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A STUDIO GHIBLI FILM

PONYO

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PONYO

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Additional Voices

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 JOHN CYGAN JENNIFER DARLING
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 CRISPIN FREEMAN JESS HARNELL
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STUDIO GHIBLI
 NIPPON TELEVISION NETWORK
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 WALT DISNEY STUDIOS
 HOME ENTERTAINMENT
 MITSUBISHI
 TOHO
 Present

PONYO

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Written and Directed by .. HAYAO MIYAZAKI
 Producer .. TOSHIO SUZUKI
 Music .. JOE HISAISHI
 Imaging .. ATSUSHI OKUI
 Color Design .. MICHIO YASUDA
 Backgrounds .. NOBORU YOSHIDA
 Animation .. KATSUYA KONDO

Cast

Gran Mamare .. CATE BLANCHETT
 Ponyo .. NOAH CYRUS
 Koichi .. MATT DAMON
 Lisa .. TINA FEY
 Sosuke .. FRANKIE JONAS
 The Newscaster .. KURT KNUTSSON
 Yoshie .. BETTY WHITE
 Fujimoto .. LIAM NEESON
 Kumiko .. JENNESSA ROSE
 Toki .. LILY TOMLIN
 Noriko .. CLORIS LEACHMAN

U.S. Production

Directors .. JOHN LASSETER
 BRAD LEWIS
 PETER SOHN
 Executive Producers .. JOHN LASSETER
 KATHLEEN KENNEDY
 FRANK MARSHALL
 English Language
 Screenplay .. MELISSA MATHISON
 Translated from the
 Original Japanese by .. JIM HUBBERT
 Associate Producers .. PAUL CICHOCKI
 KEVIN REHER

Voice Casting .. NATALIE LYON
 Post Production Coordinator .. ERIC ZIEGLER
 Production Finance .. MARC S. GREENBERG
 CHRISTOPHER "STU" STEWART
 Business & Legal
 Affairs .. JODY WEINBERG SILVERMAN
 Director's Assistants .. HEATHER FENG
 LAUREL STOUT
 Producer's Assistant .. JIM RODERICK
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 Re-Recording Mixer .. MICHAEL SEMANICK
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Kono Eiga wo Tsukutta Hito (We Made This Movie)			
ATSUSHI AIKAWA SEIKO AZUMA YUKI AMAMI SHOKICHI ARAI KAKU ARAKAWA TSUTOMU AWADA HIROAKI ISHII MINAMI ICHIKAWA SHIMPEI ISE KEIICHI ITAGAKI AKIO ICHIMURA KAORI ITO TAKAYASU ITO HISAYO ITO KEIKO ITOGAWA TAKESHI INAMURA SHUJI INOUE YOKO IHIRA TOMOMI IMAI YOSHITAKE IWAKAMI EMIKO IWAYANAGI YUHEI UEDA SEIICHIRO UJIE NOBUMASA UCHIDA YUKARI UMEBAYASHI NATSUKI EBISAWA AKANE OTANI SHINJI OTSUKA NOZOMI OHASHI MAKOTO OHARA TAKASHI OMORI KEN OKADA HIROFUMI OKITA SEIJI OKUDA SHO OGOSHI KAZUYOSHI ONODA AKIKO OMI MEGUMI KAGAWA WAKAKO KAKU NAOMI KASUGAI MASATAKA KATO YUKIE KANEKO	KOICHI ASANO NAOMI ATSUTA NAO AMISAKI KINO ARAI ALEXANDRA WEIHRACH KUNITOSHI ISHII ASAMI ISHIKADO AKIHIKO ISHIZUMI FUMIKO ISOMAE TORU ITABASHI SHUNTARO ICHIMURA KYOHEI ITO NOZOMU ITO JUNKO ITO KAZUMI INAKI RYOKO INA MASAFUMI INOUE TAKESHI IMAIZUMI KENJI IMURA SHUN IWASAWA FUTOSHI UEDA YOSHIHIRO UENO SAORI UCHIDA HISANORI UNOKI EVAN MA KUMIKO OTA KUMIKO OTANI YASUKO OTOMO MINORU OHASHI MAYUMI OMURA KAZUO OGA TOMOKO OKADA ATSUSHI OKUI RENA OKUYAMA MASAKO OSADA HIKARU ONODA HIROYUKI ORIHARA YUKIKO KAKITA KOJI KASAMATSU TOMIE KATAOKA EIKO KANAZAWA ASUKA KANAZAWA		

MOYO TAKAHASHI	YOHEI TAKAMATSU	HARUNA HIROSE	SHUNSUKE HIROTA
NORIKO TAKAMI	KAZUHIRO TAKAMURA	SOONHA HWANG	RIE FUKUI
NOBUYUKI TAKEUCHI	AKIKO TAKEGUCHI	KEIJI FUKUDA	NOBUHIRO FUKUDA
YOJI TAKESHIGE	MIKIKO TAKEDA	YOSHIKAZU FUKUTOME	RYOICHI FUKUYAMA
HIROMI TAKENO	HITOMI TATENO	KAORI FUJII	TAKAAKI FUJIOKA
AKIO TANAKA	ATSUKO TANAKA	MASAKO FUJITA	YASUAKI FUJITA
KAZUYOSHI TANAKA	NAOYA TANAKA	EIKO FUJITSU	NAOYA FUJIMAKI
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KUMIKO TANIHIRA	YURI TABATA	KO HOSAKA	TADAIHIRO HOSHI
NORIYOSHI TAMAGAWA	ATSUSHI TAMURA	KOJI HOSHINO	NORITADA HOSOKAWA
ATSUSHI TAMURA	CHIEKO TAMURA	TOMOKO HOSOKAWA	TAKESHI HONDA
YUKIE TAMURA	SATOSHI CHIDA	KIYOKO MAKITA	SHOJI MAKIHARA
KAYO CHIBA	TAKAYUKI TSUKAGOSHI	AYA MAJIMA	TOMOYO MASUDA
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KIYOKO TSUGE	NORIKO TSUSHI	RIEKO MATSUKI	MIWA MATSUKUMA
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RYOKO TSUTSUI	KEIKO TSUNOKAWA	EIKO MATSUSHIMA	YOSHIKI MATSUNAGA
AKIKO TESHIMA	YUSUKE TEZUKA	RIE MATSUBARA	MAIKO MATSUMURA
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HIROKI DOI	MAKIKO DOI	REIKO MANO	SATOKO MIURA
YUKO DOZONO	YAYOI TOKI	YUTA MIZUKI	NOBUYUKI MITANI
GEORGE TOKORO	KEIKO TOMIZAWA	HIROKO MINOWA	YUKIKO MIYASAKA
MAYU NAITO	TAKASHI NAGAI	HAYAO MIYAZAKI	TOMOKO MIYATA
HIROTAKA NAKAO	RIE NAKAGOME	KAN MIYOSHI	NORIIHIKO MIYOSHI
YOSHIKO NAGASAKI	MAI NAKAZATO	YUMIKO MIYOSHI	YUKO MURANAKA
SHINTARO NAKAZAWA	MINAKO NAGASAWA	HARUHISA MUROKAWA	YUICHIRO MOCHIZUKI
KAZUSHIGE NAGASHIMA	AI NAKANISHI	YOKO MOTOYA	MASAKI MORITA
MASAMI NAKANISHI	YOHEI NAKANO	NAOMI MORI	MIKIO MORI
KATSUTOSHI NAKAMURA	MEGUMI NAKAMURA	NAOYA MORITANI	HIROSHI YAJIMA
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NOBORU NISHIO	DAISUKE NISHIKATA	SAORI YANAGA	TOMONORI YANAGIBASHI
TAKASHI NISHIKAWA	HIROMI NISHIKAWA	AKIKO YANO	KIKUYO YANO
YOICHI NISHIKAWA	SOICHI NISHIZAKI	MAIKO YAHATA	JUNJI YABUTA
NOBUTAKA NISHIDA	SUMIE NISHIDO	MASATSUGU YABE	MASARU YABE
AYAKA NISHIHARA	YUMIKO NISHIMURA	AKIHIRO YAMAUCHI	YUKARI YAMAURA
YOSHIAKI NISHIMURA	SUEKO NUMAZAWA	HIROOMI YAMAKAWA	TOMOKO YAMAGUCHI
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TAKASHI HASHIMOTO	NAOTO HATAKEYAMA	MAI	AKIHIKO YAMASHITA
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SUMINOBU HAMADA	MIWAKO HAMADA	IKUKO YAMAMOTO	TAMAMI YAMAMOTO
MASAKO HAYASHI	RYUJI HAYASHI	TETSUYA YAMAMOTO	MICHIKO YAMAMOTO
YASUHISA HARADA	MIEKO HARA	YOSHIE YAMAMOTO	EIJI YAMAMORI
MEGUMI HIGAKI	YUKO HIGASHI	MASAFUMI YOKOTA	RUMI HIIRAGI
JOE HISAISHI	TOKIE HIDARI	CHIE YOSHIKE	HIDEAKI YOSHIO
EIMI HIRAOKA	MAYUMI HIRAKATA	KAZUYOSHI YOSHIKAWA	NOBORU YOSHIDA
MAIKO HIRANO	KYOKO HIRABAYASHI	MEGUMI YOSHIDA	MITSUO YOSHINO
HIROAKI HIRABAYASHI	SAYAKA HIRAHARA	KAZUKO YOSHIYUKI	KENICHI YODA

