

CHICKEN LITTLE

PRODUCTION INFORMATION

Walt Disney Feature Animation adds a whole new dimension to its legacy for memorable characters, great storytelling, and technical innovation with “Chicken Little,” the Studio’s first fully computer-animated feature film. A pioneer in using computers in animation since the early 1980s, Disney brings its distinct filmmaking style and approach to this exciting medium, along with a host of technical innovations. The result is a film that captures the very best qualities of Disney animation with a look and feel that audiences have never seen before. Adding to the excitement, “Chicken Little” is being presented in select theatres across the country in Disney Digital 3D™, a revolutionary new true three-dimensional digital experience. Disney teamed with effects powerhouse Industrial Light & Magic (ILM) to render the movie in 3D, and the film will be shown using specially installed Dolby® Digital Cinema systems.

The sky’s the limit in Walt Disney Pictures’ “Chicken Little,” a delightful comedy-adventure that gives a sophisticated and satirical twist to the classic fable. It is now one year after the “unfortunate acorn incident” when Chicken Little caused big-time havoc in his hometown of Oakey Oaks by proclaiming that the sky was falling after being conked on the head by what appeared to be an acorn. Down but not out, the plucky chicken joins the local baseball team in the hopes of reviving his reputation and winning the respect of his father, Buck Cluck. When he leads the town to an upset victory, he becomes the toast of the town. But no sooner has the champion chicken redeemed himself when he is hit on the head one more time. And this time the sky really is falling! Fearful of once again being labeled crazy, he is reluctant to tell anyone what has happened. Instead, he enlists the help of his closest pals—Runt of the Litter, Abby Mallard (aka Ugly Duckling), and Fish Out of Water—in an attempt to save the day without sending the town into a whole new panic.

“Chicken Little” is directed by Mark Dindal and produced by Randy Fullmer, the same talented filmmakers responsible for Disney’s zany 2000 animated comedy, “The Emperor’s New Groove.” The story is by Dindal and Mark Kennedy, and the screenplay was written by Steve Bencich & Ron J. Friedman, and Ron Anderson. Peter Del Vecho served as the film’s associate producer. John Debney, a 2004 Oscar® nominee for his score for “The Passion of the Christ” and a collaborator on “Groove,” composed and conducted the original score. The film’s soundtrack boasts new performances by such popular recording artists as Barenaked Ladies, John Ondrasik, Patti LaBelle and Joss Stone, and the Cheetah Girls.

A stellar cast of talented actors and actresses lend voice to the animated stars of “Chicken Little.” Zach Braff, star of the hit NBC series “Scrubs” and the director of last year’s critically acclaimed feature, “Garden State,” brings offbeat humor, a sense of determination, and lots of explosive energy to the likeable little title character. Veteran director and all-around funnyman Garry Marshall (“Pretty Woman,” “The Princess Diaries”) provides the distinctive voice of Buck Cluck, frustrated father of Chicken Little

and a former baseball star. Actress Joan Cusack adds warmth and comedy to the vocal performance of Abby Mallard (aka Ugly Duckling), a beautiful friend who has no shortage of advice to share. Steve Zahn (“Sahara,” “Happy, Texas”) takes on the big role of Runt of the Litter, a skittish 900-pound porker who is the smallest in his family. Dan Molina, the film’s editor, creates the non-verbal sounds for Fish Out of Water, aided and abetted by a five-gallon bottle of water and a drinking straw. Chicken Little’s nemesis, Foxy Loxy, is voiced by Amy Sedaris, the popular star of such programs as “Sex and the City” and “Strangers with Candy.”

The film’s supporting cast includes performances from some top comic talents. Don Knotts, the intrepid deputy sheriff Barney Fife from “The Andy Griffith Show,” gets a promotion to Mayor Turkey Lurkey in “Chicken Little.” Comic actor Harry Shearer (“The Simpsons,” “This is Spinal Tap”) reports for vocal duty as the play-by-play canine commentator at the big baseball game. Patrick Stewart gives a sheepish performance as the humorless high school teacher, Mr. Woolensworth. Wallace Shawn is heard as high-strung high school principal Fetchit. Fred Willard and Catherine O’Hara team up for laughs as concerned alien parents, Melvin and Tina, on a mission to find their missing kid, Kirby. Adam West turns in a commanding performance as the voice of Ace, Hollywood’s version of Chicken Little in the movie version of his life. Patrick Warburton, who delighted audiences as the dim-witted Kronk in “Emperor’s New Groove,” provides a memorable cameo here as the alien cop.

“‘Chicken Little’ is a breakthrough film for Disney,” observes David Stainton, president of Walt Disney Feature Animation. “By combining Disney’s unique style of animation and story sensibilities with state-of-the-art CG tools, our animation team has created a film unlike any that has been done before. We have created proprietary tools that allow our artists to put a full range of motion into their performances without limitations, and capture the true spirit of Disney’s ‘squash and stretch’ animation. This is a very exciting time for Feature Animation and we have a great slate of CG movie projects in the pipeline. Each one has a look and style all its own and will allow us to put our own individual stamp on this limitless and exciting new medium. We are all so proud of what Mark and Randy and their team have accomplished with ‘Chicken Little.’”

“Chicken Little” is dedicated to the memory of Joe Grant, the late great Disney storyman/artist who passed away on May 6th, 2005, just one week shy of his 97th birthday. Grant, who began his association with the Disney Studios in 1933 and went on to write “Dumbo” and supervise the stories for “Fantasia,” continued to inspire new talent since returning to the Studio in 1989. He continued to draw and create new story ideas up until the day before he died.

Fullmer notes, “Joe was influential in a number of our story meetings and seemed to have the youngest mind in the place. He would tell us that Walt’s legacy was not technology, but rather telling great stories with great characters. He encouraged us to be cutting edge and find whatever medium would do the best job in telling our story. He was excited about computer animation and believed that Walt would have embraced this new technology to tell his stories in new and exciting ways.”

HATCHING THE PLOT: ORIGINS OF THE PROJECT

Director Mark Dindal had been toying around with a spoof of the fairy tale/fable genre for many years. As he started to analyze his favorite childhood stories, he discovered that there was a lot of humor to be had from trying to apply real world logic to the magical realms.

“I was always really interested in the folk tales and fairy tales as a jumping-off point because they’re simple stories that are very familiar,” explains Dindal. “I always thought it would be fun to start asking questions like ‘Why would that character do that?’ It’s a crazy thing when you think about stories like ‘Little Red Riding Hood.’ The wolf could eat the girl when he first meets her, but instead he takes this long detour and disguises himself as her grandmother. You can have a lot of fun when you start to think about the reasons why those characters make the choices they make. Suddenly those characters become more interesting and complex.

“At the same time that I was playing around with that concept, I had an idea about these misfit farm animals that get left behind when all the pretty animals go off to the county fair to be judged,” adds Dindal. “And while they’re away, these aliens touch down to start a conquest of the planet. Suddenly these misfits are the only ones to stand in the way of them launching this attack and they’re called upon to save the world. As I was driving home from work one night, the two ideas merged together, and it solidified as ‘Chicken Little.’”

“Chicken Little” went on to have a long incubation period over the next five years. Scenarios changed radically and even the gender of the title character went from female to male early in the creative process. In the end, Dindal and head of story, Mark Kennedy, along with screenwriters Steve Bencich & Ron J. Friedman, and Ron Anderson fashioned a fun and engaging story about a misunderstood chicken and his desire to have his father believe in him.

Kennedy notes, “Mark is a great story guy. He’s just got a great feel for what’s simple and emotional and doesn’t get distracted by other things. He is really able to focus on the essence of each sequence and what it is contributing to the film as a whole.

“The heart of the film is really the relationship between Chicken Little and his dad,” adds Kennedy. “There is a pivotal moment in the third act where Chicken Little confronts his dad and says to him that he never believed him about the acorn incident and that has always bothered him. He tells his dad that he was wrong not to support him. For the first time, Buck hears the truth and it’s something he probably knew all along but hadn’t realized. Chicken Little learns to believe in himself, and Buck realizes that he should support his son no matter what.”

The actual fable of “Chicken Little” is thought to have originated in rural England back in the 1700s. It was conceived as a cautionary tale to tell young schoolboys the dangers of exaggeration and drawing the wrong kind of ill-informed conclusions. Names like Foxy Loxy and Turkey Lurkey are typically British. The story was most likely written down by traveling journeymen and collectors of folk myths and fables. As the story was adapted in other parts of the world, the ending came to vary widely. In some versions, Chicken Little hears a voice and runs away before Foxy moves in for the kill. In other versions, Foxy gets the upper hand.

Coincidentally, the Disney Studios made a World War II animated propaganda short called “Chicken Little” in 1943, in which the fox lures the unwitting chicken population to their doom.

DISNEY’S LATEST TECHNOLOGICAL MILESTONE: SQUASHING AND STRETCHING CG ANIMATION

Ever since Walt Disney introduced Mickey Mouse in the world’s first “fully synchronized” sound cartoon, “Steamboat Willie,” back on November 18, 1928, the Studio has earned a reputation for being the leading pioneer in combining great art with state-of-the-art technology. The impressive list of milestones includes:

- 1932: First use of three-strip Technicolor in cartoons with “Flowers and Trees.”
- 1937: Disney invents the multiplane camera and uses it for the first time on the animated short, “The Old Mill.” A special technical Oscar® was presented to the Studio for this invention.
- 1937: First full-length animated feature, “Snow White and the Seven Dwarfs.”
- 1940: First use of stereophonic sound in motion pictures, developed as “Fantasound” for “Fantasia.”
- 1953: First cartoon filmed in CinemaScope with “Toot, Whistle, Plunk and Boom.”
- 1961: “101 Dalmatians” becomes first animated feature to use Xerox lines.
- 1982: First film recorded in digital sound with the re-recording of “Fantasia.”
- 1982: Disney animators Glen Keane and John Lasseter (who went on to revolutionize the medium at Pixar and direct several landmark computer-animated films) experiment with combining 2D and 3D animation with a 90-second test on Maurice Sendak’s “Where the Wild Things Are.”
- 1985: Disney’s “The Black Cauldron” uses computer animation for several inanimate objects including the cauldron itself.
- 1986: Computer animation takes a big step forward with Disney’s “The Great Mouse Detective” where 54 moving gears, winches, ratchets, beams, and pulleys inside the Clock tower of Big Ben were animated using the computer.
- 1992: Disney wins a special technical Academy Award® for the design and development of the CAPS system, a revolutionary computer-assisted animation post-production software system created in conjunction with Pixar.

