

**JOHN
TRAVOLTA**

WALT DISNEY
PICTURES

**MILEY
CYRUS**

BOLT



WALT DISNEY
PICTURES

BOLT

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SOME MILD ACTION AND PERIL

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WALT DISNEY PICTURES

Presents

BOLT

Directed by CHRIS WILLIAMS
BYRON HOWARD

Produced by CLARK SPENCER

Executive Produced by JOHN LASSETER

Screenplay by DAN FOGELMAN
and CHRIS WILLIAMS

Original Score Composed by JOHN POWELL

Associate Producer MAKUL WIGERT

Editor TIM MERTENS

Visual Effects

Supervisor JOHN MURRAH

Art Director PAUL FELIX

Director of Look

and Lighting ADOLPH LUSINSKY

Head of Story NATHAN GRENO

Technical Supervisor HANK DRISKILL

CG Supervisor MARK EMPEY

Animation Supervisor DOUG BENNETT

Layout Supervisor TERRY MOEWS

Effects Supervisor DALE MAYEDA

Lighting Supervisor ERNEST J. PETTI

Look and Render

Supervisor SEAN D. JENKINS

Production Manager JASON HINTZ LLOPIS

Sound Designer RANDY THOM

Modeling Lead HAL LEWIS

Rigging Lead RYAN ROBERTS

Facial/Technical

Animation Lead DAVE KOMOROWSKI

Simulation Lead FRANK HANNER

Supervising Painter COLIN ECKART

Stereo Supervisor ROBERT NEUMAN

Assistant Animation

Supervisor DARRELL JOHNSON

Supervising

Animators MARK ANTHONY AUSTIN

LINO DI SALVO

RENATO DOS ANJOS

CLAY KAYTIS

MARK MITCHELL

WAYNE UNTEN

Sequence Leads ALESSANDRO JACOMINI

MOHIT KALLIANPUR

BRIAN LEACH

RICHARD E. LEHMANN

ROBERT L. MILES

OLUN RILEY

CHRIS SPRINGFIELD

Additional Screenplay

Material by BYRON HOWARD
and JARED STERN

Post Production

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Executive

Music Producer CHRIS MONTAN

Music Supervisor TOM MACDOUGALL

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Managers SUSAN JONES
ANDY TEMESVARY

Story Artists DANIEL CHONG

MICHAEL LABASH

JOE MATEO

AURIAN REDSON

CHRIS URE

Additional

Story Artists STEPHEN ANDERSON

PAUL BRIGGS

MIKE GABRIEL

MARK KENNEDY

SAM LEVINE

DEAN WELLINS

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Assistant Editors JOHN WHEELER
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 DAVE CHUNG

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 KRISTEN KOLADA

Casting by CURTIS A. KOLLER

CAST

Bolt JOHN TRAVOLTA
 Penny MILEY CYRUS
 Mittens SUSIE ESSMAN
 Rhino MARK WALTON
 Dr. Calico MALCOLM MCDOWELL
 The Director JAMES LIPTON
 The Agent GREG GERMANN
 Veteran Cat DIEDRICH BADER
 Blake NICK SWARDSON
 Tom J.P. MANOUX
 Billy DAN FOGELMAN
 Mindy KARI WAHLGREN
 Young Penny CHLOË MORETZ
 Thug RANDY SAVAGE
 Dr. Forrester RONN MOSS
 Penny's Mom GREY DELISLE
 Penny's TV Dad SEAN DONNELLAN
 Vinnie LINO DISALVO
 Joey TODD CUMMINGS
 Bobby TIM MERTENS
 Ester KELLIE HOOVER
 Martin BRIAN STEPANEK
 Lloyd JEFF BENNETT
 Louie DARAN NORRIS
 Saul JOHN DIMAGGIO
 Assistant Director JENNY LEWIS

Additional Voices STEPHEN ANDERSON
 JUNE CHRISTOPHER
 CHRISTIN CIACCIO BRIGGS
 DAVID COWGILL
 TERRI DOUGLAS
 JACKIE GONNEAU
 NATHAN GRENO
 FORREST IWASZEWSKI
 HOLLY KANE
 DANIEL KAZ
 PHIL LAMARR
 ANNE LOCKHART
 DARA MCGARRY
 SCOTT MENVILLE
 JONATHAN NICHOLS
 PAUL PAPE
 LYNWOOD ROBINSON
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 RAFFAELLO VECCHIONE
 CHEN-YI CHANG

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 Matte Painting JIM D. FINN
 MAC GEORGE
 JERRY LOVELAND
 JIM MARTIN
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 KEVIN NELSON
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 RAMON MONTOYA VOZMEDIANO
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 CORY ROCCO FLORIMONTE
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 DANIEL HU
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 JENNIFER KESINGER
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 RICK MOORE
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 MERRICK RUSTIA
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 JEANNIE YIP

Layout ATD ERIK EULEN

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 WENDY M. TAM
 ROY TURNER
 TAMARA VALDES
 AOHAN ZHAO

MUSIC

“BARKING AT THE MOON”

Written and Performed by JENNY LEWIS
Produced by GILLIAN WELCH
& DAVID RAWLINGS
with JENNY LEWIS
& JOHNATHAN RICE
Recorded and Mixed by JASON LADER

“I THOUGHT I LOST YOU”

Written by MILEY CYRUS
and JEFFREY STEELE
Performed by MILEY CYRUS
and JOHN TRAVOLTA
Produced by SCOTT CUTLER
and ANNE PREVEN
Mixed by TRINA SHOEMAKER

Music Editors TOM CARLSON
EARL GHAFARI

Additional Arranging
Midi Orchestration and
Programming JAMES MCKEE SMITH,
PAUL MOUNSEY,
JOHN ASHTON THOMAS
Orchestra Conducted by PETE ANTHONY
Music Production Director ANDREW PAGE
Score Contracted by GINA ZIMMITTI
Songs Contracted by REGGIE WILSON
Score Performed
by THE HOLLYWOOD STUDIO ORCHESTRA
Concert Master BRUCE DUKOV
Guitar GEORGE DOERING
Hand Percussion MICHAEL FISHER
Supervising
Orchestrator JOHN ASHTON THOMAS
Orchestrations by RANDY KERBER,
DAVE METZGER,
KEVIN KLIESCH,
GERMAINE FRANCO,
PETE ANTHONY

Score Recorded and
Mixed by DENNIS SANDS
Additional Recording by DAN LERNER
Scoring Editor DAVID CHANNING
Digital Recordist ADAM OLMSTED
Digital Score
Production MICHAEL JOHN MOLLO
Technical Score Consultant KOJI EGAWA

Music Business

Affairs DONNA COLE-BRULÉ
Music Production
Coordinator ASHLEY CHAFIN
Executive Music Assistant JILL HEFFLEY
Music Production
Assistant SIOBHAN SULLIVAN
Music Preparation by MARK GRAHAM,
JOANN KANE MUSIC SERVICE

JENNY LEWIS APPEARS COURTESY OF
WARNER BROS. RECORDS

MILEY CYRUS APPEARS COURTESY OF
HOLLYWOOD RECORDS

“DOG-FACE BOY”

Written by MICHAEL BURSTON,
PHILIP CAMPBELL,
MICAEL DELAOGLOU
and IAN KILMISTER
Performed by MOTÖRHEAD
COURTESY OF SANCTUARY RECORDS
UNDER LICENSE FROM
UNIVERSAL MUSIC ENTERPRISES
AND COURTESY OF SPV AMERICA
BY ARRANGEMENT WITH
SINGERMAN ENTERTAINMENT

POST PRODUCTION

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Post Production
Coordinator BRIAN MILLMAN
Original Dialogue Mixers GABRIEL GUY
DOC KANE
BILL HIGLEY
Sound Services SKYWALKER SOUND
BUENA VISTA SOUND
Supervising Sound Editor FRANK EULNER
Re-Recording Mixers RANDY THOM
DAVID E. FLUHR, C.A.S.
Sound Effects Editors J.R. GRUBBS
SCOTT GUITTEAU
Dialogue Editor MARSHALL WINN
Foley Editor JIM LIKOWSKI
Re-Recording
Foley Mixer COLETTE DAHANNE
Assistant Supervising
Sound Editor ANDRE FENLEY

