

# ICE AGE™

## DAWN OF THE DINOSAURS

The sub-zero heroes from the worldwide blockbusters “Ice Age” and “Ice Age: The Meltdown” are back, on an incredible adventure...and in 3-D. This time, they’re *beneath* the ice, discovering a world of dinosaurs.

ICE AGE: DAWN OF THE DINOSAURS has everything audiences loved about the first two films, adding even more comedy, action, and spectacular visuals. Our beloved heroes live on, with some memorable new characters thrown into the “Ice Age” mix.

Also new to the “Ice Age” franchise is an incredible and immense underground world populated by dinosaurs. The lush world provides a sharp contrast to the wintry environs of the first two “Ice Age” films, and dwarfs even the vastness of the above-ground Ice Age. It’s a land of danger, massive creatures, mammal-eating plants, a daredevil weasel, a wily romantic foil for Scrat, named Scratte, and areas with names like the Chasm of Death, and the Plates of Woe. Even Manny the Mammoth – the B.M.O.C. (Big Mammal on Campus) in the Ice Age – feels puny in this immense world. “When the dinosaurs show up, Manny is no longer ‘king of the jungle,’” says comedy legend Ray Romano, who returns as the voice of filmdom’s most famous woolly mammoth.

The new world points to the filmmakers’ desire to put the Ice Age characters in different situations and give them unexpected challenges in each film. “We always want to see how far we can push the characters,” says Lori Forte, who has produced all three “Ice Age” films. Adds director Carlos Saldanha, who helmed “Ice Age: The Meltdown”: “ICE AGE: DAWN OF THE DINOSAURS is the most ambitious of the three pictures, by far. We plunk our heroes – who know only the Ice Age and a melting Ice Age – into a world that they’re not equipped to handle.” Co-director Michael Thurmeier says that the film has a new, more expansive look. “It almost feels like a genre movie, and that really

drew me in. It's still a smart, character-based comedy, but the underground world and characters provide an epic sweep and adventure that's new to the 'Ice Age' franchise."

The Ice Age gang's game-changing, grand adventure starts out on familiar turf: the makeshift family comprised of mammoth Manny, his wife Ellie (who's now expecting a mini-mammoth), Sid the sloth, Diego the saber-toothed tiger, and possums Crash and Eddie, is shifting as each finds his or her place within the family. "We wanted to maintain the emotional resonance of the previous films, in terms of Manny, Sid and Diego undergoing major changes and having their relationships continue to evolve," says co-screenwriter Michael Berg. "We have become so familiar with the characters over the years, that we really care about them and want them to succeed, whatever changes they're undergoing," adds Berg's writing partner, Peter Ackerman.

Manny, the *de facto* leader of the herd, prepares to face a new challenge – parenthood. He's taking it very, very seriously, going so far as trying to baby-proof nature itself by removing the innumerable stones, twigs and other potential "hazards" around him. Frantic preparations for fatherhood are clearly something that Manny's alter-ego, Ray Romano, identifies with. "It wasn't that different from my own life," he notes. "Getting crazy preparing for a new arrival comes with the territory."

But marriage does agree with Manny, who's very much in love with his bride Ellie, having overcome a rocky start to their relationship in "Ice Age: The Meltdown." "It's a good, typical marriage," says Romano. "Manny and Ellie are ready to start a family, which is a very natural thing."

Romano also appreciated Manny's arc through the three "Ice Age" films. "He was kind of a misanthrope in the first film, with a real chip on his shoulder," he says. "Little by little, Manny's developed friendships, found love, and become a more well-rounded guy."

With mammoths experiencing no fewer than six trimesters of pregnancy, Ellie is more than ready for the baby's arrival. She's always been active and independent, so even though Manny wants her to take it easy, Ellie isn't ready to slow down. "Manny and Ellie are opposites in the way they're handling imminent parenthood," says Queen Latifah, who reprises the voice role she created in "Ice Age: The Meltdown." "Manny is nervous and neurotic, trying to make sure that everything is perfect and safe for the baby.

Ellie is more nurturing and begins to assume the mantle of matriarch of this family of friends.”

“Yeah, Manny is the brawn, but Ellie is the brains of that relationship,” quips Romano.

The animators who helped bring Ellie to life weighed how best to depict Ellie’s pregnancy. “We didn’t want her to feel really heavy,” says lead animator Juan Carlos Navarro-Carrión. “She’s still the peppy and upbeat character we know from ‘Ice Age: The Meltdown,’ and we wanted to maintain that energy. We decided that her belly wouldn’t move a lot; it would just be there, and it wouldn’t slow her down. A pregnancy necessitates a careful negotiation of space and movement, to protect the belly and baby, and we were also mindful of that.”

Ellie’s pregnancy so consumes Manny that he is unaware that his friends are going through challenges and changes of their own. Sid, who has developed a kind of younger brother/older brother relationship with Manny, feels that Manny won’t let him be a part of his burgeoning family. So when Sid discovers three enormous eggs in a cavern, he decides to start a family of his own. Manny pleads with Sid to return the eggs, but Sid insists on adopting them, and soon three adorable baby dinos are hatched. Although the baby dinos are twice Sid’s size, they immediately accept him as their mother and begin to mimic his every move, becoming “Mini-Sids.” Sid’s parental instincts kick into overdrive, but the babies’ momma – a giant T-Rex – isn’t happy about the situation. Complications ensue – as they always do around Sid – leading everyone into an adventure in an incredible underground world.

While Sid’s relationship with Manny and his “Ice Age” family is changing, and his adventures take place mostly in new environs, what remains a constant is the character’s proclivity for wild antics, his desire to be taken seriously – and his heart. “With Sid, it’s all about heart ...and being crazy – and we like it like that,” says Queen Latifah, with a smile.

In creating Sid’s voice for “Ice Age,” John Leguizamo gave him an unforgettable lateral lisp, after the actor learned that sloths store food inside their cheeks. In the new film, Leguizamo returns to that distinctive voice while finding inventive ways to add new dimensions to the character. “Sid wants to be taken seriously, get some respect, and be

treated like an adult,” says Leguizamo. In this film, Sid embraces the formidable challenges of raising a trio of T-Rex hatchlings. “Well for one thing, the eggs are bigger than Sid, who has to carry them around,” adds Leguizamo. “And they don’t eat what Sid eats; Sid’s a vegetarian, and the ‘kids’ are meat-eaters. You know, it’s like you try and raise kids of *any* species. Good luck!”

Manny’s best pal, saber-toothed tiger Diego, is facing a different kind of crisis: Lately he’s been feeling more like a kitty cat than a fearsome feline, and fears that joining the herd is making him lose his edge. Instead of participating in the preparations for the baby’s arrival, Diego heads out on his own in search of adventure, wondering if it’s time for him to move on from the herd. “He’s breaking off on his own,” says actor-comedian Denis Leary, who completed voicing his third turn as Diego before returning to work on his hit series “Rescue Me.” “Diego also has some great moments with Ellie at a critical time for her, and that was a lot of fun to play.”

