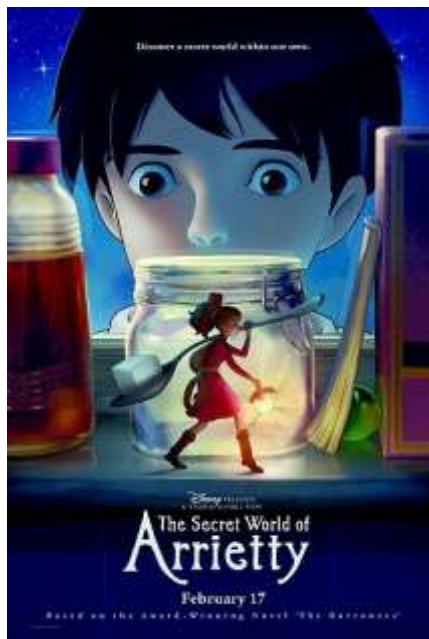


# THE SECRET WORLD OF ARRIETTY

## Production Notes



**Release Date:** February 17, 2012

**Studio:** Walt Disney Pictures

**Director:** Hiromasa Yonebayashi (English Version: Gary Rydstrom)

**Screenwriter:** Hayao Miyazaki, Keiko Niwa (English Version: Karey Kirkpatrick)

**Starring:** Bridgit Mendler, Amy Poehler, Carol Burnett, Will Arnett, David Henrie, Moises Arias

**Genre:** Adventure, Animation

**MPAA Rating:** G

**Official Website:** [Disney.com/Arrietty](http://Disney.com/Arrietty)

**STUDIO SYNOPSIS:** Residing quietly beneath the floorboards are little people who live undetected in a secret world to be discovered, where the smallest may stand tallest of all. From the legendary Studio Ghibli ("Spirited Away," "Ponyo") comes "The Secret World of Arrietty," an animated adventure based on Mary Norton's acclaimed children's book series "The Borrowers."

Arrietty (voice of Bridgit Mendler), a tiny, but tenacious 14-year-old, lives with her parents (voices of Will Arnett and Amy Poehler) in the recesses of a suburban garden home, unbeknownst to the homeowner and her housekeeper (voice of Carol Burnett). Like all little people, Arrietty (AIR-ee-ett-ee) remains hidden from view, except during occasional covert ventures beyond the floorboards to "borrow" scrap supplies like sugar cubes from her human hosts. But when 12-year-old Shawn (voice of David Henrie), a human boy who comes to stay in the home, discovers his mysterious housemate one evening, a secret friendship blossoms. If discovered, their relationship could drive Arrietty's family from the home and straight into danger. The English language version of "The Secret World of Arrietty" was executive produced by Kathleen Kennedy and Frank Marshall, and directed by Gary Rydstrom.

## — PRODUCTION INFORMATION —

From the imaginative world of internationally acclaimed screenwriter and filmmaker Hayao Miyazaki and Studio Ghibli, whose animated classic “Spirited Away” won the 2002 Academy Award® for Best Animated Feature, comes the uniquely inspired and highly anticipated “The Secret World of Arrietty.” Following the international success of Miyazaki’s hugely popular worldwide hits “Ponyo” and “Spirited Away,” Studio Ghibli’s latest masterful achievement takes audiences beyond the world of the easily seen and deep into a domain populated by tiny people whose existence is thought to be myth.

Based on the acclaimed children’s book series “The Borrowers,” by Mary Norton, “The Secret World of Arrietty” is an amazing animated adventure that explores the extraordinary world of very tiny people who reside peacefully and undetected beneath the floorboards of a country house.

The film was directed by Hiromasa Yonebayashi and produced by Toshio Suzuki. Gary Rydstrom directed this English-language version of “The Secret World of Arrietty” from a screenplay written by Karey Kirkpatrick. The producers include Kathleen Kennedy and Frank Marshall. The original Japanese screenplay was written by Hayao Miyazaki and Keiko Niwa.

## ABOUT THE STORY

“The Secret World of Arrietty” begins with adventurous 14-year-old Arrietty (voice by Bridgit Mendler), who comes from a traditional family in which mother and father (voices by Amy Poehler and Will Arnett) assume their time-honored roles and children grow up under their parents’ supervision. However, they are a family of tiny people who live under the floor of an old house and survive by “borrowing” the things they need from human beings. These tiny people live carefully so as to never be seen by humans. Their way of life, which is full of wisdom and inspiration, has much in common with the way humans used to live.

Most of the things they borrow are raw materials. The family works together to modify the materials to suit their needs. Tiny people do not practice magic to achieve their borrowing objectives. They do it the old-fashioned way, by getting what they need with their own ingenuity, using ropes and duct tape to climb up and down the walls and furniture. The story starts on an ordinary day in the lives of these tiny people. Then, Arrietty, a curious and sensitive girl, meets a human boy. Their friendship develops, but in the end, they are forced to go their separate ways. The tiny people must flee to the wilderness in order to be free from the dangers of callous humans.

Hayao Miyazaki elaborated on the original narrative written by Mary Norton by creating a love interest for Arrietty. He had created boy-meets-girl stories before, but this one is different. Arrietty goes to borrow a sugar cube one day and is seen by the human boy, Shawn (voice by David Henrie), who is sickly and has come to stay in the house for a week. Arrietty and Shawn become friends, but they know they aren’t supposed to spend time together.

The house, where Shawn’s mother grew up, is old. It is owned by the elderly Sadako and tended

by her equally old housekeeper, Haru (voice by Carol Burnett).

Tiny people and human beings have lived together in this world for a very long time without troubling each other. But Shawn's goodwill alters the balance between them.

Once he discovers the "borrowers," he can't help but be intrusive, and their peaceful existence begins to crumble.

"Human beings are rich in material things, but our hearts have fallen into poverty," says Japanese director Yonebayashi. "Tiny people, by contrast, remain relatively poor but have spiritually affluent lives. Suppose tiny people actually existed on Earth. Which lifestyle would you choose? And which species should survive?" the filmmaker asks.

Looking through the eyes of such tiny people, everything turns out to be brand new, even when you are in the same old world. "I felt it would make a fascinating animated film to see tiny people use their small bodies and ingenuity to survive," Hayao Miyazaki says.

Yonebayashi concludes, "I hope audiences find warmth in their hearts from experiencing this vivid new world of tiny people in 'The Secret World of Arrietty.'"

### **THE ENGLISH-LANGUAGE ADAPTATION OF "THE SECRET WORLD OF ARRIETTY"**

Japanese audiences were the first to take "The Secret World of Arrietty" to their hearts when it was released in 2010. With more than 12 million viewers, it became the highest grossing film at the box office that year and went on to win the Animation of the Year Award. It was then released in Asia and Europe, where it delighted moviegoers in many countries.

"The Secret World of Arrietty" has already proven its broad audience appeal and garnered critical acclaim around the world. Now, with the English-language version of the film, North American viewers of all ages who appreciate beautiful animation and compelling stories will have an opportunity to be equally enchanted by what David Gritten of The Telegraph in London calls "...Ravishingly colorful and textured. Animation doesn't get any better than 'Arrietty.'"

To achieve the elevated level of technical sophistication expected from both Studio Ghibli and Walt Disney Animation Studios, renowned producers Frank Marshall and Kathleen Kennedy ("War Horse," "The Adventures of Tintin"), who previously worked with Walt Disney Animation Studios on the English-language adaptation of Studio Ghibli's award-winning animated international box office hit "Ponyo," were asked once again to bring their skills to the English-language dubbed version of "The Secret World of Arrietty." Ardent admirers of the imaginative work of Hayao Miyazaki and Studio Ghibli, as well as the source material novels by Mary Norton, Kennedy and Marshall were delighted to offer their talents to this latest masterpiece. As Marshall says, "We always look for a good story and this is a wonderful one."

