



THE WEINSTEIN COMPANY

and



PRESENT



PRODUCTION NOTES

MAIN TITLES

Directed by
Tony Leondis

Written by
Chris McKenna

Produced by
John D. Eraklis

Produced by
Max Howard

Executive Producer
Jean-Luc De Fanti

Line Producer
John McKenna

Associate Producers
Jamee Deruso
Darius A. Kamali
Matthew J. Parker

Steve Buscemi

John Cleese

Jennifer Coolidge

John Cusack

Arsenio Hall

Sean Hayes

Eddie Izzard

Jay Leno

James Lipton

Molly Shannon

Christian Slater

Music by
Patrick Doyle

Editor
Hervé Schneid a.c.e.

Animation by
Sparx Animation Studios

Art Director
Olivier Besson

Animation Supervisors
Christèle Jolens & Yoshimichi Tamura

Character Designer
Valérie Hadida

END TITLES

Cast

in order of appearance

Igor	John Cusack
Dr. Holzwurm	Myleene Klass
Dr. Holzwurm's Igor	Robin Howard
Dr. Herzs Schlag	Matt McKenna
Dr. Herzs Schlag's Igor	Daniel Hustwayte
Dr. Glickenstein	John Cleese
Scamper	Steve Buscemi
Brain	Sean Hayes
Announcer	Jess Harnell
Dr. Schadenfreude	Eddie Izzard
Jaclyn	Jennifer Coolidge
King Malbert	Jay Leno
Heidi	Jennifer Coolidge
Eva	Molly Shannon
Blind Woman	Zoë Bright
Blind Orphans	Sophia Eraklis
	A. Cheron Hall
	Alexander Leondis
	A. Cheron Hall
	Juliana Leondis
	Michael Leondis
	Nicole Leondis
	Robin Tisserand
Buzz Offmann	Paul C. Vogt
Grand Dame	Kay Cole
As Himself	James Lipton
Dr. Schadenfreude's Igor	Christian Slater
Carl Cristall	Arsenio Hall
Tatiana	Tayah Howard
Royal Guards	Justin Eick
	Jess Harnell
Killiseum Fans	Zoë Bright
	John Eraklis

Max Howard
Tony Leondis
Chris McKenna

Additional Screenplay Material

Tony Leondis
John Hoffman
Dimitri Toscas

Preproduction Conceptual Artwork

Fil Barlow
Chris Ure

Additional Editorial

Editor
George Folsey Jr. A.C.E.

Assistant Editors
Charles Kaplan
Roxanne Dorman

Dialogue Editor
Josh Gladstone
SPARX ANIMATION STUDIOS

Studio Head
Jean-Philippe Agati

Studio & Post Production Manager
Didier Kwak

Head of CG
Thierry Malherbe

Production Managers
Nadine Mombo
Laleh Chloé Sahräi
Rafaël Curulla
Alexandra Giuliano
Sandrine Hauducoeur
Alexandra Skinazi-Francart

Technical Production Manager

David Pellé

Assistant Post Production Manager
Sandrine Hauducoeur

Vietnam Studio

General Manager
Didier Montarou

General Manager for WellDone Films
Catherine Esteves

Production Designer
Loïc Rastout

Lead Set Designer
Vincent Massy De La Chesneraye

Set Designer
Matthieu Gosselin

Lead Props and Mechanics Designer
Grégory Regeste

Props Designer
Christine Poli Chatal

Colour Artist
Thierry Buron

Production Film Editing
Patrick Ducruet

Film Editor Assistants

Claire Fieschi
Nassim Gordji Tehrani

Mona-Lise Lanfant
Svetlana Vaynblat

Yann Coquart

Head of Story
David Berthier

Storyboarder
Yves Montagne

Storyboard Assistants

Evariste Martins Ferreira

Aude Curial

2D Animators

Anne Pellerin
Arnold Gransac
Christian Desmares
Didier Poli
Georges Abolin
Gontran Hoarau

Julien Bizat
Lionel Kerjean
Odile Comon
Thierry Goulard
Virginie Hanrigou
Adel Ben Saad (intern)

CG Supervisors

Fabrice Delapierre

Valérie Gabriel

Character Modeling, Rigging & Skinning Supervisor
Quentin Auger

Character, Set and Props Texturing Supervisor
Julia Bordeau

Props Modeling Supervisor
Marcia Spira

Set and Props Modeling Lead
Michaël Khantharod

Character Modelling Artists

Antony N'guyen
Fabien Yorgandjian
Franck Demolière
François Rimasson
Maxime Leduc
Pierre-Loïc Hamon
Renaud Staut
Romain Côte
Laurent Davené

Character Rigging and Skinning Artists

Lead Artist
Armand Pouya
Guillaume Barlier
Jean-Charles Laurent
Julien Depoortere
Renaud Staut
Mathieu Le Meur
Pierre-Loïc Hamon
Stephane Hoarau
Vincent Lemaire

Graphic User Interface Lead
Christophe Géron

Character Texturing Artists

Fabien Yorgandjian
Maxime Leduc

Olivier Coulon
Romain Côte

3D ANIMATIC

3D Animator and Camera Operator Lead

Dominique Monféry

3D Camera Operators

Philippe Tastet

Barbara Haultzmann

3D Animators

Christophe Géron
Arnaud de Mullenhein
Drifa Benseghir
Franck Demolière
Frédéric Vico

Gontran Hoarau
Jean-Paul Têtu
Joe Martin
Luca Erbetta
Pierre Leduc

Action Sequences Supervisor

Antoine Charreyron

Action Sequences Data Transfer

Angéline Liot

Hubert Maston

Action Sequences Animators

Sébastien Kunert

Yvain Gnabro

Action Sequences Camera Operators

Tristan Laville

Volcy Gallois Montbrun

Set Modeling Artists

Nguyễn Nhật Ân
Mai Thị Trúc Mai
Antony N'guyen
Trần Thị Bích Hà
Trần Thị Cúc
François Rimasson
Liên Minh Hoàng
Ngô Quốc Hưng
Đỗ Trung Kiên
Liêng Thiên Kim
Mai Lâm
Phạm Quốc Lịch

Nguyễn Văn Luân
Maxime Leduc
Nguyễn Xuân Minh
Đặng Thị Mỹ Phượng
Nguyễn Đức Nhật Thanh
Pierre Salazar
Bùi Thanh Tâm
Nguyễn Thị Thanh Thùy
Lê Thanh Thảo
Nguyễn Thị Thu Thủy
Lê Quang Toàn
Marc Joubert

Set Texturing Artists

Fabien Yorgandjian Romain Côte
Olivier Coulon Ronan Le Fur
Pierre Marteel Camille Campion (intern)

Matte Painting Artists

Olivier Coulon Thierry Buron
Alexandre de Broca

Shading Artists

Maxime Leduc Pierre-Loïc Hamon
William Untereiner

Scene Build Lead

Hồ Thị Liên Hoa

Scene Build Production Coordinator

Lê Thị Huyền

Scene Build Supervisor Assistants

Nguyễn Thanh Lợi Nguyễn Phan Ngọc Thảo
Nguyễn Thị Thúy Hằng

Lead Layout Artist

Lê Thành Trọng Ân

Layout Artists

Tôn Thất Anh Trần Thanh Long
Nguyễn Phúc Bảo Ngọc Phạm Ngọc Mẫn Hoàng
Nguyễn Lê Đăng Khoa Đinh Văn Sơn
Võ Duy Đôn Lê Thị Thanh Diệu
Nguyễn Hoàng Dũng Đặng Thị Trị
Đinh Lập Hiến Phan Thanh Trọng Ngân
Lê Văn Hóa Nguyễn Hoàng Trung
Đinh Thị Hồng Lệ Nguyễn Thị Tuyết Ngọc
Nguyễn Thu Hồng Nguyễn Thị Vân Hà

Vương Ngọc Linh

Supervising Animator

François Perreau

Lead Animators

Nicolas Bauduin Patrice Compagnon

Pascal Dierckens

Pierre Leduc

Lead Technical Animator

Christophe Géron

Animators

Đỗ Cao Anh	Vũ Ngọc Kim Mai
Nguyễn Đắc Bảo Châu	Phan Tấn Lợi
Trần Thị Bé	Trần Vũ Long
Nguyễn Đức Chí Hiếu	Luca Erbetta
Nguyễn Lệ Chi	Vũ Phương Mai
Christophe Barnouin	Tô Thụy Mai Thảo
Đặng Hoàng Chương	Nguyễn Thị Mai Trang
Ngô Quốc Đạt	Trần Thị Ngọc Sương
Drifa Benseghir	Hà Đào Nhật Giang
Nguyễn Trí Đức	Nguyễn Phan Phi Vân
Lưu Đức Dũng	Huỳnh Phan Phương Giang
Lê Minh Dũng	Nguyễn Diễm Sao Mai
Nguyễn Trung Dũng	Stéphane Mangin
Nguyễn Long Giang	Nguyễn Chí Tâm
Lê Thu Hà	Ngô Ngọc Tâm
Hồ Khả Hải	Nguyễn Minh Thắng
Phan Hiệp	Đỗ Thị Thanh Lan
Trương Mạnh Hùng	Trần Xuân Thảo
Vũ Mạnh Hùng	Nguyễn Chánh Thi
Phạm Minh Hùng	Bùi Xuân Thọ
Nguyễn Tấn Hùng	Nguyễn Thị Trang Nhi
Ngô Quốc Huy	Vũ Đức Trọng
Jackie Salaum	Đoàn Quốc Trung
Joe Martin	Nguyễn Đức Tuấn Đạt
Ngô Đăng Khoa	Nguyễn An Vinh
Nguyễn Đăng Khoa	Trần Lê Vinh
Cao Thị Khương	Nguyễn Xuân Vinh
Trần Thị Kim Chi	Huỳnh Hiếu Xung