- 1995: Disney releases “Toy Story,” the landmark computer-animated feature developed and produced in collaboration with Pixar.
- 2000: Disney’s “Dinosaur” combines CG characters with live-action background plates.

With the release of “Chicken Little,” Walt Disney Feature Animation adds its first fully computer-animated feature to this long list of technical achievements. Supplementing the existing software packages available to the animation industry, the technical wizards at Disney came up with new approaches, new proprietary software, and inventive solutions to problems.

Steve Goldberg, the film’s visual effects supervisor, observes, “The whole reason I came to Disney back in 1990 was because I always believed that if there was a chance of being able to take the artistic talent that existed here at the Studio and blend it with this new medium of CG, we’d be able to blow the doors off. No one had really done that level of combination before. I just remember thinking, ‘These are the greatest painters in the world, the greatest animators in the world, the best effects artist in the industry...

“To me, the exciting thing about ‘Chicken Little’ is that for the first time we were able to put these amazing tools into the hands of the top artistic talents in the industry,” adds Goldberg. “The technology has reached a point where we really could allow those artists to work in a way that seemed relatively intuitive to them. There are some wonderful shots in the film that came about because the traditional animators basically broke the rules and pushed the software beyond where it was meant to go. They were doing what they needed to do to get the poses they wanted, and it was our job to support their performance and figure out how to render it. We didn’t want to throw limits at them. We worked really hard to make sure that whatever the character animators needed to do, they were able to achieve it.”

The end result is a CG film that incorporates many of the classic principles of Disney animation such as “squash and stretch,” an animation technique that lets animators create extremely wild and fluid actions that can only exist in the cartoon world.

Dindal explains, “What squash and stretch really does is put life and energy into the characters. You just feel it. And I think that’s what Disney animation has always been known for—bringing this artwork to life. You completely believe what you see is real. We’ve also tried to bring some of the other qualities of Disney-drawn animation into this CG film. There’s a roundness to the character design in the Disney films of the ’40s and ’50s that I really love and respond to. The timing is unique, and the characters have a vibrant energy.”

A great example of adapting “squash and stretch” for CG animation is the big baseball game in “Chicken Little.”

“For the baseball game in our film, we studied the 1942 Goofy cartoon, ‘How to Play Baseball,’ which had really appealing rounded animation with movements that are basically caricatures of movement,” says Dindal. “I love that sort of thing. We really encouraged our team to go to the extreme. Our stork pitcher has some classic Disney animated moves. There’s a texture to the motion, to the jaw, to the beak, the teeth, and the cheeks. And when the groundhog gets thrown by the second baseman, our animator

Doug Bennett added in those G-force wind effects where his cheeks are flapping around. These are things that we haven't really seen in computer animation before."

Giving the animators more intuitive controls of the characters' motions was a high priority for Goldberg and his collaborator, technical supervisor Eric Powers. Powers and his team wrote new software or added proprietary platforms to existing programs to allow the range of movement and expression that the filmmakers wanted.

Among Disney's breakthrough proprietary improvements is a new suite of tools called "Chicken Wire."

CG Supervisors Kevin Geiger and Kyle Odermatt and their team came up with these tools to bring more elasticity to the facial performance, and help animators approximate the range they would normally have with traditional animation. "Chicken Wire" is a collection of wire deformers that add extra functionality. These tools specifically address the common complaint that computer animation is too puppet-like or mannequin-ish.

According to Geiger, "Chicken Wire" allows the animator to take predefined facial shapes and then, using these deformers, pull out variations on those shapes. It essentially adds extra shapes to the base set, and gives the animator the ability to enhance what is provided by the modeling and rigging departments. Even those of us who actually created the models were surprised by what the animators could do. They were able to make the characters their own and personalize them the way a traditional animator could do. It gave the characters a very Disney feel."

Animators also had the added benefit of a new intuitive tool called "shelf control," which is essentially a diagram of the character that can be viewed on the screen and provides a direct link to the controls for specific anatomy. In previous films, animators would have to scroll through long lists of complex code to access a particular area of the body.

And finally, for those animators who come from a drawing background, new electronic tablet screens allow them to rough out their characters' movements using digital sketches. Similar to drawn thumbnails, the computer keeps track of each successive electronic drawing and allows the animator to block out their performance in 2D in minutes.

Goldberg concludes, "'Chicken Little' has laid a foundation for making CG features that all future Disney films will benefit from. We have the ability to create anything the story guys can come up with. We can create it and art-direct it in a way that I don't think any other studio can realize. The Studio brings over 80 years of animation experience to the medium, and our goal is to carry that wonderful legacy forward in the new digital frontier. We are not driven by technology, but control the technology to make it do what we want it to do."

ANIMATING DISNEY'S FIRST CG FEATURE: BRINGING THE CHARACTERS TO LIFE

In order to gear up for its first fully computer-animated feature film, Walt Disney Feature Animation undertook an ambitious training program to bring its artists up to the challenging task that lay ahead. Eamonn Butler, a traditionally-trained animator who has worked with computers for the past twelve years, took on the role of animation supervisor.

“At the start of ‘Chicken Little,’ only about 50% of our animation team had worked in the CG medium,” recalls Butler. “And it was very important to Mark and Randy that we pull talent from the traditional ranks, especially artists that they had worked with before on ‘Emperor’s New Groove.’ So we set out to train 50% of our crew. It took 18 months to do that. I ran eight full courses that I lovingly called ‘boot camp.’ The program was structured with a twelve-week introduction to the computer and to Maya (the state-of-the-art standard application that is widely used for 3D modeling, animation, and effects). Walt Sturrock in our Artist Development handled this portion. We had classes and labs in Burbank and Glendale that ran almost 24 hours a day. People could come in and use the machines whenever they wanted, and we literally offered classes every day for 18 months. It was a massive undertaking; more training than we’ve ever done at this Studio. The amazing thing was that we had almost a 100% success rate. This has turned out to be the best team I’ve ever worked with.

“I remember how terrified I was when I made the switch from 2D, and was able to leverage off my own experiences in helping the others to adapt,” adds Butler. “We structured a program that really helped these guys maintain their craft, so even though they were working with a mouse and a keyboard instead of a pencil, they were still able to draw upon their existing knowledge of animation, and performance. We also worked hard to develop tools that allowed traditional animators to capitalize on their skills and talents.”

Jason Ryan, a veteran CG animator and the supervising animator for the character of Chicken Little, notes, “This has been the most fun film I’ve ever worked on because we got to do a lot of 2D tricks of the trade; things like squash and stretch, smear frames (a fake blur that would occur between two frames in a scene with fast action), really snappy timing and a lot of great character acting. There’s also some nice subtle performances too. I think this is a real breakthrough film for Disney and for the industry because our characters aren’t just puppets anymore. They have a real sense of believability. We’re starting to get the quality of hand drawing into CG, and the potential is limitless.

“Animating Chicken Little was a blast,” he adds. “I love doing the kind of cartoony zippy action. He so small that you can imagine that he could actually move that fast. One minute he’s here and the next minute he’s over there. Zach Braff’s voice was a great inspiration to us. He talks very fast and very clear. It’s very unusual to get that kind of comic timing. He does nuances in his voice with little stutters and stumbles. It just lends so much to the animation. You could listen to the actual track and just imagine the scene.”

Braff observes, “My character is the ultimate underdog. He’s just tiny, and really driven, and nothing ever goes right for him. Everyone can relate to being the underdog, and feeling like everyone’s against you. He’s just trying to prove himself. I think a lot of kids especially will know that feeling of being an outcast.

“One of the things that’s really fun about the movie is that it’s about this little guy saving the world,” adds the actor. “He’s this little outcast who no one really believed could do anything, and who everyone thinks is crazy. There’s also a sweet message about being able to talk openly with your parents. Chicken Little and his father are having this awkward communication where they’re not really speaking honestly with each other. When he finally tells his dad how he’s really feeling, that’s a big turning point in the movie.

“I’ve always been a big Garry Marshall fan and it was great to work with him on this film,” says Braff. “We both went to Northwestern University and we both had films that we’d directed coming out around the same time that we were recording together. He’s a wonderful person, hilariously funny, and he improvises all over the place. We actually had a few sessions together and the chemistry was really good.”

Braff concludes, “My only complaint about the film is that they made me sing badly. I can actually sing a little bit, and now everyone’s going to think I can’t sing at all. Seriously, I loved the film. It’s such an exciting adventure, and once it starts, it just keeps driving and driving until the end. You know the movie’s good when you’re an adult and you’re on the edge of your seat rooting for a little chicken to make it around the bases of a baseball field.”

Animator Doug Bennett had the choice assignment of supervising two of the film’s scene-stealing characters—Runt of the Litter, and Fish Out of Water.

“Runt appealed to me right from the beginning,” recalls Bennett. “He’s such a big character physically, but he has these small hands and feet. One of Mark’s directions for me was, ‘If the character heard a loud noise behind him, he wouldn’t just twist his body around and look at it, he would react, and then take small steps and slowly turn around. This is a limitation that actually adds to his character. I saw him as an Oliver Hardy kind of character; a big guy with delicate movements. He’s very solid and yet light on his feet. My favorite scene with him is the dodgeball game where he keeps getting hit by the balls. It contrasts nicely with Fish, who is able to avoid getting hit completely.