RYUTA YONEZAWA HIROMASA YONEBAYASHI
 ITSUMA WAKASUGI SHIGERU WAKITA
 KASUMI WADA KEIKO WATANABE
 NATSUMI WATANABE HIROYUKI WATANABE
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LAWSON

WONDER CITY

Music JOE HISAISHI

“Mother Sea”

Lyrics by Wakako Kaku and Hayao Miyazaki

Based on the Poem “Sakana” by Wakako Kaku

Music Composition and Arrangement

by Joe Hisaishi

Performed by Masako Hayashi

“Ponyo On The Cliff By The Sea”

Lyrics by Katsuya Kondo

Additional Lyrics by Hayao Miyazaki

Music Composition and Arrangement

by Joe Hisaishi

Vocals Produced by Ali Dee

Performed by Noah Cyrus and Frankie Jonas

“Ponyo On The Cliff By The Sea” (Remix)

Lyrics by Katsuya Kondo

Additional Lyrics by Hayao Miyazaki

Music Composition and Arrangement

by Joe Hisaishi

Produced by Ali Dee

Performed by Noah Cyrus and Frankie Jonas

Special Thanks to

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Elyse Klaitz, Tania Oskanian, Cindy Pecuch,

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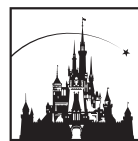
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PONYO

“A little boy and a little girl, love and responsibility, the ocean and life—these things, and that which is most elemental to them, are depicted in the most basic way in ‘PONYO.’”

~ Hayao Miyazaki, Director

ABOUT THE PRODUCTION

Academy Award®-winning director Hayao Miyazaki (“Spirited Away”) takes moviegoers on a magical new adventure that celebrates the power of innocent love and the beauty of the natural world in his latest animated triumph, “PONYO.” Inspired by Hans Christian



Andersen’s fairy tale “The Little Mermaid,” “PONYO” tells the story of a young and overeager goldfish named Ponyo and her quest to become human. An enchanting and visually stunning blend of imagination, humor, action, mystery and romance, “PONYO” was the top film in Japan in 2008 and is the eighth-

highest-grossing film in Japanese history. To date, the film has grossed more than \$165 million worldwide. Walt Disney Studios presents a Studio Ghibli film: “PONYO” comes to U.S. theaters on August 14, 2009, featuring an all-star English-language voice cast.

In addition to newcomers NOAH CYRUS and FRANKIE JONAS, the vocal cast of “PONYO” includes Academy Award®-winning actors CATE BLANCHETT and CLORIS LEACHMAN; Oscar®-nominated actors MATT DAMON, LIAM NEESON and LILY TOMLIN, Emmy® Award winners TINA FEY and BETTY WHITE. Collectively, White, Leachman and Tomlin have earned a staggering 56 Emmy® nominations, taking home the statuette 19 times.

Miyazaki, whose “Spirited Away” captured the Oscar® for Best Animated Film in 2003, helmed the Academy Award®-nominated film “Howl’s Moving Castle,” and the acclaimed films “My Neighbor Totoro,” “Princess Mononoke,” “Kiki’s Delivery Service” and “Castle in the Sky.” The director describes his newest film simply: “A little boy and a little girl, love and responsibility, the ocean and life—these things, and that which is most elemental to them, are depicted in the most basic way in ‘PONYO.’”

“PONYO” was produced by Toshio Suzuki (“Spirited Away”), a longtime friend and associate of Miyazaki. Chief creative officer for Walt Disney and Pixar Animation Studios John Lasseter (“Toy Story,” “Toy Story 2,” “Cars”) directed the English-language voice talent, along with Brad Lewis (producer of “Ratatouille”) and Peter Sohn (director of “Partly Cloudy,” story/animation “The Incredibles”). Joining Lasseter as executive producers of the English-language version are Kathleen Kennedy and Frank Marshall. The celebrated team’s work includes “The Curious Case of Benjamin Button,” “Indiana Jones and the Kingdom of the Crystal Skull,” “Seabiscuit,” “The Sixth Sense,” “Schindler’s List,” the “Back to the Future” trilogy and the three “Jurassic Park” films. Melissa Mathison, who wrote the screenplay for “E.T., the Extra-Terrestrial,” adapted Miyazaki’s script for the English-language version of “PONYO.” Joe Hisaishi, a frequent Miyazaki collaborator, composed the film’s atmospheric score.



A TALE OF MISCHIEF, FUN AND FRIENDSHIP **A Goldfish Finds Her Way**

Memorable characters, imaginative visuals and irresistible charm make this latest masterpiece from the visionary Miyazaki an unforgettable film-going experience.

Ponyo (voiced by Noah Cyrus) is a mischievous and adventurous little goldfish, who drifts away from the undersea home she shares with her father, the wizard Fujimoto (voiced by Liam Neeson), and hundreds of little sisters. Far from her home, she meets Sosuke (voiced by Frankie Jonas), a 5-year-old boy who lives by the sea with his mother Lisa (voiced by Tina Fey). Sosuke gently cares for his new pet and quickly wins Ponyo’s heart.



Ponyo’s father, desperate for his daughter to return to their undersea home, uses his magic to bring her back, much to Ponyo’s dismay. But Ponyo, ever the stubborn little goldfish, longs to return to her special friend. She magically transforms herself into a little girl and finds her way back to Sosuke’s house

where she and her friend embark on a series of adventures.

“In one of my favorite scenes, Ponyo arrives at Sosuke’s house as a girl while a storm rages,” says Lasseter. “Sosuke’s mother makes noodles for her—which she discovers she loves. It’s so special, because Ponyo is a little girl but she’s a brand-new little girl and everything is brand new to her.”

But Ponyo’s desire to be human upsets the delicate balance of nature and triggers a gigantic

storm. Only Ponyo's mother, a beautiful sea goddess (voiced by Cate Blanchett), can restore nature's balance and perhaps make Ponyo's dreams come true.

"'PONYO' transcends age groups: everybody enjoys this film," says Lasseter. "I've watched it with many audiences and people are truly entertained by it. There's a depth and a beauty to the film; it really works for all ages."

A FILM WITH CHARACTER

Who's Who in "PONYO"

PONYO (voiced by Noah Cyrus)

The cute appearance of the little goldfish-girl belies her formidable powers. Inquisitive and self-assured, Ponyo has carefully planned her escape from the Coral Tower where her father Fujimoto lives, but she isn't sure where she'll end up. "She likes to explore and she's a very



happy fish," says Cyrus of her character. When Ponyo meets Sosuke, she quickly learns to love him. She delights in the newness of the human world, which is completely alien to her with such wonders as ham, instant noodles and a flashlight. Ponyo uses her magical powers calmly and casually; they're

nothing special to her. The balance of nature hinges on her decision to venture beyond the limits her father has set for her. Cyrus says "PONYO"—the character and the movie—has something for everyone. "Ponyo loves Sosuke and she is very funny. It's a very funny movie and there's a lot of adventure."

SOSUKE (voiced by Frankie Jonas)

Five-year-old Sosuke is a kind-hearted, well-mannered little boy who's unusually mature for his age. When he finds a little goldfish while playing with his toy boat on the beach below his house, he names her Ponyo. He treats her with a gentle affection that quickly wins her heart. "Sosuke—what a sweet child!" says Melissa Mathison, who adapted Miyazaki's

screenplay for the English-language version. "I made every attempt to solidify it as Sosuke's story. His bewilderment, his maturity, his humor and his taciturn methods of communicating were quite sweet."

