

ICE AGE THE MELTDOWN

In ICE AGE: THE MELTDOWN, the sub-zero heroes from the worldwide blockbuster CGI film “Ice Age” are back – Manny the woolly mammoth, Sid the sloth, Diego the saber-toothed tiger, and the hapless prehistoric squirrel/rat known as Scrat. In the new film, from director Carlos Saldanha and the Academy Award® winning creators of “Ice Age” and “Robots,” the Ice Age is coming to an end, and the animals are delighting in the melting paradise that is their new world.

Ray Romano, John Leguizamo and Denis Leary return to voice our three heroes: Manny, Sid, and Diego. New cast members include Academy Award® nominee Queen Latifah (“Chicago”), Seann William Scott (the “American Pie” trilogy), late night talk show king Jay Leno, Will Arnett (“Arrested Development”) and Josh Peck (“Drake and Josh”).

Our trio is still together and enjoying the perks of their now melting world. Manny may be ready to start a family, but nobody has seen another mammoth for a long time; Manny thinks he may be the last one. That is, until he miraculously finds Ellie (voiced by Queen Latifah), the only female mammoth left in the world. Their only problems: They can't stand each other – and Ellie somehow thinks she's a possum!

Ellie comes with some excess baggage in the form of her two possum “brothers”...Crash and Eddie (voiced by Seann William Scott and Josh Peck), a couple of daredevil pranksters and cocky, loud-mouthed troublemakers.

Manny, Sid, and Diego quickly learn that the warming climate has one major drawback: A huge glacial dam holding off oceans of water is about to break, threatening the entire valley. The only chance of survival lies at the other end of the valley. So our three heroes, along with Ellie, Crash and Eddie, form the most unlikely family – in any “Age” – as they embark on a mission across an ever-changing, increasingly dangerous landscape towards their salvation.

The film also presents the continuing adventures, or misadventures, of Scrat, who has an even larger role this time.

ICE AGE: THE MELTDOWN has everything you loved about the first movie with even more comedy, action, and spectacular visuals. Our three heroes’ unyielding friendship lives on with some memorable new characters thrown into the mix. The result will thaw hearts of all ages.

When the smart, character-based comedy “Ice Age” hit theaters in March 2002, critics and audiences immediately responded to its action, adventure, humor and heart. They fell in love with the four principal characters – three of whom unexpectedly come together to form a family, while the fourth begins his lifelong struggle to get his nut.

“The film’s success was largely due to the fact that audiences loved the characters,” says executive producer Christopher Meledandri, who also serves as president of Twentieth Century Fox Animation. “They bonded with Manny, Sid and Diego and laughed at Scrat.”

The film’s broad-based appeal was also aided by the starring voice cast – Ray Romano, John Leguizamo and Denis Leary – whose inherent edginess helped attract adults and teens.

Even before “Ice Age’s” global theatrical and DVD successes, Meledandri, Carlos Saldanha, Chris Wedge (the first film’s director), and producer Lori Forte, knew there were more stories to tell for these characters. Unwilling to rest on their laurels, the filmmakers wanted to make the new film even funnier, richer, and a bigger visual experience than “Ice Age.” The new film’s big idea – the animals interacting with a

melting world – would be made possible by specific technological advances from Blue Sky Studios, which made “Ice Age,” “Robots” and ICE AGE: THE MELTDOWN.

Again starting from a character base, the filmmakers, including Carlos Saldanha who had moved into the director’s chair (with “Ice Age” helmer Chris Wedge now an executive producer), considered the question, Where could the characters go from where we left them in the first film? They decided that each character would experience significant individual growth, helped along the way by their friends.

In “Ice Age,” Manny is dealing with the pain of having lost his family years earlier. In the new story, he wonders if he will ever find a family – or love – again. When he meets a female woolly mammoth, Ellie, he has hopes for something special to happen; alas, there are complications.

While Manny pursues romance, Sid, who in the first film was the target of everyone’s jokes and was never taken seriously, yearns for respect – and he just might get it. “Sid’s very insightful, especially about Diego,” says Saldanha. “He can see inside Diego’s head, somehow.” Diego, a once-fierce saber-toothed tiger, discovers he has a fear that gives him more than a little trouble in their new rapidly-melting world: he’s afraid of water. “Diego, a predator in ‘Ice Age’ is now part of this oddball family,” adds Saldanha. “He has that huge issue – his fear of the water – that Sid discovers.”

Perhaps the most challenging character for which to create a new story was Scrat, the prehistoric squirrel/rat who spent the first film chasing after a perpetually elusive acorn. Initially envisioned as having a small part in “Ice Age,” the character’s explosive popularity in the film’s first teaser trailer led the filmmakers to significantly expand his role.

For ICE AGE: THE MELTDOWN, the filmmakers were determined to explore new facets of Scrat. His singular focus remains on getting his cursed acorn, even as he continues to run into an endless series of obstacles. Saldanha, producer Lori Forte and some of today’s top comedy writers add new twists so Scrat remains as funny and fresh as he was in the first film.

“Carlos really stretched and pushed the character,” says Meledandri. “Scrat is still going after the nut, but his attitudes and expressions of frustration change. He becomes more integrated into the story – a big step forward for him.”

Meledandri says Saldanha's abilities with physical humor are critical to the film. "His sense of humor extends beyond the verbal," says Meledandri, "and animation is often at its best when it's non-verbal. Carlos communicates so much through performance and physicality. He really understands the language of performance." Adds executive producer Chris Wedge, who collaborated closely with Saldanha on "Ice Age" and "Robots": "Carlos knows every aspect of this story and of these characters. He's been at my side at Blue Sky Studios for ten years."

Once the character perspectives were established, the filmmakers began to explore the story's brave new world: the melting Ice Age. Says Chris Wedge: "With 'Ice Age,' we made the environment a major character. And the same thing happens in ICE AGE: THE MELTDOWN, but on an even bigger scale."

Much of "Ice Age" was set against a backdrop of ice and snow. In the new film's melting world, there's room for other environmental dynamics and a warmer-looking landscape. "It was important that the visual experience be reflective of the first film, while also being distinct and fresh," says Lori Forte. "The melting world is a big step forward in creating a new experience for the audience. It gave us a changing environment that becomes increasingly perilous for our characters. It really propels the action."

