RELEASE DATE: 6 JANUARY, 2011

Rated : (PG)
Consumer Advice : Mild animated violence.
Running Time : 100mins

PRODUCTION NOTES

Walt Disney Pictures presents "Tangled," one of the most hilarious, hair-raising tales ever told. When the kingdom's most wanted—and most charming—bandit, Flynn Rider (voice of Zachary Levi), hides out in a mysterious tower, he's taken hostage by Rapunzel (voice of Mandy Moore), a beautiful and feisty tower-bound teen with 70 feet of magical, golden hair. Flynn's curious captor, who's looking for her ticket out of the tower where she's been locked away for years, strikes a deal with the handsome thief, and the unlikely duo sets off on an action-packed escapade, complete with a super-cop horse (named Maximus), an over-protective chameleon (named Pascal), and a gruff gang of pub thugs.

Also featured in the talented vocal ensemble is two-time Tony® Award winner Donna Murphy as Mother Gothel. Ron Perlman lends his voice to a Stabbington Brother, one of Flynn's double-crossed partners in crime, and Jeffrey Tambor and Brad Garrett provide the voices of two of the thugs Flynn and Rapunzel encounter along the way.

"'Tangled' is so full of hilarious characters, but it also has tremendous action and a lot of heart," says John Lasseter, chief creative officer for Walt Disney and Pixar Animation Studios. "We wanted to create a unique world and story that evoke the rich, dramatic feeling that is classically Disney, but is also fresh and humorous, and that gives the audience something it has never seen before in computer animation. The filmmakers have created a world that builds on Disney's heritage but transports us to a land that is completely new."

Adds producer Roy Conli, "It's this wonderful story of two people who don't really know who they are yet, and in the course of the film, they both discover their destiny. We wanted to break some of the stereotypes that had been done before. Flynn is a guy who's been there, done that, and seen it all. Rapunzel is a sheltered, naïve-but-smart girl who hasn't been there, hasn't done that, and hasn't seen anything! He helps bring her to a place where she can see herself more clearly, and she helps bring him to a place where he can change some of the mistakes he's made in life. Together, they fill in what's missing in each other."

Lasseter tapped two of the studio's most revered talents to helm Disney's 50th animated feature. As the animation industry's top rising stars, Nathan Greno and Byron Howard were called on to create a movie that could sit on the shelf next to classic Disney animated films and be an entertaining roller-coaster ride for modern audiences. And Lasseter, who's a two-time Academy Award® winner ("Toy Story," "Tin Toy") with directing credits that include "A Bug's Life" and "Cars," says they've done it. "They are some of the most talented young directors I've ever seen," he says. "They have such incredible story sense, but one of the things that I love about them is their sense of humor. And they really understand what makes a Disney film a Disney film: the heart. Walt Disney always said, 'For every laugh, there should be a tear.' They have such a fresh, contemporary twist on something that's classically Disney.

"It looks like a classic Disney animated film, but it's also in 3D CG animation," adds Lasseter, "so it's really unlike anything we've ever done before."

Howard directed Walt Disney Animation Studios' "Bolt," the 2008 animated comedy adventure that grossed more than $300 million worldwide and earned two Golden Globe® nominations (Best Animated Film and Best Original Song) and an Oscar® nomination for Best Animated Feature. Greno joined Walt Disney Animation

Studios in 1996 and served more than a decade in the story department. He was story supervisor on the 2008 film "Bolt" and wrote and directed the acclaimed 2009 short "Super Rhino".

With its incredible cast of appealing human and animal characters, fantastic settings—from castles and towers to forests and pubs—and spectacular visual effects including a climactic scene with as many as 46,000 glowing lanterns, "Tangled" is a contemporary comedy for audiences of all ages that also represents a technical and artistic milestone for Walt Disney Animation Studios and for the art of computer animation.

"Audiences may think they know what to expect from a film featuring Rapunzel," says Greno, "but we flipped it on its head to make a movie that's relevant, fresh and different. Byron and I both love the classic Disney films, and we wanted to go back to this cool, retro look from the fifties, and mix it with contemporary storytelling, pacing, action and humor. This puts a whole new layer on this kind of story."

Howard adds, "The scope of this movie is gigantic—with horse chases and sword fights, prison breaks and floods. The story gave us a chance to take modern-day moviemaking sensibilities and pump it into a classic story.

"We also had the amazingly funny and clever Dan Fogelman doing our writing," continues Howard. "He brought life to Flynn, he injected clever wit to Rapunzel and this great sarcastic nature to Mother Gothel; we couldn't have done it without him."

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WHO'S WHO IN "TANGLED"

According to director Byron Howard, "Tangled" is a "swashbuckling adventure that's packed with action, laughs, a scene-stealing horse named Maximus and a whole host of colorful characters that we hope you'll never forget."

The filmmakers all agree that they've created some amazing characters. "The characters just steal the show," says Lasseter.

RAPUNZEL may have lived her entire life locked inside a hidden tower, but she's no damsel in distress. The girl with the 70 feet of golden hair is through with her sheltered life and ready for adventure. When a charming thief seeks refuge in her tower, she makes the deal of her life, leaving the tower for a hilarious, hair-raising journey that will untangle many secrets along the way. Mandy Moore, who gives voice to Rapunzel, says, "I knew that Disney would put its signature twist on the story. It's really, really funny and heartwarming. Rapunzel is a feisty, spirited, curious, really engaged young woman. She's 17, about to be 18, and we meet her right on the cusp of that very important birthday. She's lived in a tower all her life, but she's extremely passionate, creative and eager to investigate the world. She's so open and ready to embrace whatever comes her way; she definitely has a sense of adventure. She's been dreaming her entire life about going out into the world to learn more about these floating lights that appear every year on her birthday. The film has an overwhelming theme of female empowerment—she's a lot stronger than even she realizes."

The ultra-confident **FLYNN RIDER** is his own biggest fan, and he has long relied on his wit, charm and good looks to get out of even the stickiest situation. Flynn is a thief looking for the one last, big score that will allow him to finally live the life he's

always dreamed of. He's never been closer to having it all when he meets Rapunzel, an odd girl with ridiculously long hair. An unlikely alliance with this girl from the tower sends Flynn on the adventure of a lifetime. “He’s a dashing bandit,” says Zachary Levi, who provides Flynn’s voice, “but I like how they turned it on its head—he’s a selfish thief while at the same time being a very charming dude. Comedy plays a huge part in this film, which is so much fun.”

She may be controlling, manipulative and over-protective, but **MOTHER GOTHEL** is the only mother Rapunzel has ever known. By stealing Rapunzel as an infant and raising her in the tower, Gothel ensured that she alone would have access to Rapunzel’s magical hair, which she uses as her personal fountain of youth. Award-winning stage actress Donna Murphy provides the voice of Gothel. “Her world—it’s all about Mother Gothel, you know?” says Murphy. “She’ll do whatever she needs to get what she wants, though I do think that she has come to love Rapunzel in her own warped Mother Gothel-like way. She’s a drama queen. I love the fact that she has a glamour about her, but she’s also kind of earthy. And she thinks she’s a riot even if Rapunzel doesn’t think her jokes are funny. She cracks herself up. She is somebody who can turn on a dime and, as an actress, I love that.

“I think Mother Gothel is a classic Disney villain in certain ways,” Murphy continues, “yet psychologically, there are certain things that are sophisticated—appropriate to this story and to this time.”

Says Lasseter, “I get so excited when a story has a good villain, and ‘Tangled’ has a great villain with Mother Gothel. She is theatrical. She is hilarious. She’s way over the top—one of the best villains we’ve ever created.”

The Captain of the Guard’s horse, **MAXIMUS**, has made it his personal mission to capture the wanted criminal, Flynn Rider. Fearless in his pursuit, the horse defies danger to follow Flynn where other guards refuse to go—it seems nothing will stop this “tough-guy cop” from getting his man. Once Maximus meets Rapunzel, his heart softens, and he begins to see the world differently. What started as a relentless pursuit may just be the beginning of a beautiful friendship. The horse, who behaves more like a canine than an equine, sort of steals the show, say the filmmakers. “It’s a take on an animated horse that you’ve never seen before,” says Greno. “We wanted to do something fresh, something smart with this character.”

Rapunzel’s one true friend is her silent, color-changing sidekick, **PASCAL**. Pascal may be just a small chameleon, but he plays a big role in Rapunzel’s life. Confidante, coach and cheerleader, Pascal is a driving force behind Rapunzel’s decision to leave her lonely tower. This supportive and encouraging companion’s true colors just might hold a key to unlocking a royal mystery. “Pascal is Rapunzel’s sidekick and best friend,” explains Howard. “He’s a teeny little green chameleon, and he came about because we needed a character that Rapunzel could communicate her hopes and dreams to. We wanted to do something different, and Pascal was born. He’s actually based on a real chameleon named Pascal who belonged to Kelly Lewis, one of the animation artists on the film. She’s credited in the film as a ‘chameleon wrangler.’ Pascal is sort of like Rapunzel’s Jiminy Cricket. He’s a feisty little tough guy and he’s so much fun to watch.”

The **STABBINGTON BROTHERS** are a pair of thick-necked thugs whose proclivity for thievery and fighting has put them right at the top of the kingdom’s “Most Wanted” list. While the Stabbington without the eye patch (voiced by Ron Perlman)

does all the talking for these two beefy brutes, it's clear that both are more comfortable expressing themselves with fists than with words. Muscular and menacing, Flynn Rider's former partners in crime are dead set on one thing and one thing only: revenge. Enraged at being double-crossed by the cunning Flynn Rider, the brothers will stop at nothing to make him pay and regain possession of their stolen goods.

Few thugs are quite as tough—or as terrifying—as the menacing **HOOKHAND** (voiced by Brad Garrett). No one knows how he lost his hand, and no one in his right mind would stick around to find out. Hookhand has big plans for his hook—he knows just how to use it: to make beautiful music. In fact, he dreams of one day being a concert pianist.

Let's face it: **BIG NOSE THUG** is not the most handsome chap in the pub. In fact, with his boils, scabs, lumps and bruises, some might find him a little hard to look at. But you can't judge a book by its cover, and you shouldn't judge a thug by his scars; on the inside, Big Nose is the most "beautiful" of all the thugs. A hopeless romantic, he dreams of one thing: finding true love. Maybe one day he'll meet a lucky lady who can look past his appearance and see his inner beauty and heart of gold. Jeffrey Tambor lends his voice to Big Nose.

CAPTAIN OF THE GUARD, voiced by M.C. Gainey, is every bit as determined and driven as his horse, Maximus…he's just not quite as effective.

Just one look at the fierce **VLADAMIR** will have even the toughest tough guy shaking in his boots—but don't let his ferocious façade fool you…with a voice by Richard Kiel, Vlad is a softie at heart with a special hobby: he collects ceramic unicorns.

The smallest of the pub thugs, **SHORTY**, voiced by Paul F. Tompkins, likes to have the last word…even if that last word isn't always terribly coherent.

The roster of thugs also includes **KILLER**, a ruffian with bulging muscles and bad-guy braids who's a tailor at heart; **TOR**, a tough thug with a green thumb; and **ATTILA**, an intimidating thug who's more comfortable in an apron than body armor. His specialty? Cupcakes.