Among the most admirable aspects of "The Secret World of Arrietty" are the beauty and purity and innocence in the film. "It's a modest, quiet, humble film," Kennedy says of her response to

the movie. “I enjoy the scaling differences between Arrietty’s tiny world and the one we’re familiar with. I think the message of the film is, whether you’re big or small, there is a beautiful world around us and we should all try to live together in peace and have an optimistic view of the world.”

Marshall adds, “It’s a movie about underdogs and operates with a quiet tone and undercurrent of environmentalism, which is a theme that pops up quite often in Studio Ghibli films.”

Arrietty and her family represent nature and the smallthings that one rarely thinks about—blades of grass, bugs—life that is usually tucked away in the environment and that has learned to live underfoot. They’ve learned to borrow from the planet only what is necessary to survive and will allow for comfortable living.

***“...Ravishingly colorful and textured. Animation doesn’t get better than ‘Arrietty.’”***  
**—David Gritten of “The Daily Telegraph” in London**

“It’s also a movie about forgiveness,” Marshall says. “Arrietty realizes the risk that the young character Shawn has put himself in by trying to keep her and her family safe. In her quiet goodbye she wishes him the best with his upcoming surgery. Although he has unintentionally caused her family much uprooting and destruction, she knows that he never meant to harm her. It is this forgiveness, this understanding, that makes the movie’s ending so beautiful.”

Kennedy adds, “As humans, we can sometimes be small-minded and selfish and create havoc in the world, but from the people who want to protect our planet, we can be forgiven, and we can work together to steer this Earth to a more peaceful and harmonious place.”

For many technical reasons, creating an English-language adaptation of “The Secret World of Arrietty” that would live up to the monumental popularity and triumph of the Japanese-language version was a great task for the American filmmakers. “The biggest challenge was to sync the actor’s voices with the characters, as they are now speaking English instead of Japanese,” Marshall says.

Because of his success working with Studio Ghibli as director of “Tales from Earthsea,” seven-time Academy Award®-winning sound designer Gary Rydstrom (17 Oscar® nominations including his sound design work on this year’s Best Picture nominee “War Horse,” as well as “Saving Private Ryan,” “Titanic,” “Terminator 2: Judgment Day”) was engaged to direct “The Secret World of Arrietty.” “Gary has done sound design on many of our movies and has recently started to direct projects for Studio Ghibli and Pixar,” Kennedy adds. “Gary has a good character and story sense and with his experience with sound design he was able to handle the technical challenges.”

“There’s really no other job quite like working on a Studio Ghibli film for English-language audiences,” Rydstrom proudly says. “Normally, when you record voices for an animated film, you’re recording before there’s much animation. You’re discovering the story and building up the script and the characters and the dialogue as you go along. With ‘Arrietty,’ we had to fit everything into the existing story. In this case we took a translation of the Japanese and Karey

Kirkpatrick wrote a unified script in English.”

This was an incredibly tricky endeavor. Of course, the dialogue had to fit the syllables that matched what had been originally spoken on screen. “We were doing our version and fitting it to animation that had already been done,” Rydstrom explains. “Our actors weren’t speaking anything like what the sound is in Japanese. We had to have the English sentences be fun and make sense and be dramatic, but everything had to fit into the length of the syllables of what was originally spoken on screen.”

Even for prolific screenwriter Karey Kirkpatrick (“The Hitchhiker’s Guide to the Galaxy,” “The Spiderwick Chronicles”), this was a complicated endeavor. He had to not only maintain the integrity of the story but also find words that fit the lip movement of the characters when the voice talent dubbed their roles.

“A writer wants to bring his skill set and experiences to any writing project,” Kirkpatrick says. “But I was limited because the story had already been told. Any changes that I might want to make for an American viewing audience was harder because a lot of the choices were already made. Therefore, my mission was to bring clarity that fit within the existing story but to make it play for American sensibilities without destroying what Studio Ghibli does so well.”

Kirkpatrick was personally selected by producers Kathleen Kennedy and Frank Marshall to write the English-language screenplay for “The Secret World of Arrietty.” As Marshall explains, “Karey is one of our favorite family writers. His scripts for ‘Over the Hedge’ and ‘Charlotte’s Web’ made him the perfect choice to adapt this story.”

Kirkpatrick recalls, “I’d written a couple of movies with Kathy and Frank, and one day Frank came to me and asked if I was busy. I was in fact writing another film, but he joked that I could surely squeeze in a script for ‘Arrietty.’ I’ve been a fan of Miyazaki and Studio Ghibli’s work for a long time, so I said yes, I would love to do the job.”

However, Kirkpatrick found that the assignment was more daunting than it originally seemed. “When I first sat down to write, I thought, Wow, this is a lot harder than I thought it would be,” the writer says of his experience. “I had to construct sentences in ways that I might not normally construct them. It became a matter of adding words and articles and adjectives to fit the length and meter of the characters’ mouth positions. Of course, once I got my head around it, it ended up being fulfilling.”

The Kennedy/Marshall team was earnestly respectful of the filmmaker’s original vision and sensibilities especially with regard to East/West cultural differences. To assist director Rydstrom, Studio Ghibli sent it’s resident expert Steve Alpert, who had previously worked with Rydstrom on “Tales from Earthsea,” to be it’s liaison. Although an American by birth, Alpert speaks fluent Japanese and lives in Japan. Among his many creative and technical services to the project was comparing the Japanese and English dialogue for subtle differences and to make sure that the

translation was as close to the original intent of the story as possible.

“We have a very elaborate translation process at Ghibli, and it’s really difficult for a lot of reasons,” Alpert says. “First of all Japanese and English are diametrically opposite to each other. And Japanese sounds are generally a lot longer than in English, with words ending with an open vowel, which means there’s an open mouth position on the animated characters. We were dubbing to an existing picture that was drawn for Japanese voices, so we had to be able to fit the mouth movements on screen with the English dialogue. It’s a really rigorous process, but Karey Kirkpatrick made it sound really beautiful.”

Working on the English-language adaptation of “The Secret World of Arrietty” was a labor of love for all involved. As screenwriter Kirkpatrick says, “Everybody had respect for Studio Ghibli and the material and we all wanted to create something magical. The animation is stunning and the great amount of time that the artists spent on atmospheric things such as crickets hopping and raindrops falling off of leaves is absolutely amazing.”

“It truly is a magical film,” director Rydstrom agrees. “It’s enthralling to think that there are beings like us, but much smaller and living in our world, but we don’t see them very much. We do know that there’s life in our world just underneath our feet that we might not be aware of. ‘The Secret World of Arrietty’ has so much heart and is a wonderful story about breaking free of restrictions and having a relationship with something outside of your world, and breaking into the larger world out there.”

“We are very proud to be a small part of the Studio Ghibli legacy,” says Frank Marshall. “‘Arrietty’ is a wonderful film for the whole family. It’s about the existence of a world entirely parallel to ours, a view of our daily life from a different perspective.”

Kathleen Kennedy concludes, “It’s an adventure into the unknown, an insight into a culture so similar yet so mysteriously different than our own. The visuals, artwork, animation, sound and music all work together perfectly to create the kind of movie we love to bring to audiences of all ages.”

### **THERE ARE NO SMALL ACTORS, ONLY TINY PEOPLE!**

When director Gary Rydstrom, the producers and Steve Alpert from Studio Ghibli began considering voice talent for the English-language voice dubbing of “The Secret World of Arrietty” characters, they talked about many casting options. Although the pool was enormous, they quickly compiled a very short wish list of skilled actors. With optimism they set their sights on several of the foremost acting talents in Hollywood.