Besides the "meltdown," the film presents several environments new to the "Ice Age" universe, including trees, grass and mountains. The ever-changing landscape itself becomes a character – a kind of ticking-clock that counts down the peril as the characters try to flee to safety before the dam breaks and the valley floods.

To create ICE AGE: THE MELTDOWN's new environments, the filmmakers utilized twice as many effects as they did for its predecessor. Since "Ice Age," huge strides have been made at Blue Sky Studios in rendering fur and water. "The technology helps bring audiences into the story's own 'reality' and transport them to this world," says Meledandri. "They may not notice specific technical advances, but they will feel them – it will seem like you can reach out and touch the characters."

THE ORIGINAL 'FAB 4' RETURN

Ray Romano, John Leguizamo and Denis Leary welcomed their return to the world of “Ice Age.” “It was fascinating watching their processes for this film,” says Lori Forte. “For ‘Ice Age,’ they really didn’t know what they were getting into – or how it was all going to come out. This time around, everyone was much more confident; they just slid into their roles, effortlessly.”

Romano, who last year concluded a nine-year run on the smash series “Everybody Loves Raymond,” notes that the first film’s heart, humor and adventure appealed to adults as much as young people. He was particularly pleased that Manny’s story is again the emotional core. “Every time I watch ‘Ice Age’ and see Manny, I go, ‘That’s the big guy; the big guy that we love.’

“I love Manny as a character, and I love playing him,” Romano continues. “His values and spirit are terrific. He’s a curmudgeon with a big chip on his shoulder and a tough exterior. But underneath that, he’s all warm and fuzzy – for a mammoth, at least.”

And how did Romano feel about Manny’s first attempts at romance? “Ellie gives Manny a twinkle in his eye. But unfortunately she’s a bit ‘off’, so it’s not smooth sailing. Though it was easy to make that work, because I was able to rely on my own lack of knowledge about talking to women,” he jokes.

“Actually, it was exciting to be in an on-screen romance,” he adds. “But I had to remind myself it’s an animated film, right? Queen Latifah, who voices Ellie, wasn’t even in the same recording booth as me!”

John Leguizamo was eager to explore new facets of Sid. “There was still unfinished business left over from ‘Ice Age’ that I was eager to get into,” says the actor, known for both his work in hit movies, like “Moulin Rouge!” as well as his provocative stand-up concert films. “I wanted to re-create that same lovable character but take him to another level.”

For “Ice Age,” Leguizamo had given Sid a lateral lisp, after learning that sloths store food inside their cheeks. For the new film, Leguizamo spent much time getting back to that distinctive voice, while continually finding ways to add new dimensions to the character. The actor pondered Sid’s principal dilemma. “He wants respect, to be taken seriously,” says Leguizamo. “That’s his quest.”

Sid's path is closely tied to Diego's, because, ironically, it's Sid who figures out Diego's fear and helps him deal with it. The filmmakers and Denis Leary worked hard on the character's story arc, connecting it to Sid's, and thus giving new dimensions to both characters. "Diego and Sid are like brothers," says Leary, "and Manny's the older brother." Leary returns to voice Diego after co-creating, executive producing, writing and starring in the acclaimed series "Rescue Me," which returns for its third season later this year.

Like Romano and Leguizamo, Leary found much to explore with his character in ICE AGE: THE MELTDOWN. "Ray Romano gets the films' emotional moments, John the funny ones, but Diego makes it all happen," says Leary. "Diego is still a leader – smart and strong, but he thinks he may be getting 'soft' because of his fear of the water."

According to Carlos Saldanha, Leary is closely tied to his on-screen character. "It's difficult to see Denis without seeing Diego, and vice versa," says the director. "Denis's edgy humor and sarcastic quality are critical to Diego's 'voice.'"

As much as audiences loved Manny, Diego and Sid – and the actors who voice them – the real breakout star of "Ice Age" was Scrat, whose squeaks, screams and other strange utterances happened to be voiced by that film's director, Chris Wedge. Says the filmmaker, who is one of the founders of Blue Sky Studios: "Scrat as a character is like someone dancing in front of everyone wearing only his underpants. He's just hapless."

Wedge was delighted with the audience reaction to the character, while expecting even bigger laughs with the character's expanded role in ICE AGE: THE MELTDOWN. "Audiences tuned into Scrat right away," he says, "because everyone relates to an underdog. Now that we've given him new dimensions for the second film, we expect an even bigger response to Scrat."

THE NEW MEMBERS OF THE 'ICE AGE' FAMILY

At the end of "Ice Age," Manny, Sid, Diego had come together to form a family, albeit a dysfunctional one. In ICE AGE: THE MELTDOWN, the stakes are raised as the trio meets new characters – who may join them to create a new, larger family.

As Manny wrestles with the idea that he's the last mammoth on earth, he meets Ellie, a female woolly mammoth. Now that he's finally met a female mammoth, nothing

can stand in the way of true love – except, perhaps, the fact that Ellie has identity issues: she thinks she’s a possum. According to Lori Forte, that creates an interesting and fun dynamic between the two characters. “You couldn’t just have Manny and Ellie come together and have them fall in love right away,” she points out. “The more conflict there is, the funnier it is.”

To differentiate Ellie from Manny, and give her a more feminine quality, the filmmakers gave her rounder shapes, less bulk, a fun hairdo and a lighter, reddish color tone. Saldanha and the animators created a strong physical dynamic between Manny’s laconic style and Ellie’s more frenetic personality.

In casting Ellie, the filmmakers searched for a voice that was rich with personality – not just an actress with a big personality. “We had to consider how she would sound opposite Ray Romano,” says Saldanha. “In addition, we wanted someone with a voice that had strength, independence, empathy and humor. Queen Latifah embodied all these qualities.”

Latifah, who makes her animated feature film debut in *ICE AGE: THE MELTDOWN*, enjoyed exploring Ellie’s “complications.” “Ellie is just the sweetest, lovable lump that you’ve ever seen. But she’s...well...she’s a little strange. A little aloof. And a little confused about her identity. You see, Ellie thinks she’s a possum. But she’s really a woolly mammoth. That’s real confusion!”