Assistant Sound Designer . . . LEFF LEFFERTS
Assistant Dialogue Editor . . MATT HARTMAN
Foley Artists JANA VANCE
DENNIE THORPE
Foley Mixer FRANK RINELLA
Foley Recordist SEAN ENGLAND
Mix Technicians TONY SERENO
BRIAN DINKINS
Recordist SCOTT R. LEWIS
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Sound Accountant RENEE RUSSO
ADR Group Voice
Casting TERRI DOUGLAS
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Manager ROBERT H. BAGLEY
Digital Intermediate Colorist . . PAUL BRONKAR
Digital Intermediate
Assistant GLENN DAKAKE
Film Color Timer GILBERT CARRERAS
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End Titles MARY MEACHAM HOGG
Transfer Room/
Theater Operator LUTZNER RODRIGUEZ

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Coordinator PATRICIA ADEFOLAYAN

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 QUOC TRAN
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 EMANUAL DRUCKMAN
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SANDRO LIBARIDIAN
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 XINMIN ZHAO

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AIDAN	ERIN
GEOFFREY	AVERY
SHINGO	BRIDGETTE
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ENZO	MELISSA
KATE	ADELAIDE
EDEN	KHILEY
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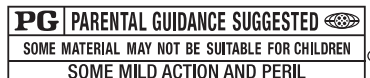
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BOLT

“Along with the humor, you have to have heart. Walt Disney always said, ‘For every laugh, there should be a tear.’ I believe in that. The heart in ‘Bolt’ comes from the emotional journey and the change that happens along the way.”

~ John Lasseter, Executive Producer

ABOUT THE PRODUCTION

Walt Disney Animation Studios cranks up the action, fun and emotion, and introduces a cast of appealing new animated personalities with “Bolt,” an original hilarious animated comedy adventure in Disney Digital 3-D™.

For super-dog BOLT (voice of JOHN TRAVOLTA), every day is filled with adventure, danger and intrigue—at least until the cameras stop rolling. When the star of a hit TV show is accidentally shipped from his Hollywood soundstage to New York City, he begins his biggest adventure yet—a cross-country journey through the real world to get back to his owner and co-star, Penny (voice of MILEY CYRUS). Armed only with the delusions that all his amazing feats and powers are real, and the help of two unlikely traveling companions—a jaded, abandoned housecat named Mittens (voice of SUSIE ESSMAN) and a TV-obsessed hamster named Rhino (voice of MARK WALTON)—Bolt discovers he doesn’t need superpowers to be a hero.

“Bolt” represents an important turning point for Walt Disney Animation Studios as the first animated feature to be conceived and produced under the guidance of John Lasseter, chief creative officer for Walt Disney and Pixar Animation Studios and the Oscar®-winning director of “Toy Story,” “A Bug’s Life,” “Toy Story 2” and “Cars,” and Ed Catmull, the computer animation pioneer who helped create Pixar Animation Studios and who now serves as president of both Walt Disney and Pixar Animation Studios. “Bolt” marks the directing debut of Chris Williams (a 14-year Disney veteran who has worked in story and development) and Byron Howard (a Disney animator since 1994 with credits on “Mulan,” “Lilo & Stitch” and “Brother Bear”). Clark Spencer, who produced “Lilo & Stitch” and executive produced “Meet the Robinsons,”



serves as producer. Lasseter is the executive producer. Chris Williams and Dan Fogelman (“Cars”) penned the screenplay; Nathan Greno serves as head of story. The art director is Paul Felix; the director of look and lighting is Adolph Lusinsky.

Versatile composer John Powell, whose credits range from heavy-duty action films (“The Bourne Identity,” “The Italian Job,” “The Bourne Ultimatum”) to popular animated features (“Shrek,” “Horton Hears a Who,” “Happy Feet”), draws on his talents for both. Travolta and Cyrus team up for the original song “I Thought I Lost You” (written by Cyrus and Jeffrey Steele), and popular indie rocker Jenny Lewis wrote and performs the song “Barking at the Moon.”

“Bolt” will be presented in Disney Digital 3-D™ at select theaters around the world. Disney Digital 3-D represents the highest standard for moviegoing excellence and takes technology and artistry to exciting new heights. This is Disney’s first 3-D animated film to be created at the Studio and to be conceived and designed from its inception to take full advantage of the increasingly popular medium. Robert Neuman served as the film’s stereo supervisor.

WITH HUMOR AND HEART, “BOLT” IS BORN **Filmmakers Join Forces to Create Superdog, Supermovie**

At the heart of “Bolt” is a dog who comes nose to nose with a reality he never anticipated. It’s that dog who caught the eye of executive producer John Lasseter.

“The thing that appealed to me most about ‘Bolt’ from the very beginning was the potential



for growth in the main character,” says Lasseter. “To me, that’s where the heart of the film comes from. A purely funny movie without any heart is entertaining, but you quickly forget it. ‘Bolt’ is so enjoyable and memorable because our hero is a dog who is raised on a movie set and made to believe that world is real. That’s

all he knows. When he gets out in the real world and realizes his entire life has been pretend, he embarks on a journey and discovers what it means to be a real dog.”

Adds director Byron Howard, “The audience can’t help but relate to Bolt in a very real way. We made him a fairly normal dog in the real world who feels pain, hunger and loneliness for the first time. He misses and needs his owner Penny and we can all relate to that.”

“I think that for people to love a movie they have to love the characters and care about the relationships,” says director Chris Williams. “So we definitely wanted to make sure that people really loved Penny and Bolt and wanted them to be together. And we had to make sure that as Bolt embarked on his journey and met Mittens and Rhino, that those three characters played off each other well and made people care about their evolving friendships.”

“I’m very proud of ‘Bolt’ and the fact that it fits the mold of the classic Disney films,” Lasseter says. “The humor doesn’t come just from funny lines. It comes from personalities. That’s the number one thing for me in all of our films. You get these great unique personalities

“BOLT” IS BORN

that are funny and appealing, and you put them in funny situations. But along with the humor, you have to have heart. Walt Disney always said, ‘For every laugh, there should be a tear.’ I believe in that. The heart in ‘Bolt’ comes from the emotional journey and the change that happens along the way. On top of that, you have to make a film very appealing with the highest quality animation and backgrounds.”

“Chris and Byron have done an amazing job of dividing responsibilities on this film, and communicating with one another to make this an extraordinary film,” says producer Clark Spencer. “They’re both very much involved in the story process, and then Chris oversees editorial, the recording sessions with the actors, and layout. It then passes to Byron who handles all of the animation side. And then it goes back to Chris for lighting and effects.”

“Under their guidance, ‘Bolt’ has turned out to be Disney’s most sophisticated computer animated film to date,” he adds. “Our Studio has taken a massive leap, I think on all levels, whether it’s the way the camera is moving or in



the quality of the animation. It’s been really fun to work with Chris and Byron on this terrific project, and in helping Disney set the stage for a new era of innovation and excellence.”

Lasseter concludes, “I believe you need three things done really well to make a successful movie—especially an animated film. You have to tell a compelling story that keeps people on the edge of their seats. You have to populate that story with appealing characters that are memorable. And ‘appealing’ is the key word there; even the bad guys should be appealing. And then you have to put that story and those characters in a believable world, not realistic, but believable, for the movie and the story that you’re telling. It’s very important that those three things work closely together. You also need to make a connection with the audience—I call it a foundation—which means you need to show them something that they’re familiar with on one level, but then show it to them in a way that they’ve never seen it before. ‘Bolt’ is a perfect example of this approach.”

COAST-TO-COAST CHARACTERS

The “Bolt” Lineup

BOLT is a modern-day four-legged action hero and star of his own hit television show, and has been raised on the set to believe that everything that happens in his fictional TV show is real and that he’s been genetically engineered to have amazing powers, including incredible strength, laser vision and a powerful superbark. But when he’s accidentally shipped to New York City, his daredevil stunts no longer go according to plan. As reality begins to challenge his delusions, Bolt learns that his whole life has been a lie. Or has it? Amidst adversity and hard knocks, he discovers that a dog’s true superpower lies in his loyalty to the owner he loves. Two-time Oscar®-nominated actor John Travolta brings just the right blend of toughness, humor and appeal to this fetching performance. The character of Bolt’s design cue is loosely based on American White Shepherds, with changes to the ears, nose and overall body size.

PENNY co-stars alongside Bolt in the film's fictional TV series. She's smart and strong-willed, but her relationship to her canine co-star is not merely scripted. When the hectic demands of her acting life get to be too much, she finds solace in the adorable white dog she herself rescued from a shelter years ago. When Bolt disappears, she is devastated and dreams of his return. The multi-talented Miley Cyrus (star of stage, screen and television as the incredibly popular Hannah Montana) brings heart and humor to this winning vocal performance.