Sosuke is a brave, serious child, although he has a minor mischievous streak: he giggles when Ponyo spits water all over his fussy classmate. The respect and consideration he shows the elderly ladies at the senior center reveal his good heart. Says Jonas: "'PONYO' is very humorous, and



so is Sosuke. There's a lot of adventure and action and some insane parts that are really funny. Kids'll love it. Adults will like it because it's about bringing the family together. Don't be mad at each other, always be together. Always, always love each other."

LISA (voiced by Tina Fey)

Sosuke's mother Lisa is hard-working and affectionate, but perpetually short of time. Working at the senior center and caring for her son leave her tired and impatient with her husband Koichi. Sosuke's father often spends days at sea, leaving all the work at home for her. "Here is an independent woman, not a single mother, technically, but perhaps a de facto one," says Brad Lewis, co-director of the English-language version. "Because of her independent spirit, she feels contemporary. And she was funny in bold ways." Lisa juggles her obligations ably: when Ponyo appears at her doorstep, she cares for the little girl, serving her warm milk and honey and ramen noodles; she struggles with her home generator, looks after Sosuke and goes to check on the elderly women in the supernatural storm Ponyo inadvertently generates. No wonder she's tired.



FUJIMOTO (voiced by Liam Neeson)

The put-upon alchemist Fujimoto commands formidable powers, but he realizes he can't stop his daughter Ponyo from doing what she chooses. His red hair and flamboyant costumes make him look like an older version of Howl, from "Howl's Moving Castle." An environmentalist at heart, Fujimoto is deeply affected by the trash that has been cast into the sea. He creates magic potions that help keep the sea healthy and dreams of restoring the seas to extraordinary vitality. "My character journeys under water in a strange support craft," says Neeson. "He and the audience see garbage littering the ocean floors. It packs a very visual message into the animation of some of the horrors we're doing to the oceans of the world."



KOICHI (voiced by Matt Damon)

The captain of a large, sea-going vessel, Koichi often has to break his promise to be home for dinner, which gets him in trouble with Lisa. Sosuke finds himself in the role of referee between them. Koichi is clearly proud of his son, boasting of his ability to flash signals to the ship from a mechanical beacon, and he loves his wife. But his work often takes him away from his family.

**TOKI (voiced by Lily Tomlin), NORIKO (voiced by Cloris Leachman) and YOSHIE (voiced by Betty White)**

The three elderly ladies at the senior center know and like Lisa and her son. Sosuke is obviously their pet: he speaks to them politely and brings them small presents. When he finds



Ponyo, he eagerly shows her to them. Toki is often crabby in a comic way, complaining about her joints. Noriko is the quietest member of the trio, while Yoshie is the most maternal. Says actress Betty White: “The little boy and I have a great rapport. We really love each other. Someone doesn’t have to be your real grandmother—you can love somebody enough to think of her as your grandmother.”

GRAN MAMARE (voiced by Cate Blanchett)

Miyazaki describes Ponyo’s goddess-mother as “Mother of the Sea.” A beautiful apparition, she commands the power to grant Ponyo’s wish to become a human. But first she confers with Lisa, to see if she’s ready to care for a rambunctious new daughter, and she asks Sosuke if he’s willing to accept Ponyo for who she is and who she will become. “The character was gorgeously animated,” says Lewis. “And Cate has one of the most beautiful voices you’ll ever hear in your life. It was so powerful when she started reading the beautiful prose.”



THE FANTASTIC VISIONS OF HAYAO MIYAZAKI

Artist, Storyteller, Legend

One of the most respected and admired filmmakers working today, Hayao Miyazaki consistently transports moviegoers into worlds of fantasy unlike anything they've experienced. The only foreign director to win the Oscar® for Best Animated Feature, Miyazaki is a hero to animators, animation fans and audiences around the world.



“He is one of the great filmmakers of our time and has been a tremendous inspiration to our generation of animators,” says Lasseter. “At Pixar, when we have a problem that we can’t seem to solve, we often look at one of Miyazaki’s films.”

Miyazaki says the look of the ocean in “PONYO” was significant. “If a child looks at the sea, it could look like a living creature,” says the director. “I made the film with the idea that the ocean is a living thing.”

“It reminded me of when I was on holiday at the beach with my boys,” says Lasseter. “The waves were very different—coming up out of the water and smashing right on the boys. They were scared, so I started giving the waves personality—like they’re hiding from the kids and waiting for them to come close and then they’d reach up and get them.”

“In ‘PONYO,’ Miyazaki actually made the ocean a character,” Lasseter continues. “The waves become creatures and the style of the water is actually very believable for the world that he created.”

“A little seaside town and a house at the top of a cliff. A small cast of characters. The ocean as a living presence,” says Miyazaki. “It’s a world where magic and alchemy are accepted as part of the ordinary. The sea below, like our subconscious mind, intersects with the wave-tossed surface above. By distorting normal space and contorting normal shapes, the sea is animated not as a backdrop to the story, but as one of its principal characters.”

Miyazaki’s treatment of the natural world in his films reflects his commitment to preserving the Earth. Much of “PONYO” takes place underwater, featuring a beautiful, awe-inspiring ocean that’s startling in its majesty. But it is also under assault. Early in the film, Ponyo is actually trapped in an old jar tumbling through the ocean; she’s ultimately rescued by her future friend Sosuke.



“‘PONYO’ can be seen on lots of different levels,” says Liam Neeson, the voice of Ponyo’s environmentalist father. “There’s an ecological side to the film that’s painted in very graphic detail.”

“That speaks to the kind of stories Miyazaki always tells: he forces us to look at what human beings are doing to the Earth,” says Kathleen Kennedy, executive producer of the English-language version. “There’s an underlying message in all of his movies that has to do with conservation and the environment and taking care of the place we live in.”

Of course, Miyazaki’s passion extends to the visuals his team creates. Animated features have become increasingly realistic as filmmakers employ computer graphics for life-like, three-dimensional settings and characters. Yet Miyazaki showcases the power of drawn animation to create fantasies, offering a personal vision of an alternate reality. Instead of rendering thousands of individual blades of grass bending in the wind, he suggests a breeze passing over a grassy hillside by moving a rippling line of color over a painted background. The results suggest the difference between poetry and prose. Miyazaki’s philosophy was

summed up in a sign he once posted for his animation team: “Do everything by hand, even when using a computer.”

Music is an essential element in all of Miyazaki’s films. For “PONYO,” the director called on Joe Hisaishi, a frequent Miyazaki collaborator, to compose the film’s distinctive score. “When Mr. Hisaishi heard about Ponyo’s story he said the melody came to him right away,” says Miyazaki. “He ran back home and started working on it, then played me the tune on the piano in the studio.



“Katsuya Kondo, our supervising animator, has a daughter a little younger than Ponyo,” continues Miyazaki. “They helped create the lyrics for the title song when they sang together at bath time.”

“PONYO” HEADS OVERSEAS **Creating the English-Language Version**

Kathleen Kennedy and Frank Marshall were tapped by Studio Ghibli to bring “PONYO” to American audiences. “There is such a legacy that Miyazaki has contributed to the world of animation that I think everybody who came to the project considered it a privilege to be a part of it,” says Marshall. “We want to introduce this movie to the family film-going audience because it is a movie that is for all ages. Adults will really enjoy taking their kids because there’s something there for them as well. It really is an amazing ride when you experience a Miyazaki film.”

“Miyazaki’s producer in Japan, Toshio Suzuki, contacted us and asked if we would consider working with them to bring Miyazaki’s work to North America,” explains Kennedy. “It was an interesting question because we usually have the conversation in reverse: How will our movies work in Japan?”

“The amazing thing with Miyazaki’s movies, and we can attest to this with our own children, is that kids will even watch them in Japanese,” Kennedy continues. “The visuals in his work are so extraordinary, and his ability to communicate story and emotion and character

are so specific that the visuals tell you the story. Add to that an outstanding English-language voice cast. We felt very strongly that there was an opportunity to take ‘PONYO’ and showcase Miyazaki’s work as a global experience.”

“‘PONYO’ is just stunning visually and tells a wonderful story. The magic in the film, the adventure itself are beyond description,” says co-executive producer John Lasseter. “It’s so beautiful and full of heart and it features great characters. I want people all over the country to see it, fall in love with it, and discover Miyazaki’s whole library.”



Headed by Lasseter, a team of creative talent was assembled to help make Miyazaki’s newest animated masterpiece accessible to English speaking audiences throughout the world. Lasseter called on Pixar veterans Peter Sohn and Brad Lewis to share with him the directing duties of the English-language voice cast.