The actress/musician has had several on-screen romances, but none compare to the stakes in Ellie’s relationship with Manny. “Manny thinks he’s the last woolly mammoth on earth, until he meets Ellie,” she explains. “There’s a potential to save the species, if only Ellie would realize who she is: a mammoth, and not a possum.”

Latifah says her background as a hip hop artist was a big factor in helping her create a voice performance for Ellie. “I think one of the reasons I enjoyed working on this film was because of the innate vocal rhythm I have as a musician. You catch things off that rhythm and you hear things a bit differently. So it was interesting for me to get Ellie’s vocal inflections and make sure they worked for the character.”

Joining Ellie on her journey are her two “brothers,” possums Crash and Eddie. They are wild and crazy – daredevils and pranksters – whose charm comes out of their love for and protectiveness toward their sister Ellie. Seann William Scott, who starred as

the incorrigible ‘Stiffler’ in the “American Pie” trilogy, voices Crash, and Josh Peck, from Nickelodeon’s hit series “Drake and Josh,” voices Eddie.

Saldanha says that, individually, Scott and Peck are “free spirited, funny, and high-energy actors. Together, they produced magic,” which Saldanha captured by putting them together in the recording booth – a rarity in animated feature filmmaking.

The director drew special pleasure from animating Crash and Eddie because they’re so physically flexible and very different from Manny, Sid and Diego. That bendy physicality adds to the characters’ madcap fun. “Crash and Eddie will try any stunt – the crazier, the better,” says Saldanha. “They’re no-holds-barred in actions and humor, and that gives a director and animator so much to work with.”

Seann William Scott had not yet seen “Ice Age” when he committed to ICE AGE: THE MELTDOWN. But when he did catch up with the film, he was hooked. “The ICE AGE : THE MELTDOWN script was fun and I was looking forward to being a part of it,” he says. “But when I saw ‘Ice Age’ on DVD, it took the experience to a whole new level.”

Josh Peck is another “Ice Age” fan. “I loved how the emotions and character expressions came across in the film,” he says. “Watching it was like spending time with your best friends.”

Peck likens Eddie to a high-energy teenager. Still, he’s less intense than older brother Crash. “Of the two,” adds Peck, “Eddie’s the voice of reason, but he’s still a stunt devil who likes to have a good time – and take care of his sister.”

The film’s principals are supported by a menagerie of colorful villainous characters. Fast Tony, an armadillo voiced by late night talk show king Jay Leno, is a slick con artist who warns the valley creatures of the impending flood – and does everything he can to make a buck out of it. “I had a great time voicing Fast Tony,” relates Leno. “He has the amazing energy – and scruples – of a high-powered used car salesman. He’ll take anything, even a potential cataclysm, and use it to his advantage.”

Leno, a renowned stand-up comedian as well as talk show titan, likens the process of voicing an animated character to doing stand-up. “In both, you’re trying to make people laugh, using only your voice. If [voicing a character] was modern interpretative dance, I’d be in trouble,” he jokes. “But as a comic who’s used to being on stage,

projecting, and making funny noises – I could handle the work on ICE AGE: THE MELTDOWN.”

A more threatening presence is the Lone Gunslinger Vulture, voiced by Will Arnett, who stars in the Emmy®-winning sitcom “Arrested Development.” The winged predator sees the flood as a golden opportunity: every creature in the valley becomes a potential meal! The banquet the vulture believes awaits him, inspires him and an entire chorus of vultures to song – an inventive take-off of the classic tune, “Food, Glorious Food,” from the ’60s Broadway musical (and Oscar®-winning film) “Oliver.”

Then, there are the most dangerous creatures of all: Cretaceous and Maelstrom, two prehistoric reptiles who, once defrosted from their Ice Age habitat, chase our heroes with intent to devour. They’re a looming threat throughout the story. Cretaceous is a crocodile-like creature with a long snout, and Maelstrom is somewhere between a killer whale and a Tyrannosaurus Rex.

PRODUCTION

Acclaimed artist/ character designer Peter de Sève, who designed the characters for “Ice Age,” returns for ICE AGE: THE MELTDOWN. Having been an instrumental force in the making of the first film, he was delighted to revisit his original creations and create several new characters. Ellie was a particular new favorite. “I’m excited about having a strong, interesting female character become part of this world,” says de Sève, “because we didn’t have one in the first film. Ellie is smart, eccentric and really knows who she is – despite her identity issues!”

To create designs for possums Crash and Eddie, de Sève studied other kinds of rodents, including prairie dogs and meerkats. He designed Crash and Eddie to be tubular-shaped, and gave them as much flexibility in their movements as possible. Some of the other new characters de Sève created for ICE AGE: THE MELTDOWN were designed for the first film but never used. “I was dying to get bird characters in this movie,” says de Sève. The designer got his wish with Lone Gunslinger Vulture, condors, and other winged creatures.

Even Manny, Sid and Diego got a bit of a design overhaul. “I always had in mind they would grow as characters and evolve as personalities and in their look,” says de

Sève. “We gave them subtle improvements but couldn’t do major retooling because their looks had been established in ‘Ice Age.’”

De Sève worked closely with the modeling department, headed by Mike Defeo and Shaun Cusick, to continually fine-tune these and other characters. Defeo and Cusick and their team used new technologies to subtly rework Manny, Diego and Sid. First, they created clay models – perfect three-dimensional representations of the characters that were scanned into computers, creating a digital 3-D version of the sculpture.

Next came the rigging, which puts all the bones and moves on the characters, and sets up skeletal structures, musculatures, facial expressions, and controls for jaw, brow and eyelids. According to rigging supervisor Mark Piretti, several characters presented interesting rigging challenges. For example, Ellie’s big shock of hair, which hangs down close to her eyes, had the riggers developing a new hair-shaping system.

The layout department, headed by Arden Chan and Robert Cardone, provided continuity from shot to shot, making sure the show flow was working. They would often set up a scene in 3-D, which enabled the animators to know exactly what the shot should look like.