Vũ Thị Thùy Hoan (intern)

Lead Checking Animator

Huỳnh Hoa Thơm

Technical Checking Animator

Phạm Thị Ngọc Diễm

Lighting & Rendering Supervisors

Catherine Loonis Julia Bordeau

Lighting Artists

Aline Laguerre-Jourdain Romain Côte
Elliott Broutin Sébastien Pribile
Mathieu Le Meur Sun Limet
Maxime Leduc Jean-François Macé
Pierre-Loïc Hamon Shibo Xiao (intern)

Compositing Supervisor

Azad Lusbaronian

Compositing Artists

Alexis Peraste Paul Jacamon
Fabrice Fernandez Pénélope Van De Cave
Francois Turquety Philippe Lucini
Gaëlle Bossis Sandrine Moniez
Marion Roger Thibaut Petillon
Maxime Leduc Yann Leroux
Jean-François Macé (junior artist)

FX Supervisor

Mathieu Negrel

FX Artists

Camille Champion Jérôme Héreng
David Louis

FX and Crowd Artist

William Untereiner

Rendering Software Engineer Lead

Benjamin Debouté

Render Wranglers

Delphine Gicquiaux Emmanuel Revah

Digital Color Grading

Karim Touzene

Production Coordinators

Nguyễn Thị Cẩm Chy Lâm Thị Mỹ Lợi

Production Assistants

Nguyễn Ngọc Ái Duyên
Huỳnh Mai Thùy Hân
Trương Thiềm Minh
Lê Nguyễn Hải Yến
Huỳnh Thị Phương Yến

Trần Thị Thu Ngân
Nguyễn Phương Thảo
Phan Thanh Trúc
Lê Thị Xuân Trang
Wassila Lmouaci

Lead translator
English translator
Production Intern
Trainee

Nguyễn Ngọc Hồng Loan
Trần Trung Hiếu
Virginie Izoulet
Victoria Brizzi

IT Manager Lead
IT Manager

Philippe Jacquot
Nguyễn Đức Thịnh

IT Coordinators

Julien Monnet
Nguyễn Thọ Danh

Ngô Hoài Linh
Christophe Carreira

Pipeline Manager
R&D Manager

Alexandra Lefève
Ludovic Gourmelon

Software Developer Lead

Rémy Lalanne

Software Developers

Alessandro Bernardi
Alexis de Hauteclocque
Nguyễn Thái Bảo Long
Hồ Thống Nhất
Dương Thị Như Ý
Ngô Hoài Phương

Nguyễn Chí Quỳnh
Nguyễn Gia Thiện
Stephanie Turbout
Trần Thị Uyên
William Untereiner
Yann Le Paih *(intern)*

Data Transfer Manager
Data Transfer Assistants

Phan Viết Chinh
Lâm Đình Hà Lý
Ngô Tuấn Hùng
Trần Thị Nam Phương

Supervising Accountant
Production Accountant
Receptionist
Assistant to the General Manager
Administration & Legality

Alain Cohen
Michèle (Mei-Chu) Cheung
Pascal Thimon
Nguyễn Ngọc Cơ
Nguyễn Nguyên Cao

Accountant	Trương Thị Ngọc Anh
Stock	Hà Phi Yên
Receptionist	Nguyễn Thị Bích Trâm
Safety & Security	Hoàng Văn Kim
	Lê Văn Sỹ
Electrician	Dương Mạnh Cường
Studio Support	Nguyễn Thị Phượng
	Nguyễn Thị Thúy
Catering	Nguyễn Thị Bình
Production Top Dog	Simba

POST PRODUCTION SOUND

Supervising Sound Editor	Jonathan Miller
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NOUVEAUX STUDIOS MERJITHUR

Re-recording Mixer	Thierry Lebon
Sound Designer	Frédéric Dubois
Sound Editor	Samy Bardet
Assistant Sound Editor	Jérôme Faurel
Dialog Editor	Eric Chevallier
Foley Artist	Philippe Penot
Postproduction Coordinator	Suzanne Gillet

DIGITAL FILM TRANSFER

MIKROS IMAGE, PARIS

Digital Intermediate Producer	Chrystèle Barbarat
Digital Intermediate Producer	Terra Montgomery
Film Transfer Lead	Jean-Baptiste Le Guen
Film Transfer Supervisor	Mathieu Leclercq

POST PRODUCTION FILM

Laboratory	ARANE Lab – Paris
Head of Lab Production	Daniel Pereira
Color Grading	Sophie Lustière
General Manager	Luc Pourrinet

LOOP GROUP PARIS

Background Voices Provided by	Peter Hudson
Steve Croce	Lee DeLong
David Gasman	Matthew Geczy

Sharon Mann
Alice Terrell

Barbara Scaff
Alan Wenger

Dana Westberg

Dialogue Synchronization

Clare Manning

End Titles

Scarlet Letters

MUSIC

Music Conducted by
Music Orchestrated by

James Shearman
Patrick Doyle, James Shearman
and Geoff Alexander

Music Producer
Music Editor
Music Programmer

Maggie Rodford
Chris Benstead
Christian Howes

Music Recorded and Mixed by
Assisted by

Nick Wollage
Vladislav Boyadjiev
Nick Taylor
Tom Bullen

Music Performed by

The Bulgarian Symphony Orchestra
and Choir – SIF 309

Production Manager – SIF 309
Music Recorded at
Music Mixed at
Music Preparation

Asen Kanchev
The Bulgarian National Radio Studio 1
Air-Edel Recording Studios London
Vic Fraser

In a land of mad scientists and diabolical inventions, what do you do when you're born with a hunch on your back?

You become an Igor.

A hilarious twist on the classic monster movie, **IGOR** tells the story of one Igor who's sick of being a lowly lab assistant with a Yes Masters' degree and dreams of becoming a scientist. When his cruel master kicks the bucket a week before the annual Evil Science Fair, Igor finally gets his chance.

With the help of two of his experimental creations - Brain, a brain in a jar who's a little light on brains, and Scamper, a cynical bunny brought back from being road kill, Igor embarks on building the most evil invention of all time, a huge, ferocious monster. Unfortunately, instead of turning out evil, the monster turns out as Eva, a giant aspiring actress who wouldn't hurt a fly.

Just when the load on his back can't get any heavier, Igor and his band of monstrous misfits uncover an evil plot that threatens their world. Now, they must fight to save it and prove that heroes come in all shapes and sizes.

Featuring the voice talents of John Cusack, Steve Buscemi, John Cleese, Jennifer Coolidge, Arsenio Hall, Sean Hayes, Eddie Izzard, Jay Leno, James Lipton, Molly Shannon and Christian Slater, **IGOR** is the must-see family comedy of the fall.

Metro-Goldwyn-Mayer Pictures Presents an Exodus Film Group Production, **IGOR**.
Directed by Tony Leondis. Written by Chris McKenna. Produced by John D. Eraklis and Max Howard. Executive Producer Jean-Luc De Fanti. Line Producer John McKenna.
Music by Patrick Doyle. Credits are not final and subject to change.

IGOR is rated PG by the Motion Picture Association of America for Some Thematic Elements, Scary Images, Action and Mild Language. The film will be released in theaters nationwide on September 19, 2008.

IGOR

SYNOPSIS

In the Kingdom of Malaria evil is good business. Each year the kingdom hosts an Evil Science Fair showcasing the diabolical Evil Inventions that Malaria's thirteen evil scientists have spent the year creating. King Malbert, Malaria's leader, then kindly informs the rest of the world that the winning Evil Invention will be unleashed on them unless they cough up an exorbitant amount of money. So the world pays and Malaria prospers. But it wasn't always this way.

Once a bright and happy place of fertile fields, Malaria was plunged into darkness when strange clouds moved in and never left, eventually causing the crops to die and Malaria's citizens to lose hope. However, the business of Evil brought prosperity back to the kingdom, and the Evil Scientists who annually battle each other to produce the winning invention are Malaria's most prominent citizens. And then there are the Evil Scientist's trusty lab assistants – also known as Igor's.

In Malaria if you're born with a hump on your back you have only one choice – you are sent to Igor School to train for a Yes Masters' Degree and a life of servitude as a lab assistant to one of Malaria's Evil Scientists. But one Igor, dissatisfied with living as a slave to his master, Dr. Glickenstein, dares to dream of becoming an Evil Scientist himself and reaping everything that goes with it – the fame, the fortune, and of course the girl. When fate steps in, and Dr. Glickenstein accidentally gets on the wrong side of his own invention, bringing about his own end, Igor seizes his chance and sets out to make his dream come true.

Concealing his master's demise, and with the help of his own secret experimental creations – Brain, a not so bright brain-in-a-jar, and Scamper, a rabbit with a death wish, who despite his best efforts just can't die, Igor sets out to build the most evil invention ever - a huge, ferocious Monster, designed to reign terror upon all in its path. Unfortunately, Brain's well meaning but somewhat inept assistance causes something to go awry and Igor's evil monster turns out to be a "she" and, unfortunately for Igor, the sweetest thing in the world.

