

YOGI BEAR

Everyone's favorite pic-a-nic basket-stealing bear comes to the big screen in "Yogi Bear," a new adventure, filmed in 3D, that combines live action with computer animation.

Dan Aykroyd stars as the voice of Yogi, Jellystone Park's notorious troublemaker, and Justin Timberlake as the voice of Boo Boo, Yogi's faithful pal and co-conspirator in his never-ending schemes to separate park visitors from their lunches.

Yogi has always relied on his quick wit and fast feet to stay one step ahead of irate campers while dodging his long-suffering nemesis, Ranger Smith. But he and Boo Boo are about to face a situation worse than anything Yogi has ever gotten them into...

Jellystone Park is being sold!

To cover his mismanagement of city funds and fuel his election campaign, Mayor Brown plans to sell the park to loggers. Families will no longer be able to experience the natural beauty of the outdoors Jellystone has always provided—and, even worse, Yogi, Boo Boo, and all their friends will be tossed out of the only home they've ever known. Faced with his biggest challenge ever, Yogi must prove he really *is* "smarter than the average bear," as he and Boo Boo join forces with Ranger Smith to find a way to save the park from closing forever.

Leading the film's live-action cast are Anna Faris as visiting nature documentary filmmaker Rachel Johnson; Tom Cavanagh as the diligent Ranger Smith; T.J. Miller as Smith's over-enthusiastic deputy, Ranger Jones; Andrew Daly as the conniving Mayor Brown; and Nate Corddry following behind as Brown's Chief of Staff.

"Yogi Bear" is directed by Eric Brevig and produced by Donald De Line and Karen Rosenfelt. The screenplay is by Jeffrey Ventimilia & Joshua Sternin and Brad

Copeland, based on characters created by Hanna-Barbera Productions. Serving as executive producers are Andrew Haas, James Dyer and Lee Berger.

The creative filmmaking team includes director of photography Peter James, production designer David R. Sandefur, editor Kent Beyda, costume designer Liz McGregor and composer John Debney.

A Warner Bros. Pictures presentation of a Sunswept Entertainment/De Line Pictures Production, in Association with Rhythm & Hues, “Yogi Bear” will be distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

www.yogibearmovie.com.au

ABOUT THE PRODUCTION

Life’s a Pic-a-Nic

For people the world over, the name Yogi Bear sparks the distinctive image of a certain pear-shaped gourmand in a jaunty hat and tie—a lovably larcenous pie-eating rebel who believed he was smarter than the average bear, and whose outrageous antics put Jellystone Park on the cartoon map of the world.

Speaking with affection about the “star” of his new film, director Eric Brevig says, “I’ve always loved Yogi. He does things his own way. He means well, but he just can’t stop listening to his stomach, and those impulses that tell him if he grabs a pie off that table fast enough maybe he’ll get away with it. He’s like a big kid, and I think he represents that part of all of us. He may be a bear, but so much of what he does is pure human nature.”

“People smile when they think of Yogi,” says Donald De Line, who, with Karen Rosenfelt, produced “Yogi Bear,” the beloved bruin’s *biggest* big-screen adventure. “He’s such a timeless character. I can hear his voice in my head the instant I think of him.”

“The original cartoon was written as much for adults as for children to enjoy, and I’m happy to continue that with a big, fun, family film I believe parents will be able to share with their kids and feel that there’s something there for them, too,” Brevig adds.

“Yogi Bear” updates the classic property by respecting those elements that make it timeless—the personalities, irreverent humor and Yogi’s endless conflict with authority—while introducing a contemporary tone and storyline. “We took care to avoid things that would identify a time period,” Brevig states. “There’s modern clothing and cars, but you won’t see Yogi using any electronic devices that would date it. I think kids meeting Yogi for the first time will just see him as an awesome, crazy bear who builds airplanes out of campsite junk, while others can reconnect with characters they know and love.”

The multi-generational appeal of this larger-than-life wisecracker and his easygoing bow-tied sidekick, Boo Boo, was brought home to the filmmakers in a big way by the two actors who offered their vocal talents for the pair: Dan Aykroyd, who lent his booming baritone to Yogi, and Justin Timberlake, with his spot-on characterization of Boo Boo.

Aykroyd fondly recalls his introduction to the character. “Every Wednesday afternoon, after school, my joy was to sit and watch ‘Yogi Bear,’” he says. “Of all the cartoon characters, he was the most accessible—the warmest and the happiest. He was also a bit of an outlaw, which I liked. His friendship with Boo Boo was perfect, not a trace of meanness in either of them, and I think that’s why kids of Justin’s generation, and now, still embrace them.”

Echoing that experience, Timberlake says, “Back when I was in school, I’d procrastinate doing my homework by watching cartoons, and ‘Yogi Bear’ was one of the staples of after-school television and Saturday mornings. Later, I found out that my parents grew up with it, too. Watching it makes me feel like a kid again.”

Yogi and Boo Boo exist as fully animated CG characters and interact with a human cast in the largely live-action movie. The intention, Brevig offers, was to present “a Yogi and Boo Boo who appear almost as physically real as the actors, with twinkling eyes and wet noses and all the warmth and subtleties, rather than as mere cartoon images. Our cinematographer, Peter James, lit them as he lit all the actors. I wanted them to be living, breathing, fully dimensional beings.”

Shot entirely in 3D with the latest generation of stereo photography, which Brevig calls “the ultimate system,” “Yogi Bear” delivers this blend of elements in a way, the director declares, “audiences have not seen before. This level of technology didn’t exist a year ago. The resolution, crispness and detail we can capture with the new 3D cameras is excellent. We took this camera system into places it has never been: into the treetops and down white water rapids. We flew it from a construction crane 200 feet above the forest to get Yogi’s point of view from his makeshift glider as he swoops down to grab a picnic basket, and everyone comes along for the ride.

“I won’t say it was easy,” he adds. “It’s an 80-pound rig because it’s really two cameras—a right and a left. The camera crew is probably still nursing their aching backs.”

“The technique has gotten so sophisticated and refined, we thought, ‘Let’s take all the visual opportunities this story offers—the action and the comedy, this beautiful setting with all its depth and huge vistas—and take it up a notch. Make people feel as though they’re really inside Jellystone Park,’” says De Line.

Brevig, who made his feature directorial debut with the 2008 hit family adventure “Journey to the Center of the Earth 3D,” has a wealth of experience in visual effects, working for the past 20 years alongside some of the most influential filmmakers in the industry and earning, among other honors, a Special Achievement Oscar[®] for his artistry on “Total Recall.” Working in 3D is second nature to him. Still, he emphasizes, “We never want the technology to get in the way. What matters is making these characters real and engaging, and telling a story.”

And the stakes have never been higher for Yogi and Boo Boo. It’s more than Yogi’s latest pic-a-nic basket caper that’s giving Ranger Smith a headache: it’s the fate of the park itself. Corrupt Mayor Brown has been squandering the city’s cash and now plans to cover his financial indiscretions *and* bankroll his bid for the governor’s office by selling Jellystone to loggers for a nice fat check. This means foreclosing on Yogi and Boo Boo’s “Cave, Sweet Cave” and displacing all their animal friends, not to mention Ranger Smith, while depriving local families of the unspoiled beauty the park provides.

It’s enough to make a bear lose his appetite. For a minute.

The good news is that saving Jellystone Park will showcase every bit of Yogi’s bold inventiveness, style and derring-do, not to mention a healthy dose of self-promotion,

as well as Boo Boo's characteristic charm, good humor and keen eye for damage control. Together they will face this new challenge like they live every day of their lives: as a team.