“It’s a superb cast, all very talented, with unique voices that bring life to the characters they are playing,” says Frank Marshall. “We wanted a lightness and humorous feel to the movie, so Bridgit Mendler, Amy Poehler, Will Arnett and Carol Burnett were perfect casting choices.”

For the title role of Arrietty the filmmakers were delighted that Disney television star Bridgit Mendler (“Good Luck Charlie,” “Wizards of Waverly Place”) was available and eager to take on the part of the tiny borrower.

“Bridgit was a revelation!” director Gary Rydstrom says of the popular young actress. “She is a really good actor and brought a completely natural and believable sense of fun and adventure to the role. She was astoundingly good. She gave an amazing performance not only with dialogue but also during long stretches where Arrietty is exerting herself, crawling up and down furniture and doing adventurous things. Bridgit would make all types of interesting sounds as her character moved through scenes on screen. She performed those little details so well, you actually believe that the character and this voice are meant to go together.”

Mendler’s well-deserved reputation in Hollywood for being as gracious as she is versatile won her the starring role of Arrietty without having to audition. As she recalls, “Disney asked if I would be interested in participating in this project. Of course I said yes! They sent me a copy of the Japanese version of the movie, and I thought the animation was so beautiful. I knew this would be a wonderful project, and I was delighted to have the opportunity to be part of it.”

Arrietty is a fearless and brave adolescent who is growing up and wants to have more opportunities to explore the world. As Mendler is not that far removed from Arrietty’s stage of maturity, she perhaps had a greater degree of insight into the character than anyone else could have. “It was great to play those growing up moments where Arrietty faces challenges,” Mendler says. “Arrietty is very sweet and she cares about her family and takes a lot of responsibility in making sure that they’re safe. But when she becomes friends with the human boy Shawn, she’s conflicted. And she unintentionally exposes them to the housekeeper who is eager to tell the world about the tiny people.”

Although Mendler had not read Mary Norton’s series of novels upon which the film is based, she recalls that when her grandfather found that she was working on this project, he was incredibly enthusiastic. “He told me that ‘The Borrowers’ was his favorite book when he was younger. We talked about it, so through him I became more familiar with the story.”

Kirkpatrick was very impressed with Mendler. “In her very first session she absolutely nailed it,” he says. “It was not easy to do, getting the rhythm of the dialogue, but she blew us all away and was just a delight to work with.”

Amy Poehler (“Parks and Recreation,” “Saturday Night Live”) and Will Arnett (“Arrested Development,” “The Office”), who portray Arrietty’s concerned parents, Homily and Pod, are well known for their comedic gifts and easily add a feeling of familiarity with each other to their roles. “I don’t know who came up with the idea to cast them,” Rydstrom says, “but it was a brilliant idea ... not just because they are married in real life, but they’re both great actors. They’re not only funny, but they have really interesting voices too, and that’s key.”

Amy Poehler was already familiar with the book “The Borrowers” and when her friend, producer Frank Marshall, approached her about playing the role of Arrietty’s overly concerned mother, Homily, she was eager to accept the challenge.

“It’s always fun and familiar to play a worried mother. Homily would love to live an undisturbed life,” Poehler says. “She is a kind and careful mother who would rather avoid adventure, if possible. Homily reminds us that no matter how small a mother’s size, her heart is always big.”

For the role of Pod, Arrietty’s autocratic but loving father, the filmmakers needed a strong voice to help tell a sweet story. Pod is a character who represents strength and stability for his family. When Will Arnett was offered the part he accepted without reservation. “Here’s a guy who is representative of a steady hand,” the actor says. Other than being a real-life new dad, Arnett says that his role is the first real father figure he’d ever played. “It’s interesting to me, being a new dad, to be able to play a character like this and show the kind of strength and guidance it takes to be a father. Performance-wise, I think it’s a reflection of my own life,” the actor says.

“The story is delightful and captivating,” Arnett adds. “Not only does it capture a child’s imagination, but it captures everybody’s imagination. The storytelling is wonderful and themes are universal,” the actor says.

When tiny Arrietty breaks the cardinal rule of all borrowers and has an interaction with a human being, it is a sickly young boy she befriends. For the role of the human boy Shawn, the filmmakers selected David Henrie, who is perhaps most well-known for his starring role on the Disney Channel’s “Wizards of Waverly Place” and his recurring role on “How I Met Your Mother.”

Just the opposite of feisty Arrietty, Shawn is ill and doesn’t have much energy. “David had to give us the sense, through his vocal acting, that exerting himself was dangerous to his health,” director Rydstrom says. “He brought a real natural earnestness to the character. He totally succeeded in presenting a perception of exhaustion.”

Henrie’s depth of emotional feeling allowed him to liberate the emotional feelings of the character, but it was far from easy. “It was definitely challenging, because not only did we have



to deliver a range of emotions but also time it out to the characters' lips that are already moving to another language," Henrie says. "So it was a matter of dubbing and redubbing time and time again, and providing the emotion that needed to be delivered."

Henrie explains that the task was more calculated than shooting a live-action movie or television show because the filmmakers required specific emotions at specific moments. "I just had to completely trust the people that I was working with," he says of director Rydstrom, Steve Alpert and Karey Kirkpatrick. "They've done this before, and very

successfully. Gary definitely knew what he wanted and how to get his actors to fulfill his goals. Everyone was great, and I had a terrific time working on 'Arrietty.'"

For the role of the odious and quickly becoming mentally unhinged housekeeper, Haru, the filmmakers hit the funny bone jackpot when iconic and universally beloved comedienne Carol Burnett agreed to voice the character. The multi-Emmy® Award-winning star says that when she was offered a part in "The Secret World of Arrietty" and discovered it was for the role of the villain, she instantly and eagerly accepted. "Oh, a villain is much more fun to play!" she exclaims.

"To have Carol Burnett play this evil, conniving, bitter character of Haru was so much fun," says director Rydstrom, "and I think she relished the role! Carol is such a sweet lady, and she rarely gets to play the bad guy. But you can put the word out that Carol is a great villain! And she was so funny doing it," the director raves. "On a personal note, it was wonderful for me to have had the opportunity to meet her and work with her, because she's certainly one of my heroes. She has the reputation of being one of the nicest people in show business, and I certainly found that to be true."

Although Burnett has previously voiced animated characters, most prominently as Kangaroo in "Horton Hears a Who!," dubbing Haru in "The Secret World of Arrietty" was particularly challenging. "It's very exacting because, when you do animation, generally you have a script and you read the lines the way you want to read them. Then they add the animation figures to what you've done," Burnett says of the process. "With 'Arrietty' the animation was already done. So the characters' mouths were already moving, but they were speaking Japanese. So what we had to do was to match the English dialogue to the movements of the mouths. I'd want to read the lines in a certain way but then I'd be talking and the character's mouth would be closed," she laughs. "And when I wasn't talking the mouth would be moving! It was a challenge, but after a few takes I got the hang of it."

***"The most fun I had was when Haru has her nervous breakdown. I just love that all her plans fall apart!"***

**—Carol Burnett (voice of Haru)**

Studio Ghibli's liaison to Disney Animation, Steve Alpert, recalls that on the first day of recording, everyone at the studio was very excited because Carol Burnett was coming in. "She was great and funny and is a wonderful person," he says. "She arrived an hour earlier than expected, so the welcoming committee wasn't ready. I explained the situation and she said, 'Oh, I'm always early. Remind me to tell you the time that my husband and I were a day early for a dinner party!' That's the kind of person she is," Alpert says.