The animation department, led by three animation supervisors – James Bresnahan, Galen Tan Chu and Michael Thurmeier – dealt with anything that moved – the characters and, sometimes, even the camera.

There were 60 animators on ICE AGE: THE MELTDOWN, up from 35 on the first film. The increased staffing reflected the new film’s more sophisticated effects, increased scale, and sheer volume of work. Says Galen Tan Chu: “We preserved the characters from ‘Ice Age’, putting them onto a new model, with more advanced technical controls, which could articulate the characters in exciting new ways. This film’s definitely on another level from the first one.”

The animators played a crucial role in creating the characters’ performances, a fact not lost on Ray Romano. “We actors who voice the characters get a lot of credit for emoting, but it’s really the animators,” says Romano. “After a screening of ‘Ice Age,’ one of the writers on ‘Everybody Loves Raymond’ got caught up in the emotion of the picture, and said to me, ‘Ray, you were very good in the picture.’ Of course, so much of the emotion and performance come from the animators, who worked *years* on the film.”

But Thurmeier gives due credit to the actors. “They inspire us tremendously,” he says. “A lot of what they provide is pure gold for the animators.”

Two of the new favorites for the animation team were Crash and Eddie, the hyper-active possums with a penchant for daredevil antics. “Everyone couldn’t wait to get their hands on Crash and Eddie,” says lead animator David Torres. “They’re like Scrat – you can do anything with them because of their high-energy physicality.”

The animators offer quick character animation highlights: “Manny’s all about the eye rolls and how you pose the brows and how fur covers a part of his face.” Adds David Torres, who spent much of the production animating Diego: “Diego has great range and energy because he’s a tiger. We made a few subtle changes from the first film – his eyes are closer together and more cat-like, and we made him more playful and less menacing; but he’s still much the same, and his sarcasm remains intact.” And Sid? “He isn’t super-subtle in his personality,” says Chu, “but he has subtle little movements in how he carries his weight, shifts his hips, and holds his arms. He’s always kind of semi-hunched.”

Scrat undergoes some of the biggest character-based changes. He’s still chasing the nut but the filmmakers have added new dimensions to his antics. In one scene, where he’s chased by a small army of snapping piranha, Scrat goes into Bruce Lee mode, displaying virtuoso martial arts moves that leave the deadly fish down and out.

As the animators were helping to create the character performances, the materials group, headed by Michael Eringis, was busy defining the look of the film’s surfaces, including skin, tusks, eyes and fur color. The materials group also worked on environmental surfaces, coming up with cool looks for ice, glaciers, rocks and trees – and creating subtle but important details like adding wear to the edges of rocks and trees.

EFFECTS AND NEW TECHNOLOGY

Blue Sky Studios, the home of “Ice Age,” “Robots,” the Oscar-winning short “Bunny,” and now ICE AGE: THE MELTDOWN, is renowned for its proprietary software CGI Studio™, recognized as the industry’s best Ray Tracing program; Ray Tracing creates unique lighting scenarios, such as the way light scatters off the creatures’ fur, with every piece of hair casting shadows.

For ICE AGE: THE MELTDOWN, Blue Sky takes its groundbreaking technology to new levels, specifically in the rendering of fur and water.

Led by Fur and Feathers Supervisor Eric Mauer, the Blue Sky scientists rewrote existing fur rendering technology to create a subtle but important new look for the creatures. Instead of drawing hairs directly onto a character – as had been done on “Ice Age” – Mauer and his team used a Voxel (cube) rendering system, which actually renders the volume of the fur.

The resulting look was stunning: Manny, for example, has two million individually rendered hairs on his back. It’s the same Manny we know and love – but looking better than ever.

“The fur becomes a character within a character,” says Carl Ludwig, a Blue Sky founder and the film’s research and development director. “It looks like real fur. Not only does it have a richness and sheen, it’s completely self-shadowing, which let us detail that little dark area between the hairs.”

Scrat also gets a fur makeover. Says Mauer: “The big improvement is in his tail. In ‘Ice Age’ it looked like a big balloon; now, it looks real, like a squirrel’s tail.” Adds Chris Meledandri: “Seeing the fine hairs on Scrat’s tail, and his nose quivering, adds a realistic feel to the character. You know, intellectually, that his character doesn’t exist. But you see this kind of detail and realism, your disbelief is suspended.”

The Fur and Feathers team worked similar magic on the feathered characters, including vultures, condors and diatrimo (prehistoric emu). But instead of drawing millions of hairs, the team drew millions of little barbs that grew off a quill to define each feather.

The new technology enabled the filmmakers to apply dynamic simulations, like wind and water, to the fur and feathers. Water, of course, was particularly important, because the characters exist in a melting world. The team had to create myriad looks for the fur, for various degrees of wetness – from a light splash to total immersion.

As they did with the fur, the filmmaker took water-character interaction to a new level – no easy feat because CG water simulation is extremely difficult and time-consuming. Says Effects Supervisor Robert V. Cavalieri: “Most animated features, like ‘Finding Nemo’ and ‘A Shark’s Tale,’ are set mostly underwater, so there’s not much

character interaction with the water. In ICE AGE: THE MELTDOWN, we have the characters spending much of the film interacting with water: splashing on the surface, swimming, and diving.”

In the film, water, like fur, becomes a character, itself. To accomplish that, the filmmakers created a system in which splashes of water could be “directable,” which enabled the filmmakers to move water around like they would a flesh-and-blood character. “Giving the water this added character-like dimension makes it seem more threatening, adding to the film’s overall sense of peril,” says Cavaleri.

Art Director Thomas Cardone was another key contributor to creating the look of the film’s perilous, melting environment.

Cardone began his work by studying “Ice Age’s” designs and what made them work so effectively. “‘Ice Age’ had a wonderful simplicity,” says Cardone. “If that film was fall into winter, then ICE AGE: THE MELTDOWN is winter into spring.”

Cardone established a visual language based on color, lighting and shapes. The foundation of this language was a “color script” or palette he used through production. “Color creates certain emotions, and supports and enhances the story,” he says. “Ultimately, all this detail, which is often subtle, is intended to enable audiences to become lost and immersed in this world.”