“It’s an English translation of Japanese poetry,” says Lewis. “We’re interpreting the spirit of what Miyazaki created. The first task was getting a translation of the overall story to help us understand the character motivations so we could properly cast the voices. What’s interesting is that sometimes a Japanese voice may not be the same vocal tone we want to use for the English-language version. There’s no literal translation for the story points, the character motivations, the vocal tones or vocal performances.”

The filmmakers also needed an English-language version of Miyazaki’s script. The job called for someone who would not only understand Miyazaki’s vision, but could make it work in English and within the confines of existing animation. “It was a challenge to figure out who should do the English script,” says Kennedy. “Melissa Mathison did the screenplay for ‘E.T.,’ and the minute she was introduced to Miyazaki’s films, she was captivated. She said, ‘I absolutely want to do this.’”

“‘Miyazaki’ was all I needed to hear when asked if I would tackle this adaptation. He is a great artist and any association with him would be an honor,” says Mathison. “It was an exciting and unusual assignment—quick, down and dirty—something I had never done before. Definitely an interesting challenge: ‘adapt the Japanese translation to English, fit the words to the mouths, and please do it in four days!’ And, the project being handed to me was nothing less than the latest film of an artistic genius.

“I have long been a dabbler in Japanese culture: literature, movie, art, religions. I am an admirer of the culture,” Mathison continues. “I wanted to clarify—crystallize—a Japanese story for a Western audience. I was to adapt while retaining the social touches that make the story particularly Japanese in nature. I did not want to underestimate the power of the original aspiration—a fairy tale told within the world of a small fishing village in Japan. I wanted the emotions and the humor of the language to match that inherent in the drawings.”

“Obviously, we couldn’t do a literal translation, which made it a little more difficult, but Melissa wrote the script in a relatively short time,” says Kennedy. “When we showed it to Miyazaki and Suzuki, they were amazed at how she managed to bridge the translation so that

Miyazaki's story came through.”

Traditionally, when animated films are created, the voices are recorded first, followed by the visuals, so synchronization is achieved during the animation process. When a Japanese animated film like “PONYO” is prepared for American release, the actors must try to match the “lip flaps” of their characters while giving a convincing reading. The differences in the cadence, word order, sound and grammar of English and Japanese only add to the difficulty of assembling a satisfactory translation.

“Doing a voice for animation is hard work, but John [Lasseter] was there and Melissa [Mathison] was there,” says Liam Neeson, who provides the voice of Ponyo’s father, Fujimoto. “Sometimes we’d have to change words, if they didn’t quite fit the Japanese phrasing, and Melissa would come up with an alternate word. The script was not set in concrete.”

Filmmakers recruited top talent when it came to casting the English-language version. “The casting was incredibly fun,” says Kennedy. “People who already knew Miyazaki’s work gave us an immediate ‘yes’ on the telephone. For anyone who didn’t know his work, they felt like they’d made an exciting discovery. In the end, we put together a pretty phenomenal cast.”

“There are three generations of actors in the cast—from Noah Cyrus to Tina Fey to Cloris Leachman,” adds Marshall. “It was kind of fun to call Cloris, who I worked with back in 1970, and say, ‘Hey, you wanna be in a Miyazaki film?’ She was thrilled.”

With a roster of characters that includes children, elderly ladies, an alchemist, a goldfish and a goddess, “PONYO” demanded an unusual array of voice actors. Fortunately, Kennedy and Marshall had an “in-house” assistant to help them select the younger talent. Kennedy explains: “Our daughter, Meghan, who’s 10 years old, said, ‘Miley Cyrus has a sister: she’s really talented, and her name is Noah. And there’s also a Bonus Jonas—the Jonas Brothers have a brother named Frankie. Frankie and Noah Cyrus are the same age.’ We looked at each other and said, ‘Oh my God, this is perfect!’ And when we went to their families, they were immediately interested.”

The young duo even recorded a song for the English-language version of “PONYO.” But the movie itself remains the highlight for Jonas. He recalls the day he got a DVD of the original “PONYO” to review. “I took it home that night and watched it on my computer and thought, ‘Wow! I’m gonna be in this movie, this is gonna be awesome!’” says the 8-year-old. “I got all of the Miyazaki films and they were all really good. Anime is cooler because it has more color and it has a different vibe—I like that about it.”

Jonas was even more excited to see the finished version of the English-language “PONYO.” “You hear your voice and you think, ‘Wow! People are gonna like this,’” he says.



“Frankie is one of the sweetest kids in the world,” says co-director Brad Lewis. “He’s a cool little guy. His voice, his attitude, how hard he wanted to work—it was instantly clear to us all. And Noah has this lightning personality—Ponyo has it too, a self-assured little girl, so Noah was perfect for the role. Together with the help of [co-director] Pete Sohn, they did a

phenomenal job.”

But Cyrus says it wasn’t easy to provide the English voice to a goldfish who’s animated to speak in Japanese. “It’s hard, because you have to make your words go exactly with the words in the animation, so it’s kind of weird, but it’s really cool to be Ponyo.”

Lisa, Sosuke’s mother, called for an actress who could capture the character’s humor. “When we started tossing out names we thought instantly of Tina Fey,” says Lewis. “She brings a naturally funny quality to any situation and has a real strength in her voice. We all had to smile when we heard Tina as Lisa.”



Filmmakers were similarly pleased with the casting of Liam Neeson as the voice of Ponyo’s father. “He has such a dramatic ability to make minute changes in his vocal range and he so beautifully walks the line between authority and caretaking that you get a perfect sense of a nurturing father who just has some foibles,” says Lewis. “Liam did a beautiful job.”

Neeson was a fan of Miyazaki’s work: “Miyazaki has the ability to draw you into the story from the first frame of this magical world,” he says. “I know ‘PONYO’ is partly inspired by ‘The Little Mermaid,’ but there are other legends and mythological stories in there, too, I think. I certainly saw some ‘King Arthur’ as well.”

Betty White shared similar affection for “PONYO”—and the experience. “Voiceover is akin to stealing,” laughs Betty White. “You don’t have to memorize your lines: You’re reading them. And you don’t have to put your eyelashes on, so it’s a lovely way to go. But you do have to convey a character, using just your voice. I was captivated by the film from the word go. Within five minutes, these characters literally come to life. You know them. The little boy is wonderful. And little red-headed Ponyo is so cute, you just want to pick her up and hold her! I can’t remember seeing anything quite like it. I use the word genius for Hayao Miyazaki. His film takes on a reality for you in no time at all. Oh, it’s lovely!”

HAYAO MIYAZAKI AND STUDIO GHIBLI **Embracing Traditional Animation**

In recent years, Japanese animation or *anime* has emerged as an increasingly popular and influential art form in the United States—and around the world. Universities, colleges and even high schools have large anime clubs, and every week, fan conventions are held across North America.

Modern Japanese animation began in the late 1950s, as the country rebuilt from the devastation of World War II. Among the first postwar-Japanese features were Taiji Yabushita’s “White Snake Enchantress” (1958) and Toei Animation’s adaptation of Wu Chen En’s 16th-century novel, “The Journey to the West—The adventures of the Monkey King” (1960). The latter was released in America in 1961 as “Alakazam the Great.” To date, Japanese studios have produced more than 4,000 animated features, television series and direct-to-video projects.

Born in Tokyo in 1941, Miyazaki became interested in animation after seeing “White Snake Enchantress.” After studying political science and economics at prestigious Gakushuin University, Miyazaki turned his back on a conventional business career to become an animator.

As an in-betweener at Toei, Miyazaki worked with assistant director and mentor Isao Takahata. Takahata was later made director of the 1968 feature “Little Norse Prince Valiant,” with Miyazaki serving as scene designer and key animator. They were given considerable freedom to emphasize strong characterizations and character interaction and the result was Toei’s most critically acclaimed movie at the time.

Miyazaki made his feature directorial debut in 1979 with “Lupin III: The Castle of Cagliostro.” With an already-recognizable cinematic style, Miyazaki breathed new life into Lupin, a thief and James Bond parody created by manga (graphic novel) artist Monkey Punch years earlier. He followed “Cagliostro” with “Nausicaä of the Valley of the Wind” (1984), an ecological fable based on his popular manga series. In 1985, Miyazaki and Takahata founded Studio Ghibli in conjunction with Tokuma Shoten Co., Ltd. The name comes from a scorching wind that blows across the Sahara desert, as the artists hoped to breathe a hot wind of excitement into the world of Japanese animation.