Leary continues to marvel at the franchise’s broad appeal, having witnessed it at screenings of the first two films. “I was with adults, teens, kids – everybody had a great time,” he remembers. What about the notion of a secret world lying under the ice? It’s great, says Leary, an avid amateur hockey player and fan: “But for me, personally, anytime there’s ice, I want to be on top of it, not below it.”

The next in our familiar quartet of heroes is the hapless yet indefatigable prehistoric squirrel/rat known as Scrat, whose *raison d’être* is an elusive acorn. In short, he’s nuts for a nut. The character’s exasperated squeaks, squeals, squawks, grunts and groans are again voiced by Chris Wedge, who was the director on “Ice Age” and an executive producer on the two follow-ups.

Initially envisioned for “Ice Age” as a peripheral character, Scrat’s explosive popularity in that first film’s teaser trailer led the filmmakers to expand the role significantly. “Ice Age: The Meltdown” explored new attitudes and frustrations for Scrat, as his quest remained unfulfilled. Not only did he instigate the meltdown and ensuing flood, Scrat ended up saving the day. He also displayed some impressive martial arts moves as he battled killer fish that got in his way.

ICE AGE: DAWN OF THE DINOSAURS ups the stakes even more for Scrat, giving him a rival for the nut – a wily and attractive female squirrel/rat named Scratte

(rhymes with “sautee”). Their battle of the sexes brings a new level of fun, action and especially romance to the beleaguered figure. Indeed, burgeoning love and the fight for the nut go hand in hand for the rodent couple, no more so than during a scene that has them tangling – then tangoing – to Lou Rawls’ classic “You’ll Never Find Another Love Like Mine.” “When we sat down to map out the scene,” recalls director Carlos Saldanha, we said, ‘Okay, they’re fighting over the nut. What can we do beyond a standard fight scene that will make it romantic, but still action-packed?’ The resulting sequence, like so many others, points to the filmmakers’ desire to break new ground with each “Ice Age” film. (Even the object of their pursuit – the nut – gets an expanded role in this film, warbling a heartfelt tune based on Gilbert O’Sullivan’s “Alone Again (Naturally),” with special lyrics by co-screenwriter Yoni Brenner.)

Scratte, like all the “Ice Age” characters, was designed by noted artist Peter de Sève, who has been with the films since the inception of “Ice Age.” He worked to make the two rodents physically similar, but with important distinctions. “Scratte is smarter than Scrat,” he points out. “And she’s more refined and evolved.”

Karen Disher, who heads the film’s story department, voices Scratte. But Disher’s responsibilities extended beyond her vocal work. Unlike the film’s main story, scripted by Michael Berg & Peter Ackerman and Mike Reiss and Yoni Brenner, from a story by Jason Carter Eaton, the story department, working closely with Saldanha, created the Scrat-Scratte scenes. Disher and her team embraced the task of inventing new challenges for the beloved Scrat. “Working on the Scrat-Scratte scenes is the purest form of animation,” she notes.

Another character new to the “Ice Age” universe is Buck, a swashbuckling, slightly crazed one-eyed weasel who accidentally fell into the world below. There, he had a fateful encounter with Rudy, a terrifying albino dinosaur who took out Buck’s eye – and Buck, the dino’s tooth – during their initial, fateful encounter. Like Captain Ahab in *Moby Dick*, Buck has devoted his life to vengeance on the mammoth creature that wronged him. “We always liked the idea of an adventurer – a guy who has mistakenly fallen into the wrong world, but found his destiny from his obsession with the white dinosaur Rudy,” says Saldanha. “This gives him a purpose, edge – and a sense of fun.”

Adds co-screenwriter Michael Berg: “Buck has a self-mythologizing quality, and that makes him fun and bigger than life.”

The lone mammal in a world of giant lizards, Buck has been isolated for a long time – maybe too long; he’s prone to talking to the trees and shrubs surrounding him. Co-screenwriter Yoni Brenner notes that finding the origins of Buck’s bigger than life antics was a priority. “Carlos [Saldanha] wanted to make sure we defined a reason for Buck’s craziness. “We wanted to ground his behavior, at least a little bit. He had to be not only really funny, but make sense from a character point of view.”

Co-screenwriter Peter Ackerman adds that the longer he lived with the character, the more questions arose that needed answers. “You wonder, well, who is this guy? What is he doing in the underground world? How do the newly arrived Ice Age characters affect him? Does he want to join them?”

Buck has an anatomical advantage in dealing with the dangerous environment and his even more foreboding arch nemesis Rudy; character designer Peter de Sève, the animators, under supervising lead animator Galen Tan Chu, plus the film’s rigging department, made the character super-bendy in every direction. “Buck is a little crazy, as well as really athletic, so we really amped up his ability to twist, stretch and spiral,” says de Sève. Buck having only one good eye made him even more visually arresting, but presented some performance challenges for the animators.

In casting the role, the filmmakers wanted a voice that stood out from their previously established characters. “Every character in the ‘Ice Age’ films has a distinct voice, but they all somehow fit together,” says producer Lori Forte. Ultimately, it was British actor Simon Pegg who got the nod to voice Buck. “Simon has great comedic timing, and his work brought a completely different flavor to Buck,” Forte continues. “We wanted a quality that conveyed a worldliness and range of experience that hadn’t yet been heard in an ‘Ice Age’ movie.” Pegg, who is currently on view as the starship engineer Scotty in director J.J. Abrams’ reboot of “Star Trek,” and who was acclaimed for his work in the edgy comedies “Shaun of the Dead” and “Hot Fuzz,” says he enjoyed the character, whom the actor gave a Cockney accent. “Buck really sparked my imagination. He’s full of energy and larger than life. I saw him as a cross between Indiana Jones and [“Apocalypse Now’s” powerful but demented] Col. Kurtz.”

Buck's adventurous spirit and daredevil antics are embraced by sibling possums Crash and Eddie, both of whom we met in "Ice Age: The Meltdown." Crash is still the loud-mouthed marsupial who loves extreme sports and trouble. Along with his brother Eddie, Crash eagerly joins Buck's side to navigate the world below the ice and kick some dino butt. "Crash and Eddie are as out of their minds as ever; as they get older, they only get crazier" says Josh Peck who voices the role. Peck, who stars in the popular television series "Drake & Josh," also notes that he couldn't ask for a better on-screen brother than Seann William Scott. Scott, whose many big-screen roles include the blockbuster comedy "American Pie" and the recent hit "Role Models," enjoyed reprising the Crash-Eddie shenanigans with Peck, adding that this film resonated even more for him than with his animated debut with "Ice Age: The Meltdown." "I did that one for my niece and nephew," he notes. "I did ICE AGE: DAWN OF THE DINOSAURS for me."