For screenwriter Karey Kirkpatrick, having Carol Burnett speak his lines was a dream come true. "For me it was the absolute highlight of this project," he says with a bit of awe. "I grew up watching her show. She's a legend and could not have been sweeter and more accommodating. She has to scream a lot for her character, and that was a delight too."

Returning the filmmakers' mutual admiration, Burnett says, "I called my agent after the recording session and told him how great everyone was to work with. I said, 'These guys were so much fun and put me right at ease because I'm always a little nervous before doing a new role. But I loved that we were there to have a good time. I'm very proud to be part of this.'"

Although Moises Arias, who starred with David Henrie on "Wizards of Waverly Place" and now provides the voice of the worldly and wild young borrower Spiller, has dubbed other animated projects, he agrees with Burnett that working on "The Secret World of Arrietty" proved especially demanding. "This was definitely different for me," he says of the process. "For one thing, I was dubbing to another language. Instead of going into a sound booth and speaking dialogue with my regular voice, I watched the [movie] screen and did my best to match my character's lip movements. But it was a lot of fun, and the people were all great to work with. The director made me feel really comfortable."

Just as Bridgit Mendler was tasked with using her voice to provide the sound effects representing her character's physical exertion during the course of her borrowing adventures, so too did Arias have to create a series of sounds for his character. "Spiller doesn't have a lot of dialogue, because he's very much to himself," Arias says of his vocal contributions to the film. "He says very little, but his actions are supplemented with non-verbal sounds—for instance, when he's climbing walls. He emits little growls."

Also, like Bridgit Mendler, Arias didn't have to audition for the role. He was selected based on his critically acclaimed performances on other studio projects. "I've worked with David [Henrie] something like three or four times before, and it's great to be in a movie with him," Arias says.

**ABOUT THE SOURCE MATERIAL**

When Mary Norton’s novel “The Borrowers” was published in the mid-20th century, it became an instant classic and winner of the prestigious Carnegie Medal for children’s literature. It was proclaimed “one of the most important children’s novels of the past 70 years.” Norton went on to publish four sequels: “The Borrowers Afield” (1955), “The Borrowers Afloat” (1959), “The Borrowers Aloft” (1961) and “The Borrowers Avenged” (1982).

Internationally acclaimed filmmakers Hayao Miyazaki and Isao Takahata (co-founder and long-time collaborative partner with Miyazaki of Studio Ghibli) originally had the idea to make a film version of “The Borrowers” over 40 years ago.

Flash forward to the early summer of 2008, when Miyazaki recommended “The Borrowers” to producer Toshio Suzuki.

As Suzuki recalls, “Miyazaki suggested that I produce the film adaptation of ‘The Borrowers.’ It seems he wanted to revisit the old project. But I actually wanted to do a different movie. Stubborn as we were, we failed to reach a conclusion. In the end I gave in.”

Suzuki was curious as to why, after four decades, Miyazaki was so interested in returning to a project that had been little more than a pet idea. “Why now?” Suzuki asked.

“The setting is perfect for our times,” Miyazaki responded. “Our old lifestyle of mass consumption is nearing an end. With a little help from the current economic situation, the concept of borrowing rather than buying is becoming the new standard,” he explained.

According to the longstanding tradition at Studio Ghibli, Isao Takahata and Hayao Miyazaki take turns directing their films. Although they are both still energetic men, they are now a bit older and decided they would like to find a younger director to take over the reins of what was tentatively titled “Tiny Arrietty.”

“We wanted to find someone like Goro Miyazaki, who directed ‘Tales from Earthsea,’ Takahata recalls. “I suggested Yonebayashi. Even though I hadn’t talked it over with him, I knew he was right. Besides, he is one of the best animators at Studio Ghibli, and Miyazaki was very impressed with his work. I made the suggestion to Miyazaki, and he immediately responded with delight.”

Yonebayashi was summoned to Miyazaki’s office for a meeting. “Once Miyazaki makes up his mind about something, nothing can stop him,” Suzuki says of the legendary filmmaker. “Yonebayashi came up, and Miyazaki came right to the point. ‘This is the new project.’ He handed the book to Yonebayashi. ‘You are the director of the movie!’”

“Yonebayashi rarely shows emotion, but when he heard Miyazaki’s words, he looked amazed,” Takahata says. Flabbergasted by the pronouncement, Yonebayashi said, “Directors need to have a vision for a project. I do not.”

“All you need is written in the book,” Miyazaki insisted. Yonebayashi was completely stunned but, of course, accepted the challenge.

For the first several days of production, Yonebayashi met with Miyazaki and listened to his thoughts and ideas about the story. But when it came time to produce the storyboard, he wanted to stand on his own two feet. He worked up his courage and went to Miyazaki and told him he was ready to work alone. Miyazaki was thrilled and said, “Way to go! You are the man for the job!”

Before director Yonebayashi started the project, Miyazaki assembled his in-house animators and told them, “When we first thought about making ‘The Borrowers’ into a movie years ago, Isao Takahata offered this advice: ‘I believe the success of this project depends on how vividly you depict the borrowers’ life and their ways of wisdom and inspiration. No matter what, they have to be practical. Generally, characters with inner thoughts of allure tend to be fantastical. This story, however, is all about survival. You’ve got to stick resolutely to the outer appearance.’”

### **ABOUT THE FILM’S SONGS**

With his specific vision for all of Studio Ghibli’s films, Hayao Miyazaki invests his entire creative energy into every aspect of his films. This hands-on collaboration with his other filmmakers includes the all-important music that underscores the story. For “The Secret World of Arrietty,” Suzuki had an epiphany. He had heard a CD by the French singer/songwriter Cécile Corbel and instantly knew that she had the right sound for his movie. He located her and wrote an impassioned request:

### **THE HISTORY OF STUDIO GHIBLI**

Established in 1985 by Tokuma Shoten Publishing, Studio Ghibli is an animation studio based in Japan and founded by Hayao Miyazaki and Tokuma Shoten had been serializing Miyazaki’s version of “Nausicaä of the Valley of the Wind” since 1982. The following year, they decided to produce a film version of “Nausicaä” to be directed by Miyazaki himself. When the finished film was released in Japan in 1984, it proved such a success that Miyazaki and Tokuma decided to create a studio dedicated to the production of high quality animated feature films like “Nausicaä of the Valley of the Wind.”

In this way Ghibli is unique among Japanese animation companies, most of which depend

primarily on TV series and original animation videos for income. Because it focuses on large-scale feature films, Studio Ghibli makes around one film every two years, most of which have been directed by either Miyazaki or his colleague Isao Takahata. The studio has won numerous awards, including an Oscar® for Best Animated Feature for “Spirited Away,” and has enjoyed considerable box office success both at home (where “Spirited Away” proved more popular than “Titanic”) and abroad. “Spirited Away,” “Nausicaä” and other timeless masterpieces from Studio Ghibli are available on Blu ray™ and DVD.

## ABOUT THE CAST

**BRIDGIT MENDLER (Arrietty)** is an actress, singer and songwriter. Born in Washington, D.C., she grew up outside of San Francisco and caught the acting bug at age eight. Mendler eventually became the youngest performer in the San Francisco Fringe Festival.

She most recently starred in the Disney Channel's original movie "Lemonade Mouth," which premiered to record ratings. Disney is currently developing a sequel to the film. Mendler can also be seen starring in the lead role on the hit Disney Channel comedy series "Good Luck Charlie," where she plays a typical teenage girl who's enlisted to help care for her baby sister. The show is currently in its second season and has been picked up for a third. This December, Mendler stars in the feature-length film "Good Luck Charlie, It's Christmas," which is based on the series and will premiere on the Disney Channel. She also teamed with the retailer Target to launch a clothing line based on her "Good Luck Charlie" character, Teddy Duncan, in March 2011 and is the face of the fall "Got Milk?" campaign.