At Ghibli, Miyazaki established himself as one of the world’s foremost animation directors with the rollicking adventure “Castle in the Sky” (1986) and “My Neighbor Totoro” (1988), a charming environmental tale. “Kiki’s Delivery Service” (1989), an engaging story about an adolescent witch’s coming of age, ushered in a series of box-office hits for Miyazaki, including “Porco Rosso” (1992), a bittersweet romance about a dashing pilot in the 1930s who gets turned into a pig. Miyazaki followed “Porco Rosso” with the powerful ecological saga “Princess Mononoke” (1997). The brilliant “Spirited Away” (2001) became the top-grossing movie in Japanese history, while “Howl’s Moving Castle” (2004) occupies the No. 4 spot.

Disney began its association with Studio Ghibli in 1996 when it agreed to distribute “Princess Mononoke” and all the earlier Ghibli films. “Kiki’s Delivery Service,” the first video title released, entered the Top Ten on Billboard’s sales chart and sold more than a million copies. In 1999, Miramax Films offered a theatrical release of an English-language version of “Princess Mononoke.” The film received critical acclaim and was released on home video the following year. Walt Disney Studios presented a theatrical release of Miyazaki’s masterpiece, “Spirited Away,” in 2002, which won the Oscar® for Best Animated Feature. Walt Disney Studios Home Entertainment has subsequently released other prestigious Miyazaki and Studio Ghibli titles in English-language versions for the DVD and video markets.

ABOUT THE VOICE CAST



At the age of 8, **NOAH CYRUS (Ponyo)** is already making her mark on film and television. Born on January 8, 2000, in Franklin, Tenn., Cyrus hails from a family of entertainers and is the youngest daughter of country superstar Billy Ray Cyrus.

Cyrus began acting at the age of 3, playing Gracie Hebert in her father's television series "Doc." Since then, she has made several guest appearances on Disney Channel's hit series "Hannah Montana," as well as "The Emperor's New School." She also appeared in "Mostly Ghostly," based on the popular book by R.L. Stine. Cyrus makes her feature-film debut in "PONYO," an animated motion picture by acclaimed Japanese director Hayao Miyazaki. Cyrus is the voice of Ponyo, a goldfish who longs to be human. She recorded a song for the film, along with co-star Frankie Jonas.

In addition, Cyrus is co-host of the popular YouTube show "The Noah & Em's Show," along with best friend Emily Grace Reaves.



FRANKIE JONAS (Sosuke) is often referred to as "The Bonus Jonas" by the fans of the Jonas Brothers, his older brothers' musical act. Although the talented 8-year-old actor and singer enjoys performing with his brothers, he is already actively pursuing his own career. In May, Jonas began his starring role in the hit Disney Channel series "Jonas." His break-out performance as the mischievous younger brother earned him a Teen Choice Award nomination. Son to Denise and Kevin Jonas Sr., Frankie Jonas is the youngest brother of Kevin, Joe and Nick. He was born on September 28, 2000, in Ridgewood, N.J.



TINA FEY (Lisa) writes, executive produces and stars as Liz Lemon in NBC's two-time Emmy® Award-winning comedy series "30 Rock." Her performance as Liz Lemon has earned Fey an Emmy®, Golden Globe® and SAG Award®. This year, "30 Rock" was nominated for a record 22 Emmy Awards, the most nominations of any comedy series in television history.

Prior to "30 Rock," Fey completed nine seasons as head writer, cast member and co-anchor of the "Weekend Update" segment on NBC's "Saturday Night Live." Fey is an Emmy® winner and two-time Writers Guild Award winner for her work on "Saturday Night Live," and Fey also received an Emmy nomination for her portrayal of Sarah Palin during the 2008-2009 SNL season.

In 2008, "30 Rock" earned Fey a Producers Guild Award and a Writers Guild Award for Outstanding Comedy Series. She began work in feature films in 2004 as both a screenwriter and an actress opposite Lindsay Lohan in the hit comedy "Mean Girls," which earned her a

nomination for a Writers Guild Award for Best Adapted Screenplay. Fey most recently starred alongside “Saturday Night Live” alumna Amy Poehler in the film “Baby Mama” for Universal Pictures. In the fall, Fey has a cameo appearance in the Ricky Gervais comedy “The Invention of Lying,” and she just completed production on the 20th Century Fox feature film “Date Night,” starring with Steve Carell and directed by Shawn Levy, due for release on April 9, 2010. Fey is also a featured voice along with Ben Stiller and Robert Downey Jr. in the DreamWorks animated film “Oobermind,” currently in production.



Since his motion picture debut in the Arthurian saga “Excalibur,” **LIAM NEESON (Fujimoto)** has received numerous awards, including an Oscar® nomination for the role of Oskar Schindler in Steven Spielberg’s “Schindler’s List” (1993), and his portrayals of Irish Republican hero “Michael Collins” (1996) and the controversial sex therapist Alfred Kinsey in “Kinsey” (2004).

Neeson’s most recent film: Pierre Morel’s “Taken,” was No. 1 at the box office. Following, Neeson received rave reviews at the 2009 Sundance Festival for “Five Minutes of Heaven.”

Neeson’s portrayal of Alfred Kinsey in Bill Condon’s “Kinsey,” co-starring Laura Linney, garnered him a Best Actor award from the Los Angeles Film Critics Association. Neeson also starred in the box-office phenomenon “Star Wars: Episode I – The Phantom Menace” (1999) as Qui-Gon Jinn, the Jedi Master who trains Obi-Wan Kenobi and young Anakin Skywalker. That same year, he starred opposite Catherine Zeta-Jones in Jan De Bont’s “The Haunting” (1999).

Neeson also received Best Actor honors at the Venice Film Festival, a Golden Globe® Best Actor nomination, and London’s prestigious Evening Standard Award for Best Actor for the title role in Neil Jordan’s “Michael Collins” (1996), which won the Golden Lion at the Venice Film Festival.

His other credits include Woody Allen’s “Husbands and Wives” (1992), “Ethan Frome” (1993) with Joan Allen, Michael Apted’s “Nell” (1994), “Before and After” (1996) with Meryl Streep, and the title role in Michael Canton-Jones’ “Rob Roy” (1995). Neeson appears in the upcoming Warner Bros. remake of “Clash of the Titans,” slated for release in 2010.



CLORIS LEACHMAN (Noriko) is an Emmy®- and Oscar®-winning actress best known for her roles as the self-involved neighbor Phyllis on “The Mary Tyler Moore Show” and Frau Blücher in Mel Brooks’ “Young Frankenstein.” She recently joined dancer Corky Ballas as a contestant on season seven of “Dancing with the Stars.” Leachman has received eight Primetime Emmy Awards®—more than any other female performer—and one Daytime Emmy® out of more than 20 nominations. She won the Oscar® for Best Supporting Actress for “The Last Picture Show.”

Leachman made her feature-film debut in Robert Aldrich’s “Kiss Me Deadly” in 1955, and one year later appeared opposite Paul Newman and Lee Marvin in “The Rack.” In television, her work includes “The Twilight Zone,” “Rawhide,” “Alfred Hitchcock Presents” and “Lassie.” Her nosy landlady Phyllis Lindstrom was a fixture on “The

Mary Tyler Moore Show” for five years and later featured in the spinoff “Phyllis,” for which Leachman won a Golden Globe®.

She earned an Emmy® and a SAG Award® nomination for her performance in the HBO special “Mrs. Harris.” Earlier this year, Leachman began touring “Cloris: The One Woman Show” and released “Cloris: My Autobiography” (Kensington Books). This year, Leachman launched a successful new clothing line www.clorisline.com.

Leachman voiced the role of Dola the Pirate in the English-language version of Miyazaki’s “Castle in the Sky.”



One of America’s foremost comedienne, **LILY TOMLIN (Toki)** has received six Emmys®, two Tonys®, a Drama Desk Award, an Outer Critics’ Circle Award, a CableAce Award, a Grammy®, two Peabody Awards, and the Mark Twain Prize for American Humor.

Tomlin made her television debut in 1966 on “The Garry Moore Show,” followed by appearances on “The Merv Griffin Show.” In 1969, Tomlin joined the cast of “Laugh-In” where her characters of Ernestine and Edith Ann brought her to national prominence. Tomlin went on to co-write, with Jane Wagner, and star in six comedy television specials; she also starred in the HBO special “And the Band Played On.” Tomlin is also heard as the voice of the science teacher Ms. Frizzle on the children’s animated series “The Magic School Bus.”