Crash, Eddie, Manny, Ellie and Diego track their buddy Sid – and the Momma Dinosaur that carried him off – into a mysterious world beneath the ice, one that they never knew existed and like nothing ever seen before. The underground world populated by dinosaurs is of a scale completely new to the Ice Age universe. It's vast and treacherous, yet also beautiful, tranquil and wondrous. It harbors harrowing risks, along with delightful surprises.

Gareth Porter, who heads the film's assembly department, explains the challenges in bringing this world to life: "We wanted to make it a challenging place to negotiate so that our characters would have an obstacle standing in the way of their goals. We worked very closely with the design department to establish the land's vast scope through sweeping vistas; these provide a contrast with the more intimate sets, where we could develop our characters during their journey and not be overwhelmed with spectacle. In such a large space, that delicate balance between the epic and the intimate helps to keep the audience attuned to the needs of the story, feel close to the characters, and marvel at the exciting action."

Art director Michael Knapp established a visual language based on color, lighting and shapes to help define the underground world. "The world's colors and tones are lush," he notes. "You can sense the humidity and see the sunlight filtering through the moisture. It's essentially an enormous underground terrarium."

Lighting this world was a formidable task. “I didn’t want it to feel like a cave, so we figured out ways of getting light down there, so it would feel like you were outdoors and have a sense of time passing,” Knapp adds. The subterranean world’s “sky” is literally an enormous sheet of rock and ice trough which light streams in from the world above. “Our ‘sky’ is actually a ceiling,” notes lighting supervisor Haji Uesato. “So we gave the ceiling a bluish hue.”

The denizens of this world presented unique challenges to the filmmakers. In a post-“Jurassic Park” movie landscape, it wasn’t easy, as Peter de Sève notes, to go to a new place with dinosaurs. “We all grew up with movie iterations of T-Rex, Triceratops and the Brachiosaur.” But de Sève, director Saldanha, and many of the creative and technical teams worked hard to introduce species of dinosaurs new to motion pictures, including Guanlong, nasty carnivores who hunt in groups, and who possess a spiked snout and quills sprouting from the back of its head.

de Sève worked closely with the film’s modeling department, headed by David Mei, to fine tune characters, both new and familiar to the legions of “Ice Age” fans. Regarding the dinosaur creations, Mei notes that “they’re real and scary, but they belong in our movie and not to the real world.”

Above this world lies a more familiar environment – the vast frozen tundra introduced in the original film. That look is largely recreated for the new picture, even though “Ice Age: The Meltdown” presented environments where the ice was melting. “For ICE AGE: DAWN OF THE DINOSAURS, we get a sense that the world has chilled over again,” explains Michael Knapp. “The ‘Meltdown’ has re-frozen. In seasonal terms, the first film moved from fall into winter. The second film was winter moving into spring, and this one re-establishes the Ice Age.”

David Mei and his modeling department devised two digital backlots – one for the frozen landscape above ground, the other for the lush enormous world below – all in Blue Sky Studios’ computers. Designing and building the sets, virtually, had distinct advantages in bringing to life the scale and scope of the two worlds. “The computer doesn’t know it’s a computer, so we can tell it that one unit equals a mile,” he points out. “When we build a set in the computer, it’s in miles, so the set of the underground world is



literally the size of Westchester County. And we could shoot in any direction we wanted.”

After the modeling department completed its work on the sets and characters, the rigging group, led by Jeff Brodsky, put all the bones and moves on the characters, as well as setting up skeletal structures, musculatures, facial expressions, and controls for the characters’ jaws, brows and eyelids. The layout department, headed by Robert Cardone, provided continuity from shot to shot, making sure the show flow was working. The animation department, led by senior supervisor animator Galen Tan Chu, dealt with anything that moved, playing a key role in creating the characters’ performances. The hub through which all of this work flowed was Editorial, led by editor Harry Hitner.

A new element in the “Ice Age” filmmaking process is 3-D. Moviegoers at many theaters throughout the world will be able to experience their favorite characters, as well as some stunning new environments, in 3-D digital presentation. But the ICE AGE: DAWN OF THE DINOSAURS filmmakers were intent on using the process more to provide a fully immersive experience, than to startle them with “gotcha!” moments. “3-D made us more aware of composition – of camera and character placement,” says Saldanha. “What I didn’t want to do was create shots that yelled, ‘Hey, look at me!’ If we decided that 3-D would enhance a specific shot or story point, then we’d use it, without sacrificing the 2-D composition.”

Adds producer John C. Donkin: “We wanted the 3-D to provide an enhanced experience, not THE experience. We’re not doing the ‘jab the audience in the eye with sticks and stuff’ thing. It’s not necessary; the movie and characters themselves will carry the moments.”

“We’ve been very critical with ourselves to make sure we can produce the best [3-D] we can,” says stereoscopic supervisor Jayme Wilkinson. Wilkinson points to some big action scenes enhanced by 3-D, including flying sequences, and one depicting Sid trying to catch the elusive dinosaur eggs. But other less frenetic sequences also point to 3-D’s immersive and fun qualities. “When Scrat is literally sniffing around for the acorn and for Scratte, his nose takes center stage,” says Wilkinson. “And when you meet Scratte, there are flower petals floating in the background, and you want to reach for the screen and grab them.”

Two-time Oscar®-winning sound designer Randy Thom's work further enhances the immersive experience. Thom, whose recent credits include the acclaimed animated features "Ratatouille," "Coraline" and "Dr. Seuss' Horton Hears a Who!," came up with unique dinosaur sounds – from the cute, baby dinos, to momma T-Rex, to the terrifying albino Baryonyx dino Rudy. "Character voices are always the toughest," says Thom, who also created the sounds of the melting world in the second "Ice Age" film. "We challenged ourselves to make the dinosaur sounds bigger, better and scarier than past movies with dinosaurs."

Thom's principal tool in capturing the unique voices of the title creatures was, as he says, "going out in the real world and finding animals that make sounds that you can twist, manipulate and control with other sounds." For some super-sized dinosaurs, Thom started with recordings of elephants in Africa and at a shelter in Thailand. Later, he altered the recordings "pitching them down," to make the dinosaur sounds even more robust. For the fearsome Rudy, Thom tweaked some elephant roars captured during the creatures' mating season.

For the kindler, gentler dinosaurs, which in the film are observed eating plants, Thom worked with...camel sounds. "They make funny noises," says Thom. "We happened on camels, and discovered that when they clear their throats, it almost sounds like coughing." It was a perfect match for that species of dinosaur.

Thom also designed sounds the sources of which are unseen, like birds or amphibians calling off in the distance. Again, Thom made some unexpected choices to work from. For example, a squawking, scary-sounding pterodactyl came from a pig squealing. "In a way," Thom jokes, "pigs actually do fly in this film!"