MITTENS is an untrusting, streetwise and scrappy New York City alley cat who finds herself at the core of Bolt's efforts to return home to his Hollywood life and his beloved Penny. Forced to accompany Bolt on his cross-country journey, Mittens' sarcastic sense of humor and pessimistic outlook provide a sharp contrast to Bolt's trusting and positive attitude. Mittens proves to be a resourceful traveling companion, and shows Bolt how to survive on the road. Along the way, however, Bolt's undying loyalty reawakens something in Mittens and renews her trust in others. Susie Essman (from HBO's Emmy®-winning series "Curb Your Enthusiasm") lends her vocal talents to this comical and complex kitty.

Sealed within his trusty plastic hamster ball, **RHINO** is rolling thunder, a pint-sized tour-de-force action hero in the making. A diehard super fan of Bolt's television adventures, this hilarious hamster has memorized every nerdy detail of the dog's missions and is awestruck when his hero arrives at the doorstep to his RV. Without a moment's hesitation, he heeds the call of duty, living out his ultimate fantasy by teaming up with Bolt. When destiny calls, this determined fellow gladly answers, and will stop at nothing to help Bolt succeed. Veteran Disney storyman Mark Walton brings his natural sense of humor and enthusiasm to this ferocious and fanatic ball of fur.



DR. CALICO is a cat-loving criminal mastermind, the villainous star of the fictional TV series. He stirs up new troubles for Penny and her superhero dog in each episode. In the series' season finale cliffhanger, Dr. Calico kidnaps Penny, and Bolt is—for the first time—unable to come to her rescue. Bolt gets accidentally shipped across the coast believing Penny is still in danger—and that all cats are in cahoots with his nasty nemesis Calico. Malcolm McDowell provides the evil voice of Dr. Calico.

As the auteur and chief creative force behind the popular TV series, **THE DIRECTOR** jumps through hoops to make sure the show's top dog believes all the action is real, convinced this makes Bolt's performances so much more authentic. Prone to taking his job a bit too seriously, he runs afoul of the network executive who is more interested in ratings than making "Citizen Canine." James Lipton, the charismatic host of the long-running Bravo TV series "Inside the Actor's Studio," provides the voice of this dramatic character.

THE AGENT, Penny’s shallow, self-absorbed Hollywood representative, is eager to keep everyone happy so that he can continue to collect his commission. When Penny’s true feelings for her canine co-star get in the way of her performance and threaten to derail the hit series, he encourages his client to “put a pin in it,” and just get on with the show. Greg Germann (“Ally McBeal,” “Quarantine”) provides the voice of this clueless and careless representative.

GIVE THAT DOG A VOICE

Top Vocal Talent—John Travolta and Miley Cyrus— Help Bring the “Bolt” Characters to Life

Filmmakers knew that the title character of “Bolt” called for a special talent, a voice that could showcase the character’s action-TV persona and his real-world discoveries. They enlisted John Travolta, one of the most enduring and endearing actors working today.

“We were really fortunate in having John Travolta voice our main character,” says director Chris Williams. “He is someone who’s had a lot of success playing tough characters in his career. One of the reasons why he’s so good at that is because there is an innate sweet quality in him—as bad and mesmerizing as a character can be, he’s still somehow likeable. This was the perfect combination for playing a dog who thinks that he’s a very threatening, menacing figure, but underneath it all is really a normal loving puppy who loves his owner. It plays to two of John’s biggest strengths. It was a thrill working with an icon who’s been in so many great movies, and I think his performance really brought something special to the character of Bolt.”

According to Travolta, “I had never done an animated feature but when I got the call from [Disney Studio chairman] Dick Cook and he told me that this character really suited my personality, I decided that it was a territory worth investigating. To me, the fun part was seeing how the animators created the dog using my voice, expressions and interpretations. I would experiment and give them 20 or 30 versions of one line. They use their imaginations and artistic skills, and it was the most exciting thing to see the marriage of the two. It turned out great.

“Working with the filmmakers was fantastic and Chris Williams was a revelation to me,” continues Travolta. “His affection for animation was infectious, and I was so tickled by everything we were doing and his choices. The collaborative effort was huge. This guy really knows what he’s doing and had a vision for what the film should be.



“I love that the film has so much heart,” Travolta concludes.

“If you’ve ever been separated from your favorite animal, and if you’ve ever loved someone and you miss them, you’re brokenhearted because you can’t be near them. I think audiences will identify in a big way with Bolt and his owner, Penny. It’s a love story, really, and it’s completely entertaining and inviting.”

The inspired casting of Miley Cyrus as the voice of Penny brought a new level of excitement to the project. Aside from being one of the most popular and sought-after talents in show business today, the singer-actress added sincerity and believability to the proceedings.

“One reason I really wanted to do this movie is because I love animals,” says Cyrus. “I have five dogs of my own and I know if one ran away I would not be able to do anything. And that’s the way Penny is. She can’t work. She can’t sleep. She can’t eat.”

Cyrus says she liked the story’s built-in diversity. “It really is an emotional roller-coaster



ride. You start out kind of scared of this evil villain, but you’re excited at all of the action in the TV-show sequences. Then you’re sad because Bolt leaves. And then you’re laughing at Rhino.”

Director Byron Howard says, “Miley is incredible and we were so lucky to have her provide the voice of Penny in our film. She

brought a real sense of maturity and emotional depth to the role and helped us convey the key story point that Penny loves this little dog and really has his best interests at heart. The audience really needs to feel that her love for him is genuine.”

Director Chris Williams adds, “Miley is a very gifted actor and she was totally invested in the character. Penny has a powerful presence in the film and the role required some very difficult scenes. It was very challenging from an emotional standpoint and Miley pulled it off amazingly well. The scenes between Penny and Bolt have some great interplay and emotion.”

There may be a reason for that. According to Cyrus, she could not only relate to her character Penny, she understood Bolt, too. “In the beginning, Bolt does not want to play. He’s all serious, all business with Penny—always trying to protect her. But Bolt learns that he has to also be a dog. It’s like me—I have to be a kid.”

For the character of Mittens, the filmmakers turned to Susie Essman, a talented comedian and actress perhaps best known as the foul-mouthed no-nonsense wife of Jeff Garlin in the quirky and popular HBO series “Curb Your Enthusiasm.”

“I always wanted to do an animated character, something that my nieces and nephews could watch,” says Essman. “And if you’re an animal lover like me, you believe that animals have emotions. I really do believe that they all have feelings, they just don’t have the power of speech. So it’s been a privilege to give a voice to an animal.”

“The voice of Mittens had to have a depth and warmth to it, and Susie gave us exactly the right mix of being funny with elements of sweetness and vulnerability,” explains Howard. “Mittens has had a tough and in some ways tragic life, so she’s very guarded.”

Adds Essman, “Mittens is such a complicated cat, I just fell in love with her. She has an edge, you know? She’s a tough New York City chick who’s living on her wits and she’s got this sarcastic edge about her. In the beginning, when she thinks that Bolt is nuts, she just sticks it to him. She’s constantly giving him jabs and sarcastic remarks and that’s my thing. I like that.”

“Susie’s performance is very entertaining,” adds director Williams. “You love her when she’s on screen. Her character undergoes a major transformation and another side comes out. She was able to give the character heart, humor and an underlying sense of the pain she’s experienced in life.”

During the development stages of “Bolt,” the filmmakers turned to storyman Mark Walton to do some scratch track recordings for the character of Rhino the hamster.

Says Walton, “It was a lot of fun for me, and we all got a real kick—especially me—hearing my voice saying these really funny lines in the early screenings of the film, but it was generally assumed that, at some point, they would choose a professional actor to record the final voice. But about a year went by, and my voice stayed in screening after screening.”

Director Williams recalls, “Even from our earliest screenings of the story reels, the character of Rhino was playing really well because of Mark’s performance. He has an unbridled energy and is completely comfortable playing the huge extrovert that Rhino is. He was able to channel everything that he is into the character.”

“Rhino needed to be such a fan boy,” adds director Howard. “And you couldn’t ask for a bigger fan boy than Mark. All that enthusiasm that you hear is Mark’s everyday persona. It’s not put-on at all. Every time we’d hear a new recording with him, we’d just crack up.”