UNTANGLING RAPUNZEL: DIRECTORS NATHAN GRENO AND BYRON HOWARD CREATE A CONTEMPORARY NEW TAKE ON A CLASSIC TALE

The story of Rapunzel has long fascinated the master storytellers at Disney; the story has been in development since the 1940s under Walt Disney himself. Directors Byron Howard and Nathan Greno helped steer "Tangled" to the big screen.

Howard recalls, "Nathan was working on the story before we became the directors, and he saw a real spark in Rapunzel that was starting to come out. That grew into our initial conversation about the movie. We asked ourselves, 'Who is this character, and how quickly can we get her out of the tower?' We knew that she had to propel the whole story, and if she's stuck in this room for the whole show, we're not going to get anywhere. That really affected what we needed her character to be."

"We wanted to make her a more dynamic character, and that meant having someone else to balance her out," adds Greno. "She needed someone to be her foil and equal—a character who could hold his own against this quirky, intelligent girl. She's very smart, but she's not worldly. She has this limited world view and doesn't really know what's out there. She knows she wants to see those floating lights and figure out what they are. That's where Flynn Rider comes in. He's the worldly, sharp guy who's

been around the block a few times and knows how the world works. Throughout the film, they both fill in what's missing in each other."

Helping the filmmakers shape their story were head of story Mark Kennedy and screenwriter Dan Fogelman ("Bolt," "Cars"). Working together with Howard and Greno, and with some important creative contributions by John Lasseter, the film took on an exciting new direction and became an exciting tale of two characters on a swashbuckling adventure.

Mark Kennedy recalls, "John really wanted the film to capture audiences. It was always important to him that Rapunzel be a very strong character and that her life in the tower was not unpleasant or terrifying. He explained to us that she is the daughter of a king and queen, and it would be in her nature to be bold despite her circumstances. We set out to find these characters that are fun and interesting and that the audience would want to spend time with."

"Nathan and Byron had a very clear notion of what they wanted to do with the story from the very beginning," adds Fogelman. "They wanted to tell a classic Disney story in a completely new way that would fit the style of CG animation. This meant pushing the comedy and the characters into a kind of 21st-century sensibility while still keeping many of the elements that audiences have always loved about Disney films. The key was always finding the right balance.

"Finding the right voice and tone for Flynn, and making him entertaining, was probably the biggest challenge," he continues. "He's at his best in this movie when he's playing little mind games with other people and entertaining himself along with them. He's the kind of character who's having fun with the words whether or not anybody else is enjoying them as much as he is. There's something very Cary Grant-like about him. At his heart, he's really kind of a lost soul who doesn't quite know what he wants and who he is."

Howard notes, "As the story developed, it became more and more a movie about Rapunzel and Flynn. It's a movie about these two very different people, their unique chemistry, and how they both grow and become better people because of it."

"Rapunzel was so interesting and such a great character that we had to keep making Flynn more interesting to keep up with her," adds Greno. "And then at times, he would become more interesting than she was, so we'd have to bump her up. But in doing that, in elevating both characters, they both became these really strong characters. Obviously, this movie doesn't work without Rapunzel, but it also doesn't work if you take Flynn Rider out of the equation. We needed both characters to make the engine run."

"We tried to make Flynn Rider the most handsome, most attractive male lead Disney has ever had," says Howard. "We did a lot of research. We had all the ladies of the studio come in to the 'Hot Man Meeting,' where we gathered pictures of the favorite handsome men—we collected pictures from the Internet and from books and from women's wallets. They were very specific about what they liked and what they didn't like."

"But," cautions Greno, "the women would come in and they'd put up these pictures of the hottest guys they'd ever seen, then point out the flaws in all of them."

"Everybody got ripped apart. Nobody was perfect," says Howard. "It was a very hard meeting to be in as a man. You left feeling terrible. But we tried to coalesce all this information into one amazingly handsome and appealing character."

"We created the ultimate man," says Greno.

Greno ended up having a lot of influence on the character. "Nine times out of ten, when we needed to lock something down acting-wise in dailies, Nathan would be the one up in front of the group, showing how it's done," says Howard. "And because the character came so naturally to him, he did a lot of the scratch track. When Zachary Levi came in, he added another layer to it. We would take that back to our boards, re-board it and re-write it. Once somebody comes in and lands a character, you can hear the voice in your head and you're informed."

Producer Conli adds, "The amazing thing about this film has been working with Nathan and Byron. They came in with a story that needed to be reinvented, and they were able to turn it around very quickly and make it exceptional. Nathan's innate story ability and Byron's sense of entertainment and animation made them the ideal choice to direct 'Tangled.' They understood the characters so well and were able to act out and communicate so well with the rest of the team. It was very exciting and rewarding to be working with such young and gifted filmmakers."

TAPPING DISNEY'S ANIMATION TRADITION

Bringing the power of classic Disney storytelling to "Tangled" and a driving force behind the character design and expressive, nuanced animated performances is the remarkable Glen Keane, a 35-year Disney veteran considered one of the true modern masters of the medium.

"We have all these incredibly talented animators here," says Greno, "and we have Glen, who's taking all the knowledge and tradition that he has and passing that along to this next generation of animators. We have this thing that no other studio has: legacy."

During the course of his illustrious career, Keane has created and supervised such memorable characters as Professor Ratigan ("The Great Mouse Detective"), Ariel ("The Little Mermaid"), Marahute ("The Rescuers Down Under"), the Beast, Aladdin, Pocahontas, Tarzan and John Silver ("Treasure Planet"), among others. For his latest role on "Tangled," he designed the character of Rapunzel, served as animation supervisor (along with John Kahrs and Clay Kaytis), and worked closely with the entire animation team to raise the bar for human animation in the CG world.

"From the very first moment that John (Lasseter) and I saw some of the early tests on 'Tron' back in 1981, we were just astounded by the possibility of being able to move dimensionally through that world," recalls Keane. "We'd never seen anything like it, and we started immediately talking about doing a test. We worked the backgrounds out, and I found that any time CG intersects with hand-drawn animation, it always forces you to draw better. Years later, everything that John was doing up at Pixar was a reminder that we can move into space and around the characters with total freedom in CG. On 'Tarzan,' I worked with the technical experts to add dimension to the character sliding along the trees in a 2D environment. Whenever I'm animating something, I see it more like sculptural drawing."

When Lasseter took over the creative reigns at Disney in 2006, the question on everyone's minds was whether to make "Tangled" in the hand-drawn or CG medium.

Says Keane, “I thought about the hair, the lighting on the hair, the fabric, the textures on the skin. So I continued down that path, bringing as much of Ollie (Johnston) and Frank’s (Thomas) principles of character and sincerity to the process. That’s really the foundation.”

Adds Howard, “The human animation on this movie is like nothing anyone’s ever seen. And I’m not blowing our own horn, because I think we’re both really proud of what the animators have accomplished. We looked at films like ‘Ratatouille’ and ‘The Incredibles’—the level of subtlety that they’ve got—those films set the bar and raised it. We needed to continue to raise the bar. And the animators really rose to the task—little micro-animations on the lower lids of the eyes, tiny eye shifts that have all this great subtext to the film but are so important to the story.”

Improved technology allowed the directors and animators to work on the look of the film together like never before. Using a digital tablet, Keane could actually draw right over a frame of computer animation during dailies. “Byron and Nathan are phenomenal actors,” says Keane. “They would perform for the animators, getting up there, acting together. Byron would play Flynn, and Nathan would be Rapunzel, or vice versa. I could fast-forward, freeze, and then I’d draw over the top.”

“We love Glen,” says Howard. “You couldn’t ask for a nicer, more genial and more talented person to have with you on this trip. With Glen going over the animators’ drawings in dailies, you get the benefit of his great staging and drawing talent. He’s like an instant camera. He would take a fun pose by Nathan or one of the animators, stare at it for a second, and then do some incredible drawing that would inspire whoever was working on that scene to go back to their desk and make their animation quality go up 100 percent.”

Lasseter adds, “Glen Keane is one of the greatest Disney animators ever. He is really one of the most exceptional artists I’ve ever had the pleasure of working with. I’ve known him since the summer of 1975. I had just graduated high school and I was going to go to California Institute of the Arts, to the Character Animation Program. Glen had just started at the studio in the training program. He’d just graduated from Cal Arts. He went on to create the greatest characters—Ariel, the Beast, Aladdin, Pocahontas, Tarzan—and they will live forever because of his talent. He has been part of ‘Tangled’ from the beginning, and he has inspired this whole new generation of animators to take a look at computer animation and take it to a new level. Classic Disney animation, hand-drawn animation—that style of animation that is unique to this studio, that no other studio has—is embodied in Glen Keane. And he worked with the animators. He worked with the character designers. And it has really elevated this film to a level that no other film has had. It is classically Disney, yet it is so fresh and so new, it’s unlike anything I’ve ever seen.”

BRINGING THE CHARACTERS TO LIFE: DISNEY’S ANIMATION TEAM AND TOP VOCAL TALENTS CREATE MEMORABLE PERFORMANCES

Animating human characters has always been one of the toughest things to do in computer animation, with films like “The Incredibles” and “Ratatouille” (both from Disney•Pixar) setting the standard for the art form. Those films took a highly caricatured approach to human animation and introduced a subtlety and expressiveness that hadn’t

been seen before. Under the direction of animation supervisors Glen Keane, Clay Kaytis and John Kahrs, the animation on "Tangled" represents another milestone for animating humans, as well as some very appealing animal characters. Supervising animators Lino Di Salvo and Mark Mitchell worked in concert with the trio of supervisors to keep the animation at a high level. In all, the animated cast for "Tangled" includes five main characters, 21 thugs, the king and queen and 38 townspeople.

Howard observes, "The first thing you want to make sure of in an animated film is that your characters are appealing. In 'Tangled,' the humans are caricatured just enough to be fun. It's not too realistic, not too cartoony. They're real enough for you to believe their emotions, yet broad enough that you can enjoy the comedy that is such an important part of animated films."

"Rapunzel is one of the toughest characters we've ever had to animate," says Kaytis. "The first step was to get the model looking good and then rigging it to move correctly and have the cheeks react to the corners of the mouth. But once you start animating the character, it's a whole different world when she starts moving around. You have to figure out which angles make her look good and which ones don't. When she doesn't look good, you have to scrutinize every frame to figure out how to make her appealing. There's something very deceptive about CG animation. It doesn't automatically give you the right thing; you have to make it right."

Kahrs, who came to Disney following a 10-year stint at Pixar as a supervising animator on such films as "The Incredibles," "Cars" and "Ratatouille," says, "This film is our 'Incredibles' in the sense that we had to get over this mountain of really good human animation and we had to match or exceed what had been done before. The human characters in 'Tangled' feel more real to me than on any other film I've worked on. Byron and Nathan were very clear about not wanting animation that just moves for its own sake. He wanted the actions to be driven by emotion. All of the animation principles are there—anticipation, follow-through and clarity—but they're supported by truth in acting.