So important is their mission that Yogi and Boo Boo will join forces with the one man they've always done their best to avoid: Ranger Smith, played by Tom Cavanagh. Also offering help is a new character, documentary filmmaker Rachel Johnson, played by Anna Faris, who comes to Jellystone on assignment and finds herself enchanted by the park...and, even more, by Ranger Smith. Meanwhile, Smith's deputy, Ranger Jones, played by T.J. Miller, provides more hindrance than help, as the Mayor and his Chief of Staff, played by Andrew Daly and Nate Corddry, move forward with their despicable plan.

"What I've always liked about Yogi is that he's both a physical and poetic comedian, which makes him perfect for movie stardom," says Brad Copeland, one of the "Yogi Bear" screenwriters and another longtime fan. "He can be funny whether smacking into a tree or delivering a punch line."

"Yogi Bear," the movie, gives him ample opportunity for both.

YOGI AND BOO BOO

Let's Grab Lunch

Yogi Bear and Boo Boo made their first appearance on the small screen in 1958 as part of Hanna-Barbera's "The Huckleberry Hound Show," the first cartoon series ever to earn an Emmy Award for Distinguished Children's Programming. The pair's popularity soon launched their own spin-off show, in 1961, followed by a nationally syndicated comic strip and, in 1964, their big-screen debut. In the ensuing years, the carefree mooch and his sweet-natured pal have been spotted in numerous series, specials, movies and DVD collections.

Throughout, one theme has remained constant: friendship. No matter what's at stake or whether or not Yogi's latest contraption will crash-land the two of them through the roof of the ranger station, at the heart of every "Yogi Bear" tale is the abiding camaraderie and comedic interplay between Yogi and Boo Boo. And their latest adventure is no exception.

“It’s about loyalty. In the end, your friends are your friends and you gotta stand by them,” says Aykroyd.

“Their dynamic is wonderful to watch,” Brevig says. “Yogi always convinces Boo Boo that his latest and greatest plan is going to work, never mind that it never does. And Boo Boo is the devoted friend who’s always there for his big buddy. He often tries to suggest a more sensible route—to no avail—and he usually gets the worst of the deal when things fall apart, but he still hangs in there.”

As many savvy viewers have come to understand, Boo Boo may really be the one who’s smarter than the average bear, though it’s a point he would never dream of pressing.

“Boo Boo is definitely Yogi’s conscience,” Timberlake notes. “He’s the good angel on Yogi’s shoulder, always there to remind him of what’s important. But even as he’s the voice of reason, he does it all while being a cute little bear with a nasal-y voice.”

“Yogi makes every crazy idea sound so attractive because of his enthusiasm, that Boo Boo always ends up going along with it, no matter how dangerous or ill-advised,” says Aykroyd, who laughingly cites a prime example: “One of my favorite scenes is Yogi up on a cliff, hooking himself up to a zip line. He actually thinks he has accurately targeted a picnic basket, and you *know* that’s not going to happen...”

But what Yogi lacks in engineering acumen, he makes up for in charisma. He may be a tad vain, impulsive and sticky-fingered, but we love him because he’s also decent, kindhearted and endlessly optimistic.

“Yogi’s charm stems from his basic civility. He may be a thief but he’s a very courteous thief and that’s why no one, not even Ranger Smith, can truly hold it against him. His positive attitude and can-do spirit is infectious,” says Jeffrey Ventimilia, who, with writing partner Joshua Sternin, shares screenwriting credit on “Yogi Bear.”

“There’s also a subtle subversiveness to Yogi that I think is part of his appeal to adults,” Sternin adds. “While the rest of us have to live by society’s rules, he has an admirable sense of freedom. He lives by his own rules, acting in the moment.”

Aykroyd, who jokes that he and his character share “the Yogi Bear appetite,” attributes his Yogi-channeling ability to “just having him in my head from watching the show so many times.”

“He does it in a very classic way but also puts a little Dan Aykroyd spin on it, so it’s familiar but with a little something that makes it fresh,” says De Line.

Recalling his meeting with the actor, Brevig adds, “I can’t say we found our Yogi Bear because our Yogi found us. He started reading lines and if you were looking at him, you’d think, ‘That’s Dan,’ but if you turned away, you’d think, ‘That’s Yogi.’”

The filmmakers were also delighted with Timberlake’s take on Boo Boo. “Donald, Karen and I met with him,” Brevig recounts. “We all know he’s a multi-talent, an impressive actor with a great voice, but would this be in his skill set? People think they can do Boo Boo but it’s not easy. As we were talking, he casually dropped into character and we just stopped and looked at each other. He was fantastic.”

Timberlake, whose film credits include a starring role as the voice of Artie in the 2007 blockbuster hit “Shrek the Third,” says, “I always used to walk around the house imitating all kinds of cartoon voices. I would mimic everything, and so I was happy to give Boo Boo a try.”

“Like Dan, Justin has real gift for comedy,” says De Line. “They played around with the dialogue at their initial meeting and right away they hit all the beats and had a good time with it.”

Fortunately, their schedules lined up such that the actors were able to work together in the same space, an uncommon occurrence in the animation world, where isolated solo recordings are the norm. That not only facilitated a genuine rapport between the leads, but a fair amount of ad-libbing as well.

“I think it made a difference to the performances because Yogi and Boo Boo work so well as a left and right hand. I consider them a classic team like Abbott and Costello or Laurel and Hardy,” says Timberlake. “Dan had the perfect energy and working together created the opportunity for us to improv a bit.”

Aykroyd concurs, adding, “Whenever you have artists collaborating there’s going to be some improvisation, you’re going to go off on riffs. There were a lot of moments when we made stuff up on the spot. It was wonderful to have the opportunity to play off each other, and to chuckle about how funny it was to be there, in our adult lives, playing these characters that we loved as children.”

Brevig banked preliminary voice recordings for the animators' reference before beginning the live-action portion of the project. Meanwhile, on the Jellystone Park set in New Zealand, the live-action stars began playing to an imaginary Yogi and Boo Boo.

“When you have a big CG character interacting with actors it requires a lot of planning, but you also have to think on your feet,” says Rhythm & Hues animation supervisor Joe Ksander (“Night at the Museum”), whose on-set work included providing eye-line references and guiding the stand-ins. Ksander and animation supervisor Alex Orrelle (“The Incredibles”) worked in tandem with Brevig and Rhythm & Hues’ visual effects supervisor Betsy Paterson (“The Incredible Hulk”) as part of a team numbering approximately 450 at its peak, keeping pace with one another between Los Angeles and New Zealand via Cinesync and Skype.

Pre-filming run-throughs gave the actors an idea of what their animated colleagues would be up to at any given moment, and provided Brevig and the animators additional ideas for actions and reactions. Says Orrelle, “It was a very collaborative environment. You never know where a great idea will come from, and Eric was always flexible.”

As scenes were shot, simple cartoon versions of Yogi and Boo Boo were digitally drawn into the footage to provide a guide for the CG animators, “based on cues from the director as to the intent of each sequence and what Yogi and Boo Boo would be feeling,” he adds.

The edited footage was then screened for Aykroyd and Timberlake. At that point, “It was like video-game versions of the characters so the actors could see if they were standing, running for a train or hanging on the edge of a cliff,” Brevig explains. “I told them, ‘This is my best guess of what you’re going to do. Your performances are now going to tell us how to change the animation.’”