Tomlin appeared on Broadway in 1977 in “Appearing Nitely,” which she followed in 1985 with Wagner’s “The Search for Signs of Intelligent Life in the Universe.”

She made her film debut as Linnea, a gospel singer and mother of two deaf children in Robert Altman’s “Nashville” (1975), which earned her an Academy Award® nomination for Supporting Actress. Other notable performances followed, including “The Late Show,” “9 to 5,” “The Incredible Shrinking Woman,” “All of Me,” “Big Business,” “Shadows and Fog,” “Short Cuts,” “Tea with Mussolini,” “I Heart Huckabees,” “A Prairie Home Companion” and “The Walker,” as well as the film adaptation of “The Search for Signs of Intelligent Life in the Universe.” Tomlin has received the Crystal Award from Women in Film.

Tomlin played President Bartlett’s assistant, Debbie Fiderer, in the hit NBC series “The West Wing” from 2002 through 2006. She appeared in the most recent season of “Desperate Housewives.”



BETTY WHITE (Yoshie) began her career in radio before moving into local television in Los Angeles at its very beginning on the West Coast in 1950. After hosting a local television show, she formed her own production company in partnership with producer Don Fedderson and writer George Tibbles and produced her first comedy series: “Life with Elizabeth,” for which she received an Emmy® in 1952; “The Betty White Show,” a daily NBC network talk/variety show; and a network situation comedy, “A Date with the Angels.” She appeared frequently on major variety and game shows, and was a recurring regular with Jack Paar (over 70 appearances), Merv Griffin and Johnny Carson (including many with the Mighty Carson Art Players). She

also subbed as host on all three shows. She was a regular on “Mama’s Family” as sister Ellen, a role she created with the rest of the company on “The Carol Burnett Show.”

White’s first appearance on “The Mary Tyler Moore Show” in the show’s fourth season led to her becoming a recurring cast member. Her portrayal of Sue Ann Nivens, the Happy Homemaker, brought two Emmys® for supporting actress in 1974-75 and 1975-76.

In 1970-71 she created, wrote and hosted her syndicated TV animal series, “The Pet Set.” In 1976, she was awarded the Pacific Pioneers in Broadcasting “Golden Ike” award and the Genii Award from American Women in Radio and TV. White received her fourth Emmy® for best daytime game-show host for “Just Men.” Nominated seven times for best actress in a comedy series for “The Golden Girls,” she won the Emmy the first season in 1985. She then appeared in the spin-off “The Golden Palace” for one season. Her Emmy for best guest actress in a comedy series on “The John Larroquette Show” brought her total Emmys to six. In 1997 she was nominated as guest actress for “Suddenly Susan.” The American Comedy Awards gave her the Funniest Female Award in 1987 and the Lifetime Achievement Award in 1990. In 1995 she was inducted into the Television Academy’s Hall of Fame. Also in 2000 she received the American Comedy Award for the funniest female guest appearance in a television series for “Ally McBeal.” In 2002 she made recurring appearances on “That ’70s Show.” White also has a recurring role on “Boston Legal” and on the daytime drama “The Bold and the Beautiful.”

White has appeared in several movies for television: starring with Leslie Nielsen in “Chance of a Lifetime,” “The Retrievers” for Animal Planet, “Stealing Christmas” with Tony Danza and Lea Thompson and, in 2005 for the Hallmark Channel, a movie called “Annie’s Point” with Richard Thomas and Amy Davidson.

Her endeavors on the big screen include “Hard Rain” with Morgan Freeman and Christian Slater, “Dennis the Menace Strikes Again!” as Mrs. Wilson opposite Don Rickles, “Lake Placid,” “The Story of Us,” and “Bringing Down the House,” with Steve Martin. White appeared in the recent smash comedy “The Proposal,” opposite Sandra Bullock and Ryan Reynolds.

She is the author of five books, including “Betty White’s Pet Love,” “Betty White in Person” and “Here We Go Again: My Life in Television.” Two books were co-authored with Tom Sullivan, including “The Leading Lady: Dinah’s Story” and “Together.” In February 2006 White was honored by the City of Los Angeles at the Los Angeles Zoo as “Ambassador to the Animals” for her life-long work for animal welfare.



Since graduating from Australia’s National Institute of Dramatic Art, **CATE BLANCHETT (Gran Mamare)** has worked extensively in the theater, including Company B, a loose ensemble of actors including Geoffrey Rush, Gillian Jones and Richard Roxburgh, based at Belvoir St. under the direction of Neil Armfield. Her roles include Miranda (“The Tempest”), Ophelia (“Hamlet,” for which she was nominated for a Green Room Award), Nina (“The Seagull”) and Rose (“The Blind Giant Is Dancing”).

For the Sydney Theater Company, she appeared in Caryl Churchill’s “Top Girls,” David Mamet’s “Oleanna” (awarded the Sydney Theater Critics award for Best Actress), Michael Gow’s “Sweet Phoebe” (also for the

Croyden Warehouse, London) and Timothy Dalys “Kafka Dances” (also for the Griffin Theatre Company), for which she received the Critics Circle award for best newcomer.

For the Almeida Theatre in 1999, Blanchett played Susan Traheren in David Hare’s “Plenty” on London’s West End.

Her television credits include lead roles in “Bordertown” and “Heartland,” both for the Australian Broadcasting Commission.

Her film roles include Susan Macarthy in Bruce Beresford’s “Paradise Road,” Lizzie in “Thank God He Met Lizzie,” an anti-romantic comedy directed by Cherie Nowlan for which Blanchett was awarded both the Australian Film Institute (AFI) and the Sydney Film Critics awards for Best Supporting Actress, and Lucinda in “Oscar and Lucinda” opposite Ralph Fiennes and directed by Gillian Armstrong, a role that earned an AFI nomination for Best Actress.

In 1998, Blanchett portrayed Queen Elizabeth I in the critically acclaimed “Elizabeth,” directed by Shekhar Kapur, for which she received a Golden Globe Award® for Best Actress in a Drama and a BAFTA for Best Actress in a Leading Role as well as Best Actress awards from the Chicago Film Critics Association, the London Film Critics Association, the Toronto Film Critics Association, On-line Film Critics, Variety Critics and UK Empire Award. She also received a Best Actress nomination from the Screen Actors Guild® and the Academy of Motion Picture Arts and Sciences.

In 1999, Blanchett appeared in Mike Newell’s “Pushing Tin,” Oliver Parker’s “An Ideal Husband” and Anthony Minghella’s “The Talented Mr. Ripley,” for which she received a BAFTA nomination for Best Supporting Actress. Blanchett also starred in Sam Raimi’s “The Gift,” and in Sally Potter’s “The Man Who Cried,” which premiered at the Venice Film Festival and for which Blanchett was awarded Best Supporting Actress by the National Board of Review and the Florida Critics Circle.

In 2001, Blanchett appeared in Barry Levinson’s “Bandits” with Bruce Willis and Billy Bob Thornton, for which she received a Golden Globe® nomination and a Screen Actors Guild Award® nomination for Outstanding Supporting Actress. Blanchett also appeared in Lasse Hallstrom’s “The Shipping News,” alongside Kevin Spacey, based on the 1994 Pulitzer Prize-winning novel by Annie Proulx. Blanchett portrayed Galadriel, Queen of the Elves, in “Lord of the Rings: Fellowship of the Ring,” the first installment of Peter Jackson’s trilogy based on J.R.R. Tolkien’s fantasy novels. Blanchett was honored by the National Board of Review as the 2001 Best Supporting Actress for her outstanding supporting performances in “Bandits,” “The Lord of the Rings: Fellowship of the Ring,” and “The Shipping News.” She reprised her role as Galadriel in 2002 for “The Lord of the Rings: The Two Towers” and “The Lord of the Rings: The Return of the King.”

In 2002, Blanchett was seen in the title role of Gillian Armstrong’s “Charlotte Gray,” based on Sebastian Faulks’ best-selling novel. Blanchett appeared opposite Giovanni Ribisi in Tom Tykwer’s “Heaven,” which premiered at the Berlin Film Festival and was awarded the Golden Camera Award.