"One of the things that John Lasseter always talks about is letting the characters breathe," continues Kahrs. "And on this film, the thing that really makes the characters come alive is breathing. In particular, Mandy Moore uses breathing as part of her acting. You hear it all the time. It's not just making the chest expand and contract. It has to do with the spine rotating and bending back, and the clavicles lifting up and dropping. It's the core of the character inside. During dailies, John would tell us to do a breathing fix on an entire scene, and say things like 'Think of the emotion of the character from the heart, from inside.'

"The animators have done such a fantastic job capturing all the depth of emotion and subtlety," Kahrs adds. "There are times when we'd be sitting in the screening room and a finished shot would come on the screen and it seems like a real girl there. You forget you're watching animation. And that's really where you want to be. The goal is always to make the audience forget they're watching animation, forget they're in a theater, forget they're watching a movie, and just get immersed in the story. The animators would bring me scenes that were so compelling I would get lost in the story. I'm really proud of the animation team and the work they've done."

For actress and recording artist Mandy Moore, lending her voice to the character of Rapunzel was an eye-opening experience. She explains, "There's a unique challenge in having to imagine a world that doesn't necessarily exist, using story sketches and the

directors' descriptions to visualize the storyline. At the end of the day, all you really have to rely on is your imagination. The most enjoyable part of being involved in 'Tangled' has been tapping into a creative side of my brain that I've never tapped into before. You have to put aside all reservations and just go for it and have fun. I feel like it's the ultimate experience of being a kid again, in a sense, because you do get to investigate what it might be like to live in this fantastical world and be this character."

Howard observes, "Mandy has this great soul to her voice, along with an amazing clarity and purity. She also has this down-to-earth, girl-next-door quality that makes her everything you could hope for in a Disney heroine. Not only is she a fine actress who could deliver the dialogue, but she's a great singer as well."

Zachary Levi (NBC's "Chuck," "Alvin and the Chipmunks: The Squeakquel") says, "I have always been a huge fan of animation and have genuinely wanted to do a voice for Disney my whole life. Donald Duck was my favorite and I was convinced at one point in my life that I would try and get a job talking like him. There's a level of energy that you have to bring to the recording process, and you really have to just let loose and put a lot of emotion into what you're doing. I love that this film is such a great comedy adventure that takes you through a whole world with all kinds of different landscapes and characters. There are chases and fights and a little bit of magic. Mostly, there's a real connection between Rapunzel and Flynn, some great one-liners and lots of heart, which makes the movie so real and memorable."

"When Zac came in to record, he immediately understood who the character was," says Greno. "He *was* this likeable swashbuckling thief and he could really pull it off. Zac really helped us find the character. Once you've got the character's voice going, you know exactly what to do with him in the next sequence. He was so effortlessly funny and clever, and it was exactly what we needed for Flynn. The character is kind of a bad boy, and yet you feel like you want to hang out with him. We were a little bit nervous when it came time to ask if he could sing, but he blew us away with his singing performance."

For the part of Mother Gothel, the directors envisioned a character who could be wickedly evil and wildly entertaining at the same time. They saw her as more of a psychological villain along the lines of Cinderella's stepmother.

Donna Murphy ("The Nanny Diaries," "Lovemusik" [stage]) is "an amazing, all-around performer," says Howard. "She has this great flamboyant, theatrical way of acting, and an incredibly strong voice that she really gets to showcase in 'Tangled.' We had a back story worked out for the character, but Donna came in with so many questions and wanted to know things that we hadn't figured out yet. It helped us to flesh out the character. Donna became the character and gave every molecule of herself to the performance."

Also lending their voices are Brad Garrett (TV's "Everybody Loves Raymond" and "'Til Death") as Hook Hand, Jeffrey Tambor ("The Hangover," TV's "Arrested Development") as Big Nose, M.C. Gainey (TV's "Lost") as the Captain of the Guard, Paul F. Tompkins ("There Will Be Blood") as Shorty, Ron Perlman (TV's "Sons of Anarchy") as a Stabbington Brother and Richard Kiel ("Happy Gilmore") as Vladimir.

KEANE INSIGHTS: DISNEY ANIMATION GREAT GLEN KEANE MENTORS AND INSPIRES A NEW GENERATION OF ANIMATORS

Glen Keane has a signature approach to art and technology and a longstanding desire to combine the two; so "Tangled" presented a welcome opportunity to him. "It's not that I was on a quest for some technical advancement, but it's much more for satisfying a desire in me to realize this idea of sculptural drawing," says Keane. "If I had to coin a phrase for what I do, it's sculptural drawing. Whenever I'm animating something, it's like I'm trying to prove to you that it's not a flat drawing. Because any opportunity I have, I will turn that character in space and show you their back! I'll shade my drawings to make them more real. CG keeps delivering that holy grail of dimension. And yet, I'm on a path where I love drawing. 'Tangled' has really made us have to ask the question, 'What is drawing?'"

To help Keane and his fellow filmmakers find an answer to that question, a meeting was put together which was called "The Best of Both Worlds." On one side of the room, all of the best examples of CG were assembled. On the other, the best of hand-drawn animation.

"Hand-drawn had this organic, intuitive approach that naturally brought aesthetic beauty to line and design," recalls Keane. "CG had a dimension and credibility—a believability in a world. There were so many more possibilities for textures and everything that you could get into that world. We broke off into little groups and brainstormed about the best way of doing our film. A lot of those principles we came up with were the foundation for 'Tangled.' Byron and Nathan, because of their background in hand-drawn, were very supportive."

According to Keane, "I'm most proud of the quality level of the artists that worked on this film. The artistry is really the best that's ever been done in CG."

MAGIC IS IN THE HAIR: CREATING AND ANIMATING SEVENTY FEET OF HAIR

Key to the film's success was finding a way to animate Rapunzel's hair and make it seem believable, organic and able to do all that the filmmakers and animators needed it to do.

When it comes to animating hair, Keane is an expert on the subject. "If you look at my characters, their problems are always defined by their hair," he says. "Ariel is always floating in a cloud of floating red hair, and it's a reminder that this girl is living in one world but wants to be up there in another. With the Beast, his hair is a constant reminder of fur. He's an animal and it covers him everywhere. Pocahontas' hair is always blowing in the wind. This represents her spiritual side and her struggle to communicate the invisible spiritual nature of the new world to those who see it only for its gold. Tarzan's roots were Lord Greystroke and his heritage was aristocracy, but now he has dreadlocks that have never been touched by a comb. The hair defines his problem of whether he's a wild animal or a human. In the case of Rapunzel, her hair is a constant reminder that she has incredible potential."

Keane instructed the animators on how to animate and position the hair and worked with the technical team on the simulation. "I did lots of drawings and talked about different principles to keep in mind. The hair had to have a sensuous pattern to it—something really attractive and beautiful. It had to have weight to it. Rapunzel's got to be able to touch it and use it. It plays a part in her story too. It's a place for her to hide, and when she's free, she throws it up in the air."

Animation supervisor Clay Kaytis explains, “No studio has ever had to do 70 feet of hair before. You’ve seen computer-animated hair, and most of the time, it’s pretty passive. Characters don’t usually interact with it; they don’t throw it around or whip it into chairs. This is the first time anyone’s ever done this kind of work. I’m blown away by the technical level that they’ve reached on this film. It really is a technical marvel.

“Animating Rapunzel’s hair has been a huge task for our team,” he adds. “If the movement doesn’t require interaction, like when she’s running or sitting or doing normal stuff, a straight simulation is added. But if she needs to grab her hair and throw it, that’s when it gets complicated. There are several different technical solutions, but the most basic one is for the animator to control it by hand, by moving a long tube.”

Visual effects supervisor Steve Goldberg, CG supervisor Jesus Canal, technical supervisor Mark Hammel and a technical team of hair experts (headed by Xinmin Zhao and Kelly Ward), were charged with finding a way to bring Rapunzel’s hair to life. They developed new software (called Dynamic Wires) and new techniques to carry out the filmmakers’ ambitious ideas for animating the hair.

“Glen gave lectures and provided specific guidelines to make sure Rapunzel’s hair always looked beautiful, appealing and natural,” says Canal. “He didn’t want the hair to ever lie in a boring straight line. He wanted it to be visually appealing. It had to have volume, sensuous twists, graceful turns, breaking strands and a trademark swoop in the front. For every shot, we had to pose and simulate the hair according to those guidelines. The technical team would animate 147 different tubes representing the structure of the hair, which would then be rendered into a final image with up to 140,000 individual strands of hair.”

Software engineer Ward, working under simulation supervisor Zhao, was part of a team of three (along with Maryann Simmons and Andy Milne) charged with creating the simulation software for the hair. A graduate of the University of North Carolina’s computer science program, Ward had written her PhD thesis on hair and has spent the last 10 years devoted to figuring out how to animate hair in the computer. She is considered perhaps the leading expert on CG hair in the industry.

“The first obstacle was just to simulate hair that long,” explains Ward. “We developed Dynamic Wires for ‘Bolt,’ but in that film, the hair was all very short. Longer hair means huge speed issues, because hair simulation takes a long time, and a lot of computer resources. Another big problem was that all the hair would pile up on the ground as she moved around. Once we could technically hit something that looked like seventy feet of hair, we had to be able to tune it artistically. Our next phase of challenges was to work with the directors and animators to understand what they wanted the hair to look like and how it should move and behave.”

Research included watching shampoo commercials on YouTube and observing a model with six feet of hair to study its physics. A lot of tests were done to help the simulators perfect the movement of the hair. Says Ward, “Our job was to make the hair appealing. We would take an artistic pass to make sure it looked luscious, beautiful, voluminous and full.”

“It was really a journey,” says Zhao. “There came a point where we knew we could simulate the hair, but then we had to consider the specific art direction that asked for certain shapes, curves, motion and weight. Being able to get it fast enough and have the controls in there so that the users could tweak it to the right performance was the

challenge. In the beginning we had a shot that took two weeks to complete; we were able to get that down to ten hours or less."

Effects supervisor Michael Kaschalk and his team added the finishing touches to Rapunzel's hair by giving it a magical glow. Taking their cue from art director Dave Goetz, the effects team set out to create a new look for the energy that is given off by the hair when the incantation is sung. "We didn't just want to use pixie dust or something that's been done before," he says. "Instead, we added spiraling, helical shapes that flow through the hair and create an interior glow that spreads to the outside. This gives the impression that the hair is illuminated from within."

The effects team also found a way to streak the hair and give it little subtle shifts in the hue and value to keep it from looking too uniform.

SEEING THE LIGHT: "TANGLED"'S TECHNICAL ACHIEVEMENTS ADD TO THE FUN AND SPECTACLE

In addition to its impressive use of technology to advance the art of the animation, "Tangled" brought together a team of amazing technical talents to create the visual excitement, scope and beauty that the filmmakers envisioned.

Visual effects supervisor Steve Goldberg, a 20-year Disney veteran, was responsible for overseeing the various teams that created the look development, environments and effects for the film. "I originally came to Disney with the belief that if the art and talent that existed here at the studio could be applied to the medium of computer animation, the result would be unique and extraordinary," says Goldberg. "Disney has always had the strongest artists in the industry and a legacy for doing top-shelf character animation. And I feel like 'Tangled' realizes that potential. With great artists like Glen Keane, Dave Goetz and Dan Cooper at the top of their game, great direction from Nathan and Byron, and some amazing in-house digital talent that has been growing stronger with each film, Disney has created something truly special with this film.