“Fish Out of Water is an exchange student from the bottom of the ocean and he’s just amazed at everything he sees up above on land,” he adds. “There’s a sense of wonderment about him, almost like a toddler. He moves a bit like Charlie Chaplin. He doesn’t really have any legs or digits, which means he has to wrap his fins around something in order to pick it up. Most of his emotion comes from eye expressions and body language. Everybody likes him because he’s so positive and completely oblivious to danger. His role in the story is twofold—he provides comic relief and he complicates the plot.”

“Steve Zahn is a master of improvisation,” says Dindal. “He’ll start with a line, and then he goes everywhere and gives you every possibility. He totally commits to it and is so much fun to watch. I had confidence that he would take the line of dialogue we gave him and bring it up to the next level.”

Nik Ranieri has been one of Disney’s top animators since his star turn animating Lumiere for “Beauty and the Beast” in 1989. He went on to supervise such popular characters as Meeko (“Pocahontas”), Hades (“Hercules”) and Emperor Kuzco (“Emperor’s New Groove”). For “Chicken Little,” Ranieri made the switch to CG animation and supervised the character of Buck Cluck.

“At first, animating with a computer was like working with robotic arms,” says Ranieri. “You’re using certain controls to move something that you know you could do just as easily with your own hand, but now you have to use a go-between. It’s almost like driving a car. Eventually the car becomes part of you, and reacts the way you want it to react. But in the beginning, you feel like you’re inside a big machine. I finally came to feel pretty comfortable with it when I figured out the path I needed to take to get the performance I wanted.

“Coming from a traditional hand-drawn background has a lot of advantages for CG animation,” he adds. “Knowing how to pose the character and understanding how it looks in the camera are important things in creating an entertaining and believable performance. There are basically three stages to learning computer animation. You usually start out where the characters look robotic. And then you get a little better, and they look like a really good marionette. The third stage is where you want to be—making them come to life as flesh-and-blood characters. The great thing about CG animation is that it frees you up to concentrate on the performance.

“Animating Buck Cluck had its challenges because the character is big and heavy and you have to make sure you convey that sense of weight in his movements,” explains Ranieri. “It’s also challenging trying to get emotion out of a character with a beak. We take a lot of liberties and luckily most people don’t have beaks so they’re more accepting. Garry Marshall brought a nice warm attitude to the character. This role was made for him. The dialogue where he’s trying to apologize to Chicken Little is so strong that you can basically visualize it in your head. He had great comic timing, delivery, and interesting inflections too.”

Fullmer observes, “Garry embodied all of the warm and fun qualities that we wanted Buck to have. He’s a caring guy but he really misses picking up on subtleties. He’s missing those ingredients because he’s not paying attention. And nobody is better at displaying angst than Garry. At his core, he has a heart of gold and is very caring.”

Among the other talented supervising animators on the film, Tony Smeed was in charge of Abby Mallard, Dick Zondag handled Mayor Turkey Lurkey and the Aliens, and Mark Austin oversaw the performances of Foxy Loxy and Goosey Loosey.

Dindal notes, “Joan Cusack is one of the warmest and most sensitive people in real life and that true nature comes through in her character. She gives Abby the voice of reason and calm, and she was a joy to work with. She brings a grounded sort of nature and a believability to every character she portrays, and you always feel like you know her.”

“We were very lucky to have the great Don Knotts on board for the voice of Mayor Turkey Lurkey,” adds Fullmer. “He’s played so many characters over his career that seem befuddled, a little nervous, and emotionally distraught. He was a natural for this part.”

INSIDE OAKEY OAKS/PRODUCTION DESIGN, ART DIRECTION, AND CHARACTER DESIGN FOR “CHICKEN LITTLE”

Imagine a town where chickens play baseball and ride around in egg-shaped cars, bulls run the local china shop, bats are optometrists, penguins operate the tuxedo shop, the sheep are barbers, a worm sells books, the cheese store is owned by mice, and the Mayor is a real turkey. Welcome to Oakey Oaks, a town known for its great acorns, and for being the home of an infamous chicken who caused chaos when he proclaimed that the sky was falling.

From its earliest inception, director Mark Dindal had some very specific ideas as to what Chicken Little’s hometown should look like. He looked at children’s books and drawings made by children and was attracted to the notion of keeping things simple and emotional. To help him bring his concepts to fruition, he enlisted the talents of production

designer David Womersley, design artist Mac George, and art directors Ian Gooding and Dan Cooper. Together, this group laid the foundation for one of the most original and whimsical designs ever seen in the medium.

Womersley recalls, “We began designing the town at the same time that the character design was going on, and Mark really wanted to squash and stretch his characters and bring a nice cartoony feel to them even though it was 3D. He wanted Oakey Oaks to have that same ‘chunky’ cartoony look so we came up with some very simple rules—very few straight lines, no parallel lines, no right angles or concentric circles. If there was a straight line, it had to be broken. Basically, we tried to take out all the geometry that we’d ever learned in school. We also played around with the perspective to give it the look we wanted.

“There is a tendency with CG movies to try and get things to look as real as possible,” he adds. “Some filmmakers spend a lot of time trying to get the hair and the clothes exactly right. It was fun for us because we got to make a world that you couldn’t otherwise go to. We were able to design all the props and sets in a very quirky way.

“Oakey Oaks itself has a very small-town feel,” concludes Womersley. “When those aliens come from outer space, we wanted it to feel like those films from the ’50s. The invasion seems bigger because of the smallness of the town. It allowed us to explore something that was much more intimate. Our focus is on the characters and the way they live in the town.”

Adding to the unique look of the town are many props and sets that are specifically designed for the residents. Buck Cluck and Chicken Little live in a suburban house that has many characteristics of a chicken coop. They drive an egg-shaped car, and many of the items seen in the home have an egg theme (from the bedroom rug to the shell lamp shades).

Ian Gooding and Dan Cooper, the film’s art directors, were responsible for taking Womersley and George’s designs and selecting the right colors and textures to help set the proper mood.

“Mark wanted this film to feel like the Disney movies of the ’50s in terms of staging and color,” explains Gooding. “A legendary Disney artist and color stylist named Mary Blair was one of his favorites and we looked at her children’s books and films like ‘Alice in Wonderland’ and ‘Peter Pan’ that she had influenced. We studied the way she staged things and used theatrical pools of light to help draw your eye to the desired character or action. Mark was looking for characters that would read emphatically either dark over light or light over dark. He wanted them simple, easy to look at and quick to read.”

Another key collaborator in giving “Chicken Little” its distinctive look was layout supervisor Terry Moews. With his background in live-action cinematography, Moews was able to bring some exciting camera movements to the action scenes, heighten the depth of each scene, and give the town a sense of being uneven and off balance.

“One of the things that I wanted to be able to offer Mark was the ability to capture handheld motion,” explains Moews. “Audiences are used to seeing that in live-action films and it adds to the believability in this film. We were able to float the camera and create a handheld sensation, and also capture points of view with this sort of off-kilter motion. The camera becomes a storytelling component when it is active and vibrant. It fit in well with the squash and stretch concept that Mark was going for.”

Dindal and Joe Moshier were responsible for designing the characters. The emphasis was on making them fun for the animators to animate, and appealing to the audience.

“I usually start the design process by reading the script or looking at the storyboards,” observes Moshier. “No matter what the medium, 2D or 3D, my goal is to create characters that might get an emotional response from the audience. People respond to shapes and proportions. I want the characters to look appealing and fun, and be something that they’d want to visit in that fantasy world. I think about classic Disney characters like Baloo or Mr. Smee that I always wanted to visit and play with at Disneyland.”

Moshier adds, “When I was designing Turkey Lurkey, I kept thinking about Don Knotts as Mr. Furley on ‘Three’s Company’ and how he’d get excited and his eyes bulged out and he puckered his lips. I did some model sheets with those types of expressions and it seemed to work very well. In the case of Buck Cluck, I thought about two of Garry Marshall’s attributes and tried to incorporate them—his eyebrows and his teeth. When he talks, I hear his teeth and they come through in the sounds.”

THE MUSIC OF “CHICKEN LITTLE”: JOHN DEBNEY’S SCORE & A ’70S-ERA SOUNDTRACK TO MAKE YOU SHAKE YOUR TAILFEATHERS

One of the most surprising and delightful elements of “Chicken Little” is the music. Academy Award® nominee John Debney (“The Passion of the Christ”) worked closely with the filmmakers to compose a dynamic score combining shades of Americana, 1950s sci-fi films, and mostly 1970s vintage hits. Newly recorded versions of hit tunes from the latter decade as well as some performances by the original recording artists add to the fun and excitement.

Producer Fullmer explains, “Rather than have a real overriding intellectual theory about how the music would hang together, Mark and I collaborated with Chris Montan (Disney’s president of music), and Tom MacDougall (vice president, music) to pick the best song that we could come up with to fit each moment. We both love melody and good lyrics, and it just sort of happens that a lot of really great songs came from around the ’70s. Our film includes such well-known tunes from that era as ‘We Are The Champions,’ ‘I Will Survive,’ ‘Stayin’ Alive,’ ‘Ain’t No Mountain High Enough’ by Diana Ross, and ‘Don’t Go Breaking My Heart,’ to name a few. Several songs from other decades like ‘Stir It Up,’ ‘It’s The End Of The World As We Know It,’ ‘Lollipop,’ and ‘Wannabe’ also made it into the film because they just seemed to express the right musical flavor.”