“It became clear to us very quickly that he was going to play the hamster and we were very excited to be able to give him the opportunity,” says Williams.

So they planned the perfect way to let Walton know he’d won the job.

“The directors brought me down to supposedly re-record an old line,” says Walton. “As I got to the end of the line, I found myself reading into the mic, ‘And I’m the voice of Rhino!’ After a moment of shock, I totally flipped out.

“Providing the voice of Rhino is a dream come true,” Walton continues. “To be here working on animated films, and then to actually be a character in a film that people will see, remember and want to watch for a long time—it doesn’t get any better than that.”

“Mark’s voice brought so much to the character and gave us a lot to work with,” says supervising animator Clay Kaytis. “He gave Rhino so much energy and humor.”

“Rhino loves television and believes it’s all real,” says Walton. “Bolt is real and everything that happens on the show is real to Rhino. At the recording sessions, they didn’t actually give me a giant ball to roll around in, but they would bring the storyboards and explain what is happening in each scene and what Rhino’s expressions and poses might be. I would imagine myself talking to Bolt or Mittens and it wasn’t too difficult to get into the role. Rhino tends to be very excited and action-oriented. He’s always rolling around and trying to help. I would find myself out of breath and sweaty after several takes. Rhino’s enthusiasm is infectious and it’s hard not to get caught up in it all.”



An inspired piece of casting was having James Lipton, the renowned host of Bravo’s long-running “Inside the Actor’s Studio,” play the role of the director. As the dedicated director of the “Bolt” TV series, he strives to keep the series’ canine star from discovering that the action going on around him is not real.

Lipton notes, “I’ve always wanted to be in an animated film, and even more, I’ve always wanted to be in a Disney classic. In the Stanislavski system, we want to know what the character wants. In the scenes in which I play the director, I made a note in my head of what he wants to accomplish in the scene. Believe it or not, this is perhaps the first Stanislavski-

motivated animated character.”

Rounding out the cast are Malcolm McDowell, who provides the voice of the menacing green-eyed Dr. Calico, villain of the “Bolt” TV series, and Greg Germann, who voices Penny’s opportunistic agent who isn’t particularly sympathetic when Bolt goes missing. Also lending their voices are Randy “Macho Man” Savage, Diedrich Bader and Ronn Moss, star of “The Bold and the Beautiful.”



PUSHING THE BOUNDARIES OF COMPUTER ANIMATION **Animation, Art Direction and Lighting for Bolt**

With the voice talent in place, filmmakers turned to the animation team to build the visual elements for “Bolt.” Says director Byron Howard, “The level of animation on this film is pretty stunning, especially with the animals. We did a lot of research to capture the essence of a real dog. The more you believe in these characters, the more you think that they’re not just cartoons moving around on the screen. The more you care, the more your heart goes out to them.”

The canine star of the film was one of the key priorities. For animator Becky Bresee, part of the team that worked on the Bolt character, this assignment was challenging and lots of fun. “We did lots of research and spent a lot of time observing dogs here at the Studio. I even filmed my own dog at home to study things like how their eyebrows move when they’re looking at something. Puppies and dogs in general tend to be spur-of-the-moment. They’ll just turn on a dime; they’ll be doing one thing and then suddenly they’re off in a different direction.”

Animator Amy Smeed adds, “It was helpful for me to get into that dog mode and get down on all fours to act out being a dog. We had lots of lectures on dog locomotion and behavior, and we had three or four dogs come in so that we could study how they walk and trot, and see their different expressions when they’re happy or angry. John’s voice gave us a lot to work with because it was so expressive with lots of ups, downs and nuances.

“I love animating Penny,” continues Smeed, “She’s one of my favorite characters because she gets to show her action mode as well as her off-screen persona as a girl who loves her little dog. She’s really two different characters and has a lot of heart when she’s not on the set. I love the scenes where she’s playing with her dog. She genuinely cares for Bolt.”

Animating Rhino proved to be one of the most challenging assignments on the film. Supervising animator Clay Kaytis explains, “In the beginning, animating a hamster in a ball seemed so complicated. Every shot required calculating which way the ball would move if he shifted his weight. We had some great software guys who developed a ball that we could basically move around and it would solve the rotation problem. It took a lot of getting used to but luckily we got to a point where each animator could approach it in a different way.”

To help them capture believable movements for the Rhino character, the Studio adopted a hamster named Doink for observation. Doink was filmed from below as he walked on a sheet

of plexiglass so that the artists could see how the feet would work in the ball. They were able to study how a hamster twitches and makes hand gestures, and how the ears and nose move.

Unlike many computer-animated films that have a limited number of locations and environments, “Bolt” is a virtual road picture that takes its trio of animal travelers from New York City to Hollywood with colorful detours in Ohio, Nevada and points in between. On top of that, the filmmakers chose a look and style for the film that suggested a looser, more painterly approach. This decision would push the boundaries of the medium and take “Bolt” and company on a journey as colorful as the cast itself.

Director Byron Howard explains, “Paul Felix, our brilliant art director, had the idea of giving the backgrounds a painterly look to soften it. CG is great in a lot of ways, but the thing that it does best is create perfectly straight lines and perfectly curved, smooth surfaces. There can be a tendency for things to look too hard- or clean-edged. So Paul and a bunch of geniuses actually created software to put brushstrokes onto the edges of objects and backgrounds throughout the entire film. It gives the film a warm, lived-in look, and it makes it much more comfortable to watch.”

“Paul’s a big fan of Disney history and he loves the look of the old hand-painted backgrounds,” adds director Chris Williams. “He really wanted to try and get some of that into the CG era. He came up with something very rich and textural for Bolt’s world. It feels very inviting.”

Collaborating with Felix and the filmmakers to create the look of the film was Adolph Lusinsky, director of look and lighting.

“Another major influence on us in creating the look for ‘Bolt’ was some of the early ‘70s films—especially the groundbreaking work of director Robert Altman and legendary cinematographers Gordon Willis and Vilmos Zsigmond,” says Lusinsky. “They found beauty in natural light. We were interested in presenting our world as it is, instead of something



idealized. We mixed the painterly approach with cinematography techniques—lighting, exposure and different lenses—to create a really unique world of textural quality. It feels very tangible and adds a lot of realism.

“A lot of times in CG films, the hard edges can take you out of the picture, so we wanted to add a level of realism by not providing too much detail,” continues Lusinsky. “For example, with computers it’s possible to show bricks on a building going back to infinity; you can count every single brick. In our film, you might see the first few bricks on a wall really clearly, but once you go back 30 feet, it might become very abstracted to a simpler read. This was a completely different approach than we’ve taken before.”

Lusinsky and his team traveled all over the country, including RV parks in Ohio, the desert outside Las Vegas, shipping yards in San Francisco, and the streets of New York City to study lighting conditions and how they might relate to the film. The design and lighting team were able to capture the essence of these locations and put them to use in the film.

Spencer observes, “We wanted the film to have the feel of a live-action film in terms of

lighting. Realistic lighting is the key to believability even though our world is caricatured. We didn't want it to feel like it was manufactured by the computer.

“One of the ideas that John [Lasseter] always talks about is creating a believable world,” continues Spencer. “We have a cat, a dog and a hamster living in the real world so we worked hard to create a believable world for our characters that the audience would embrace.”

A NEW DIMENSION IN DISNEY ANIMATION **Disney's First In-House 3-D Animated Feature**

The Walt Disney Studios has long been a pioneer in technology as it relates to animated films, and that tradition continues with the Disney Digital 3-D™ presentation of “Bolt.” Two previous Disney animated features—“Chicken Little” and “Meet the Robinsons”—were released in 3-D versions, but the 3-D was a post-production conversion process created outside of the Studio. “Bolt” is Disney's first animated feature to be conceived and designed for 3-D.

To help the filmmakers take maximum advantage of the medium, a depth script was created



to chart out the emotional intensity shot by shot, with each scene assigned a value on a scale of one to ten.

“This represents the first time that Disney has created a 3-D film in-house, and at the same time as the actual film,” explains producer Clark Spencer. “As a result, we can actually influence

the storytelling through the 3-D process in terms of what's happening emotionally in the film. Rather than over-using the technique, we're able to do something much more subtle and satisfying to the audience. We really wanted to make sure that the storytelling remained our top priority. During an emotional scene, the actual 3-D is toned down in a way that allows you to relax into the moment. For the big action sequences that completely lend themselves to 3-D, we're able to go all out. It gives us the right balance.”