"With 'Tangled,' we wanted to pull off all of the constraints and predispositions as to what's difficult and find out where the directors and art directors wanted to go," he adds. "With CG, what's easy or hard changes so often. On one film, something is impossible, and on the next, it's easy. Technology evolves very quickly and we keep building on what we've learned from the previous films."

CG supervisor Jesus Canal headed up a team that was responsible for the technical aspects of character development, design, modeling and rigging. His group was also in charge of simulating the movement of the hair and clothing for scenes that did not require individual tweaking by the animators. "Simulating clothing for Rapunzel and Mother Gothel was very challenging on this film," says Canal. "Rapunzel wears three layers of clothing, which means there is naturally collision between the different layers. She has a petticoat, then a skirt, and a corset with puffy sleeves on top of that. Mother Gothel has a dress and a cloak with a hood. The directors felt it was an important story point for her to have long sleeves that seemed to symbolically envelop and suffocate Rapunzel every time she is hugged by her mother."

For Michael Kaschalk and his team, the challenge was to create some of the most complex and intricate effects ever seen in CG. This included the glowing look of

Rapunzel's healing hair, a sky full of candle-lit lanterns, raging waters and large crowds of spectators.

BEWARE OF FLOODS

One of the most impressive effects-driven scenes takes place in a mining shaft as Rapunzel and Flynn escape their pursuers by making a hasty retreat from tavern to cavern. A breaking dam with cascading waters floods the area and creates a dramatic and daring episode. The effects team studied the Grizzly River Run raft attraction at Disney's California Adventure Theme Park in Anaheim for inspiration, learning how the water would leak on the rickety wood dam that bursts in the film.

"We've never done water on a scale like that," says Kaschalk. "There are 23 million gallons of virtual CG water released when the dam collapses, along with hundreds and hundreds of individual pieces of planks and wood shattering and breaking apart all around. The shots are staged to be as exciting and dramatic as possible, and we created dozens of fake water sources to shoot in from off-screen."

LIGHTS IN FLIGHT

Creating a sky filled with lanterns for the film's pivotal scene that accompanies the "I See the Light" song was another big challenge for the effects team. The inspiration for this spectacle came from story artist John Ripa and from something that John Lasseter had personally experienced.

Greno explains, "We were banging our heads against the table, trying to figure out what it is that would pull Rapunzel out of the tower. We kept talking about fireworks or something she could see from a distance when John Ripa brought up the idea of these floating lanterns."

"He had read about these lantern ceremonies that they do in Indonesia and the Far East, where they actually take rice-paper lanterns, light a fire under them, and watch them rise in the sky," adds Howard. "There would be tens of thousands of them and it was amazing. When we told John Lasseter about this, he said, 'Oh, I've done that.' He and his wife, Nancy, had actually been to Indonesia and set off one of these lanterns in a ceremony. He knew exactly what we were talking about and said, 'Do that. It will be spectacular.'"

Kaschalk recalls, "We looked at footage from Thailand and we did a lot of research as to how fast the lanterns would fly, how many are usually launched and how we could break from reality to create our larger-than-life scene. Using the flowing-lines approach to the art direction, we followed a similar approach with the lantern motion. The lanterns didn't just flow along in a curved motion, but among themselves, they would dance with each other and spiral around to show a harmony and convey the notion of love."

The effects team created a group of 14 lanterns with different colors and shapes. A flame with 10,000 micro points of light was then placed into each one, and the lanterns were duplicated, reaching a maximum of 46,000 in one climactic scene.

"As Rapunzel gets more lost in this dream world, the lanterns spread out more, become more diffused, get brighter, and get larger in number," Kaschalk adds. "In the beginning of the scene, the ocean has waves and texture, but as things unfold, it flattens out and becomes almost like a mirror. As the floating lanterns reflect down, it looks like the two are floating in their gondola with a universe of lanterns around them."

Art director Dave Goetz says, “The lantern sequence in the film is the culmination of their love story—the film goes from being a romantic comedy in which the two leads are at odds with each other in a laughable way, to a real romance. Also, it’s her attaining her goal in life to figure out what the lanterns are. We wanted this scene to be romantic and really beautiful.”

CUE THE CROWD

Prior to the launching of the lanterns, thousands of people gather into the kingdom’s courtyard to observe the spectacle. The effects team created a digital crowd of 3,000 to populate the area, representing the largest crowd created for a Disney animated film to date. This was accomplished by taking 40 unique characters, dressing and painting them differently, altering characteristics such as facial hair, and replicating them in random patterns throughout the scene.

MOOD LIGHTING

Another integral department that helped the production shine and look its best was lighting, under the supervision of Mohit Kallianpur. Kallianpur also oversaw the effects and look development departments for the film. “Our goal on this film was to make the lighting bright, cheerful and happy,” says Kallianpur. “Lasseter and the artistic team wanted it to look like Provence or Tuscany and have the audience look at the images and want to go there for vacation. The lighting is nice and warm for the most part. There is a lot of light bouncing around in the environment, and a lot of atmosphere to add depth perspective. We used lots of saturated colors, with a good balance of warms and cools in the images. Rapunzel’s tower is an important setting in the film, and we see it under different circumstances. We create different moods through the lighting that add to the emotional impact of the story.”

Among the lighting department’s most demanding assignments was the interior of the Snuggly Duckling pub. When Rapunzel and Flynn first arrive, the lighting is very intimidating and menacing. When they launch into their song, the lighting gets very theatrical, complete with spotlights. The lighting during Mother Gothel’s song “Mother Knows Best” similarly utilizes exaggerated theatrical lighting.

SETTING THE STAGE: ART DIRECTOR DAVE GOETZ USES APPEALING SHAPES, SETS AND COLORS TO ADD TO THE VISUAL INVENTIVENESS AND STORYTELLING

Art director Dave Goetz and co-art director Dan Cooper (along with production designer Doug Rogers) were charged with creating the look of the film from its environments and architectural design to its color palette. Taking their cue from John Lasseter, they designed Rapunzel’s tower to be “the nicest, most charming bed and breakfast in the south of France, ever.” His reasons? Rapunzel is so smart that she would have escaped long before her 18th birthday if the tower had been unfriendly. Inspired by the S-curve shape language from “Cinderella” and the bulky proportions of “Pinocchio,” which added a friendly and inviting tone, the artistic team created CG sets

that were both unique and beautiful. Goetz relied on a saturated color palette to get the heightened reality the filmmakers wanted.

"The whole design concept for the film is based on S-curves and a flowing shape sensibility," explains Goetz. "Byron and Nathan wanted to bring the classic Disney style to a CG film. If you look at 'Cinderella,' it's all very graceful, and a lot of that comes from a bank of shapes that is made up of re-combinations of S-curves. There's a softness to everything; nothing really angular at all. This meant tweaking anything that looked too literal and making everything seem like it was made by hand and not built quite perfectly. We've stylized things in a way that the shapes have a bit of grace and yank you out of real life. Yet it all exists in a universe that is credible with all the realistic textures, lighting and atmosphere."

Cooper adds, "We're basically translating that classic Disney styling into something that is CG and, in the process, coming up with a whole new thing. That look is being reconceived and filtered through Dave's aesthetic. The directors really wanted to explore this look, and Dave is the ringleader who analyzes it and distills it into this new medium."

"We wanted to create a believable world, but with a heightened reality," adds Greno. "We want audiences to feel that this is a place they could actually go to, only it's more beautiful than the real world. It's an imaginary place that feels very real."

Creating Rapunzel's tower was probably the most time-consuming set-piece assignment for the film, and the one that changed the least during the course of the production.

"The important thing about the tower was to make it appealing," says Goetz. "It sits in a beautiful valley, and Rapunzel has had a happy but secluded life here. She paints on her walls and captures the life that she sees around her. The mural is like her journal, with observations about her life. She sees the world, translates it, and it comes out on the mural someplace."

The colorful murals themselves were designed by Claire Keane (daughter of Glen Keane), who brought her talent and imagination to the assignment.

"I started the process of creating the mural by looking at medieval drawings and also the way some artists interconnect objects," explains Keane. "I wanted to come up with a new language for the way she would be painting. The mural is not only decorative, but it expresses her subconscious desires and emotions. She spends the days singing with the birds and watering her plants. She loves the plants, because she comes from a flower. I also started adding in a progression of time. You feel like there's autumn, winter, summer and spring. There's also a height chart, because she's grown up over the years."

Says Glen Keane, "Claire reminds me of the character of Rapunzel; she has always had an irrepressibility, which is my word to define Rapunzel. When Claire was 18 months old, I put some crayons and paper in her crib, and she did a drawing of her mother. She did it all upside down, but it has Linda's chin, her turned-up nose, her eyes, hairstyle and earrings. She was always asking if she could paint the ceilings."

In creating the Snuggly Duckling pub, a sort of medieval biker bar where Flynn takes Rapunzel to scare her into returning home, Goetz researched lots of British pubs and took a trip to a famous Oakland watering hole dating back to the late 1800s for observation.

"The pub is the most fun set in the movie, and I can totally see it being recreated at one of the Disney theme parks some day," says Goetz. "At John Lasseter's suggestion, I visited the Jack London Bar in Jack London Square. You step into the bar, and the whole place slants down. There's stuff hanging from the ceiling, including hundreds of hats, and the walls are completely cluttered with photographs and newspaper clippings. This was a great inspiration. Our pub has helmets hanging from the ceilings and wanted posters posted all around."

For the king and queen's castle in "Tangled," Goetz and his team wanted to create something that looked different from other Disney animated castles. They researched architecture from just about every country in Europe, including Spain, Italy, Portugal, Germany, France and Czechoslovakia.

"We settled on these Danish castles for our inspiration," recalls Goetz. "The copper-clad union domes had a distinct look and seemed to be part of the architectural vernacular of our film. The castle is not a huge skyscraper. It's more humanly scaled. We tried to analyze which areas of the art direction we could tweak to give the film appeal. It came down to scale, color and warmth. The architecture has a friendlier feel, and we kept things rounded off and a bit off-kilter to keep it that way."

Another key setting in the film is the forest; Goetz manipulated the color palette and used heightened reality to add to the mood and excitement. "The directors were very specific about the design of the trees and the forest," he says. "The nature of the shapes that you use control the amount of appeal. When Flynn is being pursued by the king's guards and Max, he's just bushwacking through these huge old trees, and things are whipping by him. Instead of being spooky and scary, Nathan and Byron wanted the woods to have a wilder, more mysterious feel to them. We used shape design, lighting and color to give it a lighter comedic feel instead of being too heavy."

Doug Rogers adds, "We wanted deciduous trees, not pine forests, because of the shapes. We wanted trees with soft curves. Once we had our trees, we could design a canopy. What makes a tree interesting? The roots, the bark, the limb structure. And there's a pleasantness to the shape in our canopy. We give all of our trees personalities and attitudes. We were able to line them up in different formations. We had a catalogue of trees, and in CG, you can always shift the camera around a bit within the same set, and maybe even discover something better."

DISNEY DIGITAL 3D™: A HAIR-RAISING NEW ADVENTURE

Thanks to the wonders of modern technology and the superior quality of Disney Digital 3D™, audiences around the globe will get a chance to enjoy the fun and excitement of Rapunzel and Flynn's wild adventure in a totally immersive way.