Thom's sound design was fully integrated into composer John Powell's rich musical score. Having scored the previous "Ice Age" films, Powell embraced the opportunity to expand the musical themes of the ever-evolving heroes and their relationships with one another. Ellie's pregnancy was a particular challenge, and coming up with new a theme for Buck, was also a priority.

As the film's intricate, lengthy and always challenging post-production process draws to a close, Carlos Saldanha reflects on his experiences with these characters. "I love the chance to follow these characters that everyone seems to love, continuing to

explore them as they evolve. But it's equally gratifying to create a new world, energy and story path for them." Co-screenwriter Mike Reiss thinks the "Ice Age" films have an appeal not unlike that of another animation franchise – "The Simpsons." (Reiss would know; he's a four-time Emmy® winner and a Peabody Award recipient for his work on "The Simpsons.") "The Ice Age films grab different audiences in different ways," he explains. "Kids love the animation and comedy and fun, but there's also a lot there for adults, with the character dynamics."

And what about future adventures of Manny, Sid, Diego, Ellie, Scrat, Scratte – and newly arrived, baby mammoth Peaches? Will Manny and Ellie find themselves wrestling with parenting issues? Will perpetual bachelors Diego and Sid find mates and finally settle down? Will Scrat and Scratte find true happiness – and the cursed nut? The filmmakers aren't confirming anything...yet. But as producer Lori Forte notes, "There are a number of stories we can tell with these characters. And I think audiences are willing to continue going further with them."

### **ABOUT THE CAST**

**RAY ROMANO** (Manny), as Ray Barone on the CBS hit "Everybody Loves Raymond," was part of one of the most respected sitcoms in television history. He won numerous awards, including an Emmy® for outstanding lead actor in a comedy series in 2002, and received two additional Emmys, as an executive producer, for outstanding comedy series, in 2003 and 2005.

Along with the rest of the show's cast, Romano earned a SAG Award™ for outstanding ensemble in a comedy series, in 2003. He won People's Choice Awards® as favorite male TV performer, in 2000, 2001 and 2003. In 2005, both Romano and the show won a People's Choice Award.

Romano admits he always knew he could make his friends laugh, but he never really gave standup comedy serious thought until one fateful open-mic night at a New York comedy club in 1984. He did well, the bug bit hard, and Romano was smitten. After stints at odd jobs, including futon mattress delivery man and bank teller by day, and journeyman comedian by night, he decided to leave the 9-5 ranks and pursue comedy

full-time, eventually winning a standup comedy competition sponsored by a major New York radio station.

Following that success, he continued to regularly appear at comedy clubs throughout the country, leading to appearances on “The Tonight Show Starring Johnny Carson” and then with Jay Leno. He was eventually invited to appear on “Late Night with David Letterman.” That night, Letterman, recognizing Romano’s unique persona, offered him a development deal with his production company, Worldwide Pants. Through that association, “Everybody Loves Raymond” was born.

Romano made his big screen debut as the voice of Manny the woolly mammoth, in the Twentieth Century Fox hit “Ice Age,” and subsequently starred in the follow-up hit, “Ice Age: The Meltdown.” He has also starred in “Eulogy,” “Welcome to Mooseport” with Gene Hackman, “Grilled” with Kevin James and Burt Reynolds, “The Grand” with Woody Harrelson, and “95 Miles To Go,” an autobiographical documentary of his life on tour.

He is the author of *The New York Times* best-selling book based on his comedy, *Everything and a Kite*, as well as a children’s book, *Raymie, Dickie, and The Bean: Why I Love and Hate My Brothers*. He also wrote, with his brothers Bobby Romano and Rich Romano, a children’s book that was nominated for a Grammy® in 2006 for best spoken word album. His comedy album, “Live at Carnegie Hall,” was nominated for a Grammy in 2002.

**JOHN LEGUIZAMO** (Sid) is a multi-faceted performer and Emmy Award winner who has established a career that defies categorization. His work in film, theatre, television and literature covers a variety of genres.

Leguizamo recently starred in Overture Films’ “Nothing Like the Holidays,” opposite Debra Messing and Alfred Molina. He also recently starred in the independent film “Where God Left His Shoes,” in which he plays a struggling boxer desperately seeking a home for his family during the holidays.

Leguizamo’s other recent film credits include “Love in the Time of Cholera,” “The Happening,” “Righteous Kill,” “The Babysitters,” “The Take” and “Miracle at St. Anna.” His many other film credits include “Land of the Dead,” “The Groomsmen,”

“Lies & Alibis,” “Assault on Precinct 13,” “Sueno,” “Spin,” “Moulin Rouge!” “Summer of Sam,” “King of the Jungle,” “Spawn,” “William Shakespeare's Romeo + Juliet,” “Dr. Dolittle,” “Carlito's Way” and “Casualties of War.”

For his performance as a sensitive drag queen in “Too Wong Foo: Thanks For Everything, Julie Newmar,” Leguizamo garnered a Golden Globe® nomination for best supporting actor. Leguizamo also picked up ALMA Award nominations for his roles in “Moulin Rouge” (best supporting actor) and “King of the Jungle” (best lead actor).

In the summer of 2007, Leguizamo returned to television in Spike TV's limited series “The Kill Point,” in which he played the leader of a gang of bank robbers who had recently returned to the U.S. from a tour of duty in Iraq. Additionally, he appeared as a guest star in twelve episodes of NBC's cornerstone drama “ER” during the 2005/2006 season, and in 2006 did a guest star arc on the NBC hit “My Name is Earl.”

Leguizamo returned to his theatrical roots in a Broadway revival of David Mamet's “American Buffalo,” which centers around the twisted plot of three men attempting to steal a rare coin. In 1991, Leguizamo created an off-Broadway sensation as the writer and performer of his one-man show “Mambo Mouth,” in which he portrayed seven different characters. He received Obie®, Outer Critics Circle and Vanguardia awards for his performance. The play's HBO special led to his first television comedy special, Comedy Central's “The Talent Pool,” for which he received a CableACE Award.

Leguizamo's second one-man show, “Spic-O-Rama,” had an extended sold-out run in Chicago at the Goodman and Briar Street theaters before opening in New York. The play received numerous accolades including the Dramatists Guild's Hull-Warriner Award for best American play and the Lucille Lortel outstanding achievement award for best Broadway performance. Leguizamo received the Theatre World Award for outstanding new talent, as well as a Drama Desk Award for best solo performance. “Spic-O-Rama” also aired on HBO, receiving four CableACE Awards.

“Freak,” Leguizamo's third one-man show, ended a successful run on Broadway in 1998. Along with Tony Award® nominations for best play and best performance by a leading actor in a play, Leguizamo won the Drama Desk and the Outer Critics Circle awards for outstanding solo performance. A special presentation of “Freak,” directed by Spike Lee, aired on HBO and earned Leguizamo an Emmy for outstanding performance

in a variety or music program, as well as a nomination for outstanding variety, music or comedy special.