In 2003, Blanchett was seen in Joel Schumacher’s “Veronica Guerin,” the fact-based story of the Irish journalist who was slain by drug dealers in 1996. Her performance earned her a Golden Globe® nomination for Best Performance by an Actress in a Motion Picture – Drama and a nomination by the Washington, D.C. Area Film Critics Association for Best Actress. Blanchett starred in Columbia Pictures’ 2003 thriller “The Missing,” opposite Tommy Lee

Jones for director Ron Howard. In early 2004, Blanchett appeared in the film “Coffee & Cigarettes” for director Jim Jarmusch, portraying two roles opposite each other – herself and the role of her cousin. Her performances earned her a Best Supporting Female nomination for the 2005 Independent Spirit Awards.

In July 2004, Blanchett returned to the Sydney Theatre Company to play the title role in Andrew Upton’s adaptation of “Hedda Gabler.” The play was a critical success earning her the prestigious Helpmann Award for Best Female Actor in a Play. She also starred in her first Australian film in several years, “Little Fish,” directed by Rowan Woods, for which she was awarded Best Actress by the Australian Film Institute.

Blanchett received an Academy Award®, a BAFTA and a SAG Award® for her portrayal of Katharine Hepburn in Martin Scorsese’s “The Aviator.” Recognized by several critics’ organizations, Blanchett also received a Golden Globe® nomination.

In 2006 Blanchett was seen in “Babel,” opposite Brad Pitt, directed by Alejandro Gonzalez Inarritu. The film received a Golden Globe® and was nominated for numerous awards including an Academy Award® and a SAG Ensemble Award®. Blanchett was also seen in “The Good German,” costarring with George Clooney, directed by Steven Soderbergh. She was nominated for Golden Globe, SAG and Academy Awards for “Notes on a Scandal,” opposite Judi Dench. Also in 2006, Blanchett and her husband, Andrew Upton, were named co-directors of the Sydney Theatre Company. Their debut season began in 2009.

In 2007, Blanchett reprised her role as Queen Elizabeth in Shekhar Kapur’s “Elizabeth: The Golden Age.” She was recognized with several award nominations for Best Actress by the Broadcast Film Critics Association, SAG®, BAFTA and AMPAS. She is one of only five actors to be nominated for both portrayals of the same character in two different films. Also in 2007, Blanchett co-starred with Christian Bale, Richard Gere and Heath Ledger in Todd Haynes’ “I’m Not There,” for which she was awarded Best Actress at the Venice International Film Festival. Additionally, Blanchett received a Golden Globe Award® for Best Supporting Actress, an Independent Spirit Award for Best Actress and nominations by the Broadcast Film Critics Association, British Academy of Film, SAG and AMPAS. She was also recognized with the Modern Master Award at the Santa Barbara International Film Festival.

Blanchett appeared alongside Harrison Ford and Shia LaBeouf in the fourth installment of the “Indiana Jones” franchise, directed by Steven Spielberg. Blanchett next starred opposite Brad Pitt in the Academy Award®-nominated film “The Curious Case of Benjamin Button,” directed by David Fincher.

Blanchett recently wrapped production in England on Ridley Scott’s telling of “The Robin Hood Adventure” starring opposite Russell Crowe.

This fall, Blanchett will perform on stage as Blanche Dubois in “A Streetcar Named Desire” at the Kennedy Center in Washington, D.C. (Oct. 30-Nov. 21) and at the Brooklyn Academy of Music (Dec. 1-20). The Sydney Theatre Company production will be performed in September in Sydney before moving to the U.S.



MATT DAMON (Koichi) won an Academy Award® for Best Original Screenplay with longtime friend Ben Affleck for “Good Will Hunting.” Damon also earned an Oscar® nomination for Best Actor for the title role. In addition, he and Affleck received a Golden Globe Award® for their screenplay, and Damon a Golden Globe® nomination for his performance. He also received a Golden Globe® nomination for his work in Anthony Minghella’s “The Talented Mr. Ripley.”

Recently, Damon reprised his role as Jason Bourne in “The Bourne Ultimatum,” having previously starred in “The Bourne Supremacy” and “The Bourne Identity.” He also reprised his role as Linus Caldwell in “Ocean’s Thirteen,” after making “Ocean’s Twelve” and “Ocean’s Eleven.” His previous film work includes “The Departed,” “The Good Shepherd,” “Syriana,” “The Brothers Grimm,” “Gerry,” “All the Pretty Horses,” “The Legend of Bagger Vance” and Steven Spielberg’s “Saving Private Ryan” for Academy Award®-winning director Steven Spielberg, and in John Dahl’s “Rounders.” The young actor made his feature-film debut in 1988 in “Mystic Pizza.”

Damon recently completed filming “The Informant” for Stephen Soderbergh and “Invictus” for Clint Eastwood. Both films are due for release this fall. He will also star in the upcoming film “The Green Zone” for director Paul Greengrass, and is slated to shoot “The Adjustment Bureau” this fall.

ABOUT THE FILMMAKERS

HAYAO MIYAZAKI (Director/Original Screenplay by) was born in 1941 in Tokyo. After graduating from the Gakushuin University in 1963 with a Political Science and Economics degree, he joined Toei Animation Company. As in the case of his mentor Isao Takahata, this was seen as an unusual choice of careers for someone with his academic credentials. Miyazaki became deeply interested in children’s literature. He is also a superb draftsman.

As an animator, Miyazaki was involved in the creation of many TV series and feature films at Toei Animation and after he joined other studios; series included “Panda! Go Panda!” (1972). Miyazaki also directed a TV series “The Future Boy Conan” in 1978 and feature films such as “The Castle of Cagliostro” in 1979. In the early 1980s, Miyazaki spent time in Los Angeles and had the opportunity to participate in a lecture given by Frank Thomas and Ollie Johnston, two of Walt Disney Studios’ famous core animators known as the “Nine Old Men.” One of his friends from those days was John Lasseter, currently the chief creative officer of Walt Disney and Pixar Animation Studios and the director of “Toy Story,” “A Bug’s Life,” “Toy Story 2” and “Cars.” During this period, Miyazaki started to write and illustrate a critically acclaimed epic, the serial graphic novel “Nausicaä of the Valley of the Wind.”

Miyazaki co-founded Studio Ghibli in 1985 with Takahata, and has directed eight feature films since. His film “Spirited Away” has broken every box-office record in Japan, and garnered a very long list of awards and prizes, including the Golden Bear at the 2002 Berlin Film Festival and the Oscar® for Best Animated Feature Film at the 2003 U.S. Academy Awards®. His feature film “Howl’s Moving Castle,” based on the book of the same name by British author Diana Wynne Jones, received the Osella award at the 2004 Venice Film Festival.

Miyazaki was awarded with the Golden Lion Lifetime Achievement Award at the 2005 Venice Film Festival.

He has also published several books of his poems, essays and drawings, and designed several highly praised and unique buildings, including the Ghibli Museum, Mitaka in Tokyo's Inokashira Park.

TOSHIO SUZUKI (Producer) has been one of the leading figures in Japanese animation for more than two decades. Born in 1948 in Nagoya, Japan, he attended Keio University and studied literature. After graduating, he joined Tokuma Shoten Co., Ltd. and began working at their weekly magazine *Asahi Geino*. In 1978, he helped found the monthly animation magazine *Animage*, beginning as an associate editor and later becoming editor-in-chief. In the mid-1980s Suzuki became increasingly involved in the productions of Miyazaki and Takahata, and in 1985, he helped found Studio Ghibli. During the second half of the decade, Suzuki worked in publishing and helped produce the Studio Ghibli features, including “Nausicaä of the Valley of the Wind” (1984), “Castle in the Sky” (1986), “Grave of the Fireflies” (1988), “My Neighbor Totoro” (1988) and “Kiki’s Delivery Service” (1989). He went to work full time for Studio Ghibli in 1989. Since then, Suzuki has produced “Only Yesterday” (1991), “Porco Rosso” (1992), “Pom Poko” (1994), “Whisper of the Heart” (1995), “Princess Mononoke” (1997), “My Neighbors the Yamadas” (1999), “Spirited Away” (2001), “The Cat Returns” (2002), “Howl’s Moving Castle” (2004) and “Tales from Earthsea” (2006). He also served as co-producer of Mamoru Oshii’s “Innocence: Ghost in the Shell 2” (2004), and co-executive producer of Hideaki Anno’s “Ritual” (2000).

