship to enhance every film that he works on. He uses his extensive knowledge and love of the many timbres of the orchestra, guitars, choir, percussion and synthesizers to create inspiring scores.

Metzger has complete command of the modern cinematic orchestra, having developed an expansive, melodic style. Technically skilled, Metzger is able to compose with muscular strength, delicate beauty and all points in between.

Over a long career as a composer, arranger and orchestrator, Metzger’s credits include composing the scores for “Wish,” “Once Upon a Studio,” “Brother Bear 2” and “Tarzan 2.” He is also a highly regarded song arranger and orchestrator, having crafted the songs for many films, including the Academy Award-winning “Frozen,” “Tarzan,” “Frozen 2,” “Moana,” “Wish” and “Spirited.”

Many of the songs, film soundtracks and Broadway cast albums that Metzger has worked on have won Academy, Grammy, and Tony Awards – among them “Let It Go” from “Frozen,” “How Far I’ll Go” from “Moana,” “You’ll Be In My Heart” from “Tarzan,” the “Tarzan” and “Frozen” soundtracks, and the cast album from “The Lion King.”

In the world of theatre, Metzger was nominated for the Tony Award for Best Orchestrations for the Tony winning “The Lion King”. He also orchestrated the Broadway version of “Frozen”.

Along with having worked on 11 of the 63 Disney Animated films ever produced, Metzger has also worked for studios as diverse as Apple Original Films, Marvel, Sony, DreamWorks, Paramount and Warner Brothers.

Metzger has a reputation for being very friendly and easy to work with. He is extremely organized, always meets deadlines and never creates drama (aside from what you hear on screen). He is very respectful of, and is in turn well-liked, by the directors, producers and musicians with whom he collaborates.

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