Misunderstanding Igor as he attempts to convince her that she is evil, the Monster calls herself Eva and, to Igor's further despair, announces that she wants nothing more than to be an actress. With only a week before the Evil Science Fair, Igor is determined to find a way to turn his Monster into the weapon of destruction he intended, and so appealing to Eva's dreams of stardom he tells her that they must immediately begin rehearsals preparing her to audition for a role in a big musical that requires her to 'act' evil. Proclaiming herself up for the part, Eva throws herself into the evil "rehearsals" with her new friends.

As rehearsals progress, Igor – to his horror – begins to fall in love with the big hearted monster, and comes to the realization that being an evil scientist is a whole lot tougher than he had imagined. To make matters worse, Malaria's reigning Evil Scientist, Dr. Schadenfreude, has discovered Eva and is determined to steal her. A conniving cheater, who year after year manages to win the Science Fair by stealing ideas from other evil scientists, Schadenfreude has decided that this year in addition to claiming the winning invention he is going to take over the throne from King Malbert – and the Monster is going to help him. With the help of his ruthless girlfriend Jaclyn, Schadenfreude sends Igor down the Igor Recycling Chute and steals Eva, determined to complete her evil programming and fulfill his ruthless plan to rule over Malaria.

With his creation stolen and dream of becoming an evil scientist destroyed, Igor is resigned to his fate of the recycling chute, when, defying even their own expectations, Scamper and Brain manage to come to his rescue. Convincing Igor that he can't give up on his dream yet, the trio set off for the Science Fair to win Eva back, but when Igor uncovers a plot that threatens to destroy their world, he has to prove that heroes come in all shapes and sizes and show Malaria – and Eva – that some dreams are worth pursuing.

IGOR

ABOUT THE PRODUCTION

At its heart, ***IGOR*** is a story of hope and how the most unlikely people can change the world. For screenwriter Chris McKenna, it all began with a simple idea. A lifelong fan of horror films, he set out to create a riff on *FRANKENSTEIN* and other evil scientist films by flipping that world upside down – turn the slurring, hunchbacked lab assistant into a genius, the evil genius into a fraud, the evil monster into a sweetheart, the brain-in-a-jar to an idiot, and so on. “I got stuck on this notion of a dark, stormy Transylvania-like universe and wanted to explore that setting,” said McKenna. “Then I found myself wondering about Igor – there’s one in every evil scientist film ever made – who is he and where did he come from? What’s his story?”

For director Tony Leondis, McKenna’s slightly twisted take on a classic tale immediately intrigued him and sparked visions of creating a film with a look that was completely unique. Also a life-long fan of horror films, as well as of film noir and German expressionism, Leondis envisioned a world of gothic romanticism that was creepy but accessible and populated with characters and plot points reminiscent of classic gothic novels – the curse on a village, the downtrodden servant turned hero, the innocent girl – all realized with a very strong visual take and wrapped in a modern-day allegory with generous amounts of humor.

“From the first time I read Chris’ script, I just loved everything about it,” said Leondis. “We have the same off-beat, sardonic humor and I was fascinated with the idea of exploring this world and its characters and bringing a unique perspective and look to it.”

To bring the audience into that world and allow them to really connect to the story and its characters, Leondis wanted to give them an entirely new vision of Mad Scientists and Evil Inventions as well as bring in a few subtle parallels and references to current issues. “My goal was to take familiar monster motifs and rearrange them in a surprisingly fun way to evoke the memories that people have of classic monster movies. Something familiar enough to connect to, but at the same time fresh and unexpected so that it became a fun ride – and maybe makes them think a little along the way.”

To accomplish this, Leondis and McKenna continuously worked on further developing the world of Malaria and its characters. “I feel it got better and stronger as it developed,” said McKenna. “Tony and I really clicked and shared a lot of the same sensibilities and we had an incredible creative team. The final result is a reflection of the talents of everyone involved.”

In a lot of ways, it seemed like a simple story to tell: In a world of evil scientists and hunchbacked Igors, one Igor wants to be a scientist. But as McKenna soon found out, setting up the world was perhaps the hardest thing to conquer.

Besides laying out the deceptively simple concept of Igors, the backstory of why this land became the way it was needed to be explained and an assortment of very particular characters had to be introduced. “We tried a variety of different ways to get all that information out in as entertaining a way as possible,” said McKenna. “It was a very collaborative experience with the director, the producers, and the actors, who brought an insanely deep reservoir of talent to their characters that made each take on a life of its own.”

That deep reservoir was realized in an ensemble cast of incredibly talented actors who form the voice cast of *IGOR*. Heading up the group as the cute but creepy, Igor, is John Cusack. He is joined by Steve Buscemi as the somewhat morose Scamper; John Cleese as Dr. Glickentsein; Jennifer Coolidge as the sultry Jaclyn; Arsenio Hall as Carl Cristall; Sean Hayes as the irrepressible Brain; Eddie Izzard as Dr. Schadenfreude; Jay Leno as King Malbert, James Lipton as himself, Molly Shannon as Eva and Christian Slater as Dr. Schadenfreude’s Igor.

For producer Max Howard, the cast was a dream come true. “Each one of them brought something extra to their roles that made them really unique and elevated the entire film,” said Howard. “Whether it was Eddie Izzard, who completely came up with Schadenfreude’s accent on his own or Sean Hayes who took already funny lines and added something even funnier, we were constantly amazed at the way each performer made the character their own, yet added so much to the overall interplay of the ensemble and telling of the story.”

Director Leondis always had Molly Shannon in mind for the pivotal role of Eva. “From the first time I read the script I envisioned Molly in the role. Eva represents hope in the story, but it’s hope wrapped in a somewhat unlikely package, and Molly perfectly

captured the guilelessness of the character without sacrificing the innate intelligence or unexpected wit.”

For McKenna, having John Cusack voice Igor - the character that started it all and the film’s unlikely hero – was a masterful stroke of casting. “Igor really needed to have a somewhat world-weary, but hopeful manner about him, and John just nailed it,” said McKenna. “No one does that earnest, put-upon tone better and then turns around and brings a comic exasperation to the character that is absolutely brilliant.”

Music plays a large role in setting any film’s mood and **IGOR** was no exception. With its unique mix of stylistic looks, and somewhat quirky characters, director Leondis felt that the music should also be an unusual combination of styles that not only added to the film’s mood but helps to bring added depth to the characters. To achieve this, renowned film composer Patrick Doyle, whose credits include scores for Ang Lee’s, *SENSE AND SENSIBILITY*, Mike Newell’s *HARRY POTTER AND THE GOBLET OF FIRE* and Kenneth Branagh’s *AS YOU LIKE IT*, was brought in to write the score for the film, and – to add an unexpected note – five classic Louis Prima songs were also utilized. “The combination creates an unusual effect and adds a surprise element to the film,” said producer Max Howard.

Added Leondis, “Patrick’s music emotes like no one else’s and always tells the story in a surprising, inspired and exciting way. We were thrilled to have him work with us and the combination of his classic, slightly off-beat score against the Louis Prima songs really brings a twisted, fun note to the movie that is completely in step with our overall vision.”

Producer and Exodus Film Group founder, John D. Eraklis, believes that the final vision will resonate strongly with audiences of all ages. “There’s really something for everyone in **IGOR** – a timeless classic story with a bold and unique look, great characters with distinct personalities, unexpected twists and humor that will keep the kids entertained and slyly topical references that will keep adults chuckling.”

ABOUT THE DESIGN

IGOR, began to come to life in a location that could not have been farther from Malaria's dark setting – Sparx Animation Studios in Paris, France. Benefiting from its status as a former base for Disney Animation, Paris and Sparx provided a pipeline of talent that was unmatched and the added bonus of an animation style that, for Leondis, was crucial to what he was working to accomplish. “I felt strongly that the look for this story needed to be very specific – a de-saturated palette with limited color – a ‘pushed’ style that is not as common in the U.S.”

Leading the design team at Sparx was art director, Olivier Besson, a french artist who was trained at Disney Paris and shared the same artistic sensibility as Leondis – that design is there to create a magical world that tells the story. A veteran of numerous animation projects, Besson proved to be the perfect partner for the filmmakers. “Olivier was a dream come true,” said Leondis. “He completely understood what I wanted to achieve and shared the view that every decision on color and shape had to be about telling the story in a creative and fresh way.”

At the beginning of the project Besson met with Leondis and asked about his favorite artists, what movies he responded to and what his style was. “Tony had very specific ideas about the look and style he wanted for *IGOR*. He wanted it to be special, but special for a reason,” said Besson. “It’s like following a trail in the forest, you look for the markings left along the way and when you follow them, you’ve found your movie.”

Once Besson felt that he had a feel for the style and mood that Leondis wanted to achieve, he began drawing ideas and inspiration from sources that he felt would be compatible with the director’s vision, including Rembrandt for lighting, photographer Brassai for values, (Black, white and grey tones), and famed Disney colorist, Mary Blair for color.