THE SOUNDS OF THE MELTDOWN

As work began to wind down on the production phase, the post-production process – including editing (Harry Hitner is the editor), scoring and sound design – was in full swing. During this phase, John Powell’s (“Shrek,” “Robots”) rich musical score was fully integrated with Randy Thom’s (“War of the Worlds”) sound design.

Thom, who works at Skywalker Sound, says his biggest challenge was maintaining a level of menace throughout the film. He elaborates: “In the story, there’s a gradually melting ice dam that threatens to flood the valley and its creatures. I had to evoke the sound of the dam’s gradual disintegration throughout the film, even though the glacier is mostly off-screen most of the time.”

Thom created a theme for the melting dam by merging two distinct sounds: one he created by cracking and twisting ice in pans, then treating that electronically to make

an even bigger sound. Thom combined that with recordings of frozen rivers and lakes breaking up. “Frozen lakes leave a strange kind of ‘pinging’ sound when they begin to crack – kind of like a sonar blip noise,” he explains. “It’s a familiar sound to those who spend time around frozen lakes, but to others it could sound ‘science fiction-y’. So we combined the ‘sonar’ sound with the more familiar ice pan-cracking sound to create our melting-dam theme.”

Thom’s sound design for *Cretaceous* and *Maelstrom* broke new ground in creature sounds. Thom used whale sounds, which he crafted and combined with sounds of tigers on the attack, as well as a sinister human-voice element. “The human voice sounds provided us with dramatic and emotional controls over the sound that would not be possible had we been restricted to animal sounds.”

ICE AGE: THE MELTDOWN represents the work of hundreds of filmmakers, artists, scientists, technicians, and crafts people. Under the direction of Carlos Saldanha, and guidance from producer Lori Forte and executive producers Christopher Meledandri and Chris Wedge, they have created a film they hope will not only re-introduce audiences to the beloved heroes from “Ice Age,” but bring to them an even more fun, exciting and bigger world. “We wanted to create an experience that is more than a continuation of the story we began in ‘Ice Age,’” says Saldanha. “So we took our characters in new directions, upped the emotional stakes and comedy, and set our story against an even more dramatic backdrop.”

ABOUT THE CAST

RAY ROMANO (Manny) recently ended a nine-year run as the star of “Everybody Loves Raymond.”

As Ray Barone on the CBS hit, Romano was part of one of the most respected sitcoms in television history and won numerous awards, including an Emmy for Outstanding Lead Actor in a Comedy Series in 2002. He also received two additional Emmy’s for Outstanding Comedy Series as an executive producer of the series in 2003 and 2005.

Along with the rest of the cast, Romano earned a SAG Award for Outstanding Ensemble in a Comedy Series in 2003. He also won People's Choice Awards as Favorite Male TV Performer in 2000, 2001 and 2003. In 2005, Romano and the show won a People's Choice Award.

Romano admits that he always knew he could make his friends laugh, but he never really gave standup comedy any 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 that same year.

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

Romano made his big screen debut as the voice of "Manny" the woolly mammoth, in "Ice Age." He has also starred in the features "Eulogy," and "Welcome To Mooseport," with Gene Hackman.

He is the author of the New York Times best-selling book based on his comedy, "Everything And A Kite" and "Raymie, Dickie, and The Bean: Why I Love and Hate My Brothers," a children's book he co-wrote with his brothers Bobby and Rich Romano.

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. With boundless energy and creativity, his work in film, theatre, television, and literature covers a variety of genres, while threatening to create a few of its own.

Currently, Leguizamo appears as a guest star in twelve episodes of NBC's cornerstone drama "ER." He plays 'Dr. Victor Clemente,' a dynamic supervising physician who shakes up the County General emergency room with his unconventional ideas and use of cutting-edge technology.

Last summer, Leguizamo earned rave reviews for his role as a popular TV reporter who's willing to sacrifice everything to get the story of a notorious serial killer in "Crónicas." Written and directed by Sebastian Cordero and produced and financed by Alfonso Cuarón's Monsoon Entertainment, the film screened at the 2005 Sundance Film Festival and 2004 Toronto Film Festival and was honored as an *Un Certain Regard* selection at the 2004 Cannes Film Festival.

On August 4, 2006, Leguizamo co-stars in the Edward Burns project "The Groomsmen" alongside Edward Burns, Jay Mohr and Matthew Lillard.

Also upcoming for Leguizamo is "The Alibi" directed by Kurt Matilla and Matt Checkowski for Summit & Endgame Entertainment. The independent film tells the story of Ray Elliott (Steve Coogan) who runs a successful business providing alibis for men and women who cheat on their spouses. Leguizamo plays 'Hannibal,' a jilted chauffer who preys on Ray to find information about his former lover. James Marsden, Selma Blair, Sam Elliott and Rebecca Romijn also co-star.

Leguizamo's recent credits include "Land of the Dead," the fourth installment of writer/director George Romero's "Night of the Living Dead" series, the remake of John Carpenter's 1976 film "Assault on Precinct 13" directed by French filmmaker Jean-Francois Richet with Laurence Fishburne, Ethan Hawke, Gabriel Byrne, Brian Dennehy, Maria Bello, and Drea de Matteo, and "Sueno," directed by Renee Chabria, and also featuring Elizabeth Pena and Nestor Serrano.

Leguizamo was last seen on the small screen in HBO's "Undeclared," his feature directorial debut. Scripted by Frank Pugliese from a story by Leguizamo and Kathy DeMarco, the film is a drama about a young Latino boxer dealing with love and career success.

Leguizamo's filmography includes Franc Reyes' "Empire," co-starring Peter Sarsgaard, Denise Richards and Isabella Rossellini; Jonas Akerlund's "Spin," with Jason Schwartzman, Mena Suvari and Brittany Murphy; Baz Luhrmann's "Moulin Rouge,"

starring Nicole Kidman and Ewan McGregor (ALMA nomination, Best Supporting Actor); "Ice Age"; Spike Lee's "Summer of Sam"; Seth Zvi Rosenfeld's "King of the Jungle" (ALMA nomination, Best Lead Actor); the cult hit "Spawn"; Baz Luhrmann's "William Shakespeare's Romeo + Juliet"; and "Dr. Dolittle." For his performance as a sensitive drag queen in "Too Wong Foo: Thanks For Everything, Julie Newmar," opposite Patrick Swayze and Wesley Snipes, Leguizamo garnered a Golden Globe® nomination for Best Supporting Actor.