To help the filmmakers achieve their goals, they enlisted the expertise of Robert Neuman, stereo supervisor.

“One of the great things about creating the 3-D version of ‘Bolt’ as a follow-on process during production is that it allows us to fully integrate into the regular production pipeline,” says Neuman. “It's allowed us to achieve the best possible results and make the most immersive version of the movie that we can. We take each scene of the film and place it in-depth in the theater in such a way as to really bring the audience into it rather than pulling them out with a distracting gimmick. To get the most out of the 3-D experience you have to keep it comfortable. It's like a marathon runner. You can't run at a single clip for the whole time or you won't get to the finish line. We dial up and down to create a truly immersive experience.”

New advances in digital projection have made the 3-D moviegoing experience much more enjoyable and created opportunities for even more immersive filmmaking. Animation is

particularly well suited to the process.

“One of the big advantages of working in 3-D with animation is the fact that there are no physical form factors to worry about with the cameras,” Neuman says. “We can place our cameras anywhere and have virtually no interocular distance between them if we choose. For example, when Bolt is inside the kennel, we can have our camera in a small space with him without having to worry about the form factor of a stereoscopic camera rig. Also, in animation, the cameras are always perfect and the registration is always spot-on. It’s a huge advantage.”

MAKING “BOLT” SING

Composer John Powell and Performances by John Travolta, Miley Cyrus and Jenny Lewis Create a Dynamic Soundtrack

The score for “Bolt” required a composer who was adept at writing music for intense action scenes as well as for the gamut of emotions that are needed for a Disney animated feature. The filmmakers found everything they were looking for with acclaimed composer John Powell.

Clark Spencer explains, “‘Bolt’ is really like two movies in one. You have the TV show and then there’s the real world. We needed someone who could compose a theme for that TV show and a whole musicology for what happens on that show, and then music to fit Bolt’s journey. John has scored big action films like ‘The Bourne Identity’ and ‘The Italian Job,’ and has also had phenomenal success with such animated hits as ‘Ice Age 2.’ He really understands animation and was kind of a natural choice for this film. He’s done an absolutely phenomenal job and I think moviegoers will enjoy and appreciate the transition from TV show to real world. He takes those themes from the TV show and slowly weaves them back into the real world.”

“John’s contribution to the film is incredible,” adds Howard. “He plays both sides of the emotional palette with equal strength. The music for the TV show is super action-oriented with a lot of synthesizer, percussion and some avant-garde musical choices. He’s come up with



some great symphonic stuff for the rest of the film that feels more hand-made. It’s more relaxed and more emotional. Music is so important to animated films. With the emotional moments, if you put too much in or too little, you can miss the mark with the audience and they won’t feel it. With John’s music, there are no

missed opportunities.”

One of the musical highlights is the original song “I Thought I Lost You,” performed by John Travolta and Miley Cyrus. “I wrote it with one of my buddies, Jeff Steele,” says Cyrus. “We wrote the song to go with the script, but it ended up being so much more.”

“We needed a song that transcended that and could talk about what the journey meant for each of them,” says Spencer. “It’s a very sweet song and it’s not just about these two characters in the film. I think everyone has had that moment in their life where they felt they lost somebody and then they actually came back into their life. This song speaks to everyone.”

Says Cyrus about her singing partner, “It was so fun being able to sing a song with John Travolta. It’s something I’m going to be able to brag about for the rest of my life.”

The film’s soundtrack features a second song called “Barking at the Moon,” which is heard during the film as the unlikely trio of Bolt, Mittens and Rhino travel across the country on their way to Las Vegas. The song is written and performed by Jenny Lewis, a popular indie rock performer who founded and is the co-singer for Rilo Kiley. “Jenny really understood the thematic idea of ‘Bolt’ and came to us with an amazing demo for her song,” recalls director Williams. “A few weeks later, we were in the recording studio and we got to watch her put the song together. The musician’s creative process felt very much like watching our storyboard artists at work. Jenny is so talented; we’re thrilled to have her as part of the movie.”

Director Howard adds, “The great thing about Jenny’s style of music is that it feels hand-crafted. It was the perfect fit for going from the ‘Bolt’ TV show where we tried to make everything feel aggressive and shiny—to being out in the country where things are more real and homemade. Her music has a true Americana feel to it.”

ABOUT THE VOICE CAST

JOHN TRAVOLTA (Bolt) has been honored twice with Academy Award® nominations, the latest for his riveting portrayal of a philosophical hit-man in Quentin Tarantino’s “Pulp Fiction.” He received BAFTA and Golden Globe® nominations for this highly acclaimed role and was named Best Actor by the Los Angeles Film Critics Association, among other distinguished awards.

Travolta garnered further praise as a Mafioso-turned-movie producer in the comedy sensation “Get Shorty,” winning the Golden Globe® for Best Actor in a Motion Picture, Musical or Comedy. In 1998 Travolta was honored by the British Academy of Film and Television Arts with the Britannia Award; he received the Lifetime Achievement Award at the Chicago Film Festival. Travolta also won the prestigious Alan J. Pakula Award from the US Broadcast Critics Association for his performance in “A Civil Action.” He was nominated again for a Golden Globe for his performance in “Primary Colors,” directed by Mike Nichols and co-starring Emma Thompson and Billy Bob Thornton. Most recently, Travolta was nominated for a Golden Globe for his memorable performance as Edna Turnblad in the box office hit musical “Hairspray.”

He earned his first Oscar® and Golden Globe® nominations for his role in the blockbuster “Saturday Night Fever,” which launched the disco phenomenon in the 1970s. Travolta went on to star in the big-screen version of the long-running musical “Grease” and the wildly successful “Urban Cowboy.” Additional film credits include the Brian DePalma thrillers “Carrie” and “Blowout,” as well as Amy Heckerling’s comedy “Look Who’s Talking” and Nora Ephron’s hit “Michael.” Travolta starred in “Phenomenon” and took an equally diverse turn as an action star in John Woo’s top-grossing “Broken Arrow.” He also starred in the classic “Face/Off” opposite Nicolas Cage, and “The General’s Daughter,” co-starring Madeline Stowe. Recently, Travolta reprised the role in the “Get Shorty” sequel “Be Cool.” He starred opposite Scarlett Johansson in the critically acclaimed independent feature film “A Love Song for Bobby Long,” which was screened at the Venice Film Festival.

Other recent feature film credits include the hit action-thriller “Ladder 49” with Joaquin Phoenix, the movie version of the comic book “The Punisher,” the drama “Basic” directed by

John McTiernan, the psychological thriller “Domestic Disturbance” directed by Harold Becker, the hit action picture “Swordfish” with Halle Berry and Hugh Jackman, the sci-fi movie “Battlefield Earth,” and “Lonely Hearts,” co-starring James Gandolfini and Salma Hayek.

Travolta most recently starred in the box-office comedy hit “Wild Hogs” and recently completed shooting the film “The Taking of Pelham 123.”

MILEY CYRUS (Penny) stars in the Disney Channel Original Series “Hannah Montana,” which burst onto the scene in early 2006. Cyrus’ real life would imitate art as she shot to superstardom not only as an actress, but also as a multi-platinum-selling pop star.

Cyrus grew up watching her father—country music superstar and actor Billy Ray Cyrus—perform and soon caught the acting bug herself. After gaining experience as an extra in her father’s television projects, Cyrus first acted opposite him in a recurring role on his television series “Doc.” With that role under her belt, the young actress went on to appear in the Tim Burton film “Big Fish.”

When Cyrus first auditioned for the role of Hannah Montana, she was considered too young for the part, but her thousand-watt smile and bigger-than-life singing voice caught Disney Channel’s attention. A couple of years later, she won the part she had worked so hard for, and her ascent to stardom started with a bang as the first season on “Hannah Montana” garnered some of the highest ratings ever for a Disney Channel Original Series.

In November 2006, the first “Hannah Montana” soundtrack was released on Walt Disney Records, featuring eight songs performed by Cyrus as Hannah Montana, and her first duet with her father. The album rocketed to the top of the charts and became the first-ever TV soundtrack to debut at #1 on the Billboard Top 200. The “Hannah Montana” soundtrack finished the year as the #8 best-selling album of 2006 across all genres (Nielsen SoundScan) and certified double platinum less than two month after its release.