Director Byron Howard notes, "Seeing the film in 3D allows viewers to experience the story and action in a way they never could before. Instead of just seeing castles as painted backgrounds, the kingdom suddenly becomes a real place. The forest is real, with dimensional dust mote particles floating in the shafts of light. The audience is totally immersed in the same environment as the characters."

For Robert Neuman, the film's stereoscopic supervisor, "Tangled" presented many exciting opportunities for great 3D effects and marked the latest step in the evolution of 3D filmmaking at Disney. He and his team were involved from the earliest

stages of layout and worked closely with the directors and various technical departments (lighting, effects, etc.) to take maximum advantage of the process.

"One of the reasons that 'Tangled' lent itself so perfectly to 3D filmmaking is that hair can be very effective in this medium," says Neuman. "You feel the separation of the strands of hair and the volume. And there are some fun 3D moments where Rapunzel's hair is lowered down from the tower. The directors wanted to have a dynamic angle on the shot and have the hair either going straight away from the camera or straight towards it. They really embraced the 3D process and worked hard to create compositions that would work well dimensionally.

"This film represents that latest evolution for 3D here at Disney," continues Neuman. "We're using depth more artistically than ever before, and we're not as concerned with the literal transcription of depth between camera and projector as we are the interpretation of it."

For "Tangled," Neuman and his team made extensive use of an innovative technique known as multi-rigging. Disney has been the first to use this process that basically takes a more theatrical approach to adding 3D by using multiple pairs of cameras with varying interaxial distances within a scene. Scenes are divided into various groups of elements, based upon their distance to the camera. For example, the foreground may be photographed with one set of cameras to achieve a desired depth and effect. The subjects or characters would be photographed with another set of cameras with the interocular distance dialed in to best results for that level. And the background would similarly be given the depth it needs. All of those elements would then be sandwiched together in the compositing stage to create something that would be impossible in reality but highly effective to the visual storytelling.

Among the film's most spectacular 3D scenes are the opening horse chase in which Flynn and the Stabbington Brothers are racing through the forest hotly pursued by the king's guards, Flynn's prison break (with its use of long corridors, repeated arches, and volumetric shafts of light), the flooding of the cave with Flynn and Rapunzel trapped inside, and the spectacular lantern scene.

"One of the best 3D moments in the film is the scene in the Snuggly Duckling pub where the thugs sing about their dreams," says Neuman. "This is great for stereo composition, because your eyes can follow the scene in continuous paths, without any big quantum jumps. The set is well dressed, with a lot of flair all over the place; there are interesting characters, organic angles and lots of things at varying depths. The result is a continuous landscape of depth that's just a feast for the eyes."

Summarizing the 3D efforts on the film, Neuman concludes, "We're taking something that looks great to begin with in 2D and adding this little something that flips a switch in the audience's mind that tells them, 'This is something more than just light being projected on a wall; this is an extension of reality that I feel I can reach into.' The ability to take those amazing images and actually 'plus' it is quite gratifying. This has been Disney's most ambitious 3D effort to date, and we're really proud of the way it came together."

THE MUSIC: ALAN MENKEN AND GLENN SLATER EXPERIMENT WITH NEW MUSICAL FLAVORS

"Tangled" features five new songs and a score by eight-time Oscar®-winning composer/songwriter Alan Menken ("The Little Mermaid," "Beauty and the Beast," "Aladdin," "Pocahontas" and "Enchanted"). Lyrics are by Glenn Slater, a Tony® and Grammy® nominee for his work on "The Little Mermaid." An end-credit song, "Something that I Want" is written and performed by Hollywood Records recording artist Grace Potter.

"It's always fun to go to the source material and find some hip, contemporary way to tackle that story and yet keep a timeless quality," says Menken. "It's really exciting to try new vocabularies. One of the first things I did was to read the story of Rapunzel and try to figure out what's going to be fresh about it. What's the new color? Something about the hair and wanting to be free from that tower made me think about folk rock and artists like Joni Mitchell, James Taylor, Cat Stevens and Jackson Browne. It gave me a jumping-off point for doing something new."

The film's opening song, "When Will My Life Begin?," is sung by Rapunzel (Mandy Moore) and expresses her restlessness and desire to explore the world. "In a sense," says Menken, "she is engaged in a journey that she doesn't really know that she's on at the beginning. She doesn't know that world exists. It's kind of suppressed in her. So, we have the challenge of creating a want for her that she doesn't actually know she wants. It's hidden in the feeling of 'Everything's great here, but somehow I want my life to begin.'"

"This was a really fun song," says Moore, "but also very challenging, because there is so much information literally crammed in to a very, very short amount of time. There were so many words to fit in a single sentence that I was running out of breath. It's the perfect way to jump right into the movie and this young woman's story. She's so fun and full of life. The song helps the audience relate to the character and see that she loves her life; she's not down on herself. She's merely saying that there's something missing and she can't really articulate what that is."

For Mother Gothel's big number, "Mother Knows Best," Menken and Slater turned to a more classic and timeless musical style. "It's got a very 'Cabaret' kind of tone to it," says Menken. "The character has shades of Ursula from 'The Little Mermaid' too. She loves Rapunzel but needs to keep her suppressed. In many respects, Mother Gothel is all of our mothers. She's an exaggerated version of that, and the song is an expression of the suffocating nature of a mother protecting her child."

"Donna Murphy knocked this song right out of the park," adds Conli. "We were at the recording session with our jaws down to our chest. She completely became the character of Mother Gothel and brought such nuance and understanding. She was totally committed to the film and perfect for the role."

One of the most entertaining scenes in "Tangled" is the musical moment when Rapunzel and Flynn walk into the Snuggly Duckling pub and find themselves confronted by a menacing bunch of thugs and ne'er-do-wells. Rapunzel diffuses the situation with the song "I Have a Dream" and discovers some surprising revelations from the pub thugs in the process.

Menken explains, "It was really important for Rapunzel to find a new community that she's going to be part of at the beginning of her journey. Flynn is trying to scare her

into going back to the tower, but this moment in the pub is a real turning point. In writing the song, I was aiming for something you might hear in 'The Mighty Wind' or a song sung by the Kingston Trio. It had to have one foot in the medieval world and another in the tongue-in-cheek folk world of Pete Seeger."

Another of the film's major musical highlights is the duet "I See the Light" in which Rapunzel and Flynn begin to see each other in a whole new way. Set in a boat on the water with thousands of blazing lanterns floating in the sky around them, the song is both beautiful and revelatory. "'I See the Light' is a very intimate, lovely, gentle moment that has big emotion," explains Menken. "It's simple and has an Americana folk quality to it, which is consistent with the rest of the songs. Mandy has such a wonderful vocal quality and gives the song a combination of breathiness, vulnerability and sexiness. She's very much a perfectionist and worked very hard to get this right. She and Rapunzel really became one voice. Zac has a wonderful vocal quality that is very natural. He was delightful to work with. He wasn't sure at first that he could really do it, but he did very well. The two of them together delivered the feeling of falling in love and the sense that they are in the same bubble together—a bubble of love."

Moore adds, "I love music and singing, so being part of a project like this is unbelievably exciting, because you get the combination of both things. Having the opportunity to record with Zac was unbelievable. The minute he opened his mouth, I realized that this guy can really sing. He has a beautiful voice that is very charming. It embodied everything you think about from the classic Disney fare. We had a lot of fun recording together, and we were able to play off one another and find that blend of harmonies together. I think the song itself holds a special place because it's such a magical moment and beautifully tells the story from both sides. This is the one that people will take away from the film, because it is such a perfect note at that point in the story."

"The song is the culmination of their journey together," says Levi. "At last Rapunzel and Flynn are seeing the light. They've both let their guards down and are vulnerable and real with one another, realizing they love each other. All of the preconceptions and misconceptions have all gone away. We're both having this epiphany simultaneously. As we sing, it becomes clear.

"One of the biggest perks of doing Flynn is getting to sing an Alan Menken song," he continues. "Alan is a genius, and I have been blown away along with the entire world by his talent for decades."

Menken concludes, "Much of our process as songwriters on this movie is to say we need a particular kind of moment and ask 'Can we build a highway that's going to get us to that moment?' There's no more collaborative form. Our challenge is really to find the voice within the story that sings."

ABOUT THE VOICE CAST

Actress and recording artist **MANDY MOORE (voice of Rapunzel)** continues to challenge herself and grow with each succeeding project.

Moore recently wrapped production on Dermot Mulroney's "Love, Wedding, Marriage" in which she plays a newly-wed marriage counselor whose views on wedded bliss get thrown for a loop when she finds out her parents are getting divorced.

Prior to that, she released her sixth album, “Amanda Leigh,” which received great critical acclaim. Moore took creative control and co-wrote the entire album. In a basement studio outside of Boston, Moore recorded the album filled with vintage instrumentation and songs that took her writing to a whole new level. TIME magazine called it “...an impeccably recorded album of mature songs,” while Rolling Stone lauded the effort with a four-star review. She’s currently working on a follow-up album due out early next year.

Recent film credits include “License to Wed” opposite Robin Williams and John Krasinski, Justin Theroux’s “Dedication” opposite Billy Crudup, and “Because I Said So” opposite Diane Keaton.

Critics took notice of her performance in Brian Dannelly’s acclaimed film “Saved” for United Artists. Moore’s take on “the perfect Christian girl” who uses her personal relationship with Jesus to take advantage of everyone marked another step in her evolution as a film actress. The film was produced by Michael Stipe and Sandy Stern and co-stars Jena Malone, Eva Amurri, Macaulay Culkin, Patrick Fugit and Mary-Louise Parker. Additional film credits include Richard Kelly’s “Southland Tales”; Paul Weitz’s “American Dreamz” opposite Hugh Grant; John Turturro’s musical “Romance and Cigarettes” with James Gandolfini, Susan Sarandon, Kate Winslet and Mary-Louise Parker; “Chasing Liberty”; and “How to Deal.” Moore lent her voice to the animated comedy “Racing Stripes.” She starred opposite Shane West in Adam Shankman’s box-office success “A Walk to Remember,” earning an MTV Movie Award for Breakthrough Female Performance. She also performed four songs featured on the film’s soundtrack which has sold more than four million albums worldwide.

As a recording artist, Moore came to national attention with the 1999 release of her debut album, “So Real,” which reached platinum status in a remarkable three months and produced the top-ten single “Candy.” Moore’s second album, “I Wanna Be With You (Special Edition),” was released in May 2000 and also went platinum. Her self-titled third album, another major seller, featured the hit single “Cry.” Her critically acclaimed fourth album, “Coverage,” released in 2003, featured her mature and adventurous approaches to a remarkable collection of classic and personal favorite songs by Elton John, Joan Armatrading, Todd Rundgren and Cat Stevens, among many others.

Moore released her fifth album, “Wild Hope,” in the summer of 2007, for which she received much critical acclaim. The album represented an exciting new direction for the recording artist. In a groundbreaking label deal, Moore had total artistic control. All of the songs were co-written by Moore in collaboration with critically acclaimed singer/songwriters Lori McKenna, Rachael Yamagata and The Weepies. The album was produced by John Alagia (Dave Matthews, John Mayer, Liz Phair).