It wasn’t until after the two completed their scenes that their characters really began to come alive, calibrated by the animators to the pacing and nuance of the vocal and physical performances—quizzical where they were quizzical, hushed where they hushed, and exuberant where they were exuberant. Yogi and Boo Boo became increasingly more refined and integrated with their human co-stars, ultimately acquiring the emotion as well as the textures, colors and natural movements seen on screen.

Ksander acknowledges that filming in 3D “means we can’t cheat. We have to be more careful about exactly where the bears are. If they need to be a certain size that meant, on set, we’d have to work closely with the camera crew and the actors to be sure that the bears no one can actually see are in the right place.”

Production was planned so that Brevig was able to edit and oversee the computer animation and effects in their post-production phases while concurrently shooting live-action sequences with the actors in New Zealand, a process he jokingly likens to “laying track as the train is coming.”

GRIN AND BEAR IT

Mr. Ranger isn’t gonna like this...

If Yogi is the unstoppable force, Ranger Smith is the immovable object in his path. With all his rules and regulations—plus a never-ending supply of signs advising PLEASE DON’T FEED THE BEARS—Smith is the law in Jellystone Park. Which means, in addition to devising ever-more-ingenious ways of helping himself to forbidden food, Yogi must always think of ways to evade this protector of park patrons—a man he respectfully addresses as “Mr. Ranger, Sir,” when he’s caught red-handed...red, as in cherry pie.

“Yogi is the bane of the ranger’s existence. Smith is trying to entice visitors to the park, where Yogi does his best to steal their food. It’s a constant battle,” Brevig states.

Tom Cavanagh sees Smith as “a man who loves the great outdoors, all its flora and fauna, and lives for his park. He was raised by his father to be a park ranger, and comes from a long succession of Rangers Smith, so he’s committed.”

“Tom is so good at portraying the long-suffering good guy you root for,” the director continues. “He’s funny, but at the same time you have to take him seriously. Ranger Smith is a touchstone for the audience. He’s the only person in the story you can relate to as almost a normal guy, dealing with all the crazy characters around him. And, like Smith, Cavanagh has a wonderful way of being consistently enthusiastic, warm and charming, while reacting to things like Yogi accidentally dropping a rock on his head.”

The actor compares Smith’s relationship with Yogi to “having a brother or a friend who always gets into trouble and makes a mess, but you still like him. For all his bluster,

Ranger Smith doesn't have the heart to stay mad at Yogi. The truth is, Yogi does entertain him, though he'd never admit it."

"They're kind of harmoniously interconnected; each one justifies the other's existence," says Aykroyd.

Perhaps the funniest thing about the ranger is his touching belief that, one day, Yogi might actually heed his advice, stop raiding campsites and start acting like, well, a regular bear. So he is none too pleased to discover that the park's biggest liability is going to be the star subject of a documentary by filmmaker Rachel Johnson, one of several new characters "Yogi Bear" introduces to Jellystone. The last thing that bear needs, Smith feels, is attention. It will only encourage him.

But the ranger's reservations are soon swept aside by the undeniable impact Rachel makes on him. Not only is she beautiful and smart, but her most ardent interests happen to be the same botanical and zoological realms that consume his own waking hours. A woman who knows a *Datura Stramonium* from a *Lygodium Palmatum*...and looks like *that*? What are the odds?

Anna Faris, who plays the role of the visiting filmmaker, says, "Rachel is passionate about animals. She's lived with all kinds of wildlife to film her documentaries and now she's at Jellystone because she heard they have a couple of talking bears. This is supposed to be a rare thing, as opposed to completely impossible. The fact that they can talk at all doesn't really seem to faze anyone."

"We'd seen Anna's work and thought she was wonderfully funny, and would be perfect for this kooky character," says Brevig. "Rachel wants footage of Yogi and Boo Boo in their 'natural' habitat, which is ridiculous because they live in a furnished cave complete with a TV set."

It turns out that Rachel and Smith have more in common than their identical dog-eared copies of *The North American Wilderness Guide*. Since her career keeps her mostly in the wild, Rachel's unfamiliarity with human company proves a good match for the smitten ranger's awkward attempts at conversation.

Says Faris, "They're both nerdy, but in a good way."

When Rachel learns the park is in peril, she offers to help. And Smith can use all the help he can get, since his over-enthusiastic and over-confident deputy, Ranger Jones, can be more of a hindrance.

Cast as Jones, T.J. Miller believes, “The problem is that the deputy, who carries a collection of Boy Scout merit badges as proof of his worth, wants to be an expert on everything. He’s an interesting character because he’s a combination of goofiness and a drive for power. Simply put, he wants Smith’s job but he’s not ready for it.”

“It’s a tricky role because Jones is fooled by the mayor into helping him,” says Brevig. “T.J. and I worked to figure out the exact tone, because we didn’t want Jones to be a bad guy. He’s just gullible and the mayor takes advantage of that, so we’re rooting for Jones to do the right thing, even when he makes the wrong choices.”

Brown is played by Andrew Daly, who gives the mayor’s villainy a casual feel, explaining, “He’s just going about his business. He has a long list of things to do today, and destroying Jellystone Park is only one of them. He’s not doing it out of any hatred of nature or vengeance against anyone, but rather because it happens to suit his agenda.”

“What I love about Andrew’s performance is that he so delights in everything he’s saying, especially if it’s evil. He has such a twinkle in his eye,” Brevig says.

Supporting the mayor in his intent to turn Jellystone’s majestic Redwoods into a lumberyard is his Chief of Staff, played by Nate Corddry, a role identified by a title alone because, Daly notes, “The mayor doesn’t know his name. He regards him as a piece of office equipment, like a copier, and doesn’t know anything about him as a human being.”

“The plan is to come into this big, beautiful park and chop down all the trees, which would not be a good thing for picnickers or talking bears,” says Corddry. “But the Chief of Staff is the mayor’s right-hand man. Whenever he hatches an evil plot, it’s my character’s job to deliver.”

Brevig sees the mayor and his flunky as “a pair of dysfunctional characters who don’t realize how goofy they are. The fun of watching them is that they’re not very good at what they’re doing. They’re bad guys, for sure, but they’re really *bad* bad guys.”

JELLYSTONE PARK

Cave, Sweet Cave

Production began on location at Woodhill State Forest, a popular mountain biking destination covering approximately 36,000 acres, west of Auckland, New Zealand.

“It was important to me that the actors were in a natural setting, especially on a film with CG characters,” says Brevig. “We could have used a lot of green screen but we wanted to capture the spirit of the outdoors, so we dragged our fancy technical equipment out to where the beauty of nature actually exists and filmed it there.”

“Luckily, since our production schedule began in November, it was the New Zealand spring so we had stunning scenic locations and perfect weather,” says De Line.

That’s not to say Woodhill didn’t need a bit of sprucing up to become the world of Jellystone. For starters, Brevig states, “It’s a pine tree plantation, where they grow pine as a lumber crop, meaning equally spaced trees planted in neat rows.” To this base, production designer David R. Sandefur and head greensman Russell Hoffman added locally sourced mature Japanese cedars, which closely resemble California Redwood, plus nearly 10,000 ferns, multiple flats of grasses and mosses, truckloads of rocks and logs, and bales of pine needles. Hundreds of potted plants from nurseries were interspersed with transplanted conifers to create a lush canopy.