Even with the unquestionable success of her Disney Channel series and album, the newly minted pop superstar was hungry for a fresh challenge. In the fall of 2006, Cyrus (performing as Hannah Montana) rocked sold-out venues across the country in her first 22-city tour. Again performing as Hannah, she also set a new attendance record at Houston’s Reliant Stadium where she headlined the Houston Livestock Show and Rodeo. The March 2007 event garnered an audience of more than 73,200 people.

On the “Hannah Montana 2” album, the first disc on the “Hannah Montana/Meet Miley Cyrus” two-disc set released last spring, the teen pop sensation performs ten original songs as her onscreen alter ego. The album continues the original soundtrack’s positive messages with get-up-and-dance tracks like “Life’s What You Make It,” “Make Some Noise” and “Nobody’s Perfect.” Hannah Montana’s continuing adventures in maintaining her secret identity are also captured in such playful, sassy songs “Rock Star” and “Old Blue Jeans,” which she also performed on her recent tour.

Cyrus co-wrote eight of the ten tracks on the “Meet Miley Cyrus” album, collaborating with the songwriting team of Antonina Armato and Tim James (Mariah Carey) on four songs and such hit-makers as Matthew Wilder (No Doubt, Kelly Clarkson), Shelly Peiken (Christina Aguilera, Keith Urban), and the team of Scott Cutler and Anne Preven (“Dreamgirls” soundtrack, Natalie Imbruglia).

The HANNAH MONTANA AND MILEY CYRUS BEST OF BOTH WORLDS tour hit the big screen in Disney Digital 3-D in early 2008.

SUSIE ESSMAN (Mittens) has played the venomous Susie Greene for all six seasons of the critically acclaimed HBO comedy series “Curb Your Enthusiasm.” Susie is the nonsense wife of Larry David’s rotund, cheerful agent Jeff Greene. Mrs. Greene will not suffer a fool or overlook the slightest slight, she invariably sees through every one of Larry and Jeff’s lies and mischievous ploys and rips into them. These hilarious bouts of withering sarcasm and uninhibited insults have become her character’s trademark and helped her to become one of the most popular players on the show.

The New York Times called Susie “one of the most vivid characters in the show, whose off-color tantrums have become an audience favorite the way Kramer’s clumsy entrances once were.” The Manhattan-based Essman is a veteran of the world of standup comedy, logging thousands of performances on the Gotham comedy circuit. She has appeared in her own half-hour HBO comedy special, hosted the American Comedy Awards, and performed on Comedy Central’s “The Friar’s Roast of Jerry Stiller,” “Politically Incorrect,” “Late Night with Conan O’Brien,” “Law and Order” and many more.

Essman has appeared in the films “The Man,” “Keeping The Faith,” “The Siege,” “Volcano” and “Punchline.” Her talent and audacity made her a natural choice for the off-Broadway play “The Vagina Monologues.” Currently, you can see Essman as host of the new Bravo reality series “Better Half” and you can hear her as the voice of Helen Higgins in the puppet animation/crank-call series “Crank Yankers” on Comedy Central.

MARK WALTON (Rhino) started working at Walt Disney Animation Studios in the Florida division in September of 1995. Following an internship and a mall tour, he became a story apprentice on “Tarzan.” In addition to providing the voice of Rhino—a hamster and super-fan of the television character of Bolt—Walton is currently serving as the visual development artist on the upcoming feature “King of the Elves.”

As a visual development artist, Walton explores the look and the personalities of the different characters of the film, as well as their relationships with each other, their backgrounds and their potential actions and dialogue in the film. He also investigates the environments that the story takes place in (their look and feel, particular qualities, important elements and potential additional inhabitants).

Walton was born and raised in Salt Lake City, Utah. He attended East High School and Utah State University in Logan, Utah. He had always wanted to be an artist of some kind—cartoonist, animator, muppet designer, feature film special effects, children’s book illustrator. Instead of starting work at a video-gaming company (his intended career trajectory), Walton was accepted into the Disney family on the first day of his intended employment.

MALCOLM MCDOWELL (Dr. Calico) has created a gallery of iconographic characters since catapulting to the screen as Mick Travis, the rebellious upperclassman in Lindsay Anderson’s prize-winning sensation “IF...” His place in movie history was subsequently secured when Stanley Kubrick found the actor he was searching for to play the gleefully amoral Alex in “A Clockwork Orange.”

McDowell conceived the idea for the further adventures of Mick Travis in Anderson’s comedic epic “O Lucky Man!” He wooed Mary Steenburgen and defeated Jack the Ripper as the romantically inquisitive H.G. Welles in Nicholas Meyer’s “Time After Time.” He destroyed Capt. Kirk in “Star Trek: Generations,” and pranced and parried as narcissistic ballet

impresario Alberto Antonelli in Robert Altman's "The Company." Those legendary roles have endured with legions of filmgoers while other adherents have been won over by his sinister Caligula, his compulsive Gangster No. 1, in which he created a character both on screen and through nuanced voice-over, his complex villain who taunts Clive Owen and traumatizes Jonathan Rhys Meyers in Mike Hodges' neo-noir "I'll Sleep When I'm Dead," and his conflicted Yurovsky in Karen Chakhnazarov's "Assassin of the Tsar."

McDowell's 100 feature film credits also include "My Life So Far," "Royal Flash," "Cat People" "Tank Girl," "Hugo Pool," "Figures in a Landscape" and "Long Ago Tomorrow." He played the brilliant literary editor Maxwell Perkins in Martin Ritt's "Cross Creek," the Chaplin-esque studio boss in Blake Edwards' "Sunset," and the final incarnation of Mick Travis in "Britannia Hospital," the third film in Anderson's trilogy.

On television, McDowell made his starring debut opposite Laurence Olivier, Alan Bates and Helen Mirren in Harold Pinter's "The Collection," directed by Michael Apted. He starred in the British mini-series "Our Friends from the North" with Daniel Craig and Gina McKee, and most recently, as the agency head in the hit HBO series "Entourage." For PBS, he appears in the Roundabout Theater production of John Osborne's "Look Back in Anger."

On the New York stage, he received raves for the American premiere of David Storey's "In Celebration" at the Manhattan Theater Club, and for Oscar®-winner Ronald Harwood's "Another Time" at The American Jewish Theater. In Los Angeles, he and Swoozie Kurtz headlined "Hunting Cockroaches" at the Mark Taper Forum. In London, he brought new life to the title character in Joe Orton's "Entertaining Mr. Sloan" at the Royal Court, later transferring to the West End. He undertook the Cary Grant role in Philip Barrie's "Holiday," opposite Mary Steenburgen at the Old Vic, again under Anderson's direction.

McDowell can be seen on the hit NBC series "Heroes." Additionally, his recent work includes Chris D'Arenzo's "Barry Munday," opposite Patrick Wilson, Judy Greer and Chloe Sevigny, and "In Good Company."

McDowell acted in several British repertory companies before joining the Royal Shakespeare Company. The Film Society of Lincoln Center, The American Cinematheque, The Deauville Festival, England's National Museum of Film, Television and Photography and the Australian Cinematheque have all accorded him major retrospectives.

JAMES LIPTON (The Director) is widely known as the creator, executive producer, writer and host of "Inside the Actors Studio," which is seen in 89 million American homes on Bravo, and around the world in 125 countries. From 1994 to the present, 250 actors, directors and writers have joined him in creating what many consider the definitive craft archive of our time.

The series, which has been recognized with the longest primetime Emmy® nomination streak in television history—14 Emmy nominations in 14 years—and is entering its 15th season, during which it will become the longest-running series in the history of cable television, is in fact a course in a master's degree program, the renowned Actors Studio Drama School of Pace University.

Just as each of his distinguished guests brings to "Inside the Actors Studio" a lifetime of experience to be shared with the school's students, Lipton brings to the series and the school his experience as actor, director and producer in theater, film and television, choreographer, playwright, lyricist, screenwriter, author and academician.

Lipton is a student of three of the acknowledged masters of the theatrical arts: Stella Adler, Harold Clurman and Robert Lewis. He was trained in modern dance and ballet by Hanya Holm and Alwin Nikolais, and in ballet by Ella Daganova and Benjamin Harkarvy. His voice teachers were Eva Gauthier and Arthur Lessac.

His acting career began on Broadway in “The Autumn Garden” by Lillian Hellman, and extended to a wide variety of roles in film and television.

Lipton serves as writer and executive producer for some of television’s most celebrated specials, including “Jimmy Carter’s Inaugural Gala,” 12 Bob Hope Birthday Specials, and “The Road to China.” He was the writer and producer of “Mirrors,” adapted by him from his novel, and he created the story and teleplay for “Copacabana.”