JOE HISAISHI (Composer) was born in Nagano, Japan in 1950 and studied composition at the Kunitachi College of Music, where he began composing contemporary music. His first film score for Hayao Miyazaki was for “Nausicaä of the Valley of the Wind,” which garnered wide acclaim. Hisaishi’s scores for movies directed by Miyazaki include “Castle in the Sky” (1986), “My Neighbor Totoro” (1988), “Kiki’s Delivery Service” (1989), “Porco Rosso” (1992), “Princess Mononoke” (1997) and “Spirited Away” (2001). He has also contributed haunting original scores to many of the films of maverick director “Beat” Takeshi Kitano, including “A Scene at the Sea” (1992), “Sonatine” (1993), “Fireworks” (1998), “Kikujiro” (1999) and “Brother” (2001). The veteran composer has won the award for Best Music at the Japan Academy Awards ceremonies in 1992, 1993, 1994, 1999, 2000 and 2009, as well as numerous critics’ award in America. Hisaishi is an active concert pianist and has released numerous CDs of his own work. He is credited as a producer of the 1998 Nagano Winter Paralympics.

PRODUCTION TEAM – ENGLISH LANGUAGE VERSION:

JOHN LASSETER (Executive Producer/Co-Director, Voice Talent–English-language version) is chief creative officer of Walt Disney and Pixar Animation Studios and principal creative advisor, Walt Disney Imagineering. He is a two-time Academy Award® winning director and oversees all films and associated projects from Walt Disney and Pixar Animation Studios. Lasseter made motion picture history in 1995 as the director of the first feature-length computer animated film, “Toy Story” (for which he received a special achievement

Academy Award®). He also directed the groundbreaking and critically acclaimed films “A Bug’s Life,” “Toy Story 2” and “Cars.” Additionally, he executive produced “Monsters, Inc.,” “Finding Nemo” and “The Incredibles.”

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. Lasseter received the 2008 Winsor McCay Award from ASIFA-Hollywood for career achievement and contribution to the art of animation.

Under Lasseter’s supervision, Pixar’s animated feature and short films have received a multitude of critical accolades and film industry honors. His work on “Toy Story” 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.

Lasseter 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 3D 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.

BRAD LEWIS (Co-Director, voice talent–English-language version) was the producer of Disney•Pixar’s Academy Award®-winning film “Ratatouille.”

Lewis spent 13 years as a producer, executive producer, and executive vice-president of production at Pacific Data Images, now a wholly owned subsidiary of DreamWorks Animation SKG. He was a producer on the animated feature “ANTZ.” His other feature production credits include “Forces of Nature,” “The Peacemaker” and “Broken Arrow.” Lewis produced the first 3D episode of “The Simpsons” and won an Emmy® for Hanna-Barbera’s “The Last Halloween.” He received a second Emmy for graphic design on ABC’s “Monday Night Football®” and two Clios for his commercial work.

Lewis lives in San Carlos, Calif., where he served as mayor in 2008. He is currently directing “Cars 2,” scheduled for release in summer 2011.

PETER SOHN (Co-Director, voice talent–English-language version) worked in both the art and story departments for “Finding Nemo,” then moved on to do art, story and animation work on “The Incredibles.” On the Academy Award®-winning feature “Ratatouille,” Sohn worked as a story artist and animator for the film—and provided the voice of Emile. He also worked as a story artist on the Oscar®-winning feature “WALL-E.” Sohn recently made his directorial debut on “Partly Cloudy,” a short film released with Disney•Pixar’s feature “Up.”

MELISSA MATHISON (Screenplay Adaptation - English language version) was born

and raised in Los Angeles. Her film credits as screenwriter include “The Black Stallion,” “E.T.,” “The Indian in the Cupboard” and “Kundun.” She has worked as an associate or co-producer on several of these movies.

A six-time Academy Award® nominee, **KATHLEEN KENNEDY (Executive Producer–English-language version)** ranks as one of the most successful and respected producers and executives in the film industry today. Among her credits are three of the highest-grossing films in motion picture history: “E.T.: The Extra-Terrestrial,” “Jurassic Park” and “The Sixth Sense.” She heads The Kennedy/Marshall Company, which she founded in 1992 with director/producer Frank Marshall. Most recently, the Company produced “The Curious Case of Benjamin Button,” which received three Academy Awards® and was nominated for five Golden Globes® and 13 Academy Awards, including Best Motion Picture. Kennedy is currently serving as executive producer of “The Last Airbender,” for director M. Night Shyamalan.

Last year, Kennedy executive produced “Indiana Jones and the Kingdom of the Crystal Skull,” directed by Steven Spielberg and produced by Frank Marshall. The Kennedy/ Marshall Company has produced such films as “The Sixth Sense” (six Academy Award® nominations including Best Picture), “Seabiscuit” (seven Academy Award nominations including Best Picture), “Snow Falling on Cedars,” “The Bourne Identity,” “The Bourne Supremacy” and “The Bourne Ultimatum.” Also in 2007, The Kennedy/Marshall Company produced the indie hits “Persepolis” (Oscar® nomination for Best Animated Feature) and “The Diving Bell and the Butterfly.”

In 1982, Kennedy co-founded Amblin Entertainment with Spielberg and Marshall, where she produced two of the most successful franchises in film history: “Jurassic Park” and “Back to the Future.” In addition, Kennedy produced or executive produced such critical and box-office hits as “The Bridges of Madison County,” “Schindler’s List,” “Noises Off,” “Cape Fear,” “Joe Versus the Volcano,” “Always,” “Gremlins,” “The Land Before Time,” “Who Framed Roger Rabbit,” “Empire of the Sun,” “An American Tail,” “The Money Pit,” “The Color Purple” and “Young Sherlock Holmes,” as well as Frank Marshall’s 1990 directorial debut “Arachnophobia.” Other collaborations with Spielberg include “Munich,” “War of the Worlds” and “A.I. Artificial Intelligence.”

Kennedy is on the Academy of Motion Pictures’ Producers Branch Executive Committee and is a member of the Academy’s Board of Governors. She recently completed her tenure as President of the Producers Guild of America, which bestowed upon her its highest honor, the Charles Fitzsimons Service Award, in 2006. In 2008, she and Marshall received the Producers Guild of America’s David O. Selznick Award for Career Achievement.

A five-time Academy Award® nominee with more than 50 films to his credit, **FRANK MARSHALL (Executive Producer–English-language version)** is co-founder of the The Kennedy/ Marshall Company with producer Kathleen Kennedy. Marshall is currently producing “The Last Airbender,” for M. Night Shyamalan.

Last summer, Marshall continued his long-standing collaboration with George Lucas and Steven Spielberg, producing “Indiana Jones and the Kingdom of the Crystal Skull.” Also in 2008, The Kennedy/Marshall Company produced “The Spiderwick Chronicles,” based on the popular children’s books. Marshall is a driving force behind the “Bourne” series, which

includes “The Bourne Identity,” “The Bourne Supremacy” and “The Bourne Ultimatum.” Additional credits as a producer include some of the most successful films of all time, including Academy Award® Best Picture nominees “Seabiscuit” (seven Oscar® nominations), “The Sixth Sense” (six Oscar nominations), “The Color Purple” and “Raiders of the Lost Ark.” Other credits as producer include “The Land before Time,” “Who Framed Roger Rabbit,” “Empire of the Sun,” “An American Tail,” the “Back to the Future” trilogy, “The Goonies” and “Gremlins.”

As a director, Marshall helmed the critically acclaimed box-office smash “Eight Below,” as well as the thriller “Arachnophobia,” the true-life drama “Alive,” the 1995 hit adventure “Congo,” and an episode of the Emmy Award®-winning HBO miniseries “From the Earth to the Moon.”

Marshall began his motion picture career as assistant to Peter Bogdanovich on the director’s cult classic “Targets.” He served as location manager for “The Last Picture Show” and “What’s Up, Doc?,” and associate producer on “Paper Moon” and “Nickelodeon.” His collaboration with Steven Spielberg and Kennedy began in 1981 with “Raiders of the Lost Ark,” “E.T.: the Extra-Terrestrial” and “Poltergeist.” In 1981, the trio formed Amblin Entertainment. Marshall left Amblin in the fall of 1991 to pursue his directing career, and formed the Kennedy/Marshall Company with Kennedy.

For over a decade, Marshall has been a board member of the United States Olympic Committee and is the 2005 recipient of the Olympic Shield, awarded in recognition of his outstanding contributions. He serves on the board of the Los Angeles Sports Council, Athletes for Hope and The Governor’s Council on Physical Fitness, as well as Co-Chairman of Mentor LA and a member of the UCLA Foundation Board of Governors. Marshall is a recipient of the American Academy of Achievement Award, the UCLA Alumni Professional Achievement Award and the California Mentor Initiative’s Leadership Award.

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