In fall of 2001, Leguizamo returned to Broadway with “Sexaholix...a Love Story.” Directed by Peter Askin, the play was based on the sold-out national tour, “John Leguizamo Live!” Leguizamo was nominated for an Outer Critics Circle Award for outstanding solo performance and the show received a Tony nomination for best special theatrical performance. “Sexaholix” aired as an HBO Special in spring 2002 and also toured the country. Additional stage credits include “A Midsummer Night's Dream” and “La Puta Vida” at the New York Shakespeare Festival, and “Parting Gestures” at INTAR.

Leguizamo is also an accomplished author. His autobiography *Pimps, Hos, Playa Hatas, and All the Rest of My Hollywood Friends* was released by HarperCollins in October 2006.

Raised in New York City, Leguizamo studied acting with Lee Strasberg and Wynn Handman at New York University. He was the recipient of the 2002 ALMA Award for Entertainer of the Year. Leguizamo currently resides in New York City with his wife and his two children.

**DENIS LEARY** (Diego) was nominated for a Golden Globe as best actor in a drama, as well as an Emmy for best actor in a drama, and best writing – all for his critically acclaimed hit series “Rescue Me,” which he co-produces with longtime creative partner Peter Tolan. Since its debut on FX in spring 2004, “Rescue Me” has been awarded The American Film Institute’s Outstanding Television Program award and The Producer’s Guild of America’s Visionary Award, as well as many listing as one of the top-ten shows of the year in numerous publications, critics and media organizations.

For the acclaimed HBO film “Recount,” Leary was nominated for a Golden Globe in the category of best performance by an actor in a supporting role in a series, mini-series or motion picture made for television, as well as an Emmy as outstanding supporting actor in a miniseries or movie.

Previously, Leary and Tolan co-created the much-lauded and beloved ABC comedy “The Job,” a one-camera, no-laugh-track sitcom that mixed comedy and drama as it told the story of the troubled but talented Manhattan police detective.

In his long and varied movie career Leary has starred in the box office hits “Wag the Dog,” “A Bug’s Life,” “Ice Age,” “The Thomas Crown Affair,” “Suicide Kings” and “Ice Age: The Meltdown.” He gained critical praise for his portrayal of a cowboy junkie in the indie hit “Jesus’ Son,” as a drug-addled Irish gangster in “Monument Ave.,” as an ethereal trumpet player in “The Secret Lives of Dentists,” and as a hard-working Southern farmer in Terence Davies's “The Neon Bible.” His first big project with director Ted Demme, “The Ref,” has become a Christmas-time cult classic.

Leary garnered praise for his successful one-man shows “No Cure For Cancer” and “Lock n’ Load,” both of which are featured on “The Complete: Denis Leary” DVD. “No Cure For Cancer’s” theme song, “A\*\*hole,” became an international hit on radio and MTV and led to gold and platinum records. Leary and his band The Crown Royals newest live tune “F\*\*k You,” has had audiences singing along in Europe and the U.S. The band’s latest entries, “The Mel Gibson Blues” and “At The Rehab,” seem destined for the same fate.

Leary and producing partner Jim Serpico established their New York based production company Apostle several years ago. Apostle’s successful projects include the film “Blow,” Comedy Central’s “The Comedy Central Roasts” series, “Shorties Watching Shorties,” “Comics Come Home,” “Merry F\*\*\*in’ Xmas” and the reality show parody “Contest Searchlight.”

For the last 14 years Leary and Apostle have produced the annual Comics Come Home gala in Boston to benefit the Cam Neely Foundation. It has now become the longest running stand-up comedy benefit in U.S. history. The show has featured Jay Leno, Steven Wright, Conan O’Brien, Jon Stewart, Lenny Clarke, Rosie O’Donnell, Janeane Garofalo, Robert Schimmel, Woody Harrelson, Colin Quinn, Anthony Clarke, Michael J. Fox and many others. The money raised by the show has helped to build and operate The Neely House in Boston, which provides support to pediatric and adult patients undergoing treatment, and a place to stay for them and their families.

Leary, a native of Worcester, Mass., founded The Leary Firefighters Foundation in response to the 1999 warehouse fire in downtown Worcester that killed six firefighters, including his cousin. In the wake of September 11, 2001, The Foundation raised and distributed \$1.9 million dollars to the families of the 343 firefighters who perished in the

greatest rescue operation in history, and has since made additional gifts to families that have suffered Line of Duty deaths. Since its inception in 2000, The Foundation has gifted over \$7 million to crucial equipment and training programs. In 2005 the Foundation established the Jeremiah Lucey Grant Program – named in honor of Leary’s cousin – to support other professional fire departments.

In the aftermath of the devastation caused by Hurricane Katrina, The Foundation directed funds from the Lucey Program to support the New Orleans Fire Department in its efforts to rebuild and prepare for future disasters. The Foundation has already fulfilled their critical need for a fleet of search and rescue boats, and is currently committed to the reconstruction of the NOFD’s firehouses.

**SIMON PEGG** (Buck), winner of the Peter Sellers Award for Comedy (presented by the *London Evening Standard*), has successfully built a body of outstanding television and film credits, not the least of which is the creation of the breakthrough Channel 4 sitcom “Spaced,” which was nominated for the British Comedy Award and both the UK and International BAFTAs and received a nomination for an International Emmy Award.

Pegg went on to gain massive critical and commercial success with “Shaun of the Dead,” his debut feature film co-written with Edgar Wright, in which Pegg also starred in the title role. Produced by Working Title, the film rose to number one at the UK box office and the top five in the U.S. The film garnered numerous accolades, including nominations for best film at the 2005 BAFTAs, London Critics Circle Awards (also nominated for best screenplay), South Bank Show Awards, the NME Awards and the British Comedy Awards.

Pegg reprised his success with Edgar Wright in the 2007 feature film “Hot Fuzz,” which was released to much acclaim, again opening at number one in the UK box office and reaching number five in the U.S. Later that same year, Pegg continued his run of box office successes, starring as the lead in the feature film “Run, Fatboy, Run,” which opened in the top spot in the UK box office.

Pegg stars in “Star Trek,” a reboot of the beloved franchise, as Scotty. J.J. Abrams directs a starring cast that also includes Chris Pine, Zachary Quinto, Zoe



Saldana, Eric Bana and Leonard Nimoy. Most recently, Pegg completed a role in the upcoming film "The Adventures of Tin Tin: Secret of the Unicorn," directed by Steven Spielberg and Peter Jackson, due for release in 2010. Pegg is about to commence production on "Paul," a feature he co-wrote and stars in. He recently starred in "How to Lose Friends and Alienate People" with Kirsten Dunst, Megan Fox, Gillian Anderson, Danny Huston and Jeff Bridges.