On television, Moore recently appeared in the special two-hour finale of “Grey’s Anatomy” and will reprise her role in a special episode this fall. She also appeared on NBC’s popular comedy “Scrubs” and guest-starred as herself on the HBO hit series “Entourage.”

Currently, Moore is the Ambassador for PSI’s Five & Alive Organization, which provides children and their families with the education, products, services and care needed to improve health and save lives in more than 30 countries. She recently returned from a trip to Southern Sudan where she took part in a mission to spread

awareness of water purification and set up the first installment of three million malaria nets as well as an HIV/AIDS education program.

ZACHARY LEVI's **(voice of Flynn Rider)** exuberance and charm have made him a preferred first pick in Hollywood and a favorite among his devoted fans.

Levi is currently seen on the NBC hit show "Chuck." Playing the title character, Levi portrays a semi-self-conscious regular guy whose life gets scrambled when he inadvertently has government secrets downloaded into his brain while reading an email sent from a long-lost "frenemy." "Chuck" has been a media and fan favorite since its fall 2007 release.

Levi most recently appeared in the Twentieth Century Fox film "Alvin and the Chipmunks: The Squeakquel," which has been breaking box-office records since its Christmas 2009 release.

Levi was seen starring with Amber Tamblyn in the independent feature film "Spiral." Audiences also remember Levi's starring roles in the franchise film "Big Momma's House 2" with Martin Lawrence and the independent film "Shades of Ray" with Sarah Shahi.

Levi has also served as a producer on projects in the music and film industries, most notably the critically hailed album "Grown" by Dove Award-winning singer/songwriter Kendall Payne, as well as his independent feature "Spiral."

Audiences enjoyed Levi in the four seasons of the hit ABC sitcom "Less than Perfect" as the quick-witted, scheming Kip Steadman. He also earned great reviews for his appearances on the hit shows "Curb Your Enthusiasm" and "The Division" and for his supporting role in the FX television movie "Big Shot: Confessions of a Campus Bookie."

Levi grew up in Ventura County, Calif. He began acting in theater at the early age of 6, performing lead roles in regional productions such as "Grease," "The Outsiders," "Oliver," "Godspell," "The Wizard of Oz," "Big River," and "Marvin's Room." It was this early training that ultimately brought him to the attention of Hollywood.

As a devoted philanthropist, Levi is committed to serving his community.

DONNA MURPHY (voice of Mother Gothel) received a Drama Desk Award, Outer Critics Circle Award, and Tony® nomination for her performance as Lotte Lenya in "Lovemusik." She also received Drama Desk, Outer Critics Circle and Astaire Awards, New York Magazine's Theater Award, the Drama League Award for Outstanding Achievement in Musical Theater, and a Tony nomination for her performance in "Wonderful Town." She received Tony, Drama Desk and Drama League Awards for Sondheim and Lapine's "Passion" and Tony and Drama League Awards for "The King and I" (Drama Desk, Outer Critics Circle nominations).

Murphy has played title roles on Broadway in "The Mystery of Edwin Drood," "The Human Comedy" and "They're Playing Our Song." Her credits also include "Follies" for Encores! at City Center. Murphy's Off-Broadway credits include "Helen" (NYSF; Drama League Award), "Twelve Dreams" and "Hello Again" (LCT; Drama Desk nomination), as well as "Song of Singapore" (Drama Desk, Outer Critics Circle nominations) and "Privates on Parade" (Roundabout).

On the big screen, Murphy has appeared in “The Nanny Diaries,” “The Fountain,” “World Trade Center,” “Spider-Man 2,” “The Door in the Floor,” “Center Stage,” “Star Trek: Insurrection,” “The Astronaut's Wife” and “Jade.”

Murphy’s TV credits include “Ugly Betty,” “Trust Me,” “Law & Order: SVU,” “Damages,” HBO’s “Someone Had to Be Benny” (Cable Ace, Emmy Awards), “Hack,” “What About Joan,” “Law & Order Criminal Intent,” ”Studio 60,” “CSI,” “The Last Debate,” “The Day Lincoln Was Shot,” “Murder One,” “Leonard Bernstein's New York,” “Liberty!,” “Passion,” “Kennedy Center Honors,” “Law & Order,” “The Practice” and “Ally McBeal.”

Murphy’s recordings include “Wall to Wall Sondheim,” “Wonderful Town,” “The King and I,” “Hello Again,” Leonard Bernstein’s “New York” and “Passion” (Grammy®).

BRAD GARRETT (voice of Hook Hand) played Ray Romano's big brother, Robert, on the hit CBS series “Everybody Loves Raymond,” which has earned him five Emmy® nominations and, in 2002, 2003 and 2005, Emmy Awards for Outstanding Supporting Actor in a Comedy Series.

Garrett, raised in Woodland Hills, Calif., was born on April 14, 1960. After high school graduation, Garrett began performing his stand-up act at various Los Angeles comedy clubs, getting his start at the Ice House in Pasadena and The Improv in Hollywood. His first appearance—at age 23—on "The Tonight Show Starring Johnny Carson" made him one of the youngest comedians ever to perform on the program.

From this appearance, Garrett's stand-up career took off, garnering him headlining gigs at national venues as well as opening spots for legends, including Frank Sinatra, Diana Ross, Julio Iglesias, Liza Minnelli and Sammy Davis Jr. In 1989, The Las Vegas Review Journal named Garrett the Best Comedian working on the Strip.

Garrett's television guest roles range from stints on “Roseanne” and "Mad About You” to his trademark role of the obsessive mechanic on “Seinfeld” (who stole Jerry's Saab in order to teach him a lesson about poor auto maintenance).

In nine seasons on CBS, “Everybody Loves Raymond” was to be a critical and ratings success, posting numbers worthy enough to win its time slot every week. Garrett portrayed Ray Barone's (Ray Romano) brother Robert, the NYPD policeman. Robert's existence is constantly overshadowed by his sports-writer sibling. The rivalry helped coin the titled line “Everybody Loves Raymond.”

Garrett's voiceover work includes giving life to Fatso, the ghost in the 1995 mega-hit feature “Casper,” and he can be heard playing the part of Dim the rhinoceros beetle in the Disney•Pixar feature “A Bug's Life” and Bloat the blowfish in Disney•Pixar’s “Finding Nemo.”

He has since been seen in HBO's “Don King: Only in America,” “George B” with David Morse, which was a finalist at the 1997 Sundance Film Festival, “Suicide Kings” with Christopher Walken, Showtime's “Clubland” with Alan Alda, and director Woody Allen's “Sweet & Lowdown” with Sean Penn and Uma Thurman. Garrett has also guest-hosted “The Late Show” for a sidelined David Letterman.

In 2002, Garrett played Jackie Gleason in the critically acclaimed CBS film “Gleason,” for which he earned an Emmy® Award nomination and Screen Actors Guild Award® nomination for Outstanding Actor in a Movie or Miniseries. He starred in Disney’s hit comedy “The Pacifier,” Warner Bros.’ “Music and Lyrics” with Hugh Grant and Drew

Barrymore, and on Broadway in Neil Simon's "The Odd Couple." He can be heard in Fox's "Night at the Museum," Disney's "Underdog" and Disney•Pixar's Academy Award®-winning animated film "Ratatouille." Garrett most recently starred for four seasons on the Fox comedy series "'Til Death" and performs his stand-up act to sold out theaters across America.

JEFFREY TAMBOR (voice of Big Nose) has earned deep respect (and multiple Emmy® nominations) for being one of the most versatile and accomplished character actors in film and television. Tambor's unforgettable roles in such popular programs as "The Larry Sanders Show" and "Arrested Development" reveal his unique comedic gifts, while his roles in films such as "And Justice for All" and "Meet Joe Black" display the depth of his dramatic sensibilities.

Tambor attended San Francisco State University where he received a BA degree in Drama in 1965. He then went to Wayne State University, earning an MFA in 1969. He was studying for his PhD when he left in 1970 for a role in "Richard II" with Richard Chamberlain at the Seattle Repertory Theater.

The actor made his Broadway debut in the comedy "Sly Fox" (1976), appearing opposite George C. Scott, and directed by Arthur Penn. He appeared in the New York Shakespeare production of "Measure for Measure" that same year. Tambor has remained active in theater, directing Lanford Wilson's "Burn This" at the Skylight Theatre in Los Angeles and acting and directing at many regional theater companies, including the Academy Festival Theatre in Chicago and the Loeb Drama Center at Harvard, and in plays by playwrights as diverse as Shakespeare, Molière and Chekhov to more contemporary writers.

From 1992-98, Tambor had one of television's most memorable roles as Hank Kingsley, the self-centered sidekick to talk-show host Larry Sanders on HBO's critically acclaimed "The Larry Sanders Show." He went on to star for three seasons (2003-6) in the hilarious Emmy® Award-winning Fox sitcom "Arrested Development" as twin brothers George Bluth Sr. and Oscar Bluth. A seasoned performer, Tambor's credits also include appearances on such classic shows as "Taxi," "Barney Miller," "Starsky and Hutch," "Kojak," "L.A. Law," "M*A*S*H," "Hill Street Blues," and "Three's Company." The latter lead to a series-regular spot on its spin-off, "The Ropers."

Tambor has appeared in the two "Hellboy" films as well as "The Hangover," "The Invention of Lying," "There's Something About Mary," "City Slickers," "Miss Congeniality," "Dreamchasers," "Mr. Mom," "Brenda Starr," "Radioland Murders," "Doctor Dolittle," and "Pollock." For the feature adaptation of "How the Grinch Stole Christmas" (2000), he played the Mayor of Whoville. Tambor will appear in the independent feature "Flypaper" opposite Patrick Dempsey and Ashley Judd. Tambor provided one of the featured voices for the animated film "Monsters vs. Aliens." Additionally, he was the announcer for "Hollywood Squares" and the voice of King Neptune in "The SpongeBob SquarePants Movie." In 2005, he returned to Broadway as George Aaronow in David Mamet's "Glengarry Glen Ross."

Tambor lives in Los Angeles with his wife, Kasia, and their four children. He has been accorded numerous honors for his professional work, including six Emmy® nominations and two Screen Actors Guild Awards®, as well as being nominated for a Television Critics Association Award for Outstanding Individual Achievement in a Comedy Series.

M.C. GAINEY (Captain of the Guard) is a veteran character actor who has appeared in more than 200 TV shows and movies over the last thirty years. A native of the deep South, Gainey's imposing size, trademark handlebar mustache, and honest face have allowed him to portray a wide variety of convicts, cowboys and killers. Gainey has appeared as numerous recurring characters such as T. Tommy Reed on "Designing Women," J.T. Miggs on "Against the Law," Big Smith on "Briscoe County" and Tom Friendly on "Lost."

Gainey's film roles have ranged from Swamp Thing in "Con Air" to Sheriff Roscoe in "Dukes of Hazzard" to the naked man chasing Paul Giamatti in "Sideways." Gainey has worked regularly with filmmakers ranging from Alexander Payne ("Citizen Ruth," "Sideways") to Broken Lizard ("Club Dread," "Beerfest") to Taylor Hackford ("Love Ranch"). He has also been seen in comedies like "Wild Hogs," "Are We There Yet" and "The Country Bears."