The filmmakers turned to the popular group Barenaked Ladies to create a new song entitled “One Little Slip,” to musicalize the plight of Chicken Little early in the film as he tries to come to grips with his notorious past. Accompanied by a lively montage of activities, this catchy song whimsically captures some of the lead character’s efforts to improve his image and put the past behind him.

“We’ve always been big fans of Barenaked Ladies,” says Dindal. “They have the same sensibilities that we do and they’re a lot of fun. They locked right in on the theme we were looking for and brought a lot of energy to the scene with their music. I wanted the song to have a positive feel about this little guy being up against the world and not

wanting to quit. It's his anthem, but it's also talking about what his struggle is. Barenaked Ladies got it just right and really added to the movie."

Acclaimed recording artist John Ondrasik (lead singer-songwriter from the group Five for Fighting) lends his voice to "All I Know," a new recording of the Jimmy Webb tune made popular in 1973 by Art Garfunkel. His performance of this pop favorite accents a poignant moment as Chicken Little struggles to gain the respect and support of his father.

Fullmer notes, "There's a purity and clarity to John's voice, and his version of this song felt so right for the movie. He completely connected with the idea of Chicken Little's struggle with his father and what that must be like. He got it emotionally. And when we heard his recording, we all teared up.

For the film's newly recorded rendition of the Allee Willis-Danny Sembello song "Stir It Up," the filmmakers paired up Grammy Award-winning veteran performer Patti LaBelle (who sang a version of the song for the 1984 blockbuster film, "Beverly Hills Cop") with English teen singing sensation Joss Stone. The result stirs up the film and emerges as one of the musical highlights.

Also featured in the film and on the soundtrack is a new rendition of the 1963 hit song, "Shake a Tail Feather," sung by The Cheetah Girls. The popular all-girl group starred in a cable movie of their lives and released an album.

With regard to the film's score, Debney drew on many different themes and styles to enhance the film's eclectic flavor. A 92-piece orchestra, comprised of many of Hollywood's top session musicians, came together to help him achieve the sound that he wanted.

Debney observes, "My job is to make the film and every frame of the film come to life. Sometimes that means doing less; sometimes that means doing more. Mark has some definite ideas about comedy and timing and pacing. He wants to make sure that the music is out at a certain point or back in when needed. I've actually learned a lot from him. He's a real craftsman and he really knows how music should be used to frame up an area of dialogue or a joke.

"The score for this film has a real Americana element to it," continues Debney. "We use that theme for some of the more emotional moments. And then on the other side, we have these aliens coming to this small town, so I composed an homage to '50s sci-fi films. I'm a huge fan of that genre. So the film may go from something very emotional, and then in the next beat you'll hear the aliens attacking. The story always dictates the music, and as a film composer I'm there to highlight and enhance the film. I really love the relationship between Chicken Little and his dad. I think it speaks to everyone, and is the heart of the movie."

"I'm a student of animation," he concludes. "That's where I come from and I've done a lot of it. I don't know if there's ever been an animated movie quite like this. There's not any score that you can point at that would encompass all these different styles."

“CHICKEN LITTLE” IN DISNEY DIGITAL 3D™;
THE 3D MOTION PICTURE EXPERIENCE TAKES A GIANT LEAP WITH
A REVOLUTIONARY NEW PROCESS

In addition to being Disney’s first CG animated film, “Chicken Little” also has the distinction of ushering in a revolutionary new digital 3D motion picture viewing experience. At select theaters around the country, the film will be presented in Disney Digital 3D™, a phenomenal new 3D process that brings together all of the latest technological innovations plus the expertise of such industry pioneers as Industrial Light & Magic (ILM) and Dolby Laboratories. The result is a new and unique 3D experience far superior to any that has preceded it, and audiences will see a glimpse into the future of theatrical exhibition.

Academy Award®-winning director James Cameron (“Titanic”), a long-time supporter of 3D, observes, “I think digital 3D offers an opportunity to do something as profound for today’s moviegoing audiences as the introduction of color and sound. This is the next big thing, and I think people are going to respond to these really high-quality 3D images. ‘Chicken Little’ is going to go a long way towards getting people really excited about 3D again. I call it the 3D renaissance. Disney is a leader in showmanship and animation, and animation and 3D go together like peas and carrots. Animated films and fantasy films really benefit from 3D. You get a heightened sense of being personally present in the space of the movie. You’re drawn into it. It’s like the movie wraps around you and takes you into its reality. That’s a very exciting thing for a filmmaker. I’m really proud of Disney for grabbing the flag and running out in front to make this happen.”

Making “Chicken Little” into the first true three-dimensional digital experience was possible because of great timing and several key technological advances. At Disney’s request, ILM developed new software to render a 3D version of the film, using the original digital files for the CG animation and graphics.

Colum Slevin, senior director of computer graphics at ILM, notes, “This is definitely a huge leap forward in this visual medium. We had a very exciting creative partnership with Disney and were extremely mindful of protecting their movie. The beauty of this project was that with a computer-animated feature, you’ve got all the data that you need to make a 3D version. Our approach was to take apart each scene—all the elements and the pieces of the scenes Disney had used to make their movie—and reassemble them. They gave us what became the left eye view, and we rendered a complimentary right eye frame for every single frame of the film. We basically created the movie all over again from a slightly different viewpoint. This project was a colossal undertaking, and it had never been done before.

“Chicken Little” really lent itself to 3D because of the way the filmmakers composed their shots and told their story,” adds Slevin. “The design is gorgeous, simple and stylized, and your eye is always drawn to a particular character or detail with the lighting. The 3D enriches that design and makes it pop, without ever slapping you in the face. You just feel like you’re looking at a really deep, rich image.

Joel Aron, ILM’s digital production supervisor, adds, “What’s amazing about the 3D in ‘Chicken Little’ is that you’re able to look around and see everything in the frame. You can see things behind the characters. You can look out the window of Chicken

Little's home and see the stars in the sky. This level of detail has never been done before in 3D and this is the latest evolution of the technology."

Tim Partridge, senior vice president and general manager of the professional division for Dolby Laboratories, observes, "We live in a digital world, and consumers expect most of their entertainment these days to be delivered digitally. Digital Cinema takes away the wear and tear on the film, and ensures that it will look as good on the hundredth screening as it did on opening night. There's no more dirt or scratches; and the print is beautifully steady. What you see on the screen is the quality that the director intended. As a result, audiences are able to get much more involved in the story because there are no distractions. When audiences go to see a movie played on Dolby Digital Cinema, they will appreciate the difference and want to come back to see all their films that way in the future."

Digital 3D pioneer, REAL D, applied several of the company's patented technologies to make the "Chicken Little" 3D experience possible. The state-of-the-art REAL D Cinema system used for "Chicken Little" is comprised of several components, including a specially-treated movie screen, REAL D glasses and a special Z-Screen lens that mounts in front of the digital projector, enabling the projector to show 3D. Customized software by REAL D integrates the components to deliver a flawless 3D movie experience.

Joshua Greer, co-founder and CEO for REAL D, explains, "Unlike previous 3D formats, REAL D Cinema uses a single digital projector. In the past, two projectors were needed to project individual images for each of your eyes. That was costly, cumbersome, and difficult to set up. With our system, left and right frame images are projected sequentially on the screen at a very high frame rate (144 frames per second!). As each frame alternates between the left and right eye image, our system changes the orientation of the light to match the orientation of the glasses. The glasses that decode the images are lightweight, polarized and extremely comfortable. You can tilt your head and move around, making for a much more enjoyable movie-going experience. The final component for showing digital 3D is having the appropriate screen that allows you to keep the polarization coherent. We've worked for years and done a lot of engineering to come up with a new kind of silver movie screen that works great for both digital 2D and 3D films. This complete system allows for the most comfortable high-quality 3D experience ever produced. One we think audiences will come back to again and again.

"'Chicken Little' represents the largest digital cinema roll-out in history, and the largest digital 3D release as well," adds Greer. "We've dreamed for years that a studio like Disney would commit these resources and create an extraordinary 3D film for audiences everywhere. We're binocular beings, and we use two eyes to see with depth. It makes perfect sense to get our media the same way. Digital projection has finally made it possible to have a perfect 3D picture every time. 3D has finally arrived."

Director Mark Dindal concludes, "What I like about the process is that it's very comfortable to watch. It feels like the screen becomes a window instead of a wall, and you're looking behind it into this universe that really exists. It has the warmth and charm of a View-Master®. As I would watch the dailies come back in 3D, I literally cheered and laughed and clapped my hands. It was a fantastic collaborative experience."

FUN FACTS & STATISTICS

- Chicken Little has over 76,000 individual feathers and 55,000 of those are just on his head. He has about 9000 on each arm. He also has several types of feathers—some are long, traditional feathers, while others are small fluffy down-like feathers that are underneath the longer ones.
- CG characters are made up of individual polygons that give them shape and allow them to move. Chicken Little is comprised of 5636 polygons; Runt of the Litter has 6627, and Abby has 12,781 (almost half of those are in her hair alone).
- There are approximately 600 muscles in the human body. Chicken Little, small as he is, actually has 700 muscles that animators move and control to get the right performance. Muscles had to be placed in his tail and comb in order to get the desired movement.
- In the town of Oakey Oaks, there are several types of trees that dot the landscape. Each tree has between 15,000-20,000 individual leaves that were “grown” using the same software and technology that put fur on the characters and gave Chicken Little his feathers.