On Broadway, Lipton wrote the book and lyrics of two musicals “Nowhere to Go but Up” and “Sherry!” In 2005, he produced a “Sherry!” cast album for Angel Records, starring Nathan Lane, Bernadette Peters, Carol Burnett, Tommy Tune and Mike Myers. Also on Broadway, Lipton produced “The Mighty Gents,” and “Monteith and Rand.”

He is the author of the acclaimed non-fiction book “An Exaltation of Larks.” In 2007, Dutton published Lipton’s book, “Inside Inside.”

Lipton’s approach to “Inside the Actors Studio” has inspired parody, notably by Will Ferrell on “Saturday Night Live,” which led to Lipton’s role in the film “Bewitched,” starring Ferrell and Nicole Kidman, and to repeated appearances on “Late Night with Conan O’Brien.” Lipton has a recurring role on “Arrested Development,” a guest-star appearance as the devil in ABC’s “According to Jim,” and roles in the animated features “Igor” and “Bolt.”

Lipton is the Dean Emeritus of the Actors Studio Drama School, has received three honorary Ph.D.s, and is a recipient of the French Republic’s Chevalier de l’ordre des Arts et des Lettres. In 2007, the National Academy of Television Arts and Sciences awarded him the Lifetime Achievement Emmy®.

GREG GERMANN (The Agent) is not only an extraordinary actor he is also an accomplished writer and director.

On the big screen, Germann starred in Sony Pictures Classics’ “Friends With Money” and in the blockbuster comedy “Talladega Nights” opposite Will Ferrell. He co-starred opposite Chris Rock in the Farrelly brothers’ “Down to Earth,” in “Sweet November” with Keanu Reeves and Charlize Theron, and opposite Burt Reynolds in the independent feature “The Last Producer.” He had a very memorable cameo role in the award-winning “Jesus’ Son” starring Billy Crudup. Additionally, he has starred in the recent features “Committed,” “Caught in the Act” and “Down & Derby.” He appeared in “Once Around” as Laura San Giacomo’s lovesick neighbor, “Clear and Present Danger” with Harrison Ford, and “Culture,” which earned a 1999 Academy Award® nomination.

On television, Germann endeared viewers worldwide with his portrayal of the shark-like Richard Fish on the hit series “Ally McBeal.” Germann most recently starred in the ABC comedy “In Case of Emergency.” He also starred with Thomas Hayden Church and Debra Messing for two seasons on “Ned & Stacy.” He appeared with Kevin Spacey in the American Playhouse presentation of “Darrow,” and opposite Samuel L. Jackson in Showtime’s “Conduct Unbecoming.” TV credits also include “Bernie Mac,” “Listen Up” and “Twilight Zone.”

Germann was a theatre major at the University of Northern Colorado. A constant stream of plays led him to the gradual realization that acting would be his professional future. He

became a member of Circle Repertory Company and Ensemble Studio Theatre, accumulating credits in such off-Broadway and Broadway plays as Steven Sondheim musical “Assassins,” “The Person I Once Was” opposite Holly Hunter, and David Mamet’s “War Games,” among many others. Currently he stars in the Broadway hit “Boeing Boeing” opposite Christine Baranski and Mark Rylance.

Germann directed on “Ally McBeal” and his short film, “Pete’s Garden,” for which he also served as writer and star. “Pete’s Garden” premiered in competition at the 1998 Sundance Film Festival and subsequently went on to air on The Sundance Channel. Germann also recently penned “The Observatory,” a play performed at New York’s Ensemble Studio Theatre.

ABOUT THE FILMMAKERS

CHRIS WILLIAMS (Director) has been an important part of the Walt Disney Studios for 14 years, joining the Florida Animation Studio as an intern in 1994. Williams was a key member of the “Mulan” story team, the first feature film done entirely at the Florida Studio. After completing his work on “Mulan,” he relocated to the California Studio, where he worked on story for “The Emperor’s New Groove.” Williams was nominated for an Annie Award for Outstanding Individual Achievement for Writing in an Animated Feature Presentation for his work on “The Emperor’s New Groove.”

During Williams’ time in the story department, he has led the development of several feature and short film ideas. Most recently he wrote and directed Disney’s first CG short “Glago’s Guest,” which premiered this spring at the Annecy International Film Festival. John Lasseter was so impressed with Williams’ storytelling and directing that he hand-picked Williams to helm the studio’s Thanksgiving 2008 feature “Bolt.” Williams makes his debut as a feature animated film director alongside Byron Howard on the project which will be released domestically November 21, 2008.

Williams earned a fine arts degree from the University of Waterloo before studying animation at Sheridan College.

BYRON HOWARD (Director) chose his career path while vacationing at Walt Disney World in 1988, when he first heard of Disney’s plan to open an animation studio there. He joined Disney in November 1991 as a host on the animation tour at Disney-MGM Studios in Orlando.

Howard officially joined the Walt Disney Animation Studios in 1994 as an in-betweener (an entry-level animator who develops transition drawings). He in-betweened on “Pocahontas,” and went on to become an animator on “Mulan,” and a supervising animator on the short “John Henry.” He repeated the latter role on “Lilo & Stitch” as supervising animator for Cobra Bubbles and served on the animation team for Lilo’s sister, Nani. He also did character design work for several miscellaneous characters for the film. Howard went on to supervise animation for the bear, Kenai, in the third and final animated feature to come from the Florida Studio, “Brother Bear.” He earned an Annie Award nomination for Outstanding Character Animation on “Brother Bear” (Kenai).

Since relocating to the California studios, he has worked as story artist, character designer and, finally, director. A member of the “Story Trust” at Walt Disney Animation Studios, Howard has been developing several ideas for short and feature-length films. “Bolt” marks

Howard's debut as a feature film director, along with fellow director Chris Williams.

Howard went to college to study live-action film, but rediscovered his childhood love of animation after seeing "Who Framed Roger Rabbit?" and "The Little Mermaid." He quickly switched to animation. The college had no animation studies program, so he structured his own education by writing for curriculum advice from animators Frank Thomas and David Block. He earned his Bachelor of Arts degree from Evergreen State College in Olympia, Washington.

CLARK SPENCER (Producer) joined The Walt Disney Studios in July 1990 as a senior business planner in the finance and planning department, earning subsequent promotions to manager of studio planning in August 1991 and director of studio planning and finance in September 1992. During this time, he was involved in the launch of the Disney Channel in Asia, the acquisition of Miramax Films and numerous other business ventures.

In 1993, Spencer joined Walt Disney Animation Studios as the division's director of planning and was quickly promoted to the role of vice president of planning and finance. *The Hollywood Reporter* ranked him in its class of 1995 among the Next Generation of emerging young executives under the age of 35. In 1996, he was elevated to the role of senior vice president of finance and operations for Walt Disney Animation Studios and Theatrical Productions, a post he held until his move to Disney's Florida-based animation studio in 1998.

Spencer served as senior vice president and general manager of the Florida Studio, where he oversaw all aspects of operations and production. Six months later, the Company approached him to produce the second animated feature to be made at the Florida Studio, "Lilo & Stitch." The hit movie is a franchise for the Walt Disney Company, spawning three DVD sequels, an animated TV series and characters which still sell today. In 2002, Spencer returned to the animation studio in Burbank as executive producer of "Meet the Robinsons," overseeing the story development of the project.

A native of Seattle, Washington, Spencer is a 1985 graduate of Harvard University, where he earned his Bachelor's degree in history. He spent three years on Wall Street as a financial associate with Bankers Trust Company before returning to Harvard Business School, where he earned his MBA in 1990.

JOHN LASSETER (Executive Producer) is chief creative officer of Walt Disney and Pixar Animation Studios and principal creative advisor at Walt Disney Imagineering. He is a two-time Academy Award®-winning director and oversees all Pixar and Disney films and associated projects. Lasseter directed the groundbreaking and critically acclaimed films "Toy Story," "A Bug's Life" and "Toy Story 2." Additionally, he executive-produced "Monsters, Inc.," "Finding Nemo," "The Incredibles" and "WALL-E." Lasseter returned to the director's chair in 2006 with the release of the Disney/Pixar film "Cars."

In 2004, Lasseter was honored by the Art Directors Guild with its prestigious Outstanding Contribution to Cinematic Imagery Award, and received an honorary degree from the American Film Institute.