Pegg's previous television credits include the BBC1 drama "Final Demand," "Doctor Who," the BBC2 sitcom "Hippies" and the cult BBC sketch series "Big Train," for which he received an RTS nomination for best entertainment performance. He also co-starred in the Steven Spielberg/Tom Hanks television series "Band of Brothers." Other feature film credits include "Mission: Impossible III," "The Big Nothing" and "The Good Night."

**QUEEN LATIFAH** (Ellie) is a musician, television and film actress, record label president, author and entrepreneur. Latifah became the first hip hop artist to be crowned with a star on the Hollywood Walk of Fame. For her portrayal of Mama Morton in the Oscar winning hit "Chicago," Latifah received rave reviews, an Oscar® nomination for best supporting actress, a Golden Globe nomination and a SAG Award nomination. Latifah then starred in Disney's box office hit "Bringing Down the House," on which she also was executive producer.

Latifah starred in and executive produced the recent television movie "Life Support," a true-life drama in which she portrays a mother who overcomes an addiction to crack and becomes a role model and AIDS activist in her community. Latifah received rave reviews as well as an Emmy nomination, a Golden Globe win and a SAG Award win for her work in "Life Support." She starred in Neil Meron and Craig Zadan's "Hairspray," as Motormouth Maybelle, and in the film "Mad Money," the latter also starring Diane Keaton and Katie Holmes.

In last year's "The Secret Life of Bees," from Fox Searchlight Pictures, Latifah starred alongside Jennifer Hudson, Alicia Keys and Dakota Fanning. Directed by Gina Prince-Bythewood, the drama won the Hollywood Film Award at the Hollywood Film Festival.

Latifah was seen in Wayne Wang's "The Last Holiday" and starred in and produced "Beauty Shop," a spin-off from the hit film "Barbershop." She also appeared in director Marc Forster's "Stranger Than Fiction," opposite Emma Thompson and Dustin Hoffman, and was the voice of Ellie in "Ice Age: The Meltdown."

In 2007, Latifah released her album "Trav'lin Light," for which she was nominated for a Grammy. Co-produced by three time Grammy winner Tommy LiPuma, the album was the long awaited follow up to Latifah's Grammy nominated, platinum-selling "The Dana Owens Album," a collection of timeless classics chosen and covered by the Queen herself.

Queen Latifah is also a well respected rapper, whose groundbreaking 1989 debut "All Hail the Queen," set the visual and contextual standard for female rappers. She has earned four Grammy nominations as well as a Grammy Award for best solo rap performance in 1994. Latifah toured the U.S. as part of The Sugar Water Festival with fellow soul sisters Erykah Badu and Jill Scott.

With her partner Shakim Compere, Latifah owns and operates a production company, Flavor Unit Entertainment. Based in New Jersey, the company executive produced the box-office hit "Bringing Down the House," as well as "Beauty Shop." Flavor Unit Entertainment co-produced the action-comedy "Bad Girls," and produced "The Cookout."

Since Latifah's screen debut in Spike Lee's 1991 film "Jungle Fever," her film career has taken off. She starred in "Set It Off," which earned her a nomination for a Spirit Award in the best actress category, and co-starred with Holly Hunter and Danny DeVito in "Living Out Loud." In 1999, she was seen in "The Bone Collector," directed by Philip Noyce, starring Denzel Washington.

In addition to music, film and television, Queen Latifah has also written a book on self-esteem entitled *Ladies First: Revelations of a Strong Woman*. Latifah's first television series, "Living Single," was a huge success and is currently in syndication.

Queen Latifah serves as co-chairman for the Lancelot H. Owens Scholarship Foundation, Inc. Established by her mother Rita Owens to perpetuate the memory of a loving son and brother, the foundations provides scholarships to students who excel scholastically but are limited in financial resources.

## **ABOUT THE FILMMAKERS**

**CARLOS SALDANHA** (Director) has been one of the principal creative forces at Blue Sky Studios since 1993. Saldanha was born in Rio de Janeiro, Brazil, on July 20, 1968. He left his hometown in 1991 to follow his artistic instinct and passion for animation. With a background in computer science and a natural artistic sensibility, he found New York City the perfect locale to merge these skills and become an animator. He attended the MFA program at New York's School of Visual Arts, where he graduated with honors in 1993, after completing two animated shorts, "The Adventures of Korky, the Corkscrew" (1992) and "Time For Love" (1993). The shorts have been screened at animation festivals around the world. At SVA, Saldanha met Chris Wedge, one of the co-founders of Blue Sky Studios, who invited him to join their growing team of artists.

Saldanha was Blue Sky's supervising animator for the talking and dancing roaches in the feature film "Joe's Apartment" (1996). He was also the director of animation for the computer generated characters in "A Simple Wish" (1997) and "Fight Club" (1999).

In addition to feature projects, Saldanha directed and animated a number of television commercials. "Big Deal," a spot for Bell Atlantic, won numerous awards, including a 1997 Bronze Clio. In 1999, he won a Gold Clio for animation on "Re-Incarnated," a Tennents Beer commercial for its 1998 Soccer World Cup campaign in Europe.

Saldanha teamed with Chris Wedge to co-direct Blue Sky's first animated features, "Ice Age" (2002) and "Robots" (2005). "Ice Age" was nominated for an Oscar in 2003. In 2002 Saldanha directed the animated short film "Gone Nutty," which was nominated for an Oscar in 2004. After the success of "Ice Age," Saldanha took the directorial reins on "Ice Age: The Meltdown" (2006), the third computer-animated feature film from Twentieth Century Fox and Blue Sky Studios, which was the most profitable animated movie of the year and one of the biggest in Fox's history.

**MICHAEL THURMEIER** (Co-Director), a 1997 Sheridan College Classical Animation graduate, was hired by Blue Sky Studios as an animator in 1998. At Blue

Sky, he worked on several award winning commercials, and contributed animation to the film “Fight Club” and to a memorable episode of “The Sopranos.” As Blue Sky transitioned to animated features, Thurmeier served as lead animator on the company’s debut film, “Ice Age,” released in 2002. This work earned him an Annie® nomination in the category of best character animation.

Following “Ice Age,” Thurmeier was supervising animator on “Robots,” released in 2005, and on “Ice Age: The Meltdown” (2006), and he directed the Oscar nominated and Annie award winning short film “No Time for Nuts” (2006). He was promoted to senior supervising animator on Blue Sky’s next film, “Dr. Seuss’ Horton Hears a Who!” (2008).

**MICHAEL BERG** (Screenplay) received a B.A. degree from Rutgers College in 1992. He attended the American Film Institute’s MFA program as a screenwriting fellow. Berg sold his original feature script “The New Jersey Turnpikes” to Universal Pictures and was admitted to the Writers Guild West at the age of twenty-six. He has been an active member of the guild for the past thirteen years.

Berg co-wrote the 2002 feature film “Ice Age,” which was nominated for an Academy Award for best animated feature. He adapted Michael Chabon’s *Summerland* for Miramax Films, and has worked on scripts for Universal, Warner Bros. and Revolution Studios. In addition to penning screenplays, he has written articles and short stories for magazines such as *Details* and *Rosebud*.