Mendler's other television credits include a recurring role on the Disney Channel's Emmy® Award-winning series "Wizards of Waverly Place"; a guest-starring role on the hit series "Jonas"; and guest-starring roles on "General Hospital," "Alice Upside Down," "The Clique" and ABC Family's "Labor Pains." She also starred in the feature film "Alvin and the Chipmunks: The Squeakquel."

In addition to her success as an actress Mendler is an accomplished musician. She wrote and recorded the songs "Summertime" for "The Secret World of Arrietty" and "This Is My Paradise" for "Beverly Hills Chihuahua 2" and recorded "How to Believe" for "Tinker Bell and the Great Fairy Rescue." Mendler recently signed with Hollywood Records and plans to release her debut album early next year.

Mendler currently resides in Los Angeles. In her spare time she enjoys reading, cooking and songwriting.

**AMY POEHLER (Homily)** recently starred as a series regular on the critically acclaimed NBC comedy "Parks and Recreation," for which she received two consecutive Emmy® Award nominations for Outstanding Lead Actress in a Comedy Series. She also serves as producer and host of the online series "Smart Girls at the Party," which showcases real girls who are changing the world by being themselves.

After her portrayal of Senator Hilary Clinton during the 2008 presidential election, Poehler completed her eighth and final season of "Saturday Night Live" (and her fifth as the co-anchor of "Weekend Update"). She received her first Emmy® nomination for Outstanding Supporting

Actress in a Comedy Series for her work on the show in 2007.

Poehler was recently heard lending her voice as Eleanor in “Alvin and the Chipmunks: The Squeakquel.” In 2008, she starred opposite Tina Fey in Universal Pictures’ hit comedy “Baby Mama.” She previously lent her voice to the animated films “Monsters vs. Aliens” and “Horton Hears a Who!,” with Jim Carrey and Steve Carrell, and starred in the ice- skating comedy “Blades of Glory” alongside Will Ferrell, Will Arnett and Jon Heder. She was also Snow White in the box office smash “Shrek the Third.” Her other feature credits include “Mean Girls,” “Spring Breakdown,” “Mr. Woodcock,” “Southland Tales,” “Tenacious D in The Pick of Destiny,” “The Ex,” “Wet Hot American Summer” and “Envy.”

Poehler joined the “SNL” cast from the Upright Citizens Brigade, a sketch/improv troupe originally formed in Chicago. Poehler and the U.C.B. relocated to New York, where they had a sketch show on Comedy Central for three seasons. She was both a writer and performer on the show. She also appeared on “Late Night with Conan O’Brien” (as recurring character Stacey, Andy Richter’s little sister), “Arrested Development,” “Wonder Showzen” and “Undeclared.” In addition she was a voice on “O’Grady” and “The Simpsons.”

Poehler currently splits her time between New York and Los Angeles with her husband, actor Will Arnett, and their two sons.

**CAROL BURNETT (Haru)** is an award-winning actress and best-selling author. She is widely recognized by the public and her peers for her work on stage and screen, most notably “The Carol Burnett Show.” That musical/comedy/ variety program, which is one of the most honored in television history, ran for 11 years, received 25 Emmy® Awards and was named one of Time magazine’s 100 Best Television Shows of All Time.

Burnett starred in two additional television series, “Fresno” and “Carol & Co.” She has also made numerous television appearances on shows, including “Mad About You,” “Law and Order: Special Victims Unit” (for which she received an Emmy® nomination) and most recently, Fox television’s smash hit “Glee.” Burnett’s lauded film projects include “Annie,” “Noises Off” and “The Four Seasons,” as well as the highly acclaimed made-for-TV movies “Friendly Fire” and “Life of the Party: The Story of Beatrice.”

Burnett’s stage credits include the hit Broadway shows “Once Upon a Mattress,” “Fade Out, Fade In,” “Putting It Together” and “Moon Over Buffalo.” She has been honored with 12 People’s Choice Awards, eight Golden Globes® six Emmy Awards, The Kennedy Center Honors, the Horatio Alger Award, the Peabody Award and the Presidential Medal of Freedom. Burnett has also penned two New York Times best-sellers: “This Time Together: Laughter and Reflection” (which garnered a GRAMMY® Award nomination for best audio book) and her

autobiography, “One More Time.”

A passionate supporter of the arts and education, Burnett has established several scholarships around the country, including The Carol Burnett Musical Theatre Competition at her alma mater, UCLA.

**WILL ARNETT (Pod)** can currently be seen on NBC’s new hit comedy “Up All Night” opposite Christina Applegate and Maya Rudolph. Arnett has also partnered with Jason Bateman to form DumbDumb, a comedy enterprise that creates and produces brand-inspired entertainment content to audiences across all forms of social, digital and traditional media.

Arnett is best known for his work on the critically acclaimed Fox sitcom “Arrested Development,” where he portrayed Gob Bluth for three seasons and earned his first Emmy® nomination. He recently starred in Fox’s comedy series “Running Wilde” opposite Kerri Russell and wrote for the series alongside writer/director Mitch Hurwitz. Arnett frequently guest-stars as Devon Banks on NBC’s “30 Rock.” Last year, he earned his third Emmy nomination for Outstanding Guest Actor in a Comedy Series for this role. Arnett has also lent his voice to Fox’s animated sitcom “Sit Down, Shut Up” from creator Mitch Hurwitz.

Arnett can also be seen in the Warner Bros. and Legendary Film’s “Jonah Hex,” based on the DC Comics’ publication of the same name. The film was released in June 2010, and Arnett starred opposite Megan Fox, Josh Brolin and John Malkovich. He also starred in Walt Disney Pictures’ romantic comedy “When in Rome” and “G-Force.” In addition he voiced a character in DreamWorks’ 3D animated adventure “Monsters vs. Aliens” alongside Reese Witherspoon, Paul Rudd and Seth Rogen. Arnett also starred in the basketball comedy “Semi Pro” opposite Will Ferrell and Woody Harrelson and lent his voice to “Horton Hears a Who!” He also appeared in “Blades of Glory,” “Ice Age 2: The Meltdown,” “R.V.” (opposite Robin Williams), “Monster-in-Law,” “The Waiting Game,” “The Broken Giant,” “Southie” and “Ed’s Next Move.”

Before “Arrested Development” Arnett was a regular on the NBC comedy series “The Mike O’Malley Show.”

His additional television credits include guest-starring roles on “Parks and Recreation,” “Sex and the City,” “The Sopranos,” “Boston Public,” “Third Watch” and “Law & Order: Special Victims Unit.” Arnett also appeared on NBC’s “Will & Grace” playing Jack’s dance nemesis. Additionally, he can be heard in a variety of commercials, most notably as the voice of GMC Trucks.

Arnett currently splits his time between New York and Los Angeles where he lives with his wife, actress Amy Poehler and his two sons.



**DAVID HENRIE (Shawn)** is known for his recurring role on CBS' "How I Met Your Mother" and currently stars as Justin Russo on the Disney Channel's Emmy® Award-winning series "Wizards of Waverly Place." Henrie has also written two episodes of "Wizards of Waverly Place," making him one of the industry's youngest television writers and members of the WGA.

Henrie's other television credits include guest-starring roles on "Cold Case," "House," "NCIS," "Without a Trace" and "Judging Amy."

He will next be seen on the big screen opposite Kevin James, Emily Watson, Tom Wilkinson and Ben Chaplin in Alejandro Monteverde's World War II drama, "Little Boy."

In 2010, Henrie was honored for his philanthropic efforts with Los Angeles' Best After School Education, Enrichment and Recreation Program at the Variety Power of Youth Awards. His production company, Yute Entertainment, produces digital short films. When he is not working, Henrie enjoys ice hockey, playing the guitar and cooking meals with his large Italian family.