Additional film credits include Stuart Baird's "Executive Decision," opposite Kurt Russell; Brian de Palma's "Carlito's Way"; "Collateral Damage" with Arnold Schwarzenegger; "ZigZag"; Brian de Palma's "Casualties of War" starring Sean Penn and Michael J. Fox; and John Shultz's "The Honeymooners."

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 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. Billed as a "Semi-Demi-Quasi-Pseudo Autobiography." "Freak" was described as "scathingly funny" (The New York Times.) Along with the Tony Award nominations for Best Play and Best Performance by a Leading Actor in a Play, Leguizamo won the Drama Desk and the Outer Critic's Circle Awards for Outstanding Solo Performance. A special presentation of "Freak," directed by Spike Lee, aired on HBO and earned Leguizamo the Emmy Award for Outstanding Performance in a Variety or Music Program as well as a nomination for Outstanding Variety, Music or Comedy Special.

Fall of 2001 saw Leguizamo's return to Broadway with his "Sexaholix...a Love Story." Directed by Peter Askin, the play is 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.

On television, Leguizamo starred with Ray Liotta in HBO's "Point of Origin" and in ABC's mini-series, "Arabian Nights" where he played both The Ring Genie and the The Lamp Genie in the literary classic. In January 1995, Leguizamo set a precedent by creating and starring in the first Latin comedy/variety show, the Emmy award-winning, "House of Buggin" for FOX.

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.

DENIS LEARY (Diego) is the co-creator, executive producer, writer and star of the acclaimed series "Rescue Me." He plays the lead role of 'Tommy Gavin,' a senior firefighter with the New York City Fire Department whose dedication to the job is unquestionable. However, Tommy's personal life is in shambles.

Leary garnered his first Golden Globe® nomination for his role in "Rescue Me," and drew critical praise from numerous publications, including *USA Today*, which wrote, "Given the best role of his career so far, he has responded with his best performance. Indeed anyone who still thinks of Leary as a stand-up comic who acts will soon realize that he should now be classified simply as an actor – a very good one."

Leary got his start in stand-up comedy with appearances on MTV's "Remote Control" in 1987, but it was his one-man act "No Cure for Cancer" at the 1991 Edinburgh International Arts Festival in Scotland that got him his big break. Despite the controversy over the show's title, "No Cure for Cancer" aired in the U.S. on Showtime in 1992.

Leary's feature film credits include "The Secret Lives of Dentists," "Lakeboat," "The Thomas Crown Affair," "Monument Ave," "Wag the Dog," "The Ref," "The Sandlot" and "National Lampoon's Loaded Weapon." He lent his voice to the animated films "Ice Age" and "A Bug's Life."

Leary starred in and produced the television series "The Job," a half-hour, single-camera comedy about a New York City police detective. He also starred in "Comics Come Home" and "Paramount City," and was a regular guest on "Tough Crowd with Colin Quinn" and "Crank Yankers." Leary produced such hits as "Blow," the feature film starring Johnny Depp and is currently writing for the upcoming documentary "In Search of Ted Demme."

Leary, a native of Worcester, Mass., founded The Leary Firefighters Foundation (www.learyfirefightersfoundation.org) in response to the 1999 warehouse fire in downtown Worcester that killed six firefighters, including his first cousin. The foundation created a separate fund, The Fund for New York's Bravest, in the wake of the events of September 11, 2001.

Leary lives in New York City, but is not a Yankees fan.

QUEEN LATIFAH (Ellie) is a musician, television and film actress, a label president, an author and an entrepreneur. Blessed with style and substance, Queen Latifah has blossomed into a one-woman entertainment conglomerate. Heralded by the press and the industry as a force to be reckoned with, Latifah has quite simply done it all and shows no sign of slowing down.

Latifah has had amazing success in Hollywood. She received rave reviews, an Oscar® nomination for Best Supporting Actress, a Golden Globe nomination, and a SAG Award nomination for her portrayal as Mama Morton in Miramax's "Chicago." Next, Latifah starred in Disney's box office hit "Bringing Down the House," on which she also acted as executive producer. Last year, she appeared opposite Jimmy Fallon in Fox's *Taxi* and then starred in MGM's "Beauty Shop" (a spin-off of the hit *Barbershop*), which she also produced.

Earlier this year, Latifah starred in director Wayne Wang's "The Last Holiday," opposite LL Cool J. She also starred in director Marc Forster's "Stranger Than Fiction"

playing opposite Emma Thompson and Dustin Hoffman. Up next is Paramount's action film "Bad Girls" with Jada Pinkett Smith, which Latifah will also produce.

To most people releasing multiple movies would be enough, but Queen Latifah wasn't satisfied. Last September, Latifah returned to the music scene with a brand new album, demonstrating her singing talent. Latifah teamed up with Grammy® Award-winning producer Arif Mardin as well as Ron Fair to release her first vocal album, "Queen Latifah – The Dana Owens Album," which earned her a Grammy nomination this year. The album was a collection of timeless classics chosen and covered by the Queen herself. As Latifah demonstrated both in "Living Out Loud"(1998) and her Oscar-nominated performance in "Chicago" (2002), her vocal talent is as impressive as her acting.

Queen Latifah is also one of music's most well respected rappers. From her ground breaking 1989 debut "All Hail the Queen," which set the visual and contextual standard for female rappers, to her bold foray into R&B, Latifah continues to define what a woman in the music industry should be. She has earned four Grammy nominations as well as a Grammy Award for Best Solo Rap Performance in 1994. Latifah is touring the U.S. as part of The Sugar Water Festival with fellow soul sisters, Erykah Badu and Jill Scott.