THE FILMMAKERS

MARK DINDAL (Director/Story) has been contributing to the art of animation for the past 25 years in a variety of artistic capacities and receives his third feature film directing credit with “Chicken Little.” He made his directing debut in 1997 with the Warner Bros. animated feature, “Cats Don’t Dance,” and followed that in 2000 with the hilarious Disney comedy adventure, “The Emperor’s New Groove.” Born in Columbus, Ohio, Dindal grew up watching Disney animated classics and knew early on that he wanted to pursue a career in animation. He studied his craft at the prestigious CalArts animation program before launching his professional career with Disney in 1980. Starting as an effects animator on “The Fox and the Hound,” he went on to work on “The Black Cauldron,” “Mickey’s Christmas Carol,” and “The Great Mouse Detective.” Following a brief hiatus to pursue outside projects, he returned to Disney in 1987 for a stint as visual effects supervisor on “The Little Mermaid” followed by work on “The Rescuers Down Under.” His other credits for the Studio include visual development for several projects and a stint as effects animator on “Aladdin.” Additionally, he directed the animated segment for the live-action film, “The Rocketeer.”

RANDY FULLMER (Producer) has played a key role at Disney since 1987, and most recently served as producer of Disney’s wacky animated feature, “The Emperor’s New Groove” (2000). His first assignment for Walt Disney Feature Animation team was as an effects animator for the Toontown segment of Touchstone Pictures’ landmark fantasy, “Who Framed Roger Rabbit.” He went on to provide effects animation for

“Oliver & Company” and “The Little Mermaid” before moving up to visual effects supervisor on “The Rescuers Down Under” and “Beauty and the Beast.” In recognition of his talent and contribution, Fullmer was given the newly created role of artistic coordinator and played an important role in shaping the looks of “The Lion King” and “The Hunchback of Notre Dame.” In the latter role, he worked closely with the directors and other artistic supervisors to push the boundaries of their art form. Born and raised in Richland, Washington, Fullmer found an outlet for his musical talents at the age of 11 when he became the lead guitarist for a rock band (“The Isle of Phyve”), which toured extensively and made several recordings. At Washington State University, he became interested in animation and he went on to study experimental animation at CalArts. Following graduation, he started his own company and provided animation for “Sesame Street” and other projects.

STEVE BENCICH & RON J. FRIEDMAN (Screenwriters) received their first co-screenwriting credit on Disney’s 2003 animated feature, “Brother Bear.” Bencich, a San Francisco native, and Friedman, born in New York City, both grew up in Arizona and met at Thunderbird High School in 1985. The two writers first collaborated on high school projects before writing a run of novelty songs for the local radio station, one of which, “Squirrels” (written in collaboration with another friend), got national exposure thanks to airplay on “The Doctor Demento Show.”

Bencich & Friedman wrote about a hundred public access sketch comedy shows together in Arizona. Bencich studied at Arizona University, San Francisco Art Institute and the American Conservatory Theater. Friedman attended the University of Arizona, and went on to a graduate degree in film at Florida State University. The duo got their first major industry break when Disney enlisted them to do a “two-week comedy punch-up” on a film that was then called “Bears.” That short engagement turned to a year and a half of collaboration with the story team and directors of what would eventually be renamed “Brother Bear.”

“What’s cool about animation is that it’s a collaborative medium where you get to work with a lot of super-talented people—story artists, directors, producers, actors, etc.—each of whom, as Disney used to say, ‘plus’ the movie, making it better and better with each contribution,” observe the writers. “Randy and Mark are a terrific team with each relying on the strengths of the other. They both have a great sense of humor and encourage free-association and a playful environment that they both create. Mark is truly a master of animated comedy. He studies old cartoons the way physicists study Einstein’s theories. He’s the kind of guy who takes inspiration from everywhere and inspires everyone. Mark is open to experimenting with all sorts of ideas while still maintaining his unique vision of the film.

“We had a lot of fun discovering the voices for the characters,” they add. “Just before our first recording session with the actors, Mark had us write short ‘monologues,’ essentially fake interviews where the characters were trying to pitch the movie from their point of view. Besides informing the story team about the characters, their rhythm and sense of humor, these monologues were an opportunity for the actors to contribute to how each character would be played. Many of the mini-monologues were even animated as tests by the animators!”

RON ANDERSON (Screenwriter) makes his feature screenwriting debut with “Chicken Little.” Born and raised in Poughkeepsie, New York, Anderson graduated from USC’s School of Cinema in 1999. Following that, he was selected for a fellowship in Disney Writer’s Program, where he spent a one-year stint working on live-action projects. Anderson has written several feature film screenplays, and has worked on projects for MGM (“Wheels of Fury”), and Revolution Pictures. His feature script, “Ubersheep,” was originally developed as a project for Fox Television. The writer is currently working with Walt Disney Feature Animation on another upcoming feature project.

JOHN DEBNEY (Composer/Conductor) is one of the most sought-after composers in Hollywood, and was honored earlier this year with an Academy Award® nomination for his score for Mel Gibson’s epic historical drama, “The Passion of the Christ.”

His distinguished career includes writing music for motion pictures and television. Among his most recent feature credits are the scores for Walt Disney Pictures’ “The Princess Diaries” and the sequel “The Princess Diaries 2: Royal Engagement,” “Raising Helen,” and this year’s “Sin City.” Debney has also written music for such diverse films as “Elf,” “Bruce Almighty,” “The Whole Ten Yards,” “Welcome to Mooseport,” “Spy Kids,” “Spy Kids 2: The Island of Lost Dreams,” “Cats and Dogs,” “The Tuxedo,” “Swimfan,” “The Scorpion King,” “Dragonfly,” “The Emperor’s New Groove,” “Heartbreakers,” “See Spot Run,” “I Know What You Did Last Summer,” “Liar, Liar,” “End of Days,” “Inspector Gadget,” “Paulie,” “Relic,” “My Favorite Martian,” “Dick,” “Sudden Death,” “Cutthroat Island,” “Hocus Pocus,” “The Replacements,” and “Michael Jordan to the Max.”

A three-time Emmy® Award winner for “The Young Riders,” “SeaQuest,” and “The Cape,” his other television credits include “Sisters” and “Cagney & Lacey.” Debney combines extensive classical training with a strong knowledge of contemporary sounds to create a wide range of musical styles.

The talented composer’s scores will also be heard in such upcoming films as “Zathura,” “Barnyard,” and “I’ll Always Know What You Did Last Summer.”

Debney is the second generation of his family to be associated with Disney. His father, the late Louis Debney, worked at the Studio for over five decades where his accomplishments included assembling “Snow White and the Seven Dwarfs” and associate producing or producing 100 “Mickey Mouse Club” episodes and eighty “Zorro” episodes.

THE VOICE TALENTS

ZACH BRAFF (Chicken Little) brings explosive energy, determination, appealing personality, and a rapid-fire delivery to the voice of the film’s title character.

Braff has distinguished himself from his peers—not only as an actor, but as a writer and director. With his feature writing and directorial debut, “Garden State,” Braff revealed himself in all three capacities. He played the lead role of Andrew Largeman among a cast that included Natalie Portman, Peter Sarsgaard, Ian Holm and Method Man. With a budget of only \$2.5 million, the film premiered at the 2004 Sundance Film Festival, where it sold for \$5 million in an unprecedented sale to two studios, Fox Searchlight and Miramax.

In addition to grossing over \$35 million worldwide, “Garden State” also garnered numerous awards. On the writing side, Braff received a coveted WGA nomination for “Best Original Screenplay.” He earned an Independent Spirit Award for “Best First Feature” as well as a nomination for “Best First Screenplay.” In addition, Braff was awarded “Best Directorial Debut” by the National Board of Review, “Breakthrough Director” by the Hollywood Film Festival and “Most Promising Filmmaker” by the Chicago Film Critics Association. With his hand-picked soundtrack (which went Platinum) including songs by Simon and Garfunkel, Coldplay and Frou Frou, Braff won a Grammy for “Best Compilation Soundtrack Album for Motion Picture, TV or Other Visual Media.”

As an actor, Braff was nominated for a 2005 Primetime Emmy[®] Award for “Outstanding Lead Actor in a Comedy Series” and was also nominated for a Golden Globe[®] in 2005 for “Best Actor in a Television Series,” both for his portrayal of Dr. John “J.D.” Dorian on NBC’s comedy “Scrubs.” His filmography includes roles in “The Broken Hearts Club,” “Getting to Know You,” and “Manhattan Murder Mystery,” in which he played Woody Allen and Diane Keaton’s son. Braff’s stage experience includes New York City’s Public Theatre productions of “Twelfth Night” and “Macbeth” with Alec Baldwin and Angela Bassett.

Braff is currently co-writing with his brother Adam an adaptation of the children’s book, *Andrew Henry’s Meadow*, which he will also executive produce. In addition to playing the romantic lead in DreamWorks’ remake of the Italian film, “The Last Kiss,” Braff will play the male lead in The Weinstein Company’s office/relationship comedy, “Fast Track.”

A native of New Jersey and graduate of Northwestern University’s film program, Braff studied theatre acting while writing and directing his own short films; including “Lionel On A Sun Day” which won numerous awards during the 1998 festival season.

GARRY MARSHALL (Buck Cluck) adds his unique sense of humor, angst and comic timing to the voice of Chicken Little’s frustrated father.

Since his career began in the late 1950s, Marshall has established himself as one of Hollywood’s most respected writers, producers and directors of television, film and theater, and is still going strong today. A Bronx, New York native and a Northwestern University journalism graduate, Marshall’s writing credits stretch back to such seminal 1960s comedy series as “The Dick Van Dyke Show,” “The Lucy Show,” and “I Spy.” Marshall has also created and executive produced some of the longest-running and most celebrated sitcoms in American television history, including “Happy Days,” “Laverne & Shirley,” “The Odd Couple” and “Mork and Mindy.”

Among his many film directing credits are hits such as “Pretty Woman,” “Frankie & Johnny,” “Beaches,” “Overboard,” “Nothing in Common,” “The Flamingo Kid,” “The Other Sister,” “Runaway Bride,” and “The Princess Diaries.” His most recent credits as director include 2004’s “Raising Helen” and “The Princess Diaries 2.”