**MOISES ARIAS (Spiller)** was born in New York City, but his family moved to Atlanta, Georgia soon thereafter. In Atlanta, Arias and his younger brother Mateo began taking acting classes at a local acting school. In 2005, the school brought the brothers to Los Angeles to compete in a modeling and acting competition called IMTA. They were both signed by Acme Talent and Literary Agency soon after the event.

Arias began working quickly, booking a national Burger King commercial within the first month of being in L.A. He then appeared in a guest spot on "Everybody Hates Chris," which led to a series of other jobs, including a supporting role opposite Jack Black in "Nacho Libre" and back-to-back guest-starring roles on the Disney Channel series "The Suite Life of Zack and Cody" and "Hannah Montana." His role on "Hannah Montana" turned into a recurring one, and he soon became a series regular.

During the summer of 2006, Arias made his professional stage debut at the Mark Taper Forum in Los Angeles in the world premiere of Culture Clash's critically acclaimed production "Water and Power." He has also appeared in the films "Beethoven: The Reel Story," "The Perfect Game," "Dadnapped" (opposite fellow "Hannah Montana" cast members Emily Osment and Jason Earles), "Hannah Montana: The Movie" and the animated feature "Astro Boy," with Nicolas Cage.

Arias continues to divide his time between Atlanta and Los Angeles.



## ABOUT THE FILMMAKERS

**HIROMASA YONEBAYASHI (Director)** was born in Ishikawa Prefecture, Japan, in 1973. In 1996, he joined Studio Ghibli. He was in-between animator for “Princess Mononoke” (1997) and “My Neighbors the Yamadas” (1999) and key animator for “Spirited Away” (2001). He worked on “The Ghiblies: Episode 2” (2002), “Howl’s Moving Castle” (2004) and “Ponyo on the Cliff by the Sea” (2008). He served as an assistant supervising animator for “Tales from Earthsea” (2006). For the Ghibli Museum, Mitaka, he was the directing animator for “Mei and the Baby Cat Bus” and “imaginary Flying Machines.” He also created the storyboards and directed “Evolution” (2008). “Arrietty” is Yonebayashi’s first film as director for Studio Ghibli.

**GARY RYDSTROM (English-Language Director)** has sound-designed and mixed many films at Lucasfilm’s Skywalker Sound, including “Terminator 2,” “Jurassic Park,” “A River Runs Through It,” “Toy Story,” “Quiz Show,” “Titanic,” “Saving Private Ryan,” “Punch-Drunk Love,” “Finding Nemo” and “War Horse” (for which he just received his 17th Academy Award® nomination).

For Pixar Animation Studios, Rydstrom directed two shorts, the Oscar®-nominated “Lifted” and “Toy Story Toons: Hawaiian Vacation.”

Rydstrom has won seven Academy Awards® for Sound and Sound Editing and Career Achievement Awards from both the Cinema Audio Society and Motion Picture Sound Editors. He is a graduate of the School of Cinema at the University of Southern California.

**TOSHIO SUZUKI (Producer)** was born in Nagoya City, Japan, in 1948. After he graduated from Keio University, he joined Tokuma Shoten, first working on the editorial desk of the Weekly Asahi Geino he later transferred to the team that launched Animage magazine, for which he was the deputy editor and chief editor for 12 years. He worked on a series of Studio Ghibli movies with Isao Takahata and Hayao Miyazaki: “Nausicaä of the Valley of the Wind” (1984), “Castle in the Sky” (1986), “My Neighbor Totoro” (1988), “Grave of the Fireflies” (1988) and “Kiki’s Delivery Service” (1989). He helped establish Studio Ghibli in 1985 and joined the studio full time in 1989. Later, he produced Studio Ghibli’s “Only Yesterday” (1991), “Porco Rosso” (1992), “Pom Poko” (1994), “Whisper of the Heart” (1995), “Princess Mononoke” (1997), “My Neighbors the Yamadas” (1999), “Spirited Away” (2001), “The Cat Returns” (2002), “The Ghiblies: Episode 2” (2002), “Howl’s Moving Castle” (2004), “Tales from Earthsea” (2006) and “Ponyo” (2008). He also produced a live-action film “Shiki-Jitsu” by director Hideaki Anno (2000) and “Ghost in the Shell 2: Innocence” by director Mamoru Oshii (Production I.G, 2004). He helped establish the Ghibli Museum, Mitaka, which opened in 2001.

In 2007, he started a talk show called “Toshio Suzuki’s Ghibli Asemarie” at Tokyo FM Radio.

He has also written three books: “Eiga Doraku” (“Movies as a Hobby”), PIA Corporation, 2005; “Shigoto Doraku” (“Work as a Hobby”), Iwanami Shoten, 2008; and “Ghibli no Tetsugaku” (Wanami Shoten, 2001). He currently serves as chairman and producer of Studio Ghibli.

**KATHLEEN KENNEDY (Executive Producer, English-Language Version)** is a six-time Academy Award® nominee and one of the most successful and respected producers and executives in the film industry today. As a testament to her standing in the film community, she previously held the position of governor and officer of the Academy of Motion Picture Arts and Sciences (AMPAS) and currently serves as a member of the board of trustees. Among her credits are three of the highest grossing films in motion picture history: “E.T.: The Extra-Terrestrial,” “Jurassic Park” and “The Sixth Sense.”

Kennedy heads The Kennedy/Marshall Company, which she founded in 1992 with director/producer Frank Marshall. The company is currently in production on Steven Spielberg’s “Lincoln,” to be released in 2012, and recently produced “The Adventures of Tintin,” which is a collaboration with Steven Spielberg and Oscar®-winning director Peter Jackson. It is based on the iconic character created by Belgian artist Georges Remi, better known to the world by his pen name Hergé.

In 2010, Kennedy/Marshall produced Clint Eastwood’s “Hereafter,” a somber look at life, death and what lies beyond starring Matt Damon. In recent years, they have also produced “The Curious Case of Benjamin Button,” an epic love story written by Oscar® winner Eric Roth and starring Brad Pitt and Cate Blanchett, and “The Spiderwick Chronicles,” based on the popular children’s books about the unseen world of fairies. Kennedy also executive produced (with George Lucas) the long-awaited fourth installment of the Indiana Jones

franchise, “Indiana Jones and the Kingdom of the Crystal Skull,” directed by Steven Spielberg and produced by Frank Marshall.

Kennedy/Marshall has also produced such films as “Seabiscuit” (seven Academy Award® nominations, including Best Picture), “Snow Falling on Cedars” and the “Bourne Identity” franchise. With the 2007 release of “The Bourne Ultimatum” the films became the only motion picture series to demonstrate a consistent upward trend in both box office and DVD sales. That same year saw the release of the indie hits “Persepolis” (Oscar® nominated for Best Animated Feature) and “The Diving Bell and the Butterfly” (Golden Globe® winner for Best Foreign Language Film and Best Director).

Kennedy launched her producing career via a successful association with Steven Spielberg, which began when she served as his production assistant on the film “1941.” She went on to become his associate on “Raiders of the Lost Ark,” associate producer of “Poltergeist” and

producer of “E.T.: The Extra-Terrestrial.” While “E.T.” was becoming an international phenomenon, Spielberg, Kennedy and Frank Marshall were already in production on “Indiana Jones and the Temple of Doom,” which she and Marshall produced with George Lucas.