As Besson began finding unique ways to tell the story, Leondis was thrilled with the results. “I wanted high contrast lighting for the film so Olivier chose Rembrandt as an inspiration. Rembrandt used light to tell the story of his paintings, lighting what he wanted the viewer to focus on and throwing the rest in shadow, and often times black. It is very emotional and fits very well into the monster movie genre. Brassai is a photographer whose work feels timeless to me. There’s a magical quality to his images – turn of the century Paris, with smoky streets and strong silhouettes. Again, Olivier was able to capture that feel. For color there is no one better than the Disney artist Mary

Blair. Her emotional approach to color is masterful, and Olivier used that for inspiration for **IGOR**. Olivier would use an unrealistic color like pink for the sky if the emotional moment called for it- and somehow still made it feel like our world. He is a genius.”

One of Besson and Leondis’ goals was to make the film creepy, but not too creepy – they wanted a ‘nice’ dark movie. To achieve this, Besson employed the use of mist and smoke as a technique to hide or reveal things. “Tony wanted to keep the art and the story in every frame” explained Besson. “By utilizing mist and smoke we were able to hide or reveal things in a very elegant manner and maintain the dark but rich look that we were striving for.” The technique also worked to tone down the 3D images and maintain the ambience of the story to fit into Leondis’ desire for a classic film-noir look.

Working with Besson was character designer, Valérie Hadida. Considered one of the top character designers in Europe, her designs are eccentric and pushed, and like Besson’s, always tell a story. “Valérie designed every character in the film and each one, even the incidental characters, could be the lead in a movie,” said Leondis. “Look at the modern works of Picasso – the way he played with the form and shape of the human body – Valérie does the same in her work. She is always looking for new ways to play with shape, line and structure. Olivier and I couldn’t have done this movie without her.”

As the team began to hone into the overall design for the film, Leondis began to employ one of his favorite techniques for creating a striking and unexpected look. “I love to collage time periods and motifs,” explained the director. “Photo-realism is boring to me – it’s fun to remake reality in a way that is surprising – it is animation after all. I am a fan of modern art and the best modern artists take familiar shapes and recreate them in a new way for emotional effect. That’s how I approach filmmaking.”

Employed in numerous instances throughout the film, the technique results in giving **IGOR** a very distinct look and feel that the filmmakers believe will draw the audience in and take them by surprise. Since Malaria was a peaceful land until the clouds came and the country began creating evil inventions, a Middle-Age farming kingdom was employed as the base of the world and then Industrial Age shapes, forms and materials were added to represent the building of Evil Inventions. And for the exterior of Dr. Glickenstein’s castle – Igor’s malevolent master – shapes of lab beakers, test tubes, and the inner workings of a steam engine were used. This way the audience sees “Evil Scientist Castle,” but in a surprising new way.

“I intentionally didn't want them totally integrated,” adds Leondis. I wanted the inorganic shapes to not exactly fit, to be thrust upon our peaceful organic world. But all to tell the story of course – never design for design sake. Form must follow function, and in film-making, telling the story is always the primary function.”

For the characters, Leondis continued the collage motif and drew inspiration from Haute Couture fashion. “Vivienne Westwood, credited with the creation of the punk look, is a master of collage and mixing time periods, fabrics and textures in her work. She pushes and changes the silhouettes in her designs, and I brought that same sensibility to **IGOR**. I wanted the world to be a collage of the Middle Ages and Gothic England, with a touch of Pop sixties.”

Added Besson, “We worked to incorporate aspects into each design that would give the audience insight into each character’s true personality. Details like clothing choices, fabric patterns, hair color and mannerisms all reveal underlying traits and reflect distinct aspects of each personality. For instance Dr. Schadenfreude is all show but really no substance, so his look is very flamboyant and detail oriented to reflect that, and Eva, who is the film’s hope, is the most colorful character in the movie –infusing light into every scene she appears in.”

Part of Leondis’ process in filmmaking is to continuously ask himself questions, from the obvious to the more obscure. “The more questions I ask myself the more reference I have to work from. I like to take abstract concepts and translate them into literal ideas. It gives the audience clues into the story and characters.”

For the character of Igor, Leondis envisioned him as a prisoner in his world. “I put him in a sort of 'straight-jacket' to literally tie his hands, and his wrists have cuffs to represent hand-cuffs. He also is covered in stripes to represent a prison uniform and on his hunch, the manifestation of his oppression, are two patches of orange. Orange in this movie represents hope, and until the monster arrives – our symbol of hope in the movie – the only orange we see are Igor's patches. Through it all, this little guy has hope, he won't let anyone take that away from him.”

For McKenna, the final results could not have been better. “Tony and the team at Sparx created characters and a world that go far beyond my original expectations. I always thought that the most difficult challenge with Igor was going to be portraying him as a hunchback without making him freakish. I think the final design for Igor wonderfully captures both his unique physical attributes and his humanity.”

ABOUT THE CHARACTERS

IGOR (John Cusack)

A potentially gifted and brilliant scientist, Igor was born with a hunch on his back which, in Malaria, leaves him with only one choice in life – to become an Igor. Forced to serve a cruel scientist named Dr. Glickenstein, Igor must invent in secret, always afraid of being discovered. When fate finally steps in and gives Igor the chance to build his greatest invention – an evil monster that will win the Annual Evil Science Fair and bring Igor the respect he has always wanted – something goes horribly wrong. His evil invention does not want to be evil; she wants to be an actress! Now he has to figure out a way to get her to compete in the Annual Evil Science Fair and battle Malaria's other evil inventions, or it's down the Igor recycling chute for him.

SCAMPER (Steve Buscemi)

One of Igor's first experiments, Scamper is a 'road kill' rabbit that he brought back to life. Igor gave him super-intelligence and immortality, but Scamper doesn't see the point in living. He's always trying to end his meaningless existence but can't – he just keeps coming back to life again and again and again. However, by the end of the story, Scamper discovers that life is truly worth living.

BRAIN (Sean Hayes)

Brain is another of Igor's inventions – a very early prototype. This brain-in-a-jar is anything but! Let's just say that this jar is more than half empty. He is always trying to prove that he is very intelligent and can help, but unwittingly ends up making life even tougher for our hero.

EVA (Molly Shannon)

Igor's latest creation is his tour de force – Eva. A giant monster built for one purpose – to be the best evil invention and conquer all at the Evil Science Fair. Just one hitch – she doesn't have an evil bone in her body. Worse, all she wants is to be an actress. She thinks, breathes and eats acting, and believes she would be perfect for the title role in Malaria's new production of "Annie."

DR. GLICKENSTEIN (John Cleese)

Igor's master, Dr. Glickenstein is a cruel Evil Scientist who treats Igor like dirt. Every year Glickenstein manages to lose the Annual Evil Science Fair and takes it out on poor Igor. When Glickenstein discovers that Igor has been creating his own inventions, he attempts to stop him once and for all, but in doing so sets his own demise in motion.

DR. SCHADENFREUDE (Eddie Izzard)

Dr. Schadenfreude is Malaria's most preeminent Evil Scientist, having won 17 Annual Evil Science Fairs in a row. Little does anyone realize that he can't invent his way out of a paper bag and that each year he steals his winning inventions from other Evil Scientists in the Kingdom - taking the credit and the coveted first prize. But winning the Evil Science Fair isn't enough anymore, and now he has his eyes on the throne and manipulates Eva into helping him get there.

JACLYN (Jennifer Coolidge)

As Dr. Schadenfreude's sexy and vain girlfriend, Jaclyn is determined to get a fast ticket to Evil Street. Year after year she helps him win the Evil Science Fair by utilizing her beguiling ways to 'acquire' the other scientists' inventions – okay, stealing them. She is his confidante and, at the same time, a thorn in his side.

KING MALBERT (Jay Leno)

The King of Malaria rules justly and wisely – NOT. He is everyone's friend and cares about his people greatly...or that is what he would have you think. It was the King's idea to blackmail the world with weapons of destruction and he has convinced Malaria that it's good for their economy and so by doing Evil, they are actually doing good. Is it any surprise that this conniving politician isn't always telling the truth?

CARL CRISTALL (Arsenio Hall)

Malaria's number one television reporter is intense...informed...and invisible. He's also not wearing any pants. That's because he's a professed nudist, which isn't wrong, since people can't see anything. But it does give a whole new meaning to "the naked truth."

DR. SCHADENFREUDE'S IGOR (Christian Slater)

The most ruthless Evil Scientist in Malaria needs his Igor to be a cruel, heartless instrument of deception. But all Dr. Schadenfreude's Igor really wants to be is his master's best friend.

ABOUT THE CAST

With an impressive body of work spanning the course of two decades, **JOHN CUSACK** (Igor) has evolved into one of Hollywood's most accomplished and respected actors of his generation, garnering both critical acclaim as well as prestigious accolades for his dramatic and comedic roles.

Cusack first gained the attention of audiences by starring in a number of 1980s film classics such as *THE SURE THING*, *SAY ANYTHING* and *SIXTEEN CANDLES*. Following these roles, Cusack successfully shed his teen-heartbeat image by demonstrating his ability to expand his film repertoire by starring in a wide range of dramas, thrillers and comedies including *THE GRIFTERS*, *EIGHT MEN OUT*, *ADAPTATION*, *BEING JOHN MALKOVICH*, *HIGH FIDELITY* and *GROSSE POINTE BLANK*.