Marshall has helped launch the careers of such well-known Hollywood personalities as Julia Roberts, Robin Williams, Pam Dawber, Matt Dillon, his sister Penny Marshall, Jason Alexander, Henry Winkler, Mayim Bialik, Crystal Bernard, Anne Hathaway and Heather Matarazzo, and most recently Chris Pine from “The Princess Diaries 2.”

As an actor, he has portrayed a casino owner in "Lost in America," a network president in "Soapdish," team owner Mr. Harvey in "A League of Their Own," Mr. Gold in "Twilight of the Golds," Candice Bergen's boss in the series "Murphy Brown," and most recently a role in his son's directorial debut "Lucky 13," due in theaters in 2006.

In 1983, he received a star on the Hollywood Walk of Fame. His many accolades include the American Comedy Awards Lifetime Achievement Award, the Publicists Guild Motion Picture Showmanship Award for Film and Television, and the WGA's Valentine Davies Award. In 1997, he was inducted into the Academy of Television Arts and Sciences Hall of Fame.

Adams Publishing released Marshall's autobiography *Wake Me When It's Funny* in 1995, which he wrote with his daughter Lori. In 1997, he realized a dream by building a 130-seat performing arts space, The Falcon Theatre, in Burbank. He has also recently directed his first opera, Offenbach's "Grand Duchess," produced by the Los Angeles Opera.

JOAN CUSACK (Abby Mallard) gives a beautiful and grounded vocal performance as Chicken Little's sensible gal pal, Abby Mallard. A voracious reader of magazines, Abby is quick to share a bit of advice with her friends and is known to enjoy karaoke with her friends.

This is Cusack's second major starring role as an animated character for Disney, following her alternately hilarious and heartbreaking turn as Jessie the Cowgirl in the Disney/Pixar hit "Toy Story 2."

Raised in Evanston, Illinois, Cusack studied acting at the Piven Theatre Workshop. While at the University of Wisconsin in Madison where she graduated with a degree in English, she appeared with the improv group "The Ark." She made her screen debut in Tony Bill's film "My Bodyguard" in 1980, followed by "Class" in 1983 and John Hughes' "Sixteen Candles" in 1984, in which she stole scene after scene playing a near-silent geekish girl with a tragic set of orthodonture.

Cusack was picked to star in the cast of "Saturday Night Live" during the 1985-6 season, her first regular episodic television role. Her other TV credits include a starring role alongside Anne Bancroft in the BBC production of Paddy Chayefsky's "The Mother" in 1994; "It's a Very Merry Muppet Christmas Movie" for NBC in 2002; and the voice of the narrator in "Peep and the Big Wide World," an animated science primer for youngsters from WGBH. In 2001-2 she starred in her own ABC sitcom, "What About Joan."

The actress has appeared in such films as "Ice Princess" with Kim Cattrall, "Raising Helen" with her acting sibling John Cusack, "School of Rock" with Jack Black, "Arlington Road" with Jeff Bridges, "High Fidelity" from director Stephen Frears, "Cradle Will Rock" with Bill Murray, and "Where the Heart Is" with Natalie Portman. She has played comedic femme fatales in "Addams Family Values," "Grosse Pointe Blank," "Nine Months," "The Cabinet of Dr. Ramirez," "Corrina, Corrina," "Toys," "Hero," "My Blue Heaven," "Men Don't Leave," "Broadcast News," "Say Anything," and "The Last Shot."

Cusack's theatrical work includes the premiere of "Brilliant Traces" at New York's Cherry Lane Theatre, "The Road" at La Mama, and Imogen in "Cymbeline" at the Public Theatre in New York. She portrayed Helena in "A Midsummer Night's Dream" at the

Goodman Theatre in Chicago, and was directed by Joanne Akalaitis in “Tis a Pity She’s a Whore.”

Cusack has received two Academy Award® nominations, one for her portrayal of a Staten Island secretary in “Working Girl” from director Mike Nichols, and the other for her role as Kevin Kline’s jilted bride in the critically-acclaimed “In & Out.” She won an American Comedy Award for Best Supporting Actress in a Motion Picture for her role in “Runaway Bride” opposite Julia Roberts and Richard Gere. She also recently received a Daytime Emmy® Award nomination for her work in “Peep and the Big Wide World.”

The actress resides in Chicago with her husband, attorney Dick Burke, and their two sons, Dylan and Miles.

STEVE ZAHN (Runt of the Litter) hams it up as the occasionally breathless voice of a 900-pound porker who is insecure, skittish, and loves to sing.

A native of Marshall, Minnesota, Zahn was first introduced to improvisational theater in high school. After completing his freshman year at Gustavus Adolphus College in Minnesota, he crashed the audition of a local production of “Biloxi Blues,” winning the leading role in the play. Following his debut, he trained for two years at the prestigious American Repertory Theater in Cambridge, Massachusetts, before moving to New York and being cast in Tommy Tune’s national tour of “Bye Bye Birdie.”

Following “Birdie,” Zahn was cast opposite Ethan Hawke in “Sophistry” at Playwright’s Horizon, where he caught the eye of director Ben Stiller, who cast him in what would be the actor’s first notable film role, “Reality Bites.” Following his performance in “Crimson Tide” in 1995, Tom Hanks cast Zahn in Hanks’ directorial debut “That Thing You Do!” and Zahn’s performance as lead guitarist for a struggling band rising to fame on the heels of a hit single became his breakthrough film role.

Zahn continued to gain notoriety throughout the nineties, thanks to performances in “subUrbia,” reprising the role of Buff that he created in the off-Broadway production of Eric Bogosian’s play; the HBO miniseries “From the Earth to the Moon”; “Out of Sight,” stealing scene after scene as perpetually baked ex-con Glenn Michaels in the critically-acclaimed exercise in cool from director Steven Soderbergh; “Safe Men”; “You’ve Got Mail”; and “Happy, Texas,” which earned him a Grand Jury Special Actor Award at the 1999 Sundance Film Festival and an Independent Spirit Award for Best Actor.

Since 2000, he has played Rosencrantz in Michael Almereyda’s adaptation of “Hamlet,” which re-teamed him with co-star Ethan Hawke, and starred in “Saving Silverman”; “Riding in Cars With Boys,” for which he earned rave notices for his performance as a drug-addicted father; “National Security,” playing partner to rogue cop Martin Lawrence; “Daddy Day Care” and “Shattered Glass,” both in 2003; “Employee of the Month”; and the 2005 comedy thriller “Sahara.” In 2006, he will appear in “Rescue Dawn” and “Bandidas,” in which he stars opposite Salma Hayek and Penelope Cruz.

“Chicken Little” is Zahn’s latest outing as the voice of an animated character, following his performances as Monty the Mouth in “Stuart Little” and “Stuart Little 2” and Archie the Bear in “Dr. Dolittle 2.”

Zahn is married to actress Robyn Peterman and resides on a farm in the Midwest.

AMY SEDARIS (Foxy Loxy) gives a sly performance as the voice of the overachieving high school bully and Chicken Little's arch nemesis.

Sedaris is probably best known for her recurring role as Jerri Blank on Comedy Central's "Strangers with Candy," now a forthcoming feature film from Worldwide Pants productions which premiered at the Sundance Film Festival in January 2005.

Born in New York, this five-foot Grecian spitfire grew up in North Carolina in a talented household including brother David, author of several books including "Me Talk Pretty One Day" and "Dress Your Family in Corduroy and Denim." Amy and David co-wrote a play, "The Book of Liz," which was originally produced off-off-Broadway by indie company Drama Dept. in 2001.

Sedaris studied and performed with Chicago's Second City and Annoyance Theatre troupes. Her New York theatre credits include "Wonder of the World" (which earned her a Lucille Lortel Award nomination), "The Country Club," "The Most Fabulous Story Ever Told," "Jamboree," "Stump the Host," "Stitches," "One Woman Shoe" (which earned her an Obie award), "The Little Frieda Mysteries" (for which she won an Encore award), and "Incident at Cobble Knob" at Lincoln Center.

Her feature film credits include "Six Days, Seven Nights," "Maid in Manhattan," "The School of Rock," "Elf," "Bewitched," "Romance and Cigarettes," and the forthcoming comedy "Full Grown Men." On television, Sedaris is a series regular on "Exit 57" and has had recurring roles in "Just Shoot Me," "Sex and the City," "Monk," and most recently "Cracking Up."

When not acting, Sedaris runs Amy's Cupcakes, a cupcake and cheeseball business which she operates out of her home. She is also active in New York City rabbit rescue, and keeps a free-roaming mini-rex named Dusty, whom she adopted.

DON KNOTTS (Mayor Turkey Lurkey) lends his unmistakable voice and comic skills to the character of Oakey Oaks' highest elected officer.

A star of over twenty motion pictures, his own TV variety series and numerous specials, Don Knotts has been the godfather of comic jitters to three generations of American comedy fans. He has won five Emmy® awards for his signature portrayal of Barney Fife on "The Andy Griffith Show," appeared on Broadway, and established himself as one of our top comedic actors in a variety of media.

Knotts was born in Morgantown, West Virginia. His ambition from an early age was getting into show business, which since his school years has been the only business he's ever known. As a child he was a movie aficionado and radio fan, with a particular love for comedy. From age twelve, Knotts was constantly trying to copy the impeccable timing of his idol, Jack Benny. Another radio favorite, "The Edgar Bergen Show," inspired Knotts to learn ventriloquism, and throughout high school he entertained civic groups with an act he admits he borrowed directly from Bergen.

After high school, Knotts enrolled as a speech major at West Virginia University, intending to teach. However, the army called, and he spent the next few years touring the South Pacific doing comedy routines in "Stars and Gripes." Thus bitten, it was only natural that he would eventually finish his degree and head for New York City and show business.