In 1982, Kennedy co-founded Amblin Entertainment with Spielberg and Marshall. While at Amblin, she produced and guided two of the most successful franchises in film history: the “Jurassic Park” series and the “Back to the Future” trilogy. In addition Kennedy produced or executive produced a slew of critical and box office hits, including “Twister,” “Balto,” “The Bridges of Madison County,” “The Flintstones,” “Schindler’s List,” “We’re Back! A Dinosaur’s Story,” “Noises Off,” “Hook,” “An American Tail: Fievel Goes West,” “Cape Fear,” “Joe Versus the Volcano,” “Always,” “Gremlins,” “Gremlins 2: The New Batch,” “The Land Before Time,” “Who Framed Roger Rabbit,” “\*batteries not included,” “Empire of the Sun,” “Innerspace,” “The Money Pit,” “The Color Purple,” “Young Sherlock Holmes,” “The Goonies” and Frank Marshall’s directing debut, “Arachnophobia.” Other collaborations with Spielberg include “Munich,” “War of the Worlds” and “A.I. Artificial Intelligence.”

Kennedy recently completed her tenure as president of the Producers Guild of America, which bestowed upon her its highest honor, the Charles Fitzsimmons Service Award, in 2006. In 2008, she and Marshall received the Producers Guild of America’s David O. Selznick Award for Career Achievement.

Raised in the small Northern California towns of Weaverville and Redding, Kennedy graduated from San Diego State University with a degree in telecommunications and film. While still a student, she began working at a San Diego television station. Following jobs as a camera operator, video editor, floor director and news production coordinator, Kennedy produced the station’s talk show “You’re On.” She then relocated to Los Angeles and worked with director John Milius prior to beginning her association with Spielberg.

**FRANK MARSHALL (Executive Producer, English-Language Version)** is a producer and director with more than 70 films to his credit. He is also an active participant in public service and sports. Marshall’s credits as a producer include some of the most successful and enduring films of all time, including “Poltergeist,” “Gremlins,” “The Goonies,” “The Color Purple,” “An American Tail,” “Empire of the Sun,” “Who Framed Roger Rabbit,” “The Land Before Time,” the “Back to the Future” trilogy, “The Sixth Sense,” “Seabiscuit” and the “Indiana Jones” and Jason Bourne franchises.

Marshall’s films have been nominated for a multitude of Academy Awards®, including Best Picture for “Raiders of the Lost Ark” in 1982 and “The Color Purple” in 1985, which he produced with Steven Spielberg, Quincy Jones and his wife, Kathleen Kennedy. Additionally, M. Night Shyamalan’s 1999 box office smash, “The Sixth Sense,” was nominated for six

Academy Awards®; “Seabiscuit” received seven Oscar® nominations, including Best Picture; and most recently, David Fincher’s “The Curious Case of Benjamin Button” received 13 Academy Award® nominations, including Best Director and Best Picture.

In 2006, Marshall helmed “Eight Below.” He also directed the thriller “Arachnophobia,” the true-life drama “Alive,” “Congo” and an episode of the Emmy® Award–winning HBO miniseries “From the Earth to the Moon.”

Marshall began his motion picture career as assistant to Peter Bogdanovich on the director’s cult-classic film “Targets.” He was then hired by Bogdanovich to serve as location manager on “The Last Picture Show” and “What’s Up Doc?” He functioned as associate producer on the filmmaker’s next five movies, including “Paper Moon” and “Nickelodeon.”

In 1978, Marshall was the line producer on Martin Scorsese’s documentary “The Last Waltz” and began a two-film association with director Walter Hill, first as associate producer on “The Driver” and then as executive producer of “The Warriors.” Marshall was also line producer on Orson Welles’ unfinished film “The Other Side of the Wind,” which he periodically returns to in the hopes of finally bringing it to the screen.

Marshall’s lengthy and fruitful collaboration with Steven Spielberg and Kathleen Kennedy began in 1981 with “Raiders of the Lost Ark.” Following “E.T.: The Extra-Terrestrial,” for which he served as production supervisor, and “Poltergeist,” which he produced, the trio formed Amblin Entertainment. During his tenure at Amblin, Marshall produced such films as Kevin Reynolds’ “Fandango,” Barry Levinson’s “Young Sherlock Holmes,” Joe Dante’s “Gremlins,” Robert Zemeckis’ “Back to the Future” trilogy, “Who Framed Roger Rabbit,” Spielberg’s “Always,” “Hook” and “Empire of the Sun” and his own directorial debut, “Arachnophobia.”

Marshall left Amblin in the fall of 1991 to pursue his directing career and formed The Kennedy/Marshall Company with Kennedy. The company’s productions include such diverse films as “The Indian in the Cupboard,” directed by Frank Oz; “Snow Falling on Cedars,” directed by Scott Hicks; “A Map of the World,” starring Sigourney Weaver and Julianne Moore; “The Sixth Sense,” starring Bruce Willis and Haley Joel Osment; “Olympic Glory,” the first official large-format film of the Olympic Games; “Signs” and “The Last Airbender,” directed by M. Night Shyamalan; “Hereafter,” directed by Clint Eastwood; “The Diving Bell and the Butterfly,” for which director Julian Schnabel received the prize for Best Director at the Cannes Film Festival the English-language version of the French animated film “Persepolis,” which tied for the Jury Prize at Cannes and received an Oscar® for Best Animated Film; and Steven Spielberg’s “The Adventures of Tintin.”

Marshall recently directed “Right to Play,” a documentary for ESPN Films and its “30 for 30”

series. The film follows Norwegian speed skater Johann Olav Koss as he brings sports to hundreds of thousands of children in war-torn and poverty-stricken areas across the globe. Marshall is also currently producing the fourth film in the “Bourne” franchise, “The Bourne Legacy,” written and directed by Tony Gilroy. This film is slated for release in the summer of 2012.

A Los Angeles native and son of composer Jack Marshall, Frank ran cross-country and track as a student at UCLA and was a three-year varsity letterman in soccer. Combining his love for music and sports, Marshall and America’s premiere miler, Steve Scott, founded the Rock N’ Roll marathon, which debuted in 1998 in San Diego as the largest first time marathon in history. For over a decade, Marshall was a member of the United States Olympic Committee. In 2005 he was awarded the Olympic Shield and, in 2008, inducted into the U.S. Olympic Hall of Fame. He is on the Board of Athletes for Hope, USA Track & Field Association, USA Gymnastics, the Governors Council on Physical Fitness, L.A.’s Promise and an executive board member of UCLA School of Theater, Film and Television. He is a recipient of the acclaimed American Academy of Achievement Award, UCLA’s Alumni Professional Achievement Award and the California Mentor Initiative Leadership Award. Marshall and Kennedy are both recipients of the 2008 Producers Guild of America’s David O. Selznick Award for Career Achievement as well as the 2009 Visual Effects Society’s Lifetime Achievement Award. The duo has also been honored with ICG Publicists Motion Picture Showmanship Award.

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

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

Miyazaki co-founded Studio Ghibli in 1985 with Takahata and has directed eight feature films since. His film “Spirited Away” has broken every box office record in Japan and garnered a very

long list of awards and prizes, including the Golden Bear at the 2002 Berlin Film Festival and the Oscar® for Best Animated Feature Film at the 2003 Academy Awards®. His feature film “Howl’s Moving Castle,” based on the book of the same name by British author Diana Wynne Jones, received the Osella award at the 2004 Venice Film Festival. Miyazaki was awarded with the Golden Lion Lifetime Achievement Award at the 2005 Venice Film Festival.

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

**KEIKO NIWA (Screenplay)** is a graduate of the Shochiku Scenario Institute and an editor at the Japanese publishing house Kadokawa Shoten Publishing Company.

Keiko Niwa wrote the original Japanese screenplay for the Ghibli film “The Ocean Waves” (1993) and co-wrote the screenplays for Ghibli films’ “Tales from Earthsea” (2006) and “From Up on Poppy Hill.”