The lake on which Yogi stages a hilariously ill-conceived waterskiing and fireworks show was shot at the Whakamaru reserve in the country’s central North Island, between the cities of Rotorua and Taupo. For the film’s climactic whitewater rafting scene that propels Yogi, Boo Boo, Ranger Smith and Rachel through the rapids, the production used nearby Waikato River, where they created perilous rapids by coordinating with a local hydroelectric plant that uses the river to provide electricity to the region. When it opened its floodgates at the Aratiatia Dam at daily two-hour intervals, the filmmakers took advantage of the rushing water to launch their raft.

“People can attest that I did some of my own stunts for the whitewater sequence,” Tom Cavanagh announces with mock bravado. “Not because I was daring, but because at one point the raft carrying the stunt guys flipped, so we just got into the next one. Was it smart? No. Was it fun? Yes...in an absolutely terrifying way.”

“It was a little insane, but wonderful. It was beautiful out on the water and I think those were my favorite days of the shoot,” Faris agrees.

The scene was completed against a blue screen. Visual effects supervisor Betsy Paterson says, “We got a lot of footage on the river but there are always bits and pieces to add. Then we had to put Yogi and Boo Boo in. They needed to look scared; they needed to look like they were holding on for dear life. So we fit them in between Ranger Smith and Rachel and gave them some fun things to do.”

Jellystone’s other points of interest include the bears’ cave and the ranger station, for which Sandefur had his work cut out for him. “The cartoon was so stylized and surreal. The landscapes were sort of abstract and the color palette was all over the place. It bore no resemblance to reality. Here, the bears have to exist in a live-action world, yet, when we’re in their environment, like the cave, we want to pay homage to details from the cartoon. So it was a real challenge to reconcile the two,” he explains.

Of course, any Yogi fan knows that what makes his and Boo Boo’s home so special are the one-of-a-kind upgrades Yogi has made on the place through the creative repurposing of items found in—and pilfered from—the park. Sandefur furnished the bears’ lair with what he calls “fantastical objects fashioned from ordinary items that, in theory, he could have lifted from campers, trailers and park personnel. I wanted to retain a fantasy aspect to it, but I couldn’t just start dragging things in there that made no sense.”

Sandefur employed the Rube Goldberg school of design in constructing Yogi’s outlandish inventions, like a pie-delivery catapult or The Basket Nabber 2000, a pedal-driven glider with tent fabric for wings, canoe paddles as propellers and a red wagon for landing gear. Says Brevig, “David was brilliant at assembling these contraptions so they actually seemed to work...until they didn’t. There’s always a problem with Yogi’s inventions. He tends not to think them all the way through so something always goes wrong.”

Another familiar spot for fans is the ranger station, a log cabin with the look of a 200-year-old building that was built on site, from the ground up. “Everyone who saw it wanted to buy it,” states Cavanagh, who includes himself among them. When production wrapped, the cabin was purchased and relocated by a company that operates a tourist railway in neighboring Rotorua.

Consistent with Sandefur's design parameters, costume designer Liz McGregor also aimed for a look that wasn't obviously retro but, rather, defies dating. "I was working with a very specific image of Ranger Smith from the cartoon series, as well as the National Park Service's actual uniform, and decided to amalgamate the two," she says. "All the insignia was based on NPS badges and designs but reworked to read 'Jellystone.'"

Brevig visited California's Yosemite National Park in preparation for "Yogi Bear," and reflects that "Jellystone is kind of the idealized version of these places around the world and all that they have to offer. One of the interesting things about our parkland is how time essentially stands still there, and we tried to replicate that in the movie. From the opening frame, audiences should feel as if they're in Yogi's world and in Jellystone Park, the most gorgeous park imaginable, with a couple of bears who are determined to keep it that way.

"I hope everyone who sees it will remember the feeling they had when they watched the original cartoon," Brevig concludes. "I hope that they'll be able to share that feeling with their kids."

ABOUT THE CAST

DAN AYKROYD (Yogi Bear) has enjoyed a more-than-30-year career in entertainment and was honored with an Academy Award[®] nomination for Best Supporting Actor for his portrayal of Boolie Werthan in the Best Picture winner "Driving Miss Daisy." The Ottawa, Ontario native is well known to film audiences for his work in more than 60 features, including Ivan Reitman's "Ghostbusters" and "Ghostbusters II," both of which Aykroyd co-wrote; the heartwarming "My Girl"; the comedy hit "Trading Places"; and Sir Richard Attenborough's "Chaplin." Altogether, Aykroyd's films have grossed close to \$1 billion worldwide.

Aykroyd first came to fame as one of the original Not Ready for Primetime Players on "Saturday Night Live." While on the show, he won an Emmy Award for Outstanding Writing in a Comedy-Variety or Music Series, and created many of its most popular and enduring characters, including the Coneheads' patriarch, Beldar, and Elwood Blues who,

together with John Belushi's Jake Blues, formed The Blues Brothers. Aykroyd and Belushi received a Grammy Award nomination for Best New Artist of 1979 for their triple platinum-selling album "Briefcase Full of Blues." In his persona as Elwood Blues, Aykroyd has performed on a total of seven CDs, with sales totaling approximately five million units.

He and Belushi later brought The Blues Brothers to the big screen in the hit film of the same name, co-written by Aykroyd. He later recruited James Belushi to perform as Jake's blood brother Zee, and the two have since performed as Elwood and Zee Blues for live audiences around the U.S. Aykroyd also wrote and starred in the film sequel, "Blues Brothers 2000," directed by John Landis.

Aykroyd co-wrote and starred in the comedies "Spies Like Us," "Dragnet," and "Nothing But Trouble," as well as "Coneheads," based on his popular "SNL" character. His many other feature film credits include "Pearl Harbor," "Twilight Zone: The Movie," Steven Spielberg's "Indiana Jones and the Temple of Doom," "My Stepmother Is an Alien," "Sneakers," "My Girl 2," "Exit to Eden," "Tommy Boy," "Grosse Pointe Blank," "The House of Mirth," the computer-animated "Antz" and Ivan Reitman's "Evolution."

In addition to his work in film and television, Aykroyd is a busy entrepreneur whose many business endeavors include helping to bring the Hard Rock Café restaurants to the United States and later co-founding The House of Blues Entertainment, Inc., opening House of Blues concert hall/restaurant/retail store venues across the country. As Elwood Blues, Aykroyd hosts the 10-year-running House of Blues Radio Hour, which is syndicated on 180 radio stations through the United Stations Radio Networks. Aykroyd and James Belushi also work as co-emcees, vocalists and dancers in their "Have Love Will Travel Revue," in service of classic American songs.

Aykroyd also has several interests in the field of wine and spirits, including Patron Spirits, which he distributes throughout Canada; a partnership with Toronto-based Diamond Estates Wine and Spirits Ltd, resulting in the launch of such wines as the Dan Aykroyd Discovery Series and the Dan Aykroyd Signature Reserve VQA Vidal Ice Wine, the former being named Canadian Wine of the Year; and Crystal Head Vodka, produced in Newfoundland. In June 2007, Diamond Estates announced it would build The Dan Aykroyd Winery in the heart of Canada's wine region in Niagra. The \$12 million, 45,000-

square-foot winery features a multi-level hospitality building and pays tribute to the region's terrain and to Aykroyd's work in film and television by showcasing some of his favorite memorabilia throughout the building.

Invested with the Order of Canada in 1999, Aykroyd received a Vice-Regal decoration from the Governor General as a prominent Canadian who "desires to make a better country." He also served as a sworn Captain in the Reserve of the Department of Police in the City of Harahan, Louisiana, receiving a citation for his work in youth anti-crime education.