Most recently, Cusack starred, wrote and produced the political satire, *WAR INC.* The film also stars Joan Cusack, Marisa Tomei, Hilary Duff and Sir Ben Kingsley and was produced under his New Crime Productions banner. The film was shot in Sofia, Bulgaria and was directed by Joshua Seftel. Cusack wrote the screenplay with Jeremy Pikser and Mark Leyner. In the film, Cusack plays the role of a hit man hired to kill the CEO of a major corporation. Set in the future in the desert town of Turagistan, Cusack finds himself torn between obligation and love.

Cusack is currently shooting *2012* in Vancouver for director Roland Emmerich, and recently completed filming *SHANGHAI*, in London and Bangkok for director Mikael Håfström with co-stars Gong Li and Chow Yun-Fat.

In 2007, Cusack starred in *GRACE IS GONE*, which premiered at the 2007 Sundance Film Festival and was recognized with the "Audience Award." The film was written and directed by James C. Strouse, and produced under Cusack's New Crime Productions banner. Also in 2007, Cusack starred opposite Amanda Peet, Oliver Platt and Joan Cusack in the romantic comedy *MARTIAN CHILD*, directed by Menno Meyjes and written by Seth Bass and Jonathan Tolins, as well as the box office hit *1408*, directed by Mikael Håfström from a story adapted by Matt Greenberg, Scott Alexander and Larry Karaszewski from the Stephen King novel of the same title.

In 2005, Cusack starred opposite Billy Bob Thornton in the dark comedy, *THE ICE HARVEST*, based on a Scott Phillips novel and directed by Harold Ramis. The

previous year in *RUNAWAY JURY*, he starred opposite Hollywood legends Gene Hackman and Dustin Hoffman. The film was based on John Grisham's best selling novel of the same title and was directed by Gary Fleder. In 2003, Cusack joined Amanda Peet, Alfred Molina and Ray Liotta in the thriller *IDENTITY*, directed by James Mangold.

In 2002, Cusack starred in the controversial film, *MAX*, directed by Menno Meyjes, as Max Rothman, an elegant, sophisticated former cavalry officer who returns to his native Munich to set up an art gallery and meets another aspiring artist, a young Adolf Hitler (played by Noah Taylor).

Cusack has starred in several romantic comedies, including *SERENDIPITY*, directed by Peter Chelsom and co-starring Kate Beckinsale; as well as starring with Julia Roberts, Catherine Zeta-Jones and Billy Crystal in *AMERICA'S SWEETHEARTS*.

In 2001, Cusack was nominated for a Golden Globe® Award for Best Performance by an Actor in a Motion Picture – Comedy or Musical, for his role in the feature version of Nick Hornby's novel *HIGH FIDELITY*. In addition to starring in the film, Cusack also co-produced and co-wrote the script with Steve Pink, D.V. DeVincentis and Scott Rosenberg. In 1999, Cusack starred in the dark comedy *BEING JOHN MALKOVICH*, which garnered him an Independent Spirit Award nomination in the category of Best Actor. Also that year, Cusack portrayed Nelson Rockefeller in the ensemble drama *THE CRADLE WILL ROCK*, written and directed by Tim Robbins, and starred with Billy Bob Thornton, Angelina Jolie and Cate Blanchett in Mike Newell's comedy *PUSHING TIN*. In the same year, he starred in HBO's "The Jack Bull," a traditional Western written by his father Dick Cusack, which Cusack also served as executive producer for along with Steve Pink and D.V. DeVincentis under New Crime Productions.

In 1998, Cusack appeared in the World War II combat epic *THE THIN RED LINE*, based on the James Jones novel about the Battle of Guadalcanal. Directed by Terrence Malick, the ensemble cast included George Clooney, Woody Harrelson, Nick Nolte, Gary Oldman, Sean Penn, Bill Pullman and John Travolta.

In 1997, Cusack starred opposite Joan Cusack, Dan Aykroyd and Minnie Driver in *GROSSE POINTE BLANK*. Cusack received rave reviews for the comedy that he also produced and co-wrote, about a hit man who goes through a spiritual crisis during his high school reunion. This was the first project New Crime developed and produced under their banner.

Also in 1997, Cusack starred with Nicolas Cage, John Malkovich and Steve Buscemi in the blockbuster *CON AIR* from director Simon West, and later that year he starred with Kevin Spacey in *MIDNIGHT IN THE GARDEN OF GOOD AND EVIL*, directed by Clint Eastwood. Additionally, Cusack lent his voice to the full-length animated feature *ANASTASIA*, opposite the voices of Meg Ryan as Anastasia, Christopher Lloyd as Rasputin, and Kelsey Grammer as Vladimir.

In 1995, Cusack starred opposite Al Pacino in the political thriller *CITY HALL*, directed by Harold Becker and in 1994, he re-teamed with Woody Allen, who cast him in the 1991 film *SHADOWS AND FOG*, to portray playwright David Shayne in the acclaimed *BULLETS OVER BROADWAY*. Additional feature film credits include *THE ROAD TO WELLVILLE*, *TRUE COLORS*, *BROADCAST NEWS*, *STAND BY ME* and *BETTER OFF DEAD*.

STEVE BUSCEMI (Scamper) has built a career out of portraying some of the most unique and unforgettable characters in film and television productions.

His numerous credits encompass dramatic and comedic roles, and include the Oscar®-nominated film *GHOST WORLD*, directed by Terry Zwigoff for which Buscemi won an Independent Spirit Award and The New York Film Critics Award and was nominated for a Golden Globe® for Best Supporting Actor for his performance. Other credits include roles in, Alexandre Rockwell's 1992 Sundance Film Festival Jury Award-winner *IN THE SOUP*, Martin Scorsese's *NEW YORK STORIES*, the Academy Award®-winning *FARGO*, *THE BIG LEBOWSKI*, and an IFP Spirit Award-winning performance as Mr. Pink in *RESERVOIR DOGS*. Additionally, Buscemi has made numerous cameo appearances in films such as *RISING SUN*, *THE HUDSUCKER PROXY*, *BIG DADDY*, and *THE WEDDING SINGER*.

Recent film credits include roles in *I NOW PRONOUNCE YOU CHUCK AND LARRY*, *DELIRIOUS* (which also premiered at Sundance), Joel and Ethan Coen's segment of the French film *PARIS, JE T'AIME*, *I THINK I LOVE MY WIFE* and *ART SCHOOL CONFIDENTIAL*. Buscemi recently completed production on director Florian Gallenberger's *JOHN RABE*, a film based on the diaries of the titular German businessman who used his Nazi membership to rescue more than 200,000 Chinese during the 1937-38 Nanjing massacre. Other upcoming projects include *YOUTH IN REVOLT*, opposite Justin Long and Michael Cera, and *THE MESSENGER*, opposite

Jena Malone and Woody Harrlerson. Next, he will shoot *ST. JOHN OF LAS VEGAS*, opposite Romany Malco and Emily Mortimor.

Buscemi also has numerous television credits, including recent appearances on “30 Rock,” for which he was nominated for an Emmy®, and “ER,” but he is best known for his Emmy nominated role as Tony Blundetto in the critically acclaimed HBO series, “The Sopranos.” Buscemi also directed a number of episodes for the show, and was nominated for an Emmy® and DGA Award for the “Pine Barrens” episode in season four.

No stranger to animated features, Buscemi was heard in the children’s classic *CHARLOTTE’S WEB*, as the voice of Templeton the rat, and as the voice of Nebbercracker in the Oscar® nominated animated film *MONSTER HOUSE*. He also provided the voices for characters in the animated features *MONSTERS, INC.* and *FINAL FANTASY*. Buscemi recently recorded the voice of Buckey for *G-FORCE*, along with Will Arnett, Nicolas Cage, Tracy Morgan and Penelope Cruz.

In addition to his talents as an actor, Buscemi has proven to be a respected writer and director. His first project, the short film *WHAT HAPPENED TO PETE*, was featured at several film festivals including Rotterdam and Locarno, and aired on the Bravo Network. He marked his full-length feature film directorial debut with *TREES LOUNGE*, which he also wrote and starred in. The film made its debut in the Directors’ Fortnight at the 1996 Cannes Film Festival. Buscemi’s second feature film as a director, *ANIMAL FACTORY*, based on a book by Edward Bunker, premiered at the 2000 Sundance Film Festival and starred Willem Dafoe and Edward Furlong. IFC released his third directorial feature, *LONESOME JIM*, a comedy-drama about a dysfunctional family, which was named one of the year’s top ten independent films by the National Board of Review. His latest directorial outing, in which he also starred, was *INTERVIEW*, with Sienna Miller, which premiered at this year’s Sundance Film Festival.

JOHN CLEESE (Dr. Glickenstein) first shot to fame in the British television series “The Frost Report,” in 1966 and in 1969 co-created the celebrated “Monty Python’s Flying Circus.” The Monty Python team went on to conquer the world with three cult television series and four hugely successful films; *AND NOW FOR SOMETHING COMPLETELY DIFFERENT*, *MONTY PYTHON AND THE HOLY GRAIL*, *THE LIFE OF BRIAN* and *THE MEANING OF LIFE*, as well as various international stage shows,

before Cleese moved on to create the irrepressible Basil, the hotel manager from hell, in one of the most successful television series ever made – “Fawlty Towers.”