**KAREY KIRKPATRICK (Screenplay, English-Language Version)** was born in Monroe, Louisiana, but spent his formative years in Baton Rouge. Starting as an actor, his pursuits eventually landed him on the streets of Walt Disney World’s Epcot Center, where he performed improvisational, audience-participatory street theater. Eventually, he applied and was accepted to the USC School of Cinema/Television’s Film Writing Program, where he won the Robert Riskin Screenwriting Award and Jack Nicholson Screenwriting Award. Immediately out of film school, he landed a job as a staff writer for three and a half years at Walt Disney Feature Animation and co-wrote the screenplay for “The Rescuers Down Under.”

Kirkpatrick’s early writing credits include Walt Disney Pictures’ “Honey, We Shrunk Ourselves” and “James and the Giant Peach” and New Line Cinema’s “The Little Vampire.” In 1997, Kirkpatrick teamed again with executive producer Jake Eberts (“James and The Giant Peach”) to write “Chicken Run” for Aardman Animations and DreamWorks SKG. Nominated for a Golden Globe® Award in 2001 for Best Picture, Musical or Comedy, “Chicken Run” was the best-reviewed film of 2000. He also wrote the screenplay adaptation of “The Hitchhikers Guide to the Galaxy” for Walt Disney Pictures and Spyglass Entertainment.

Kirkpatrick has also contributed as a writer or story consultant on “The Road to El Dorado,” “Spirit: Stallion of the Cimarron” and “Madagascar.” He also co-wrote the screenplay and made his directorial debut on “Over the Hedge,” sharing the credit with Tim Johnson.

Kirkpatrick co-wrote the screenplay of E.B. White’s classic “Charlotte’s Web” for Paramount Pictures and produced and co-wrote “The Spiderwick Chronicles” for Paramount/Nickelodeon.



In 2009, he made his live action directing debut on “Imagine That” for Paramount Pictures.

**MARY NORTON (Author, “The Borrowers”)** was born in 1903 and brought up in a house in Bedfordshire, England, which was to become the setting for her classic series of children’s novels, “The Borrowers.” She began writing while working for the British Purchasing Commission in New York during the Second World War. Her first book was “The Magic Bed Knob,” published in 1943, which together with the sequel “Bonfires and Broomsticks,” became the basis for Walt Disney’s 1971 film “Bedknobs and Broomsticks,” starring Angela Lansbury. “Poor Stainless” was the last borrowers story Norton wrote before she died in 1992.

**MEGUMI KAGAWA (Supervising Animator)** was born in Ehime Prefecture, Japan. She graduated from Tokyo Designer Gakuen College and then worked in Doga Kobo. She worked with Toei Animation on the television animations “Ikkyu san” (1975 to 1982), “Lalabel, the Magical Girl” (1981) and “Hello! Sandybell” (1981). She first collaborated with director Hayao Miyazaki on “Nausicaä of the Valley of the Wind” (1984) and, since then, has worked on most of the movies created by Studio Ghibli. She served as a supervising animator for “Porco Rosso” (1992), “Pom Poko” (1994) and “Spirited Away” (2001). She was the directing animator for the short film “The Day I Bought a Star” at Ghibli Museum, Mitaka, and for the new game “NINOKUNI” (2010) by Level 5.

**AKIHIKO YAMASHITA (Supervising Animator)** was born in Okayama Prefecture, Japan, in 1966. As a freelance animator he made his debut with “Urusei Yatsura,” and he worked on “Mobile Suit Gundam ZZ” (1986) as animation director. He was in charge of animation, character design and storyboarding for “Giant Robo, the Animation: The Day the Earth Stood Still” (1992 to 1998) and “Strange Dawn” (2000). He has created storyboards, layouts, animations and drawings for television and movies and has directed animation sequences for games and created book illustrations.

He first joined Studio Ghibli for “Spirited Away” (2001). Director Hayao Miyazaki was impressed with his work and promoted him to supervising animator for “Howl’s Moving Castle” (2004). He served as a directing animator for “Tales from Earthsea” (2006) and worked as associate supervising animator for “Ponyo” (2008). His first stint as director for Studio Ghibli was “A Sumo Wrestler’s Tail” (2010) at Ghibli Museum, Mitaka.

**YOJI TAKESHINGE (Art Director)** was born in Philadelphia in 1964. He left Tama Art University and joined Studio Ghibli as a background artist for “My Neighbor Totoro” (1988). He drew backgrounds for many Ghibli films and worked as art director for the short film “On Your Mark” and feature films “Princess Mononoke” (1997), “My Neighbors the Yamadas” (1999), “Spirited Away” (2001), “Howl’s Moving Castle” (2004) and “Tales from Earthsea” (2006). He also worked on “Royal Space Force: The Wings of Honnêamise” (1987), “Patlabor: The Movie”

(1989) and “Ghost in the Shell” (1995). He won the award for Best Art Direction of the Year at the Ninth Tokyo Anime Awards for “Summer Wars” (2009).

**NOBORU YOSHIDA (Art Director)** was born in Shimane Prefecture, Japan, in 1964. After he graduated from Tama Art University, he worked as a background artist for Design Office MECAMAN and did freelance animation as well. He joined Studio Ghibli for “Princess Mononoke” (1997). He served as an assistant art director for “My Neighbors the Yamadas” (1999) and “Spirited Away” (2001) and as art director for the short film “Koro’s Big Day Out” at Ghibli Museum, Mitaka and feature films “The GHIBLIES, Episode 2” (2002) and “Howl’s Moving Castle” (2004). He won the award for Best Art Direction of the Year at the Eighth Tokyo Anime Awards for “Ponyo on the Cliff by the Sea” (2008).

**NAOMI MORI (Color Design)** was born in Hiroshima Prefecture, Japan, and is a graduate of Yoyogi Animation Gakuin Tokyo. She joined Studio Ghibli for “Porco Rosso” (1992), served as a tracer for “The Ocean Waves” (1993), “Pom Poko” (1994) and “On Your Mark” (1995) and color design assistant for “Princess Mononoke” (1997). She served as a digital in and paint artist for “My Neighbors the Yamadas” (1999), “Spirited Away” (2001), “The Ghiblies Episode 2” (2002), “Howl’s Moving Castle” (2004), “Tales from Earthsea” (2006) and “Ponyo” (2008).

**ATSUHI OKUI (Cinematography)** was born in Shimane Prefecture, Japan, in 1963. He worked at Asahi Production as a camera operator and made his debut as a director of photography for “Dirty Pair.” He continued with “Mobile Suit Gundam: Char’s Counterattack” (1988), “Mobile Suit Gundam F91” and others. For Studio Ghibli, he worked on “Porco Rosso” (1992) and “The Ocean Waves” (1993). He moved to Studio Ghibli full time in 1993 when the camera department was established and served as cinematographer for “Pom Poko” (1994), “Whisper of the Heart” (1995), “Princess Mononoke” (1997), “My Neighbors the Yamadas” (1999), “Spirited Away” (2001), “The Ghiblies: Episode 2” (2002), “Howl’s Moving Castle” (2004), “Tales from Earthsea” (2006) and “Ponyo” (2008).

**KOJI KASAMATSU (Sound Designer, Sound Effects)** is a sound effects creator for Digital Circus. He is a multitalented artist who creates sound effects for TV shows, movies, radio and DVDs and often produces music. He is in charge of the popular TV show “What a Cool We Are!” (Fuji Television Network). He worked on “Appleseed” (2004); “Brave Story” (2006), “The Day I Bought a Star”(2006) at Ghibli Museum, Mitaka; “Ichi” (2008); and “Ponyo” (2008).