JUSTIN TIMBERLAKE (Boo Boo) is an Emmy Award- and Grammy Award-winning artist whose has recently garnered acclaim as an actor for a variety of work in both comedy and drama, most notably for his work in the Fall 2010 box office hit "The Social Network," from director David Fincher. Timberlake also starred in Nick Cassavetes' crime drama "Alpha Dog," co-starring Emile Hirsh, Bruce Willis and Sharon Stone; starred alongside Christina Ricci and Samuel L. Jackson in "Black Snake Moan," for director Craig Brewer; voiced a lead role in "Shrek the Third"; joined Dwayne Johnson, Seann William Scott, Sarah Michelle Gellar and Mandy Moore in "Southland Tales"; and appeared in the independent film "The Open Road," with Jeff Bridges, Mary Steenburgen, Harry Dean Stanton, and Kate Mara.

Timberlake will next star in the comedies "Friends with Benefits," with Mila Kunis and Emma Stone, and "Bad Teacher," with Cameron Diaz and Jason Segel, both due in 2011.

In addition to movies, he has hosted three memorable episodes of "Saturday Night Live," and several of his sketches have become viral video sensations, including "D**k in a Box," which not only has been viewed over 100 million times on YouTube, but also earned Timberlake his first Emmy Award. He won a second Emmy Award in 2009 for Outstanding Guest Actor in a Comedy Series for hosting "SNL." Timberlake has also hosted MTV's Europe Music Awards, Nickelodeon's Kid's Choice Awards, and ESPN's ESPY Awards. In 2010, he was awarded Harvard University's coveted Hasty Pudding Man of the Year.

ANNA FARIS (Rachel) will star alongside Chris Evans next April in director Mark Mylod's "What's Your Number?" a romantic comedy she is also executive producing. She will also be seen next March in "Kids in America," starring with Topher Grace.

Faris recently produced and starred in the hit film "The House Bunny," in the leading role of a Playboy Bunny who is kicked out of the mansion and tries to adjust to life on the outside. The project was hatched from an original idea by Faris, and she collaborated with the writers of "Legally Blonde" on the script.

Her voice credits include a starring role in the 3D animated box office hit "Cloudy with a Chance of Meatballs," adapted from the beloved children's book, alongside ensemble cast members Bill Hader, Andy Samberg and James Caan. She also provided the voice of a 'Chipette' in "Alvin and the Chipmunks: The Squeakquel."

Faris co-starred in the Oscar[®]-nominated film "Lost in Translation," alongside Bill Murray and Scarlett Johansson, for director Sofia Coppola. The critically acclaimed box office hit earned Faris rave reviews. Her additional feature films include "Observe and Report"; "Brokeback Mountain," for director Ang Lee; "Smiley Face," for director Gregg Araki; "Mama's Boy"; "Just Friends"; "Waiting"; "Frequently Asked Questions About Time Travel"; and "Scary Movie," "Scary Movie 2," "Scary Movie 3," and "Scary Movie 4," Dimension Films' most successful franchise to date.

On television, Faris has had memorable recurring roles, playing herself on "Entourage" and, on the final season of "Friends," playing a surrogate mother to Monica and Chandler's adopted baby.

Faris is originally from Seattle, where she began acting in the theatre at a young age.

TOM CAVANAGH (Ranger Smith) is perhaps best known for his television work, including his starring role on the comedy series "Ed," for which he earned a Golden Globe Award nomination and won the 2001 TV Guide Award for Actor of the Year. In addition to acting in the show, he also produced and directed a number of episodes.

He more recently played a recurring part in the critically acclaimed sitcom "Scrubs," and starred in the series "Trust Me," "Eli Stone" and "Love Monkey." He also

had a regular role in the popular drama series “Providence,” and starred in the Showtime Network’s drama “Bang Bang You’re Dead,” which won a Peabody Award and several Daytime Emmy Awards, including Outstanding Children’s Special, and which garnered Cavanagh a nomination for Outstanding Performer in a Children’s Special.

On the big screen, Cavanagh has appeared in a number of independent films, including the romantic comedy “Gray Matters,” the family film “How to Eat Fried Worms,” and the Canadian comedy “Breakfast with Scot.” He recently finished directing a short film set in New York City, about a female playground basketball hustler.

Cavanagh made his debut on Broadway in 1989, in the revival of the musical “Shenandoah.” His stage credits also include productions of “Grease,” “A Chorus Line,” “Cabaret,” “Brighton Beach Memoirs,” “Urinetown” and “Some Americans Abroad.”

Cavanagh was born in Ottawa, Ontario. At age six, he moved with his family to Ghana, where his father educated local school teachers. His family later moved back to Quebec, where he attended Queens University in Kingston, Ontario. He played varsity ice hockey and basketball, and graduated with degrees in English, biology and education.

T.J. MILLER (Ranger Jones) is one of today’s most sought after young comedians and actors in the comedy world, having been named one of *Variety*’s “Top 10 Comics to Watch” as well as one of *Entertainment Weekly*’s “Next Big Things in Comedy.” In addition to “Yogi Bear,” this fall he stars with Jack Black and Jason Segel in the live action 3D film “Gulliver’s Travels,” and in Tony Scott’s dramatic thriller “Unstoppable,” with Denzel Washington and Chris Pine. Miller also recently wrapped production on Jesse Peretz’s independent comedy “My Idiot Brother,” with Paul Rudd, Adam Scott, Rashida Jones, Zooey Deschanel and Elizabeth Banks.

Miller first came to audiences’ attention in 2008 when he starred in the JJ Abrams hit “Cloverfield.” The sci-fi thriller opened number one at the box office. Soon after, he appeared in Mike Judge’s “Extract” with Jason Bateman, and starred in the ABC comedy series “Carpoolers,” with Jerry O’Connell. This past year Miller was seen stealing scenes in the comedy “She’s Out of My League,” with Jay Baruchel and Alice Eve, and also voiced the character Tuffnut in the successful animated film “How to Train Your Dragon.”

Miller also had a role in the comedy feature “Get Him to the Greek,” with Russell Brand and Jonah Hill.

Miller is currently crisscrossing the country performing his critically acclaimed stand-up act, which has included stops in Chicago, Toronto and Montreal for the Just for Laughs Festivals. At times he performs with his sketch comedy group “Heavyweight,” with Brady Novak, Mark Raterman and Nick Vatterott. Earlier this year, Comedy Central featured him on their “Hot List” special, which focused on the top 10 stand-up comedians of the moment. Miller hails from Denver, Colorado, and toured with Second City in Chicago for almost two years. He was the Regional Winner of the Sierra Mist Search for the Next Great Comic in 2005.

NATE CORDDRY (Chief of Staff) will soon be heard as the voice of a lead character in the animated “Tron” series. He will also be seen this winter in a lead role opposite Julianne Moore in the feature “Shelter.”

He is currently working on David E. Kelley’s show “Harry’s Law,” which will begin airing on NBC mid-season, and is a lead in Larry Charles’s upcoming NBC series “Our Show.” His recent work includes the HBO miniseries “The Pacific,” produced by Steven Spielberg and Tom Hanks; a starring role opposite Sarah Michelle Geller in the HBO pilot “The Wonderful Maladys”; a -episode arc on the Spielberg-produced Showtime drama “The United States of Tara”; and a guest cameo on the Emmy Award-winning series “ Rock.”