Under his supervision, Pixar's animated feature and short films have received a multitude of critical accolades and film industry honors. He received a Special Achievement Oscar® in 1995 for his inspired leadership of the "Toy Story" team. His work on "Toy Story" also resulted in an Academy Award®-nomination for Best Original Screenplay, the first time an

animated feature had been recognized in that category. “Finding Nemo,” released spring 2003, became the highest-grossing animated feature of all time, and won the Oscar for Best Animated Feature Film.

As creative director of Pixar, Lasseter enjoyed the critical acclaim and box-office success of “The Incredibles” in 2004. The film was recognized with a record-breaking 16 Annie Award nominations and several “Best of” awards by *The Wall Street Journal*, American Film Institute, National Board of Review and many others.

He also has written, directed and animated a number of highly renowned short films and television commercials for Pixar, including “Luxo Jr.” (1986 Academy Award® nominee), “Red’s Dream” (1987), “Tin Toy” (1988 Academy Award winner), and “Knickknack” (1989), which was produced as a 3-D stereoscopic film. Pixar’s “Tin Toy” became the first computer-animated film to win an Oscar® when it received the 1988 Academy Award for Best Animated Short Film.

Prior to the formation of Pixar in 1986, Lasseter was a member of the Computer Division of Lucasfilm Ltd., where he designed and animated the computer-generated Stained Glass Knight character in the 1985 Steven Spielberg-produced film “Young Sherlock Holmes.”

Lasseter attended the inaugural year of the character animation program at California Institute of the Arts and received his BFA in film there in 1979. While attending California Institute of the Arts, the budding animation filmmaker produced two animated films, both winners of the Student Academy Award® for Animation: “Lady and the Lamp” in 1979 and “Nitemare” in 1980.

Lasseter’s very first award came at the age of five, when he won \$15.00 from the Model Grocery Market in Whittier, Calif., for a crayon drawing of the headless horseman.

DOUG BENNETT (Animation Supervisor) began his career at The Walt Disney Company in 1995. He came aboard as an animator on “Fantasia 2000,” where he worked specifically on the “Tin Soldier” sequence. Since then he has worked as an animator on several Feature Animation productions including “Tarzan,” “Dinosaur” and “Treasure Planet,” and most recently served as the supervising animator for the character Runt in “Chicken Little.”

Before coming to Disney, Bennett worked on numerous traditionally animated features. His television work includes commercials, shows and specials. He has worked in Toronto, Canada and Dublin, Ireland.

Bennett attended Sheridan College.

LINO DiSALVO (Supervising Animator, Mittens/Voice of Vinnie), a native New Yorker, first worked for Walt Disney Animation Studios nearly a decade ago, serving as an animator on the live-action family comedy “Inspector Gadget.” Since then, his animating talents have been on display in a variety of motion pictures, a mix of both live-action, traditional and CG animation. Some of these titles include “102 Dalmatians,” the colorful action-adventure “Reign of Fire” (his efforts contributing to the onscreen creation of one of the most impressive dragons on film), the comedy “Kangaroo Jack” (aiding in the construction of the mischievous title character), the worldwide hit comedy fable “Chicken Little,” and the award-winning CG tale “Meet the Robinsons.”

Already a Walt Disney Studios veteran, **PAUL FELIX (Art Director)** began his career at DIC Entertainment working on “Alf” (the cartoon series) as well as “Super Mario Bros.” and “Captain N.”

His Studio debut came as a key layout designer on the Disney Channel series “TaleSpin.” Felix continued in the same role on the long-running Disney Channel series “Darkwing Duck.” From detective story to the desert, he next worked on the Disney Channel series “Aladdin” and the films “The Return of Jafar” and “Aladdin and the King of Thieves.”

Felix joined Walt Disney Animation Studios in 1995 as a visual development artist on “Mulan.” He next served as the layout designer on “Tarzan.” He stepped into the role of production designer on “The Emperor’s New Groove,” following that up as the production designer on the blockbuster “Lilo & Stitch.”

NATHAN GRENO (Head of Story) came to Walt Disney Animation Studios in 1996 as a clean-up artist on the traditional animation worldwide hit “Mulan.” Since then, he has worked in a variety of capacities on such films as “Brother Bear” (story artist) and “Meet the Robinsons” (screenplay, story artist, the voice of Lefty). In that capacity, Greno oversees the story of the film, the storyboarding of specific sequences, manages the story crew and assists them with their work, all in order to aid the directors in bringing their vision to the screen.

Greno attended Columbus College of Art and Design in Columbus, Ohio, prior to coming to work for Disney.

CLAY KAYTIS (Supervising Animator, Rhino) started working for Walt Disney Animation Studios as an intern in the Summer of 1994; he was hired full time that September with a job as a clean-up in-betweeners on “The Hunchback of Notre Dame.” Since then, Kaytis has amassed an impressive list of Disney animated feature film credits, including “Pocahontas,” “Hercules,” “Mulan,” “Tarzan,” “The Emperor’s New Groove,” “Home on the Range,” “Chicken Little” and “Meet the Robinsons.”

Kaytis was responsible for getting the character of Rhino to the screen, from inception (overseeing modeling and rigging in the creation and set-up of the character) through animation (working with the directors and all artists who animated Rhino to ensure consistency in performance and appearance—everything from acting to mouth shapes).

Kaytis created and maintains the website “The Animation Podcast,” which is a forum for animators, and routinely features audio interviews with some of the art’s luminaries, as well as feedback and blogging.

Kaytis’ first job for the company was selling popcorn and churros at Disneyland in Anaheim at the age of 16, segueing to a job in the Entertainment Art Department, where he helped create signs and props for various events throughout the park. While studying at the University of Southern California, Kaytis enrolled in a nine-month animation course at a local high school and became hooked. His work in that class led directly to his internship at Disney.

ADOLPH LUSINSKY (Director of Lighting and Look) began working for Walt Disney Animation Studios six years ago, as a sequence lead on “Chicken Little.” In his current capacity on “Bolt,” he is responsible for implementing textures and lighting on the picture, overseeing the painted textures on models and characters, and directing the lighting of all of the sequences, working alongside the directors and art director Paul Felix.

Lusinsky attended California State University at Fullerton, majoring in illustration. Following graduation, he began working for an advertising firm as an illustrator, until he was hired by Disney Interactive, cleaning up backgrounds. There, he saw an animator creating CG gargoyles, and his career path was solidified.

After his two-year tenure at DI, Lusinsky worked in Disney's Imagineering department, and then segued to the visual effects firm Dream Quest Images, where he helped to create CG magic for such Disney features as "102 Dalmatians" and "Mighty Joe Young." He counts among his career highlights serving as CG supervisor on the film "Reign of Fire," breathing life into an impressive fire-breathing dragon.

Lusinsky's illustrations have thrice made it into the prestigious juried exhibitions of the Society of Illustrators, Los Angeles.

WAYNE UNTEN (Supervising Animator, Bolt) began working at Walt Disney Animation Studios as an animating assistant on "Meet the Robinsons," and was then quickly promoted to animator during production. He oversaw all animation of "Bolt" to ensure that the performance and quality of animation matches the vision of the directors. In the early stages, Unten worked with the modelers and riggers during the canine's creation, making sure the animators had all the controls and functionality needed for his performance. Much time was logged in study and research to safeguard the believability in the physics and mechanics of the four-legged hero—and also to inject the feel and innate joy of a real dog into the character.

Unten attended California State University at Fullerton, studying traditional animation.

Before joining Walt Disney Animation Studios in 2007, **RENATO DOS ANJOS (Supervising Animator, Bolt)** spent over five years at Sony Pictures Imageworks, working as a supervising animator on the Academy Award®-nominated "Surf's Up," and on Sony's first animated feature film, "Open Season." Other projects include Robert Zemeckis' "The Polar Express," Disney's "The Haunted Mansion" and the Oscar®-winning Best Animated Short Film "The Chubb Chubbs!"

In his 20 years of experience, dos Anjos has worked on more than 100 television commercials and several animated feature films. In recent years, he acted as a directing animator for the feature film "Titan A. E." and as a character animation supervisor on the Academy Award®-nominated "Jimmy Neutron: Boy Genius."

Information contained within as of October 31, 2008.

Owning a pet is a major responsibility. Dogs require daily care and constant attention. Before bringing a dog into your family, research the specific breed to make sure it is suitable for your particular situation. Learn about and be willing to undertake the serious responsibilities of dog care. Always consider adoption from a reputable shelter or rescue program.

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