In the years that followed, Knotts appeared on various radio and television programs until he landed his Broadway debut in "No Time for Sergeants." During the show's hit

run, the actor began to develop what would become his signature character of the nervous little man, now familiar to audiences everywhere, which he based on an after-dinner speaker he had seen back home in Morgantown.

Knotts became a featured performer on “The Garry Moore Show” and “The Steve Allen Show,” and when Allen’s show moved to Hollywood, Knotts followed. He was in the right place at the right time to be picked to join Andy Griffith in the legendary series that made him a household name. In the decades after “The Andy Griffith Show” finished its run, Knotts continued to win recurring roles on series television, most memorably as Ralph Furley in “Three’s Company.”

Knotts’ movie credits include “The Incredible Mr. Limpet,” “The Ghost and Mr. Chicken,” “The Reluctant Astronaut,” “The Shakiest Gun in the West,” “It’s a Mad Mad Mad Mad World” and “The Prize Fighter.” “Chicken Little” marks a homecoming of sorts for this former member of Disney Studios’ 1970s-era stable of feature players, star of so many of the studio’s family matinee offerings including “The Apple Dumpling Gang,” “No Deposit, No Return,” “Gus,” “Herbie Goes to Monte Carlo,” “Hot Lead and Cold Feet” and “The Apple Dumpling Gang Rides Again.”

His theatre credits include “Mind with the Dirty Man,” “Norman Is That You?,” “Harvey,” “You Can’t Take It With You,” “Last of the Red Hot Lovers,” “The Odd Couple,” “A Good Look at Boney Kern” and “On Golden Pond.”

Knotts lives in Los Angeles.

HARRY SHEARER (Dog Announcer) adds his biting humor to the voice of this play-by-play canine commentator caught up in the spectacle of Chicken Little’s miraculous baseball triumph.

Shearer is a comic personality who takes “hyphenate” to new levels. First and foremost an actor, he is also an author, director, satirist, musician, radio host, playwright, fine artist and record label owner. For seventeen years this Los Angeles native has found enormous success and planted the fruits of his talents in the heads of millions worldwide, thanks to his voice work for “The Simpsons,” on which he plays a stable of characters, most notably Mr. Burns, Smithers, and insufferable neighbor Ned Flanders.

Shearer recently completed shooting the pilot “I Did Not Know That” for TV Land, a half-hour original parody profile show billed as “fake stories about real celebrities” and “fake bios of made-up people.” “I Did Not Know That” is executive produced by Paul Reiser of “Mad About You” fame. In addition, Shearer serves as the “voice of TV Land” and provides the voiceover for TV Land’s popular comedy interstitials.

In addition, Shearer is collaborating once again with Christopher Guest and friends from “A Mighty Wind,” on the feature “For Your Consideration,” written by Eugene Levy and Christopher Guest under Guest’s direction. The film is a hilarious depiction of independent filmmaking and how the “buzz” about a potential award nomination impacts the lives of three actors portrayed by Parker Posey, Catherine O’Hara and Shearer. Shooting begins in October.

This summer, Shearer along with his singer/pianist wife Judith Owen and her manager Bambi Moe’ launched Courgette Records (which is English for zucchini—a nod to the infamous airport scene from “This Is Spinal Tap”) and is being distributed by Warner Music Group’s Alternative Distribution Alliance (ADA). The debut release is Owen’s latest album *Lost and Found*. Shearer will release several of his own projects

through Courgette including a DVD of comedy sketches from his work on “Saturday Night Live” and HBO coupled with a CD of comedy material.

A child of Hollywood from an early age, Shearer made guest appearances on a variety of A-list television series while still barely in his teens, including “The Jack Benny Program,” “General Electric Theatre,” and “Alfred Hitchcock Presents.” He has the distinction of appearing in the first Cinemascope movie, “The Robe,” and also played Eddie Haskell in the pilot episode of “Leave It To Beaver.”

In the early 1960s, Shearer attended UCLA as a political science major, where he edited and wrote for the school humor magazine. He pursued graduate work at Harvard and served a political internship in Sacramento before turning to freelance journalism, most notably covering the Watts riots for *Newsweek* magazine.

In 1968, Shearer auditioned for a satirical news team at KRLA-AM called The Credibility Gap. The crew developed a fanatical following, engaging in guerilla comedy actions like alternative live running commentaries to the annual Rose Parade in Pasadena. The classic Gap lineup including Shearer, future bandmate Michael McKean, David Lander, and Richard Beebe began to play local clubs and eventually recorded a number of hilarious—and now scarce—albums, including *A Great Gift Idea*, *The Bronze Age of Radio*, and *Floats*.

In the early 1980s, he and friends Michael McKean and Christopher Guest, along with director Rob Reiner, began to incubate an idea for a fake documentary about an aging heavy metal band. The resulting movie, “This Is Spinal Tap,” became the granddaddy of the mockumentary genre and gave the world new insight into the concepts of spontaneously-combusting drummers and amps that go up to eleven.

Theatrically, Shearer has collaborated with writer Tom Leopold and composer Peter Matz to create the book and lyrics for an original musical about J. Edgar Hoover called simply “J. Edgar!: The Musical” which is now being developed for a Broadway run.

In the world of fine art, the Fullerton Museum Center presented Shearer’s installation “Telesthesia” in the early 1990s, featuring satellite-captured clips of various media personalities saying nothing. The Museum of Contemporary Art (MOCA) in Los Angeles presented Shearer’s installation, “A Wall of Silence,” that featured key figures from the O.J. Simpson trial in their least sound-bite-stealing moments. Most recently “Face Time,” featuring the presidential and vice-presidential candidates and the members of the mediocracy that covered them, was displayed in Washington, D.C.’s Conner Contemporary Gallery. And on radio, Shearer’s one-hour satirical sandbox “Le Show” is heard weekly on stations around the world.

Shearer’s film credits include “Real Life,” “The Right Stuff,” “Portrait of a White Marriage,” “The Fisher King,” “Godzilla,” “The Truman Show,” “Small Soldiers,” “Dick,” and “A Mighty Wind.” He has twice been a regular cast member on “Saturday Night Live,” and in 2002 he wrote and directed his own feature, “Teddy Bears’ Picnic.” He has won two Cable Ace Awards.

PATRICK STEWART (Mr. Woolensworth) is the familiar voice behind this sheepish high school teacher who occasionally gets the wool pulled over his eyes.

An internationally respected actor known for successfully bridging the gap between the theatrical world of the Shakespearean stage and contemporary film and television, Stewart continues to demonstrate his versatility with a wide range of projects.

The actor has a long-standing relationship with the Royal Shakespeare Company and is an Honorary Associate Artist, having been made an Associate Artist in 1967. With the RSC he has played roles such as King John, Shylock, Henry IV, Cassius, Titus Andronicus, Oberon, Leontes, Enobarbus, Touchstone and Launce. He has also starred in many contemporary works with the RSC, including plays by Tom Stoppard, Edward Bond, Howard Barker and David Rudkin.

In 1991, Stewart created an acclaimed one-man production of Charles Dickens' "A Christmas Carol" for Broadway, playing over forty characters and earning a Drama Desk Award for Best Solo Performer. This marked his first return to the New York stage since 1971, when he appeared in the now-legendary Peter Brook production of "A Midsummer Night's Dream." In December of 1996, Patrick took "A Christmas Carol" to Los Angeles, and in December 2001 he took the show back to Broadway for eight benefit performances. The ticket sales from the sold-out run marked the highest single-week sales for any play in the history of Broadway.

Stewart originated the role of Jean-Luc Picard in the hit series "Star Trek: The Next Generation" which aired from 1988 to 1994. The role earned him Best Actor nominations from the American TV Awards and the Screen Actors Guild. In addition to his starring role, he also directed several episodes, one of which ("A Fistful of Datas") received an Emmy® Award.

In 2002, Stewart was seen in the tenth installment of Paramount Pictures' "Star Trek" feature films, "Star Trek: Nemesis," reprising his role as Captain Jean-Luc Picard. His earlier "Star Trek" film credits are "Star Trek: Generations" (1994), "Star Trek: First Contact" (1996) and "Star Trek: Insurrection" (1998).

The talented actor's other film credits include "Jeffrey," "Hedda," "Dune," "Lady Jane," "Excalibur," "L.A. Story," "Death Train," "Robin Hood: Men in Tights," "Gunmen," "Masterminds," "The Pagemaster," "Conspiracy Theory," "Safe House," and "Dad Savage." He also lent his voice to the character Seti in "Prince of Egypt" and Dr. Loyd Steam in "Steamboy." He has twice played Professor Charles Xavier in the "X-Men" film series, and is now filming the third installment, "X-Men 3," for release in 2006.

In 2001, Her Majesty Queen Elizabeth conferred him with the order of the Officer of the British Empire (O.B.E.).

WALLACE SHAWN (Principal Fetchit) is heard as the high-strung high school principal at Oakey Oaks High.

Shawn is one of the film industry's most recognizable character actors as well as a highly-respected playwright. The proud bearer of a long and distinguished list of movie and television credits, Shawn is also a three-time Pixar feature voiceover actor, most recently essaying the role of tyrannical boss Mr. Huph in "The Incredibles."

A New York City native, Shawn was once a schoolteacher, having taught Latin and drama in New York and English in India. A lifelong writer whose playwrighting career began in 1967, Shawn translated Machiavelli's play "The Mandrake" for a Joseph Papp production in 1977, at which point the director asked him to appear in it—a performance that marked his acting debut. Since then he has appeared in "Uncle Vanya," "Carmilla" and a variety of theatrical productions. Most recently he concluded an enormously successful off-Broadway run in David Rabe's "Hurlyburly" opposite Ethan Hawke.