Through the years, while Gainey's characters have wound up jailed, hanged, burned alive, stabbed, blown up, eaten by wolves, and, of course, shot down by generations of TV cops and heroes, he survives to portray Griffin Conroy, the lovable Sheriff of "Happy Town."

PAUL F. TOMPKINS (Shorty) hails from Philadelphia, where he started performing stand-up comedy in 1986. In 1994, he moved to Hollywood, which led to a stint as writer and performer on HBO's "Mr. Show," for which he was nominated for an Emmy® for writing. Tompkins also wrote and starred in his own one-man show, "Driven to Drink," for HBO.

In 1999, Tompkins landed a small role in director Paul Thomas Anderson's critically acclaimed film "Magnolia." That same year, Tompkins co-created and performed the science-fiction anthology parody "Playground of the Id" at the HBO Workspace. In 2000, Tompkins played the title role of Peter in the Warner Bros./NBC unaired pilot "The Peter Principle," which led to his being cast as Sullivan Pope in the situation comedy "Dag" for NBC.

Tompkins' stand-up has been featured on "Late Night with Conan O'Brien" and "Comedy Central Presents…Paul F. Tomkins." Tompkins also garnered a WGA nomination for his work as a writer and correspondent on HBO's "Real Time with Bill Maher."

Tompkins' TV credits include episodes of "Weeds" (Showtime), "The Sarah Silverman Program" and "Lewis Black's Root of All Evil" (Comedy Central), "Help Me Help You" (CBS), "Pushing Daisies" and "Frasier" (NBC), and "The Sketch Show" (Fox).

In addition to acting and creating film/television projects, Tompkins has frequently appeared in front of sold-out audiences at the Largo in Hollywood presenting "The Paul F. Tompkins Show," a live variety program wherein Tompkins hosts the likes of Jack Black, Dave Foley, Andy Richter and Aimee Mann.

Tompkins' feature credits include Adam McKay's "Anchorman: The Legend of Ron Burgundy," Liam Lynch's "Tenacious D in the Pick of Destiny," Paul Thomas Anderson's "There Will Be Blood," and Steven Soderbergh's "The Informant."

Most recently Tompkins has been seen as the host of VH1's "Best Week Ever with Paul F. Tompkins" and this summer's stand-up special for Comedy Central's "You Should Have Told Me." His album "Freak Wharf" was released in December 2009 and immediately rose to the top of the iTunes comedy charts.

Award-winning actor **RON PERLMAN (Stabbington Brother)** has moved seamlessly between the worlds of film, television and theater for almost three decades. Having received a master of fine arts degree from the University of Minnesota, he returned to his native New York to begin his professional career in theater, delving into the works of contemporaries like Pinter and Beckett as well as the classics of Shakespeare, Marlowe, Ibsen and Chekhov, with two recent trips back to Broadway in "A Few Good Men" and "Bus Stop."

His film career began in the early eighties with two films for director Jean-Jacques Annaud: "Quest for Fire," for which he received a Canadian Academy Award nomination, and Umberto Eco's "The Name of the Rose," for which he played the role of Salvatore the hunchback. Perlman resumed his unique collaboration with French directors, starring in Jean-Pierre Jeunet and Marc Caro's award-winning "City of Lost Children" and co-starring with Sigourney Weaver and Winona Ryder in Jeunet's "Alien Resurrection." Other film work includes roles in studio ventures such as "The Island of Dr. Moreau," "Romeo Is Bleeding," "Fluke," "The Adventures of Huck Finn," "Sleepwalkers," "Happy, Texas," "Enemy at the Gates," "Blade 2," "Star Trek: Nemesis," and Guillermo del Toro's "Hellboy" and "Hellboy 2: The Golden Army" in which he played the title character.

Perlman's independent film credits include "Cronos," "The Last Supper," "When the Bough Breaks," "Frogs for Snakes," "I Woke Up Early the Day I Died," "Tinseltown," and the Oscar®-winning short "Two Soldiers."

Perlman's film career was interrupted for a three-year run on CBS' critically acclaimed "Beauty and the Beast," for which he received a Golden Globe® Award for Best Actor along with two Emmy® nominations and three Viewers for Quality Television Awards. Other television work includes HBO's "The Second Civil War," "Mr. Stitch," "The Adventures of Captain Zoom," the Rob Nilsson adaptation of the Rod Serling classic "A Town Has Turned to Dust" for the Sci-Fi Channel, and "The Magnificent Seven."

His most recent credits include Stephen King's mini-series "Desperation" for ABC, Larry Fessenden's indie "The Last Winter," "In the Name of the King" with Jason Statham, a "Masters of Horror" episode directed by Jon Carpenter for Showtime, the independent feature "The Mutant Chronicles" opposite Thomas Jane and John Malkovich, "I Sell the Dead" opposite Dominic Monaghan, "Outlander" featuring Jim Caviezel and John Hurt, "Bunraku" with Demi Moore, Josh Harnett and Woody Harrelson, and "Season of the Witch" starring Nicolas Cage. Perlman recently wrapped the second season of the FX series "Sons of Anarchy" in which he plays Clay, the president of a motorcycle gang.

Seven-foot-two, 345-pound character actor **RICHARD KIEL (Vladimir)** is a 50-year veteran of series television and feature films. A supporting player in many beloved American movies, Kiel will always be best known as the unstoppable, steel-toothed, ferocious (yet somehow endlessly optimistic) human predator Jaws first unleashed on superspy James Bond in 1977's "The Spy Who Loved Me" and resuscitated, despite his presumed death, in "Moonraker" two years later.

Kiel, born in Detroit in 1939, honed his acting chops on the stage in plays such as "The Roar of the Greasepaint—The Smell of the Crowd" opposite Joel Gray and Cyril Ritchard. He was a busy day player in Hollywood throughout the 1960s, with numerous

guest roles on series such as “Thriller,” “The Rifleman,” “Lassie,” “The Man from Uncle,” “I Dream of Jeannie,” “My Mother the Car,” “Gilligan’s Island,” “Star Trek,” “The Monkees,” “I Spy,” “The Wild Wild West” and “Daniel Boone,” as well as “The Twilight Zone” in which he memorably played macro cephalic alien gourmet Kanamit in the episode “To Serve Mankind.”

Prior to his work in the Bond franchise, Kiel’s resume included supporting roles in the features “Eegah,” “House of the Damned,” “The Nutty Professor,” “Two on a Guillotine,” “Skidoo,” “On a Clear Day You Can See Forever,” “The Longest Yard,” and “Silver Streak.” In the 1970s he also had memorable guest roles on the TV series “Barbary Coast,” “Starsky and Hutch,” “Land of the Lost” and “Kolchak: The Night Stalker,” in which he played The Diablero.

From the late seventies to the present Kiel’s feature roles have included “Force Ten from Navarone,” “They Went That-a-Way & That-a-Way,” “The Humanoid,” “So Fine,” “Cannonball Run II,” “Pale Rider,” “Think Big,” “Happy Gilmore,” and “Inspector Gadget.” In 1991 he wrote, produced and starred in the family drama “The Giant of Thunder Mountain.”

ABOUT THE FILMMAKERS

NATHAN GRENO (Director) was born in Kenosha, Wisc., on the southwestern shores of Lake Michigan. As a child, he developed a love for drawing which quickly evolved into a passion for visual storytelling. Influenced by comic books and newspaper comic strips, he started filling tablets of paper full of sketches. He began creating his own characters, his own worlds and storylines. It was his frequent trips to the local movie theater that planted the seed for a future career at Walt Disney Animation Studios. He made sure to see all of Disney's classic animated films on the big screen. Animation was quickly becoming his favorite form of visual storytelling, so at the ripe old age of 8 years old, he just knew he wanted to work for Disney.

Greno devoted himself to discovering all there was to know about the art of animation. He continued to create his own characters, crudely animating them in the pages of his school textbooks. In 1989, a family trip to Walt Disney World gave him his first real glimpse of animators at work. It was there that he watched the artists breathe life into their characters, and he was more determined than ever to continue on his path to joining the Disney family. He went on to attend the Columbus College of Art and Design in Columbus, Ohio.

In 1996, Greno's portfolio was accepted by Walt Disney Animation Studios in Florida. His career started as a clean-up animation artist on “Mulan.” Having never lost his affinity for storytelling, he soon became obsessed with the storyboarding process at the studio. He realized that storyboarding was similar to the comic books and comic strips he grew up reading and creating.

Pursuing his new interest, Greno joined the story department in 1998. He was part of the story team on “John Henry” and “Brother Bear.” He relocated to California in 2003, where he continued to work in the story department and in a variety of other capacities. He served as a screenwriter, story artist and voice actor on “Meet the Robinsons” and was then promoted to head of story on “Bolt.” In that role, he oversaw the story of the film, managed the story crew and their sequences while also

storyboarding. He made his directorial debut on the short film "Super Rhino," which was featured as an exclusive on the "Bolt" Blu-ray DVD. He also lent his voice talent to Dasher the Reindeer in Disney's 2009 animated holiday special "Prep and Landing."

Greno resides in Glendale, Calif. His favorite film of all time is and always will be "Dumbo."

BYRON HOWARD (Director) grew up in the borough of Landsdowne, Penn. (near Phliadelphia), and moved with his family to the Seattle area when he was 10 years old. His innate love of art began as a child where he would fill reams of computer paper with characters and stories of his own creation. His love of storytelling and art matured into a sincere interest in filmmaking in high school, and he went on to study story telling through great literature and film at The Evergreen State College in Washington (where he earned a Bachelor of Arts degree).

Howard structured his education with advice from veteran Disney animators Frank Thomas and David Block, and he set out in 1990 for Florida where he first became a host of the Animation Tour on "the other side" of the glass window at Disney-MGM Studios. His natural talent was soon noticed after a couple portfolio submissions, and by 1994 he'd completed his internship and joined Walt Disney Animation Studios as an inbetweener and clean-up artist on "Pocahontas." He went on to become an animator on "Mulan," and a supervising animator on "Lilo & Stitch," "John Henry" and "Brother Bear"; he also did character design on the latter three movies.

Soon after completing work on "Brother Bear," Howard relocated to California. He worked as a story artist and character designer before finally becoming a director in 2006. Walt Disney Animation Studio's 2008 release "Bolt" marked Howard's debut as a feature animated film director. The film was nominated for an Academy Award® for Best Animated Feature Film.

In addition to his passion for animation, Howard's interests include music, theatre, travel and animals (he has two cats). He currently resides in Glendale, Calif.

ROY CONLI (Producer) made his Walt Disney Animation Studios producing debut with "The Hunchback of Notre Dame" following a distinguished career in the theater as a producer and director.

Born and raised in Los Angeles, Conli studied theater at San Francisco's prestigious American Conservancy Theater (ACT). A chance meeting with a group of creative talents from the Pasadena Playhouse led Conli to a position with the legendary theater and, ultimately, a four-year stint as director of operations. In that role, he initiated a restoration of the neglected venue, contributed his talents as production manager and guided the theater to its official reopening in 1983. Conli moved to Boston where he continued his education at Boston University and eventually earned an M.F.A. After graduation, he served as associate producer for the Camden Shakespeare Festival in Maine. In 1989 Conli joined the production team at the Mark Taper Forum, the leading regional theater in Los Angeles. Over the next four years he managed all special projects and new play development for the Taper, where he helped launch premieres of such award-winning plays as "Angels in America," "Jelly's Last Jam" and "The Kentucky Cycle."