In addition to his work with Monty Python, Cleese has appeared in numerous memorable films, including *THE GREAT MUPPET CAPER*, *MARY SHELLEY’S FRANKENSTEIN*, *JUNGLE BOOK*, *THE WIND IN THE WILLOWS* and *OUT OF TOWNERS*. In 1988 Cleese co-wrote (with director Charles Crichton) and starred in, *A FISH CALLED WANDA*, alongside Jamie Lee Curtis, Kevin Kline and Michael Palin. The film was one of the most successful British films ever made, garnering Cleese numerous accolades, including Golden Globe® and Oscar® nominations for screenplay and an Italian Oscar for screenplay and a BAFTA award for Best Film Actor. In 1996 Cleese reunited the cast for *FIERCE CREATURES*.

More recently Cleese has appeared in two James Bond films in the role of Q, 1999’s *THE WORLD IS NOT ENOUGH* and 2002’s *DIE ANOTHER DAY*. He was also featured in the role of Nearly Headless Nick in two of the Harry Potter installments, *THE SORCERER’S STONE* and *THE CHAMBER OF SECRETS*, and lent his voice to the role of King Harold in *SHREK 2* and *SHREK THE THIRD*.

Cleese’s writing, directing and acting credits for stage and television also include: “The Secret Policeman’s Ball” (1979), which he directed for Amnesty International, and “The Secret Policeman’s Other Ball” (1981), which he co-directed for both stage and film, the BBC’s production of Shakespeare’s “The Taming of the Shrew” (1980) in which he played Pertruchio and “Whoops Apocalypse” (1981) for LWT. He has also appeared in roles on numerous television series including “Cheers,” “3rd. Rock From the Sun” and “Will and Grace.” Additionally, Cleese has made numerous appearances on “Saturday Night Live” and served as the narrator for Disney’s “Mickey Mouse Works” and “House of Mouse” series.

In 1972, he co-founded Video Arts, which swiftly became the leading provider of business training programs on video. Videos for Patients was set up by Cleese with Dr Rob Buckman in 1993, to help improve communication between patients and doctors. There are currently 45 titles in the video series.

In 1983 Cleese published his first book, Families and How To Survive Them (co-written with Dr. Robin Skynner), which was produced as a series for BBC Radio 4 in 1990. Its sequel, Life and How to Survive It, also written with Dr. Robin Skynner was published in 1993.

A graduate of Cambridge University, Cleese has taught at the University of California, Santa Barbara and Cornell University, where in 1998 he was named a Professor-at-Large. He also received an honorary Doctor of Letters degree from Pomona University in 1999, and in 2002 received an Anglo-American Gold Sovereign Medal from the Smithsonian Institute.

JENNIFER COOLIDGE (Jaclyn) is a character actress and experimental comedienne, who has become one of Hollywood's most versatile actors, and is perhaps best known for playing Stifler's mom in the feature film, *AMERICAN PIE*.

Born in Boston, Massachusetts, Coolidge graduated from Emerson College and earned her Bachelor's degree in theatre. A member of New York's Gotham City Improv Group and The Groundlings comedy troupe in Los Angeles, Coolidge made her television debut on NBC's "Seinfeld." She was a regular on the ABC sketch series "She TV," and was a cast member and writer on another sketch comedy series, Fox's "Saturday Night Special" (1996), produced by Roseanne. Coolidge made her big screen debut in *NOT OF THIS EARTH*, followed by the comedy *TRIAL AND ERROR*.

Coolidge had her breakthrough role in *AMERICAN PIE* and recreated the character in the sequels, *AMERICAN PIE 2* and *AMERICAN WEDDING*. She starred as Paulette opposite Reese Witherspoon in *LEGALLY BLONDE*, and reprised the role for *LEGALLY BLONDE 2: RED, WHITE & BLONDE*. Coolidge also appeared in "Sex and the City" and had a recurring role in the NBC sitcom "Joey," appearing as Joey's agent Bobbie, and will be seen in the upcoming Lifetime film, "Living Proof."

Coolidge has a no-holds-barred approach to comedy and a vanity-free comfort playing uninhibited characters and delivering lines with sexual innuendo. She has collaborated with director Christopher Guest on films including *BEST IN SHOW*, *A MIGHTY WIND* and *FOR YOUR CONSIDERATION*. Additional feature films include *DOWN TO EARTH* and *AMERICAN DREAMZ*. Coolidge's gift for altering her appearance and manner, as well as her mastery of timing, shines in her role as a wicked stepmother in *A CINDERELLA STORY* (2004) opposite Hilary Duff, for which she received a 2005 Teen Choice Award. She recently completed filming *GENTLEMEN BRONCOS*, opposite Sam Rockwell and will soon begin filming her first major dramatic role in Werner Herzog's *BAD LIEUTENANT* opposite Nicolas Cage.

ARSENIO HALL (Carl Cristall), became a household name with the success of his Emmy®-Award winning late night talk show "The Arsenio Hall Show" but the versatile actor, comedian, and producer first became involved in the arts at the Cleveland Playhouse, and continued to hone his craft throughout his Kent State University years.

In 1979, Hall moved to Chicago where he tried his hand at stand-up comedy and was discovered by jazz singer Nancy Wilson. In the following years, Hall toured extensively, opening for major headliners including Patti LaBelle, Aretha Franklin, Tina Turner and Stevie Wonder. Hall also made appearances on numerous television shows including "Solid Gold" and "The Tonight Show with Johnny Carson" as well as his first film appearance in *AMAZON WOMEN ON THE MOON*, directed by John Landis.

In 1987, Hall was asked to replace Joan Rivers on the Fox Network series "The Late Show." On the strength of his work as interim host, he was signed to a film and television deal with Paramount Pictures, which subsequently led to the opportunity to co-write and co-star in the hit comedy *COMING TO AMERICA*.

On January 3, 1989, "The Arsenio Hall Show" made its debut, and virtually overnight Hall changed the face of late night television by captivating young viewers across the country. During his successful five-year run as executive producer and host, Hall provided a forum for cutting-edge comedy, politics and the television debut of such pop superstars as Mariah Carey, Snoop Doggy Dogg, Boyz to Men and countless others. In 1994, Hall resigned from the late night gabfest to pursue other personal and professional interests.

In 1998, Hall joined the cast of the dramedy, "Martial Law," spending two years in the role of Terrell Parker, a streetwise L.A.P.D. detective. He followed this up with a two-season stint as host of the new "Star Search," and then, taking on his most challenging task to date, he returned to stand-up comedy, touring for the first time in over a decade.

Hall will next star as host of the upcoming weekly series "Funniest Moments," a one-hour show capturing life's most outrageous moments on tape, which will debut on MyNetworkTV in October, 2008.

SEAN HAYES (Brain) is best known to audiences for his starring role on the smash hit comedy series "Will & Grace." His portrayal of the often self-absorbed but lovable Jack McFarland earned him seven consecutive Emmy® Award nominations, from 2000 to 2006, as Outstanding Supporting Actor in a Comedy Series. He won the

Emmy for his first nomination as well as three Screen Actors Guild (SAG) Awards, and an American Comedy Award. He also shared in a SAG Award won by the cast of "Will & Grace" for Outstanding Ensemble Performance, six Golden Globe® nominations, and three more individual SAG Award nominations for his work on the series.

In 2002, Hayes took on the role of Jerry Lewis in the acclaimed television biopic "Martin and Lewis," which chronicled the rise and eventual breakup of the legendary duo. Hayes earned another SAG Award nomination for his portrayal of Lewis.

A native of Chicago, Hayes attended Illinois State University and began his professional career in the Chicago theater community. He performed at the Organic Theatre and honed his comedic and improvisational skills through the Second City training program. While still in Chicago, Hayes worked in commercials and television projects, including the television movie "A&P," based on a story by John Updike.

Hayes made his feature film debut in 1998 in the title role of the art house hit *BILLY'S HOLLYWOOD SCREEN KISS*, which won critical acclaim at the Sundance Film Festival. He most recently was seen alongside Jack Nicholson and Morgan Freeman in the 2007 film *THE BUCKET LIST*, and also appeared with Nathan Lane, Josh Duhamel and Kate Bosworth in the romantic comedy *WIN A DATE WITH TAD HAMILTON*, and the independent film *PIECES OF APRIL*. In addition, Hayes lent his voice to the role of diabolical feline Mr. Tinkles in the family hit *CATS & DOGS*, and was the voice of The Fish in the big-screen adaptation of the Dr. Seuss classic *THE CAT IN THE HAT*, in which he also appeared as Mr. Humberflob.

In 2003, Hayes and producing partner Todd Milliner formed Hazy Mills Productions. Their first production, "Situation: Comedy," a documentary television show in search of the next great sitcom, premiered on Bravo in the summer of 2005 and garnered wide critical praise. Current projects in development include "Grimm," "Man and Woman," "The Ten Million Dollar Word," "Cornerstone," "Bi-Coastal," "Eight Days A Week," the remake of the classic comedy feature film "Cinderella" and "The Most Annoying Man in the World."

EDDIE IZZARD (Dr. Schadenfreude) is already one of the most acclaimed comics of his generation, and is now developing an equally stellar reputation as a film, television and stage actor. His most recent roles include Roman Nagel in *OCEAN'S THIRTEEN* and Mr. Kite in *ACROSS THE UNIVERSE*, as well as lending his voice to *THE CHRONICLES OF NARNIA: PRINCE CASPIAN* as Reepicheep and Jerry

Seinfeld's *BEE MOVIE*. In addition, Izzard can be seen in "Kitchen", a new television drama based on Kitchen Confidential, Anthony Bourdain's tell-all book about working as a chef in New York.