And then there's Flavor Unit Entertainment, a production company owned and operated by Queen Latifah and her partner, Sha-kim Compere. The company, based in New Jersey, is quickly establishing itself as one of the most important production companies in the film industry. They began by executive producing the box office hit "Bringing Down the House." After that, Latifah starred in, and Flavor Unit produced "Beauty Shop" for MGM. They are also co-producing "Bad Girls" at Paramount with Lorenzo di Bonaventura and Overbrook. Then, there are a number of projects that Flavor Unit is producing or has produced in which Latifah does not star including "The Cookout" with Lionsgate, "My People My People" with Hyde Park, and "Just Right" with Disney.

Latifah is also not a stranger to the small screen. Her first television series, "Living Single," was a huge success and is currently in syndication. From the small

screen, Latifah made a leap to film and her acting skills have earned her the status of leading lady.

Since her screen debut in Spike Lee's 1992 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 the critically acclaimed "Living Out Loud." In 1999, she was seen in "The Bone Collector" directed by Philip Noyce starring Denzel Washington. In 2002, she co-starred with Taye Diggs and Sanaa Latham in Fox Searchlight's "Brown Sugar."

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."

Queen Latifah is diligent in her pursuit of excellence, as is evident by the awards she has received for her work in film and music. Her sincere concern for others is revealed by the generous amount of time and money that she donates to worthwhile charitable organizations. Every year, 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 foundation provides scholarships to students who excel scholastically, but are limited in financial resources.

SEANN WILLIAM SCOTT (Crash) recently starred in the feature film version of the popular '80s television series "The Dukes of Hazzard."

Scott recently wrapped production on Craig Gillespie's "Mr. Woodcock" opposite Billy Bob Thornton and Susan Sarandon for New Line Cinema. The film centers on a young man (Scott), who returns to his hometown to stop his mother (Sarandon) from marrying the high school gym teacher (Thornton) who made life a living hell for him and many of his classmates.

Scott completed production on Richard Kelly's "Southland Tales" opposite Sarah Michelle Gellar and The Rock, for Universal. "Southland Tales" is a musical/comedy set in 2008 where a three-day heatwave in Los Angeles culminates in a huge Fourth of July party.

Taking the reins behind the camera as well as in front of it, Scott has an exclusive first-look production deal with Universal, in which he will act and produce films under

his own banner, Identity Films. Films already in development under the Identity Films banner include "The Optimist" for New Line Pictures. Scott will also star in the film about a man who is born without the gene for unhappiness. His perspective changes when he falls in love with a cynical reporter.

Identity Films is also scheduled to produce a remake of the 2001 French romantic comedy "Gregoire Moulin Against Humanity," in which Scott will also star in. In addition, the company is developing "The Untitled Camp Project." The story focuses on a slacker (to be played by Scott) who applies for a job as a summer camp counselor so he can relive his youthful glory days of panty raids and food fights. Unfortunately, since his glory days the camp has become a haven for young brainiacs who've come for intellectual growth.

Scott starred with The Rock in Universal's hit action thriller "The Rundown." Directed by Peter Berg, the film followed the mis-teaming of the son of an underworld kingpin and the kingpin's retrieval expert to retrieve a priceless artifact in the depths of the Amazon.

Previously, he starred opposite Chow Yun-Fat in MGM's "Bulletproof Monk," as a street-wise pickpocket mentored by a Tibetan martial arts master. He also returned to the big screen as his teen comedy classic 'Stifler' character for the final installment of the "American Pie" trilogy, "American Wedding." The hit comedy brought the popular characters together one last time for Jim (Jason Biggs) and Michelle's (Alyson Hannigan) wedding. In addition, Scott had a scene-stealing cameo in the hit comedy "Old School" opposite Will Ferrell.

In the summer of 2001, Scott appeared as 'Stifler' in the box office hit "American Pie 2." The film premiered as the largest box office opening ever for an R-rated film, eventually grossing over \$300 million dollars worldwide. In addition to an unforgettable cameo in Miramax's "Jay and Silent Bob," Scott also appeared in the DreamWorks sci-fi comedy "Evolution," directed by Ivan Reitman and co-starring Julianne Moore, David Duchovny and Orlando Jones.

Other film credits include the initial installment of Universal's popular "American Pie" comedies, "American Pie," directed by Chris and Paul Weitz, Todd Phillips' "Road Trip," with Breckin Meyer and Amy Smart, the smash comedy hit "Dude, Where's My

Car?" opposite Ashton Kutcher; and New Line Cinema's thriller "Final Destination." In addition, he co-hosted the 2003 MTV Movie Awards with Justin Timberlake.

JOSH PECK (Eddie) is the talented young star of Nickelodeon's top-rated comedy "Drake and Josh." Peck co-starred with Drake on "The Amanda Show" and made his feature-film debut in the Paramount/Nickelodeon comedy "Snow Day." In addition, he was Nick's "Kids Pick the President" correspondent.

In 2004, Peck was praised for his portrayal of a bully opposite Rory Culkin in the film "Mean Creek," which premiered at the 2004 Sundance Film Festival and later won the Award of Distinction at the Independent Spirit Awards. Peck also starred in "Max Keeble's Big Move" for Disney, "Spun," and the upcoming "Special," where he co-starred with Michael Rappaport.

Peck was bitten by the acting bug at age eight, when he and his career consultant mom lived in Boca Raton, Florida. "I became enamored with performing when my mom took me to plays and comedy clubs on a regular basis," he says. "She's hilarious, so I guess I come by it naturally." Stand-up comedy is second nature to Peck, who had successful engagements at Catch a Rising Star, Carolines, Stand-up New York, Yuk Yuks, Laugh Factory, Knitting Factory, as well as the legendary Improv.

In addition to starring in "Drake & Josh," Peck has appeared in numerous high-profile guest roles on series such as "ER," "The Guardian," "MAD-TV," and "Fillmore." He recently hosted the Giffoni Film Awards and was a presenter at the Kids Choice Awards.

In addition to his burgeoning film and television career, Peck is committed to numerous charities including organizations and causes that benefit children.

JAY LENO (Fast Tony) follows in the footsteps of legendary NBC late-night hosts Steve Allen, Jack Paar and Johnny Carson, as the host of the Emmy Award-winning and top-rated "The Tonight Show with Jay Leno." Leno has created his own unique late-night style with a combination of humor, talk and entertainment each night at 11:35 p.m. EST – the wee hours when viewers want to wind down with a few laughs before drifting off to dreamland.