**PETER ACKERMAN** (Screenplay) co-wrote the screenplay for “Ice Age.” He sold an original pitch to Disney called “The Animated-American,” wrote the play “Things You Shouldn’t Say Past Midnight” (published by Broadway Play Publishing and performed around the world), adapted the Broadway revival of “The Pajama Game,” starring Harry Connick, Jr., which won a Tony Award for best revival, and wrote the radio-play “I’d Rather Eat Pants,” commissioned by National Public Radio and broadcast serially on the program “Morning Edition.” His children’s book *The Lonely Phonebooth* will be published by Godine this fall. Ackerman is currently writing the book for a Broadway musical starring Dame Edna and Michael Feinstein.

**MIKE REISS** (Screenplay) has won four Emmys and a Peabody Award during his eighteen years writing for “The Simpsons.” In 2006, Reiss received a Lifetime Achievement Award from the Animation Writers Caucus.

Reiss co-created the animated series “The Critic” and created Showtime’s hit cartoon “Queer Duck” (about a gay duck). The BBC named “Queer Duck” one of the 100 greatest cartoons of all time. “Queer Duck: the Movie” was released to rave reviews in July 2006. The film won awards in New York, Chicago, Sweden, Germany and Wales.

Reiss’s other TV credits include “It’s Garry Shandling’s Show,” “ALF” and “The Tonight Show Starring Johnny Carson”.

“My Life in Ruins,” a film inspired by his travels to 58 countries, will be released by Fox Searchlight Pictures in June. Reiss was co-writer on “The Simpsons Movie.”

His caveman detective story “Cro-Magnon P.I.,” won an Edgar Award from the Mystery Writers of America. Reiss has published eleven children’s books, including the best-seller *How Murray Saved Christmas* and the award-winning *Late for School*. Reiss also composes puzzles for National Public Radio and *Games Magazine*.

Reiss has lectured at over 100 colleges and institutions, on five continents. His topics include “The Simpsons,” comedy and Judaism, and the sorry state of television. Reiss is a former president of *The Harvard Lampoon* and editor of *The National Lampoon*.

Reiss has been happily married for twenty years. Like most children’s book authors, he has no children.

**YONI BRENNER** (Screenplay) was raised in Ann Arbor, Michigan. He attended the University of Michigan, where he majored in English and Comparative Literature, played jazz and classical trumpet, and edited *The Every Three Weekly*, a humor paper.

In addition to screenwriting, he frequently contributes humor to *The New Yorker*, and his work was included in the 2008 compilation *Disquiet, Please: More Humor Writing From the New Yorker* edited by Henry Finder and David Remnick. Brenner has

also published humor in *The New York Times*, *The New Republic*, *Smithsonian Magazine* and *Deadspin.com*. He lives in New York.

ICE AGE: DAWN OF THE DINOSAURS is his first produced credit.

**JASON CARTER EATON** (Story) began his film career in 1996 as director of development for Scott Rudin. He left to pursue writing, and published the political humor book *Chelsea Clinton's Freshman Notebook* in 1997 for Hyperion. As penance, he decided to write children's books. His picture book *The Day My Runny Nose Ran Away* was published by Dutton in 2003, and was followed by the 2008 release of his children's novel, *The Facttracker*, from HarperCollins.

Eaton's television and film career began with internet shows for the Sci-Fi Channel and Showtime. He was hired to write an animated feature film treatment "Imaginary Friend" for Blue Sky Studios / Twentieth Century Fox Animation in 2003, and then was commissioned to write an animated feature script based on his own original pitch, "Spartacus Lobster" in 2004. In 2006, just prior to the birth of his own first born, Eaton was brought on to develop story concepts for ICE AGE: DAWN OF THE DINOSAURS.

With his writing partner Ian Lendler, Eaton sold the live-action feature script "The Snitts" to Cartoon Network in 2006. Eaton and Lendler are currently adapting the novel *The Facttracker* into a live action feature film for MGM, with 21 Laps Entertainment ("Night at the Museum") producing and David Silverman ("The Simpsons Movie") directing.

**LORI FORTE** (Producer) began her career in feature animation at Disney, where she was the creative executive on the Academy Award nominees, "Toy Story" and "Runaway Brain." During her tenure at Disney, she was also involved with "The Lion King" and "Pocahontas."

Forte then became a producer for Fox Animation Studios, where she developed several feature film ideas. Having always been fascinated by the Ice Age and by the majesty of its unique creatures, Forte came up with the idea to make a movie that captured that icy world and its extraordinary inhabitants.

A movie franchise was born when “Ice Age” sub-zero heroes Manny, Sid, Diego and Scrat – and their incredible world – arrived in movie houses around the globe. Forte went on to develop and produce the sequel, “Ice Age: The Meltdown” and produced the Academy Award-nominated short “No Time For Nuts” (with John Donkin). Forte is currently developing several other CGI features for Fox.

Previously, Forte was a development executive at NBC-TV, where she helped develop the comedy series “Dear John” and “Empty Nest.” She also held key duties on the series “The Days and Nights of Molly Dodd” and “Alf.” Forte then joined Columbia Pictures Television, where she was vice president of comedy development, overseeing a variety of pilots and series, including “Parker Lewis Can’t Lose.”

Forte resides in Los Angeles, except during production, when she’s at Blue Sky Studios in Connecticut.

**JOHN C. DONKIN** (Producer) earned an Academy Award nomination in 2003 as the producer of “Gone Nutty,” an animated short created at Blue Sky Studios featuring the popular Scrat character from the “Ice Age” films.

Donkin came to Blue Sky Studios in 1998, as a technical director; one of his first projects was to help complete the company’s Academy Award winning short film “Bunny.” He developed the production pipeline for Blue Sky’s first animated feature film project, “Ice Age,” before becoming the film’s associate producer, managing the production and its 160 person production crew.

Since then, Donkin has produced several other Blue Sky Studios projects, including “Robots,” directed by Chris Wedge, Blue Sky’s Academy Award nominated short “No Time for Nuts” (produced with Lori Forte), “Aunt Fanny’s Tour of Booty” and “Surviving Sid.”

Donkin began his computer animation career in 1983 when he joined the world renowned CGRG (Computer Graphics Research Group) at The Ohio State University. Shortly thereafter, he began working as a senior animator at Cranston/Csuri Productions.

He directed animation for the IMAX film “Antarctica” and was part of the development team for the visualization software toolkit apE at The Ohio State University.

Donkin holds a Bachelor of Fine Arts Degree in cinematography and a Masters of Art Degree in computer animation and art education from The Ohio State University.

**CHRIS WEDGE** (Executive Producer) is an Oscar winning film director, producer, and co-founder of Blue Sky Studios, and the driving force behind the company's high standard of visual story-telling and character animation. This, along with the studio's commitment to research and development, has brought Blue Sky to prominence as one of the top computer animation studios in the world.