In April 2008, Izzard embarked on the largest comedy tour of his career. Izzard's one man show, fittingly titled "Stripped," commenced in Boston, Massachusetts on April 28th, with dates continuing through early August, across 30 cities.

This spring, Izzard was seen reprising his role in the final season of the television series "The Riches," which he produced and starred in opposite Minnie Driver, playing Wayne Malloy, a conman who goes through a mid-life crisis and moves to the suburbs with his wife in an attempt to change their lives around.

Izzard's next film role is opposite Tom Cruise in the highly anticipated film *VALKYRIE*, the true story of a group of German generals who plan to assassinate Nazi leader Adolf Hitler at the height of World War II, which opens December 26, 2008. Izzard made his big-screen debut alongside Bob Hoskins and Robin Williams in the 1996 movie *SECRET AGENT*. Other notable films Izzard has appeared in include *ROMANCE AND CIGARETTES*, *BLUEBERRY*, *OCEAN'S TWELVE* and as Charlie Chaplin in *THE CAT'S MEOW*. He delighted children and adults alike as the voice of the Sand Fairy in *FIVE CHILDREN AND IT* and as the voice of Nigel in the animated movie *THE WILD*. Other highlights in his movie career include appearing in *THE AVENGERS*, *ALL THE QUEEN'S MEN*, and *REVENGERS TRAGEDY*.

Izzard's stage appearances include roles in David Mamet's "The Cryptogram," the title role in Marlowe's "Edward II; 900 Oneonta" and "A Day in the Death of Joe Egg" in London and on Broadway which won him a number of awards, including a Tony nomination for Best Actor.

Since his first stage appearance on London's West End in 1993 in the one-man show "Live at the Ambassadors," Izzard has inhabited a unique world of his own 'carefully crafted rubbish.' "Live at the Ambassadors" was followed by a succession of critically-acclaimed shows including "Unrepeatable" in 1994, 1996's "Definite Article," "Glorious" in 1997, "Dress to Kill" in 1998, and the 2000 production "Circle."

Izzard's comedic musings have earned him some top awards from Time Out and the Perrier Panel. "Live at the Ambassadors" received an Olivier Award nomination for Outstanding Achievement. He won the British Comedy Award for Top Stand-Up Comedian in 1993 and 1996, and "Dress to Kill" earned him a New York Drama Desk Award and two Emmys®.

JAY LENO (King Malbert) has lent his signature voice to numerous motion picture and television projects including *ICE AGE: THE MELTDOWN*, *CARS*, *ROBOTS*, "The Fairly Odd Parents," "The Simpsons" and "Southpark" among others.

Leno is the host of the Emmy® Award-winning and top-rated "The Tonight Show with Jay Leno." With over 15 years at the helm, Leno follows in the footsteps of legendary NBC late-night hosts Steve Allen, Jack Paar and Johnny Carson, while at the same time creating his own unique late-night style with a combination of humor, talk and entertainment. Leno's outstanding and engaging combination has enabled "The Tonight Show" to capture its timeslot for a remarkable 12 consecutive years, while making the show one of the most valuable properties, not just for NBC, but in all of television.

During its 15-year tenure, "The Tonight Show with Jay Leno" has experienced numerous highlights, including winning two Emmy® Awards -- the first in 1995 for Outstanding Comedy, Variety or Music Series, and the second in 1996 for Outstanding Technical Direction. In 1999 and 2000, "The Tonight Show" took home the trophy for Favorite Late Night Show in the annual TV Guide Awards determined by voting viewers. Leno's personal highlights include receiving a star on Hollywood's Walk of Fame, being the first person to drive the pace car at all major NASCAR events, and setting several land speed records.

Prior to becoming host of "Tonight," Leno had been the exclusive guest host of "The Tonight Show Starring Johnny Carson" since September 1987. He first appeared as a guest on the show March 2, 1977, and made numerous additional appearances on "Tonight" as well as on NBC's former program "Late Night with David Letterman."

One of the country's premier comedians, Leno has performed hundreds of comedy shows around the United States for the past 20 years. In 2001, he traveled to Bosnia, where he performed for military troops serving in Afghanistan. Leno also traveled to Aviano, Italy, in 1995 to entertain military troops involved with the peacekeeping efforts in Bosnia. He remains passionate about performing in front of live audiences and appears regularly in Las Vegas, on college campuses around the United States, and in other venues.

Leno has authored two New York Times best-selling children's books, How to be the Funniest Kid in the Whole Wide World (Or Just in Your Class) and, If Roast Beef Could Fly, (both from Simon & Schuster). His other book, Leading with My Chin (from HarperCollins), hit the bookstores in 1998. He also has published four versions of Headlines, the compilation of books and desk calendars featuring his favorite funny newspaper headlines, and Police Blotter, a book with more humorous newspaper clips involving police stories (book proceeds go to various charities).

In addition to "The Tonight Show," his appearances around the country, and his writing career, Leno can also include internet star on his resume. In 2006 the car aficionado brought his expertise to the Web; fans can peak into his famous garage by logging on to <http://www.jaylenogarage.com>.

MOLLY SHANNON (Eva) returns to primetime this Fall as Kath opposite Selma Blair's Kim in the new NBC comedy "Kath & Kim," based on the successful Australian show of the same name. She was also recently seen in Lifetime's movie "More of Me," starring opposite Steven Weber.

In the feature film world, Shannon most recently received critical acclaim for her moving performance in Mike White's *YEAR OF THE DOG*. The film focused on a secretary whose life is shattered by the sudden death of her beloved dog, Pencil. The life-changing event leads to new romantic possibilities as well as a new found passion for animal rights. In addition, Shannon was featured in two independent films last year; Sue Kramer's *GRAY MATTERS* and Bruce Leddy's *SHUT UP & SING*.

Shannon's numerous film credits include *EVAN ALMIGHTY*, *LITTLE MAN*, *TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY* (with Will Ferrell), *HOW THE GRINCH STOLE CHRISTMAS*, *SUPERSTAR*, (portraying everybody's favorite Catholic schoolgirl, Mary Katherine Gallagher, a character she created on "Saturday Night Live"), *A NIGHT AT THE ROXBURY*, *ANALYZE THIS*, and *THE SANTA CLAUSE 2*, among others.

On television, Shannon was last seen opposite Christopher MacDonald and Jason Schwartzman in the off-beat comedy series, "Cracking Up." She also starred in the USA Network movie, "12 Days of Christmas Eve" and appeared in the remake of the classic musical, "The Music Man," co-starring Matthew Broderick and Kristen Chenoweth. Other television series credits include multiple guest appearances on "Will & Grace" and "Sex and the City," among many others. Additionally, she spent six

seasons as a member of the repertory company on "Saturday Night Live," primarily known for the eclectic characters she created, such as Mary Katherine Gallagher. She is also praised for her parodies of Courtney Love, Liza Minnelli, Monica Lewinsky and Meredith Vieira.

Prior to joining "SNL," Shannon appeared at the Up Front Comedy Theater in Los Angeles in "The Rob and Molly Show," an improvisational show which she co-wrote with Rob Muir.

CHRISTIAN SLATER (Dr. Schadenfreude's Igor) has an impressive career that has firmly established him as one of the most talented actors of his generation.

Slater will next star in NBC's new drama "My Own Worst Enemy," premiering October 13, 2008, as Henry Spivey, a man with two lives and personalities. In 2007, Slater returned to London to star in the sold-out play "Swimming with Sharks," directed by Wilson Milan, in which he plays producer Buddy Ackerman, the mastermind of a top studio's high-grossing, ultra-violent horror slate, and one of Hollywood's most powerful men.

In 2007, Slater starred opposite Anthony Hopkins in the film *SLIPSTREAM*, which Hopkins also wrote and directed and which was screened at the 2007 Sundance Film Festival. Additional recent film credits include roles in *HE WAS A QUIET MAN* and *BOBBY*, which was written and directed by Emilio Estevez. In 2006, Slater reprised his critically acclaimed role as Randle P. McMurphy in the Really Useful Group's London production of "One Flew Over the Cuckoo's Nest."

In 2005, Slater starred in "The Glass Menagerie" on Broadway opposite Jessica Lange in the role of Tom, for which he received an award for Favorite Featured Actor in a Broadway Play at the Broadway.com Audience Awards. Also in 2005, Slater starred in *CHURCHILL: THE HOLLYWOOD YEARS*, opposite Neve Campbell. In 2002 and 2003, Slater made his mark on primetime television with guest-star character arcs on "The West Wing" and "Alias."

Making his film debut in 1985 in *THE LEGEND OF BILLIE JEAN*, Slater's extensive film credits prove his versatility to excel in various genres. As an action hero, he was seen in *WINDTALKERS*, opposite Nicolas Cage, and *BROKEN ARROW* with John Travolta. Slater has also portrayed many cult-following characters including his unforgettable performances as Clarence Worley in *TRUE ROMANCE*, as Robert Boyd in *VERY BAD THINGS* and as Jason Dean in *HEATHERS*. His other film credits include

THE CONTENDER, BED OF ROSES, MURDER IN THE FIRST, INTERVIEW WITH A VAMPIRE, UNTAMED HEART, PUMP UP THE VOLUME, THE NAME OF THE ROSE, TUCKER: THE MAN AND HIS DREAM and *GLEAMING THE CUBE*.