Corddry’s first job was on “The Daily Show with Jon Stewart.” He was then cast as a series regular on the NBC drama “Studio 60 on the Sunset Strip,” created and produced by Aaron Sorkin. Corddry went on to work in such features as “The Invention of Lying,” with Ricky Gervais, and “The Ugly Truth,” with Katherine Heigl and Gerard Butler.

ANDREW DALY (Mayor Brown) is a series regular on NBC’s upcoming “The Paul Reiser Show.” He was also a series regular on “Eastbound & Down,” “MADtv,” “The Showbiz Show with David Spade” and “Crossballs: The Debate Show,” and has appeared on “The Closer,” “Reno 911!” and “The Office.”

Daly's feature credits include "Life as We Know it," "She's Out of My League," "The Informant!," "Semi-Pro," "What Happens in Vegas" and "School for Scoundrels." He can next be seen in the film "Everybody Loves Whales."

ABOUT THE FILMMAKERS

ERIC BREVIG (Director) made his directorial debut with "Journey to the Center of the Earth 3D," the first live-action feature to shoot in digital 3D. He has also been honored for his groundbreaking efforts as a visual effects supervisor, receiving an Academy Award[®] for Special Achievement in Visual Effects for Paul Verhoeven's 1990 hit "Total Recall," for which he also received a Saturn Award nomination from the Academy of Science Fiction, Fantasy & Horror Films.

Brevig subsequently earned Oscar[®] nominations for Best Visual Effects for Steven Spielberg's "Hook" and Michael Bay's "Pearl Harbor." For his special effects work in Barry Sonnenfeld's smash hit sci-fi comedy "Men in Black," Brevig received nominations for a BAFTA Award and a Saturn Award. He also received Saturn Award nominations for "Scrooged" and "The Indian in the Cupboard."

His many feature credits as visual effects supervisor also include Michael Bay's "The Island"; Roland Emmerich's blockbuster "The Day After Tomorrow"; Jim Cameron's "The Abyss"; "Peter Pan," directed by P.J. Hogan; "Wild Wild West," directed by Barry Sonnenfeld; Brian De Palma's "Snake Eyes"; "Disclosure," directed by Barry Levinson; the sci-fi comedy "Earth Girls are Easy"; and the hit comedy "Big Business."

In addition to his visual effects work, Brevig served as second unit director on several of his films, including "The Island," "Pearl Harbor," "Wild Wild West," "Men in Black" and "The Indian in the Cupboard."

A Los Angeles native, Brevig completed his Masters degree at UCLA's prestigious film school. An expert in 3D filmmaking, he oversaw the photography and visual effects for *Magic Journeys*, *Captain EO* and *Honey, I Shrank the Audience*, all created for continuing exhibition at Disney theme parks around the world.

JEFFREY VENTIMILIA & JOSHUA STERNIN (Screenwriters) are “A” list feature and television writers. They co-wrote the screenplay for “The Tooth Fairy,” did production work on numerous films, including “Rio” and “Dr. Doolittle 2,” and are penning the script for “Peabody & Sherman.”

They were executive producers of “That ‘70s Show.” Their other credits include “The Simpsons,” “3rd Rock from the Sun” and numerous produced pilots. Currently, they are writers and executive producers on two animated shows for Nickelodeon: “Robot & Monster,” which they created, and the much-anticipated re-re-boot of “Teenage Mutant Ninja Turtles.”

They are very tired.

BRAD COPELAND (Screenwriter) has been nominated for two Emmy Awards for his work as a writer and producer on the critically acclaimed television series “Arrested Development.” He also wrote and served as executive story editor on “Grounded for Life,” and wrote and produced the hit series “My Name is Earl.”

On the big screen, Copeland wrote the recent hit comedy “Wild Hogs,” starring John Travolta and Tim Allen.

DONALD DE LINE (Producer) has, during his more than 20 years in the movie business, collaborated with some of the industry’s biggest names on both sides of the camera. His next release is “Green Lantern,” directed by Martin Campbell and starring Ryan Reynolds, which brings the DC Comics classic character to the big screen for the first time. De Line’s most recent releases were “Burlesque,” starring Cher, Christina Aguilera, Kristen Bell and Stanley Tucci, and director Zack Snyder’s animation debut, “Legend of the Guardians: The Owls of Ga’Hoole,” based on the beloved series of books by Kathryn Lasky.

Some of De Line’s prior films include John Hamburg’s hit comedy “I Love You Man,” starring Paul Rudd and Jason Segel; Ridley Scott’s “Body of Lies,” starring Leonardo DiCaprio and Russell Crowe; and “Observe and Report,” starring Seth Rogen. He scored his first major hit as a producer with the 2003 heist thriller “The Italian Job,” starring Mark Wahlberg, Charlize Theron, and Edward Norton.

Before his producing career, De Line spent 20 years as a top studio executive, including President and Vice Chairman of Paramount Pictures, and President of Touchstone Pictures. During De Line's tenure, Touchstone's films grossed in excess of \$2.5 billion worldwide and garnered an impressive 24 Academy Award® nominations.

Films produced under his regime included "Pretty Woman"; "What About Bob?"; both "Father of the Bride" films; Ron Howard's "Ransom"; the Oscar®-nominated biopic "What's Love Got to Do With It"; Wes Anderson's first studio feature, "Rushmore"; Tim Burton's critically acclaimed "Ed Wood"; and the worldwide smash hit "Armageddon."

KAREN ROSENFELT (Producer) has turned out a prolific string of box office hits, most recently with the epic vampire "Twilight" series, based on the globally popular books by Stephanie Meyer and beginning with the first film, "Twilight," which earned more than \$392 million worldwide. Even greater success followed a year later with its blockbuster sequel, "The Twilight Saga: New Moon," which surpassed the first film in domestic box office earnings upon its release in November 2009, and then with "The Twilight Saga: Eclipse," the third in the series and the top earner with a worldwide box office of over \$689 million, making the franchise one of the most popular in Hollywood history. The fourth film in the contemporary franchise, "The Twilight Saga: Breaking Dawn – Part 1," is scheduled for release in November 2011, with Part 2 set to follow a year later.

In the last four years, Rosenfelt has also produced or executive produced several highly successful films, including David Frankel's "The Devil Wears Prada," starring Meryl Streep and Anne Hathaway and based on the bestselling novel, "Marley & Me," based on John Grogan's popular book and starring Owen Wilson and Jennifer Aniston. The upcoming comedy "The Big Year," starring Wilson, Jack Black and Steve Martin, will mark her third collaboration with Frankel. Rosenfelt served as executive producer on both "Alvin and the Chipmunks" and "Alvin and the Chipmunks: The Squeakquel," and produced "Percy Jackson & the Olympians: The Lightning Thief," directed by Chris Columbus and based on Rick Riordan's acclaimed bestseller.

Rosenfelt is a second generation Hollywood veteran, following in the footsteps of her father, Frank Rosenfelt, who had a long and distinguished history with MGM Studios,

where he rose to become Chairman of MGM/UA in the 1980s. She began her own career at one of the industry's most renowned talent agencies, ICM, where she worked as an assistant to agent Sue Mengers. She next became a creative executive at Jerry Weintraub Productions and a senior vice president at MGM.

She then segued to Paramount Pictures where, during a successful 15-year tenure as one of the studio's production executives, she developed such feature films as "Save the Last Dance," "Coach Carter," "Mean Girls," "Lemony Snicket's Series of Unfortunate Events," "Indecent Proposal," "The First Wives Club," "Runaway Bride" and "The General's Daughter."