Beginning his career as a stop-motion animator, Wedge later joined MAGI/SynthaVision, where he was one of the principal animators for the groundbreaking Disney movie "Tron" (1982). He directed the character animation sequences for the Warner Bros./Geffen Films production "Joe's Apartment" (1996), and served as creative supervisor on numerous feature films and commercials.

Wedge wrote and directed Blue Sky's first film, the touching short, "Bunny" (1998), which won an Academy Award for best animated short film. It was first film to use radiosity, Blue Sky's own advanced ambient lighting technology. In addition to the Academy Award, "Bunny" has won more than 25 international awards for animation excellence. Wedge went on to direct Blue Sky's first two computer-generated animated feature films, "Ice Age" (2002), nominated for an Academy Award for best animated feature film, and "Robots" (2005). He was executive producer of "Ice Age: The Meltdown" (2006), which has grossed more than \$638 million worldwide, and "Dr. Seuss' Horton Hears a Who!" (2008), the first Dr. Seuss CG animated feature film. Wedge is a 1981 graduate of the SUNY Purchase film department. He received his Master of Arts degree in computer graphics and art education from the Advanced Computing Center for the Arts and at Ohio State University.

**JOHN POWELL** (Composer), born in the U.K., has a list of film credits that exemplifies his ability to transcend genre. Since moving to the United States less than ten years ago, he has demonstrated his unique talent by scoring over 40 feature films, including animated films, comedies, action films and drama.

Powell's ability to compose in a variety of genres stems from the wide array of



styles present in his early musical studies. By the time he reached his late-teens, he had already been exposed to soul, jazz, rock and world music. Since age seven, he has had a deep classical music background, courtesy of his father, a musician in Sir Thomas Beecham's Royal Philharmonic Orchestra in London. In 1986, Powell began studies in composition at London's Trinity College of Music, where his skill was recognized with the John Halford and the Boosey and Hawkes Bursary Music College Prizes.

At Trinity, Powell studied composition, percussion, electronic music, and experimented within the new medium of performance art. He joined the group Media Arts, and with longtime collaborator Gavin Greenaway, composed music and sound for the group's performances. After the group disbanded, Powell and Greenaway continued to create many mixed-media installation pieces with artist Michael Petry.

Powell's first foray into professional composing came soon thereafter, when he landed a job writing music for commercials and television at London's Air-Edel Music. There, he met other composers including other Air-Edel alumni, Hans Zimmer and Patrick Doyle.

Later, Powell and Greenaway founded London-based commercial music house Independently Thinking Music (ITM), where they collaborated on more than 100 scores for commercials and independent films.

Powell shifted his focus from commercials to longer-form composition with the opera "An Englishman, Irishman and Frenchman," also co-created with Greenaway and Petry. After a series of successful performances at Germany's state-funded art gallery, Powell moved to Los Angeles to take on additional film projects.

Arriving in the U.S. in 1997, he scored two DreamWorks TV projects: the second season of Steven Spielberg's "High Incident" and the pilot "For the People." Powell also arranged songs composed by Stephen Schwartz for DreamWorks' animated feature "Prince of Egypt" (1998).

Powell's hair-raising score for John Woo's blockbuster "Face/Off" garnered critical acclaim. He composed one hour and forty-five minutes of riveting music, which utilized unresolved harmonies, tragic melodies and thundering percussion to build a heightened state of tension.

He has since scored a wide variety of films in different genres, including the

animated hits “Antz,” “Chicken Run,” “Robots,” “Shrek,” “Ice Age: The Meltdown” and “Happy Feet,” in addition to the action films “Mr. and Mrs. Smith,” “The Italian Job,” “The Bourne Identity” and “The Bourne Supremacy.” His interest in musical diversity continued in the creation of scores for “Drumline,” “I Am Sam” and “Alfie,” the latter with Dave Stewart and Mick Jagger. Powell also scored the superhero blockbuster “X-Men: The Last Stand” and “United 93.”

He composed the score for the final segment in the Bourne Trilogy, “The Bourne Ultimatum.” He also scored “Stop Loss,” “P.S. I Love You” and “Jumper,” as well as three animated features – “Dr. Seuss’ Horton Hears a Who!” for Twentieth Century Fox, “Kung Fu Panda” for DreamWorks Animation, and “Bolt” for Disney Animation. In addition, he scored the summer 2008 blockbuster “Hancock” starring Will Smith for Sony Pictures.

Powell is the recipient of two Ivor Novello Awards for best original film score, from the British Academy of Composers and Songwriters – for “Shrek” in 2001, and for “Ice Age: The Meltdown” in 2006. He was nominated for a Grammy in 2008 for his work on “Happy Feet.” He is the winner of an Annie Award for “Shrek” in 2001 and two Annie Awards for “Kung Fu Panda” in 2009.

**PETER de SÈVE** (Characters Designed by) was born in Queens, New York in 1958. He began drawing as a child, inspired by the comic books he collected, as well as science fiction and fantasy illustration. At Parsons School of Design, he was introduced to contemporary and nineteenth century American and European illustration, all of which continue to inform his style.

In his twenty-year career, de Sève has been published by nearly all major American magazines, including *Time*, *Newsweek*, *Atlantic Monthly*, *Smithsonian*, *Premiere*, and *Entertainment Weekly*. He also frequently contributes covers to *The New Yorker*. In 2002, he illustrated Mark Twain's *A Murder, a Mystery and a Marriage*, published for the first time by W.W.Norton.

De Sève has designed posters for Broadway shows, as well as characters for numerous animated feature films, produced by Disney, Dreamworks, Pixar, and Twentieth Century Fox (Blue Sky Studios). His credits include “The Hunchback of Notre

Dame,” “The Prince of Egypt,” “Mulan,” “A Bug's Life,” “Tarzan,” and the box office hit “Ice Age,” for which he created all of the characters. In addition to his extensive work in animated feature film, de Sève has provided designs for television commercials, including a Nike spot, titled "Destination Moon," which won a silver Clio® award. In 2002, he received the distinguished Hamilton King Award from the Society of Illustrators.

**MICHAEL KNAPP** (Art Director), a graduate of Ringling School of Art and Design, joined Blue Sky Studios’ art department in the fall of 2000 as a character and environment designer on the movie “Robots.” He has designed sets for “Ice Age: The Meltdown” and “Dr. Seuss’ Horton Hears a Who!” and created several matte paintings for the original “Ice Age’ movie. Knapp’s first credit as art director was for the Academy Award nominated Scrat short “No Time For Nuts.”

**HARRY HITNER** (Editor), with more than twenty-five years experience in both live-action and animated films, brings his skills as a storyteller to the art of editing. Originally from South Africa, he lived and worked in Los Angeles until relocating to New York and Blue Sky Studios, where he edited ‘Ice Age: The Meltdown.’”

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