Slater's producing credits include *BASIL* and *HARD RAIN*, both of which he also starred in. He also served as executive producer on Peter Berg's *VERY BAD THINGS*. In 1996, Slater made his directorial debut with "Museum of Love," a short film for Showtime.

An alum of the prestigious Dalton School and the Professional Children's School in New York City, Slater debuted on Broadway at the age of nine in "The Music Man," alongside Dick Van Dyke, and went on to play the title lead in "Oliver." More recently, Slater garnered critical acclaim for his starring role in the Broadway production of "Sideman." Additional Broadway credits include roles in "Macbeth," "David Copperfield" and "Merlin." Off-Broadway, Slater starred in such productions as "Landscape of the Body," "Between Daylight," "Boonville," "Dry Land" and "Somewhere's Better."

ABOUT THE FILMMAKERS

TONY LEONDIS (Director) won an Annie Award in 2005 for Best Home Entertainment Production for DisneyToon Studios' *LILO & STITCH 2: STITCH HAS A GLITCH* and received an Annie nomination for Best Writing in an Animated Feature Production for DisneyToon Studios' *THE EMPEROR'S NEW GROOVE 2: KRONK'S NEW GROOVE*. Leondis' other credits include story artist on Disney's *HOME ON THE RANGE* and DreamWorks' *THE PRINCE OF EGYPT*.

Originally hailing from New York, Leondis holds a bachelor's degree in fine arts and a master's degree in theology from Holy Cross University.

CHRIS McKENNA (Screenwriter) is currently in his fifth season as a writer and producer on the FOX animated television show "American Dad!" He began his career serving as a production assistant on films including Peter Bogdanovich's *A THING CALLED LOVE*, starring River Phoenix and *GRUMPIER OLD MEN*, starring Walter Matthau and Jack Lemmon.

McKenna is a graduate of Stanford University and lives in Los Angeles.

JOHN D. ERAKLIS (Producer) is the Founder and CEO of Exodus Film Group an independent production company formed in 2001 that has taken pioneering steps in the animation field by creating one of the first private equity animation film funds. The company will develop, produce, finance and distribute a multi-picture slate of CG-animated feature films, DVDs and television series.

In his role at Exodus Films, Eraklis is not only the creative visionary for the company but handles all aspects of finance and distribution.

Eraklis has worked in the entertainment industry for over a decade raising film financing from private equity sources, and producing television and film projects under various banners. Prior to founding Exodus, Eraklis served as vice president of business development and director of acquisitions & distribution for GalaxyOnline.com and its subsidiary, Galaxy Pictures, both divisions of GalaxyOnline, Inc.

At GalaxyOnline.com and Galaxy Pictures, Eraklis was instrumental in raising the company's seed capital and was personally responsible for the acquisition of product to build Galaxy's library, which during his tenure grew to contain over 500 titles, making it the largest library of science content outside of the major studios. He was also

responsible for strategic partnerships with corporations such as Motorola and the acquisition of a cutting edge wireless technology.

Eraklis graduated from the University of Rhode Island with a bachelor's degree in communications.

MAX HOWARD (Producer) is the president of Exodus Film Group the independent production company formed in 2001 that has taken pioneering steps in the animation field by creating one of the first private equity animation film funds. The company will develop, produce, finance and distribute a multi-picture slate of CG-animated feature films, DVDs and television series.

Howard joined Exodus Films in 2007 and is responsible for all aspects of production and development for the company. A highly experienced animation executive, Howard most recently worked alongside Jeffery Katzenberg as an executive producer on *SPIRIT, STALLION OF THE CIMARRON* for DreamWorks Animation.

Previously Howard served as president of Warner Bros. Feature Animation where he oversaw a staff of more than 600 and was responsible for all aspects of development and production for the division. During his tenure Howard oversaw the critically acclaimed, award-winning feature *THE IRON GIANT*, directed by Brad Bird and the international live action/animated hit *SPACE JAM*, starring the iconic Looney Tunes characters and Chicago Bulls star, Michael Jordan.

Prior to that, Howard spent 12 years at Disney animation, most recently as senior vice president of Disney Feature Animation. One of the senior architects of the company's animation renaissance, Howard collaborated on many of the studios most successful titles, including *WHO FRAMED ROGER RABBIT*, *THE LITTLE MERMAID*, *BEAUTY AND THE BEAST*, *ALADDIN*, *POCAHONTAS* and *THE LION KING*. Under his leadership the Disney animation division was honored with 13 Academy Awards® and 11 Golden Globe awards.

Howard began with Disney in his native Britain, where he established and ran the studio's United Kingdom location during the making of *WHO FRAMED ROGER RABBIT*. He then came to the United States to launch and lead Disney's Florida animation studio, and from there to California to oversee the move into Disney's iconic "Hat Building" in Burbank, as well as the opening of the studio's Paris animation facility.

Howard is a member of the Academy of Motion Picture Arts & Sciences (A.M.P.A.S®), the British Academy of Film & Television Arts (BAFTA), and the Association Internationale Du Film D'Animation (ASIFA). He has received ASIFA-Hollywood's Certificate of Merit and UNICEF's Children Fund Award.

HERVÉ SCHNEID, A.C.E. (Editor) has numerous credits to his name including the Academy Award®-nominated film *UN LONG DIMANCHE DE FIANÇAILLES (A VERY LONG ENGAGEMENT)* for which he received a César nomination for Best Editing. Other credits include *GOODBYE BAFANA*, *MICHEL VAILLANT*, *ALIEN: RESURRECTION*, *ORLANDO* and *LE FABULEUX DESTIN D'AMÉLIE POULAIN (THE FABULOUS DESTINY OF AMELIE POULAIN)* for which he received BAFTA and César nominations for Best Editing. Schneid won a César for Best Editing for his work on the 1991 film, *DELICATESSEN*.

OLIVIER BESSON (Art Director) has lent his artistic talents to some of the most celebrated animation titles of the past two decades.

He most recently served as art director on the French animated film, *FRANKLIN ET LE TRÉSOR DU LAC (FRANKLIN AND THE TURTLE LAKE TREASURE)*. Before that Besson worked at Walt Disney's Paris Animation Studio on several titles, including as background supervisor on the 2003 Oscar®-nominated short, *DESTINO*. Other Disney titles include *A GOOFY MOVIE*, *THE HUNCHBACK OF NOTRE DAME*, *HERCULES*, *TARZAN*, and *ATLANTIS: THE LOST EMPIRE* all of which he served as background artist, and *JUNGLEBOOK II* for which he was background supervisor.

Besson began his career at Saban International in Paris working on a number of the company's animated television titles.

PATRICK DOYLE (Composer) is a classically trained and internationally respected film composer who has worked with many of modern film's most prolific directors.

A native of Scotland, Doyle studied music at The Royal Scottish Academy of Music and Drama, and wrote his first film score in 1978. In 1987 Doyle joined the Renaissance Theatre Company as composer and musical director where, in 1989, director Kenneth Branagh commissioned him to compose the score for the company's production of *HENRY V*, for which the song, "Non Nobis Domine," was awarded the

1989 Ivor Novello Award for Best Film Theme. Since that first partnership, Doyle has continued to work with Branagh on numerous productions including; *DEAD AGAIN*, *MUCH ADO ABOUT NOTHING*, *FRANKENSTEIN* starring Robert De Niro, *HAMLET*, for which Doyle's score was nominated for an Oscar®, *LOVE'S LABOUR'S LOST*, *AS YOU LIKE IT* and 2007's *SLEUTH*, starring Jude Law and Michael Caine.

Additional film credits include the scores for Brian de Palma's *CARLITO'S WAY*, Alfonso Cuarón's *A LITTLE PRINCESS* and *GREAT EXPECTATIONS* and Ang Lee's *SENSE AND SENSIBILITY* which received Golden Globe®, Oscar® and BAFTA nominations for Best Score. Doyle has also worked with director Regis Wagner on a number of productions including the Oscar® winning *INDOCHINE*, the Academy Award® nominated *EAST WEST* and the 2005 Berlin Film Festival opener, *MAN TO MAN*.

In 2001 Doyle composed the music for the highly successful British comedy, *BRIDGET JONES DIARY*, starring Renee Zellweger. He continued his success with British productions when he was asked by director Robert Altman to score *GOSFORD PARK*, and again in 2003 with the score for the multi-award winning comedy *CALENDAR GIRLS*, directed by Nigel Cole. Doyle's other recent work includes scores for *NANNY McPHEE*, starring Emma Thompson and Colin Firth, *NIM'S ISLAND* starring Jodie Foster and Gerard Butler, and the third Harry Potter film, *THE GOBLET OF FIRE*, directed by Mike Newell.

In addition to his film work, Doyle was commissioned in 1990 by HRH The Prince of Wales to compose "The Thistle and The Rose," a song cycle for full choir in honor of the Queen Mother's 90th birthday.

EXODUS FILM GROUP is an independent production company based in Venice Beach, California, with satellite offices in New York and Paris. The company develops a wide range of projects for all media outlets in both live action and animation. Exodus has taken pioneering steps in the animation field by creating one of the first private equity animation film funds. In addition to *IGOR*, upcoming projects include the animated features *BUNYAN & BABE* starring John Goodman and Kelsey Grammer and *THE HERO OF COLOR CITY* starring Christina Ricci as well as a new series of DVD's with Tyler Perry based on his signature character "Madea" appearing in an animated world.

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