Rosenfelt was also instrumental in spearheading Paramount's partnership with Nickelodeon Movies, overseeing the film adaptations of such Nickelodeon television properties as "Rugrats" and "SpongeBob SquarePants." Other Nickelodeon films under her province include "Jimmy Neutron," "Snow Day" and "Harriet the Spy." Following her long run at Paramount, Rosenfelt moved into independent producing in 2006, with a deal at FOX 2000 and Twentieth Century Fox.

JAMES DYER (Executive Producer) re-teams with producer Donald De Line on "Yogi Bear," their fourth project, following collaborations on the romantic comedy "Fool's Gold," starring Matthew McConaughey and Kate Hudson; the action-thriller "The Italian Job," with Mark Wahlberg and Charlize Theron; and the thriller "Domestic Disturbance," with John Travolta and Vince Vaughn.

Dyer's accomplished career in the motion picture business includes working in several different facets of feature film production. The San Fernando Valley native entered the business after a tour in Vietnam, working first as a camera assistant on TV commercials. He next worked as a film crew grip, with credits that include two Brian De Palma thrillers, the 1976 Oscar[®]-nominated "Carrie" and 1980's "Blow Out," before becoming an assistant director for such esteemed filmmakers as De Palma, on "Raising Cain"; Walter Hill, on "Red Heat," "Johnny Handsome" and "Another 48 Hours"; Roger Spottiswoode, on "The Best of Times"; John Frankenheimer, on "Dead Bang"; and Stan Dragoti, with whom he had previously worked in the commercial arena, on "Mr. Mom."

He subsequently moved on to serve as unit production manager on such projects as

“The Replacement Killers”; “Anaconda”; Antonio Banderas’s “Crazy in Alabama,” which he also executive produced; Roland Emmerich’s “The Patriot”; and “The Deep End of the Ocean.”

In addition, Dyer co-executive produced the acclaimed HBO series “Rome,” the award-winning epic set during the last years of Julius Caesar’s reign, and the comedy “Underclassmen.” He earned his first credit as executive producer on Zalman King’s erotic thriller “Wild Orchids,” on which he also doubled as the film’s first assistant director.

LEE BERGER (Executive Producer) is the senior executive for Rhythm & Hues’ Film division, which specializes in creating computer-generated visual effects and character animation for Hollywood motion pictures. Rhythm & Hues is one of the few facilities in the world with the expertise and scale to produce effects and animation for multiple, large-scale Hollywood studio “tent pole” films simultaneously. In addition to overseeing the company’s service work, Berger also leads its creative content development efforts.

Among the recent successes for R&H under Berger’s direction are the Oscar[®]- and BAFTA-winning visual effects of “The Golden Compass,” the highly successful “Alvin & the Chipmunks” and “Night at the Museum” franchises, as well as Rhythm & Hues’ third Scientific & Technical Academy Award[®] for the development of its proprietary fluid simulation pipeline.

Prior to his current position, Berger served for eight years as the R&H Film division’s executive producer, overseeing production of the Academy Award[®]-nominated “The Chronicles of Narnia: The Lion, the Witch and the Wardrobe,” and dozens of other movies.

Currently, his team is working on a full slate of upcoming releases. These include “Hop,” “Life of Pi,” “Little Fockers” and “X-Men: First Class.” The studio’s recent releases include “Charlie St. Cloud,” “Knight & Day,” “Marmaduke,” “The A-Team,” “The Wolf Man,” “Alvin & The Chipmunks: The Squeakquel” and “Land of the Lost.”

Berger’s career in the entertainment business spans 30 years. His initial exposure to visual effects came in 1987 at Apogee Productions, where he started as an

assistant director with industry veteran and Academy Award[®]-winning visual effects supervisor John Dykstra. Berger also worked for many years alongside director and effects whiz Bruce Dorn at his commercial production facility in Hollywood.

His first foray into producing visual effects came in 1993, as a freelance visual effects producer on such projects as “Batman Forever,” “Titanic” and “Volcano,” before joining Fox-owned Blue Sky|VIFX as Vice President, Production. With the merger of VIFX with Rhythm & Hues in 1999, he became executive producer of the film division.

During the Ford and Carter administrations, Berger was a news cameraman at the White House. After relocating to Los Angeles, he worked on numerous features, commercials and documentaries, becoming a producer and first assistant director. He is a graduate of the University of Maryland’s Radio, TV and Film program. He recently co-authored a chapter on effects in *The Oxford Handbook of Film & Media Studies* with former Rhythm & Hues Film division president Richard Hollander.

ANDREW HAAS (Executive Producer) is a proud Gator who grew up in Miami and attended the University of Florida. Post graduation, Haas moved to Los Angeles, earned a J.D. from Whittier Law School and began his pursuit of a film career. He took a position as an assistant to Donald De Line, then president of Touchstone Pictures. Soon after, De Line moved over to Paramount as a producer and brought Haas with him. As a newly minted creative executive, Haas oversaw several projects, including “Without a Paddle,” which he shepherded from initial pitch through production, serving as the film’s executive producer. When De Line was subsequently named president of Paramount, he tapped Haas as vice president of production for the studio.

In 2005, Haas rejoined forces with De Line Pictures. Currently he is president of production for the company. He recently served as executive producer on “I Love You, Man,” starring Paul Rudd and Jason Segel and directed by John Hamburg, and “Observe and Report,” starring Seth Rogen and directed by Jody Hill. Haas is also executive producing the big screen adaptation of the DC comic “Green Lantern,” starring Ryan Reynolds and directed by Martin Campbell, as well as developing several projects for Warner Bros., including the comedies “Beginner’s Greek” and “Monster Squad.”

PETER JAMES (Director of Photography) is one of Australia's most celebrated cinematographers, with an international career spanning more than three decades.

During his accomplished career, James has remained director Bruce Beresford's key cinematographer, collaborating with him on 11 projects, beginning with the Australian filmmaker's 1989 Oscar[®]-winning Best Picture "Driving Miss Daisy." In the more than two decades since, James has guided the camera work on Beresford's "Black Robe," winning Canada's Genie Award, "Mister Johnson," "Last Dance," "Double Jeopardy," "Bride of the Wind," "Rich in Love," "Silent Fall," "Paradise Road," "Mao's Last Dancer" and the HBO western "And Starring Pancho Villa As Himself," for which he earned an Emmy Award nomination.

Among other honors for his work, James has received the Milli Award from the Australian Cinematographers Society (ACS) four times: for "Willi Willi," in 1972; "Caddie," in 1977; "Black Robe," in 1992; and 1993's "Alive." He has also won three Australian Film Institute (AFI) awards for his cinematography, on "Black Robe," "Rebel" and "The Right Hand Man."

The Sydney native, who began studying his craft as a teenage intern at Supreme Sound Studios, also directed the photography on the comedy hits "Meet the Parents," "27 Dresses," "Cheaper By the Dozen 2" and "The Pacifier," as well as Richard Linklater's "The Newton Boys," "My Life" and "The Thing Called Love." His early film credits, in his native Australia, include "Avengers of the Reef," "The Irishman," "The Killing of Angel Street," "Palace of Dreams" and "Echoes of Paradise."

DAVID R. SANDEFUR (Production Designer) reunites with director Eric Brevig on "Yogi Bear" after their previous collaborations on Brevig's motion picture directorial debut, the 2008 box office hit "Journey to the Center of the Earth," and Michael Bay's 2005 sci-fi epic "The Island," on which Brevig served as visual effects supervisor and Sandefur as the film's supervising art director.