Other plays by Shawn followed “Mandrake,” including “Aunt Dan and Lemon” and “The Fever.” The National Theater in London produced his play “The Designated Mourner,” which featured Mike Nichols and Miranda Richardson, who reprised their roles in the BBC Films feature production released in summer 1997. “The Fever” was recently produced as a telefilm for Showtime starring Vanessa Redgrave. In spring 2006, Shawn’s translation of Brecht’s “Threepenny Opera” will come to Broadway in a production starring Alan Cumming.

After seeing Shawn in “The Mandrake,” casting director Juliet Taylor recommended and ultimately cast Shawn in Woody Allen’s “Manhattan” (1979). Allen later used him in “Radio Days” (1987), “Shadows and Fog” (1992) and “The Curse of the Jade Scorpion” (2001). Shawn was also a perennial collaborator with Louis Malle, and appeared in four of the director’s films: “Atlantic City” (1980), “My Dinner with Andre” (1981), “Crackers” (1984), and “Vanya on 42nd Street” (1994).

Shawn’s many feature film roles include Alan Pakula’s “Starting Over” (1979), Bob Fosse’s “All That Jazz” (1979), Blake Edwards’ “Mickey and Maude” (1984), James Ivory’s “The Bostonians” (1984), Rob Reiner’s “The Princess Bride” (1987), Stephen Frears’ “Prick Up Your Ears” (1987), Alan Rudolph’s “Mrs. Parker and the Vicious Circle” (1994), Amy Heckerling’s “Clueless” (1995), and Rebecca Miller’s “Personal Velocity” (2002).

In addition to having a recognizable face, Shawn’s distinctive voice fueled the performance of nervous dinosaur Rex in the Disney/Pixar production “Toy Story” (1995) as well as its sequel, “Toy Story 2” (1999). He has also lent his voice to the animated features “The Goofy Movie” (1995) and “Teacher’s Pet” (2004), as well as the TV series “Family Guy” and “Stanley.”

Shawn has appeared regularly in such highly regarded television series as “Murphy Brown,” “The Cosby Show” and “Taxi,” along with special appearances on “Civil Wars,” “Crossing Jordan,” “Star Trek: Deep Space Nine” and the PBS presentation “How to Be a Perfect Person in Three Days.” Teleplay credits include “Monte Walsh,” starring Tom Selleck, “Mr. St. Nick” with Kelsey Grammer, and “Blonde” with Poppy Montgomery as the legendary Marilyn Monroe.

FRED WILLARD (Melvin—Alien Dad) invades the film with a fine vocal performance as a fretful father with a fondness for acorns.

Born and raised in Shaker Heights, Ohio, Willard’s first brush with fame came in 1962 when he and friend Vic Greco worked up a comedy act that won them an appearance on “The Ed Sullivan Show.” In the years that followed he moved to Chicago and spent a year working with famed improv group Second City. After relocating to Hollywood, Willard joined the comedy ensemble The Committee, and then co-founded yet another group, Ace Trucking Company, who released a self-titled album on RCA in 1970.

His first recurring TV exposure came as part of the cast of “The Burns and Schreiber Comedy Hour” in 1973, and in 1977 he scored a role in the cult hit “Fernwood 2Nite,” the prototype satirical talk show, where he costarred as sidekick Jerry Hubbard to Martin Mull’s host character, Barth Gimble. This beloved and sadly short-lived series has since been celebrated by the Museum of Radio and Television, and was feted by the HBO Comedy Arts Festival in Aspen.

Willard has had recurring roles in “Ally McBeal,” “The Simpsons,” and “Mad About You.” He has also made over fifty appearances on “The Tonight Show.” Between 1995 and 1997, he re-teamed with Martin Mull playing Mull’s gay lover Scott on “Roseanne,” and from 2003 to 2005 he had a recurring role as Hank MacDougall on “Everybody Loves Raymond,” performances which have earned Willard three Emmy® nominations.

Willard has appeared in all three of Christopher Guest’s mockumentary ensemble pieces for Castle Rock Entertainment, “Waiting for Guffman,” “Best in Show,” and “A Mighty Wind.” His appearance in “Guffman” earned him an American Comedy Award nomination and a Screen Actors Guild nomination for Funniest Supporting Actor. His performance as dog-ignorant announcer Buck Laughlin in “Best in Show” won him the Boston Society of Film Critics Award for Best Supporting Actor, as well as Best Supporting Actor nominations from the New York Film Critics and the National Film Critics Society. His other film credits include “This Is Spinal Tap,” “Roxanne,” “The Wedding Planner,” “How High,” “American Pie 3,” and “Anchorman.”

The actor/comedian has numerous stage roles to his credit, including off-Broadway performances in “Little Murders” directed by Alan Arkin, and “Arf” under the direction of Richard Benjamin. His regional roles include “Call Me Madam” in Chicago, and the musicals “Promises, Promises” with Jason Alexander and “Anything Goes” with Rachel York for the Reprise! series in Los Angeles. He also starred in Wendy Wasserstein’s “Isn’t It Romantic” and “Elvis and Juliet,” written by his wife Mary.

Willard and his wife live in Los Angeles, where they run the MoHo Group comedy workshop. He recently completed a sold-out run of his “one-man show” with a cast of twelve called “Fred Willard: Alone at Last!,” for which he earned two Los Angeles Artistic Director Awards for Best Comedy and Best Production.

CATHERINE O’HARA (Tina—Alien Mom) first got into acting, writing, improvising and directing with Toronto’s Second City Theatre, then, with fellow alumni, created the comedy show S.C.T.V. (which is currently enjoying a successful DVD release).

Earlier film work includes, “After Hours,” “Heartburn,” “Beetlejuice,” and “Home Alone.” “Waiting for Guffman,” “Homefries,” “Best in Show,” “Orange County,” and “A Mighty Wind” are among O’Hara’s more recent films. She will soon be seen in “Game 6.”

ADAM WEST (Ace—Hollywood Chicken Little) is back in uniform as the voice of the Hollywood action star chosen to play Chicken Little in the big-screen version of his life.

The name and voice of Adam West have become truly iconic in American popular entertainment. His role as Batman in the classic television series and feature of the same name continues to be seen throughout the world more than thirty years after its debut.

While Batman/Bruce Wayne remains his signature role, West has a multitude of motion picture, theater, and TV credits to his name. His movie credits include “Drop Dead Gorgeous,” “The New Age,” “Hooper,” “The Young Philadelphians,” “An American Vampire Story,” “Soldier in the Rain,” “Robinson Crusoe on Mars” and “Nevada Smith.” He has won starring roles in several television series as well, including

“The Detectives,” “The Last Precinct,” and “The Clinic,” and has starred in and co-written several pilots for the major networks.

West has lent his voice to animated characters in such well-known shows as “The Simpsons,” “Rugrats,” “Batman,” “Animaniacs,” “Johnny Bravo,” “The Secret Files of the SpyDogs,” and “The Super Adventure Team.” In 2000, he contributed the voice of Leonard Fox to the animated short “Redux Riding Hood,” which went on to win an Academy Award® nomination. He has made recurring appearances on FOX’s “The Family Guy,” most recently playing himself, Mayor Adam West.

West is the author of two books, *Back to the Batcave* and *Climbing the Walls*. Most recently, he starred in and served as creative consultant to the CBS telefilm “Return to the Batcave: The Misadventures of Adam & Burt,” breathing new life into the classic character. His theatre credits include “Volpone” for the Mark Taper Forum at the Los Angeles Music Center.

He lends support to numerous charities, recently winning \$250,000 on “Who Wants to Be a Millionaire” on behalf of an organization supporting women and children in Idaho. The actor makes his home in Santa Monica, California; Ketchum, Idaho; and a family ranch in Washington state.

PATRICK WARBURTON (Alien Cop) doesn’t miss a beat in providing comedy to his cameo vocal turn as an alien cop.

This is his second role in a Mark Dindal-directed animated comedy for Disney, following his much-loved 2000 turn as loveable doofus Kronk, slow-witted brawn to villainess Yzma’s brains in the hit animated feature “The Emperor’s New Groove.”

Warburton, owner of arguably the tallest voice in animation, first impressed himself on American audiences in the classic NBC sitcom “Seinfeld,” where he played Elaine’s on-again, off-again boyfriend David Puddy, a laconic yet highly-principled mechanic-turned-car-salesman. Warburton first landed a role on “Seinfeld” playing a face-painted New Jersey Devils fan before assaying the role of Puddy, whom he portrayed regularly throughout the last four years of the show’s run.

In 2001, Warburton starred as big blue crimefighter “The Tick” in the short-lived FOX comedy series of the same name. His other live-action TV credits include regular appearances on “Less Than Perfect,” “Dave’s World,” “Ellen,” “8 Simple Rules for Dating My Teenage Daughter,” and “NewsRadio,” in which he played corporate V.P. Johnny Johnson.

In the realm of animation voice-over, Warburton has taken his low register to new comedic heights in such series as “Buzz Lightyear of Star Command,” in which he assayed the title role; “Family Guy,” playing handicapped neighbor Joe Swanson; and “Kim Possible,” playing overbearing high school coach Steve Barkin. Most recently, he has lent his voice to Prince Humperdinck in the upcoming feature, “Happily N’Ever After,” and will also have a role in “The Bee Movie,” a feature for 2007 starring Jerry Seinfeld as the voice of a dissatisfied bee who discovers humans are eating his product and decides to sue.

Warburton’s feature credits include the independent comedy-noir charmer “The Woman Chaser,” “The Apartment Complex,” “Scream 3,” “Joe Somebody,” “Camouflage,” the Australian comedy sleeper “The Dish,” and “Big Trouble” and “Men in Black II” (both for director Barry Sonnenfeld). This year, he appeared in the

independent film “The Civilization of Maxwell Bright,” a dark comedy about a misanthrope who buys a mail-order wife.

A native Californian, Warburton grew up in Huntington Beach and currently resides in Los Angeles with his wife and four children—Talon, Alexandra, Shane, and Gabriel.