Conli joined Walt Disney Animation Studios in 1993, and after assembling all the creative elements for "The Hunchback of Notre Dame" and launching the project, he relocated to France to oversee the contributions of the Paris-based animation team over the two-year production schedule. Upon completion of the film, he remained in France and guided production on the animated films "Hercules" and "Tarzan." Conli returned to the studio in Burbank to produce "Treasure Planet."

Conli is part of the executive leadership team for the Walt Disney Animation Studios and is proud to be a part of Disney's 50th animated film, "Tangled."

JOHN LASSETER (Executive Producer) is the chief creative officer of Walt Disney and Pixar Animation Studios and the principal creative advisor for Walt Disney Imagineering. A two-time Academy Award®-winning director, Lasseter oversees all films and associated projects from Walt Disney and Pixar Animation Studios. He directed the groundbreaking and award-winning films "Toy Story," "A Bug's Life," "Toy Story 2" and "Cars." Additionally, his executive-producing credits include "Monsters, Inc.," "Finding Nemo," "The Incredibles," "Ratatouille," "WALL•E," "Bolt" and 2009's critically acclaimed "Up," which enjoyed the distinct honor of opening the 2009 Cannes Film Festival and was awarded two Academy Awards® for Best Animated Feature and Best Original Score. Lasseter also served as executive producer for Disney's Oscar®-nominated "The Princess and the Frog," a musical comedy set in the great city of New Orleans, as well as Disney•Pixar's most recent critical and box-office hit, "Toy Story 3," which is based on a story by Lasseter, Andrew Stanton and Lee Unkrich.

Lasseter has written, directed and animated a number of Pixar's early short films, including "Luxo Jr." (1986), "Red's Dream" (1987), "Tin Toy" (1988) and "Knick Knack" (1989). He has also been producer or executive producer on a number of shorts, including "Geri's Game," "For the Birds," "One Man Band," "Lifted," "Presto," "Partly Cloudy" and "Day & Night." Pixar's "Tin Toy" became the first computer-animated film to win an Academy Award® when it received the 1988 award for Best Animated Short Film. Pixar earned two more Academy Awards® for "Geri's Game" (1997) and "For the Birds" (2000).

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

In 2004, Lasseter was honored by the Art Directors Guild with its prestigious Outstanding Contribution to Cinematic Imagery award, and he also 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. In 2009, Lasseter and his fellow directors at Pixar were honored at the 66th Venice International Film Festival with the Golden Lion for Lifetime Achievement award. Lasseter was also honored with the Producers Guild of America's 2010 David O. Selznick Achievement Award in Motion Pictures, making him the first producer of animated films to receive this award.

Prior to the formation of Pixar in 1986, Lasseter was a member of the Computer Division of Lucasfilm Ltd., where he designed and animated the computer-generated

Stained Glass Knight character in the 1985 Steven Spielberg-produced film "Young Sherlock Holmes."

Lasseter attended the inaugural year of the Character Animation program at California Institute of the Arts and received his B.F.A. in film in 1979. While attending California Institute of the Arts, Lasseter produced two animated films, both winners of the Student Academy Award® for Animation—"Lady and the Lamp" (1979) and "Nitemare" (1980). His very first award came at the age of five when he won $15 from the Model Grocery Market in Whittier, Calif., for a crayon drawing of the Headless Horseman.

GLEN KEANE (Executive Producer/Animation Supervisor) is widely regarded as one of the top talents working in animation today. His bold, expressive style and innovative character designs have been compared favorably by critics and colleagues alike to the legendary masters of the art. During his illustrious 35 years with the studio, he has been responsible for creating the characters of Ariel ("The Little Mermaid"), Beast, Aladdin, Pocahontas, Professor Ratigan ("The Great Mouse Detective"), Tarzan, and John Silver ("Treasure Planet").

Keane grew up in Paradise Valley, Ariz., where he learned to appreciate art at an early age from his father, Bil Keane, the creator/cartoonist of the nationally syndicated comic strip "The Family Circus." His father encouraged him to learn how to draw not just cartoons but anatomy and real life and instilled in him a sincere approach toward what he was drawing.

In 1972, Keane enrolled in CalArts with the intention of becoming an editorial cartoonist, but when his portfolio ended up at the school of film graphics (i.e. animation) by accident, he decided to give it a whirl. At the age of 19, he discovered animation and quickly realized it was the perfect marriage of all his interests.

He joined Disney in 1974 and trained under legendary animators Ollie Johnston and Eric Larson. He went on to animate scenes in "The Rescuers" and "Pete's Dragon" before being promoted to directing animator on "The Fox and the Hound" where he animated the spectacular bear-fight sequence. For the featurette "Mickey's Christmas Carol," Keane drew Willie the Giant. He also served as a supervising animator on "The Great Mouse Detective" (where he oversaw Ratigan) and "Oliver & Company."

For "The Little Mermaid," Keane designed and animated the character of Ariel (sharing supervising animator duties with Mark Henn) and animated the "Part of Your World" musical number. His talents soared to new heights on his next assignment, "The Rescuers Down Under," for which he created the movement, personality and performance for a magnificent golden eagle named Marahute in his role as supervising animator. Keane gained further acclaim for his contributions to the Academy Award®-winning 1991 Disney animated offering, "Beauty and the Beast." He was responsible for designing, animating the emotionally and physically complex Beast and supervising the other animators assigned to that character.

The talented animator returned to drawing humans for his assignment as supervising animator on Disney's 1992 international animated blockbuster, "Aladdin." Keane was responsible for designing and animating the title character and oversaw a team of 10 artists who brought the character so convincingly to life. Following that production, he went on to bring spirit and vitality to the title character in the 1995 Disney animated folk tale "Pocahontas." For his next film, Keane had the grand task of

designing the powerful title character in Disney's epic animated adventure "Tarzan" while working out of Disney's Paris Animation Studio. In preparing for the project, he studied human anatomy and sculpture during a one-year sabbatical in Paris, and also the movement of gorillas in their natural habitat during a research trip in Africa.

For Disney's ambitious 2002 animated space adventure, "Treasure Planet," Keane supervised the animation of John Silver, an intergalactic cyborg (part human, part machine) space pirate. Combining dynamic hand-drawn animation with CG elements (arm, leg, and eye), Keane was able to take the best of both worlds in creating the character.

In addition to his work as an animator, Keane has written and illustrated a series of popular children's books.

DAN FOGELMAN (Screenplay by) has worked steadily for Pixar Animation Studios and Walt Disney Animation Studios. His first feature film was Disney•Pixar's "Cars," directed by Pixar co-founder John Lasseter, followed by "Bolt" (2008) and this year's "Tangled."

Fogelman's live-action credits include "Fred Claus" (2007) starring Vince Vaughn as well as the upcoming movies "My Mother's Curse" (Paramount), in which Barbra Streisand and Seth Rogen are attached to star as mother and son, and "Last Vegas" (CBS Films), which Peter Chelsom is set to direct. He also wrote the screenplay for next year's "Crazy Stupid Love" (2011), starring Steve Carell.

In 2003, Fogelman created and executive-produced the half-hour series "Like Family" (WB). His pilots since then include "Lipshitz Saves the World" (NBC), starring Leslie Nielsen, and "The 12th Man" (Fox).

A native of New Jersey, Fogelman earned a degree in English from the University of Pennsylvania, which included a year of study at Oxford.

ALAN MENKEN (Composer) has composed the musical scores for the following stage productions: "God Bless You Mr. Rosewater," "Atina: Evil Queen of the Galaxy," "Little Shop of Horrors," "The Dream on Royal Street," "Kicks: The Showgirl Musical," "The Apprenticeship of Duddy Kravitz," "Beauty and the Beast," "A Christmas Carol," "Weird Romance," "King David," "Der Glöckner von Notre Dame" and "The Little Mermaid." He composed both music and lyrics for "Real Life Funnies" and "Patch Patch Patch." Musical revues he has contributed songs to include "Personals, Diamonds" and "It's Better with a Band."

Menken's film musicals include "Little Shop of Horrors," "The Little Mermaid," "Beauty and the Beast," "Aladdin," "Newsies," "Pocahontas," "The Hunchback of Notre Dame," "Hercules," "Home on the Range," "A Christmas Carol" and "Enchanted." His film underscores include "Lincoln," "Life with Mikey," "Noel" and "The Shaggy Dog." As a songwriter, Menken's credits include "Home Alone 2," "Rocky V," "Life with Mikey" and "Noel."

His lyricists have included Howard Ashman, Tim Rice, Stephen Schwartz, Lynn Ahrens, David Zippel, Jack Feldman, Dean Pitchford, Tom Eyen, Steve Brown, David Spencer, David Roger, Marion Adler and Glenn Slater.

Menken has won more Academy Awards® than any other living individual, including four Oscars® for Best Score ("The Little Mermaid," "Beauty and the Beast," "Aladdin" and "Pocahontas") and four Oscars® for best song ("Under the Sea," "Beauty

and the Beast," "A Whole New World" and "Colors of the Wind"). In addition, he has been nominated 18 times, including Best Song nominations for "Mean Green Mother from Outer Space," "Kiss the Girl," "Belle," "Be Our Guest," "Friend Like Me," "Go the Distance," "Happy Working Song," "So Close" and "That's How You Know," plus a Best Score nomination for "The Hunchback of Notre Dame." He has won 10 Grammy Awards® (including Song of the Year for "A Whole New World"), seven Golden Globes®, London's Evening Standard Award, the Olivier Award and the Outer Critics Circle Award.

Other notable achievements include Billboard's number-one single ("A Whole New World") and number-one album ("Pocahontas"), an honorary doctorate in Fine Arts from New York University and induction into the Songwriters Hall of Fame. Menken's upcoming stage and film projects include a new stage musical of "Leap of Faith" (opening on Broadway in the fall of 2010) and a stage adaptation of "Newsies."

GLENN SLATER (Lyrics by) was a 2008 Tony® and Grammy® nominee for his work on Disney's "The Little Mermaid" and is currently represented on stage by the hit West End musical "Sister Act." Other recent projects include Disney's 2004 animated Western, "Home on the Range," and the Manhattan Theatre Club's Obie Award-winning revue "newyorkers" (Lucille Lortel, Drama Desk, Outer Critics Circle nominations). Upcoming theater productions include "Love Never Dies," the sequel to "Phantom of the Opera" with composer Andrew Lloyd Webber, "Leap of Faith" with composer Alan Menken, "Houdini" with composer Danny Elfman, "The Hudsucker Proxy" with composer Stephen Weiner, and "Beatsville" with his wife, composer/lyricist Wendy Leigh Wilf.

Slater is the recipient of the prestigious Kleban Award for Lyrics, the ASCAP/Richard Rogers New Horizons Award and the Jonathan Larson Award. He is an alumnus of the BMI Musical Theatre Workshop and a member of both ASCAP and the Dramatists' Guild.

Slater lives in New York City and has two sons, Benjamin and Daniel.

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