Sandefur hails from the Boston area and studied architecture at the University of Massachusetts in Amherst. He first worked as an architect in Philadelphia, before launching his entertainment career in set decoration and set design on the 1998 thriller "Wicked." He graduated to assistant art director and worked on such films as "Best Laid

Plans,” Renny Harlin’s nautical thriller “Deep Blue Sea,” Dominic Sena’s crime thriller “Swordfish,” Peyton Reed’s period romantic comedy “Down With Love,” Steven Spielberg’s futuristic thriller “Minority Report,” and Wolfgang Petersen’s seafaring adventure “The Perfect Storm,” for which Sandefur shared an Excellence in Production Design Award nomination from the Art Director’s Guild.

He moved to art director on F. Gary Gray’s actioner “The Italian Job,” the showbiz comedy “Showtime,” Richard Donner’s sci-fi feature “Timeline,” Peyton Reed’s romantic comedy “The Break-Up” and Joel Schumacher’s dark thriller “Number 23.” He then segued to supervising art director on Bay’s “The Island” and Doug Liman’s “Mr. and Mrs. Smith.”

Sandefur designed his first feature film in 2001, “Ricochet River.” He most recently completed work on the sci-fi thriller “Repo Men,” which stars Jude Law, Liev Schreiber and Forest Whitaker, and is currently at work on “Final Destination 5.” He also designed the pilot episode of the hit TV medical drama “HawthoRNe.”

KENT BEYDA (Editor) is one of the industry’s premier editors of visual effects movies. His resume includes such hit films—many also based on iconic Hanna-Barbera characters—as “Scooby Doo” and the sequel, “Scooby Doo: Monsters Unleashed,” both directed by former editor Raja Gosnell, and “The Flintstones” and its follow-up, “The Flintstones in Viva Rock Vegas,” both helmed by Brian Levant.

After graduating from Boston University with a degree in film and broadcasting, Beyda began his editorial career as an assistant on such films as John Cassavetes’s “Opening Night,” Roger Corman’s “Rock ‘n’ Roll High School” and Joe Dante’s “The Howling.” He graduated to film editor on the 1981 horror spoof “Saturday the 14th,” went on to cut Tom Holland’s 1985 hit horror film “Fright Night,” and reunited with Dante on two more projects: the 1987 adventure comedy “Innerspace” and 1990’s “Gremlins 2: The New Batch.”

Beyda’s feature film credits also include the 1999 remake “The Out-of-Towners”; “George of the Jungle,” on which he was an additional editor; “True Identity”; another Levant comedy, “Jingle All the Way”; Gosnell’s hit comedy “Big Momma’s House”; “Fear”; “Alien Nation”; “Out of Bounds”; Rob Reiner’s directorial debut, the acclaimed

cult classic “This Is Spinal Tap”; and two films which Billy Crystal starred in and directed, “Mr. Saturday Night” and “Forget Paris.” Beyda most recently completed work on the action adventure “Jonah Hex,” and edited and co-produced the feature “S. Darko,” the sequel to Richard Kelly’s cult favorite, “Donnie Darko.”

Beyda also served as an editorial consultant on such films as “Fantastic Four,” the animated hits “Robots,” “Horton Hears A Who!” and “Garfield: A Tale of Two Kitties,” Mike Judge’s comedy “Idiocracy,” and Terry Zwigoff’s irreverent “Bad Santa.”

He has also worked on such music videos as Bette Midler and Mick Jagger’s “Beast of Burden”; Elvis Costello’s “You’re Not the Only Flame”; Rod Stewart’s “Infatuation” and “Some Guys Have All the Luck”; the Brian Setzer Orchestra’s “Jingle Bells”; the B52s’s “Meet the Flintstones”; and Barbra Streisand’s “Emotion” and “Left in the Dark.”

LIZ MCGREGOR (Costume Designer) reunites with producer Donald De Line and executive producer Andrew Haas after their initial collaboration on the 2004 New Zealand-filmed comedy, “Without A Paddle,” on which McGregor served as the film’s costume supervisor. “Yogi Bear” marks her first film as costume designer.

McGregor has a long-standing association with Academy Award[®]-winning costumer Ngila Dickson, working exclusively for the designer over the last decade. First working as wardrobe coordinator on all three of Peter Jackson’s landmark “Lord of the Rings” films, she was part of Dickson’s Oscar[®]-winning team on the trilogy’s final chapter, “Lord of the Rings: The Return of the King.” She continued as Dickson’s costume coordinator on Ed Zwick’s “The Last Samurai,” moved to supervisor on “Without A Paddle,” and then rose to become her assistant designer on Neil Burger’s acclaimed drama “The Illusionist,” sharing a Costume Designers Guild award nomination. McGregor continued in the same capacity on Zwick’s 2006 Oscar[®]-nominated South African thriller, “Blood Diamond,” the romantic comedy “Fool’s Gold,” and 2009’s global thriller, “The International.”

Born and raised on the Pacific island of Tonga, McGregor came to New Zealand at age 12 to further her education. After high school, she began studying fashion and garment technology at Auckland University of Technology. At age 18, she landed a

chance stint as an assistant costumer on another auspicious Kiwi project, Jane Campion's Oscar[®]-winning drama "The Piano," which led her to pursue her motion picture costuming career full time. McGregor's other early industry credits include Jackson's "The Frighteners" and the New Zealand-based TV series "Hercules: The Legendary Journeys."

JOHN DEBNEY (Composer) earned an Academy Award[®] nomination for his score for Mel Gibson's film phenomenon "The Passion of the Christ." His work will next be heard in the upcoming "A Thousand Words," for director Brian Robbins, in Michael Brandt's "The Double," and in "Cowboys & Aliens," from frequent collaborator Jon Favreau.

Debney has worked repeatedly with several noted directors, including Garry Marshall on "The Princess Diaries," "The Princess Diaries 2: Royal Engagement," "Raising Helen," "Georgia Rule" and "Valentine's Day." He has also worked multiple times with Robert Rodriguez on "Spy Kids," "Spy Kids 2: Island of Lost Dreams," "Sin City," "The Adventures of Sharkboy and Lavagirl 3-D" and "Machete"; Tom Shadyac on "Liar Liar," "Dragonfly" "Bruce Almighty" and "Evan Almighty"; and with Favreau on "Elf," "Zathura" and the recent box office smash "Iron Man 2."

Debney's wide range of film credits also includes "Predators," "Old Dogs," "Hannah Montana: The Movie," "The Stoning of Soraya M.," "Swing Vote," "Idlewild," "Dreamer: Inspired by a True Story," "The Pacifier," "Swimfan," "The Scorpion King," "Snow Dogs," "Jimmy Neutron: Boy Genius," "Cats & Dogs," "Heartbreakers," "The Emperor's New Groove," "End of Days," "Inspector Gadget," "I Know What You Did Last Summer," "The Relic," "Little Giants" and "Hocus Pocus."

Classically trained, Debney has conducted some of the world's greatest orchestras performing his original works. Following the success of the film "The Passion of the Christ," he premiered "The Passion of the Christ Symphony" in Rome, featuring an 83-person choir and 96-piece orchestra. In June 2010, the symphony was performed at the Vatican in St. Peter's Square, complete with 200 musicians and a 600-voice choir.

In recognition of his many musical accomplishments, Debney received ASCAP's prestigious Henry Mancini Lifetime Achievement Award in 2005.