Leno's "everyman" style and personality have helped him earn millions of fans worldwide, but primarily in the regions where people can relate to his personable style and work ethic. He has been touted as one of the nicest people in show business and the hardest-working -- a winning tandem for the man who says "Anyone can have a life - careers are hard to come by!"

"The Tonight Show with Jay Leno" has experienced numerous highlights during its reign, including winning two Emmy Awards – the first in 1995 for Outstanding Comedy, Variety or Music Series, and the second in 1996 for Outstanding Technical Direction. In 1999 and 2000, "The Tonight Show" took home the trophy for Favorite Late Night Show in the annual TV Guide Awards determined by voting viewers. Leno's personal highlights include receiving a star on Hollywood's Walk of Fame and being the first person to drive the pace car of all major NASCAR events.

Prior to becoming host of "Tonight," Leno had been the exclusive guest host on "The Tonight Show Starring Johnny Carson" since September 1987. He first appeared as a guest on the show March 2, 1977, and he made numerous additional appearances on "Tonight" as well as on "Late Night with David Letterman."

One of the country's premier comedians, Leno has appeared in hundreds of comedy shows around the United States for the past 20 years. In 2001, he traveled to Bosnia, where he performed for military troops associated with the war in Afghanistan. Leno also traveled to Aviano, Italy in 1995 to entertain military troops associated with the peacekeeping efforts in Bosnia. He remains passionate about performing in front of live audiences and appears regularly in Las Vegas, on college campuses around the United States and in other venues.

Leno's children's book *How to Be the Funniest Kid in the Whole Wide World (or Just in Your Class)* was published last year by Simon & Schuster. His book *If Roast Beef Could Fly* (also from Simon & Schuster) hit bookstores in 2004 and immediately was a *New York Times* Bestseller. His book *Leading with My Chin* (from HarperCollins), hit the bookstores in 1998. He also has published four versions of *Headlines*, the compilation of books and desk calendars featuring his favorite funny newspaper headlines, and *Police Blotter*, a book with more humorous newspaper clips involving police stories (book proceeds go to various charities).

Leno was born in New Rochelle, New York, and raised in Andover, Massachusetts. He and his wife, Mavis, live in Los Angeles. In his spare time, he enjoys working on his collection of classic cars and motorcycles.

WILL ARNETT (Lone Gunslinger Vulture) is a regular on the acclaimed comedy series “Arrested Development.” Before that, he was a regular on the comedy series “The Mike O’Malley Show.” His additional television credits include guest-starring roles on “Sex and the City,” “The Sopranos,” “Boston Public,” “Third Watch” and “Law & Order: Special Victims Unit.”

Arnett’s recent and upcoming film credits are “Monster-in-Law,” with Jennifer Lopez; “The Great New Wonderful,” with Tony Shalhoub, Edie Falco and Maggie Gyllenhall; the comedy-drama “Wristcutters: A Love Story,” which premiered at Sundance; “R.V.,” with Robin Williams; and “Blades of Glory,” a comedy that will also star Will Ferrell and Jon Heder. Arnett’s other feature credits include roles in “The Waiting Game,” “The Broken Giant,” “Southie,” “Ed’s Next Move” and “The Acting Class.” Additionally, he served as the narrator for the film “Series 7: The Contenders” and starred in the short, “Weekend Getaway.”

Arnett lives in New York with his wife, actress Amy Poehler.

ABOUT THE FILMMAKERS

CARLOS SALDANHA (Director) was Co-Director on the 2005 animated hit ROBOTS. Before that, he was co-director on the blockbuster animated film “Ice Age.”

Saldanha was nominated for an Academy Award for directing the animated short film “Gone Nutty,” featuring ICE AGE’s much put-upon Scrat character.

He has been part of Blue Sky Studios’ creative team since 1993, after finishing his animated short film “Time for Love,” which has been screened at animation festivals around the world. Saldanha has won several awards, including the People’s Choice Award at Images du Futur in Montreal and Best Artistic Film at the International Computer Film Festival in Geneva, Switzerland.

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 has 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 the animation on “Re-Incarnated,” a Tennents Beer commercial for its 1998 Soccer World Cup campaign in Europe.

Saldanha earned an M.F.A. degree in animation from the School of Visual Arts in New York, where he discovered his passion for animation. He continues to keep in contact with that school’s future artists, teaching and advising students in the animation program.

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 such animated feature films as “The Lion King” and “Pocahontas.” Forte then became a Producer for Fox Animation Studios, where she developed several animated feature ideas for Fox, among them, the hit movie “Ice Age,” which she went on to produce. After “Ice Age,” she developed the sequel, ICE AGE : THE MELTDOWN, which she produced. Forte is also developing several other CGI features for Fox.

Before her foray into feature animation, Forte was a television development executive at the NBC network, where she helped develop such comedy series as “Dear John” and “Empty Nest.” She also supervised the day-to-day running of such shows as “The Days and Nights of Molly Dodd,” “Valerie’s Family” and “ALF.” Forte then joined Columbia Pictures Television where she was vice president of comedy development, responsible for a variety of pilots and series including “Parker Lewis Can’t Lose,” “Married People” and “Living Dolls.”

Forte resides in Los Angeles, except during production when she's at Blue Sky Studios in New York.

CHRISTOPHER MELEDANDRI (Executive Producer/President of Twentieth Century Fox Animation) oversees the business and creative operations of Blue Sky Studios, Fox's wholly owned CGI animation studio based in New York. As president of Twentieth Century Fox Animation, Meledandri oversees the development and production of all Fox Animation movies.

In an effort to position Twentieth Century Fox in a competitive and evolving animation marketplace, Meledandri oversaw the acquisition of Blue Sky Studios, which was at that time a leading creator of CGI animation for commercials and visual effects. In Blue Sky, Meledandri saw an opportunity to move their core creative talent and their cutting edge rendering software toward the production of feature films. Later that year, Blue Sky's "Bunny," directed by Chris Wedge, broke new ground and won the Academy Award for Best Animated Short.

In 1999, Meledandri supervised the expansion of Blue Sky into a studio capable of producing feature films. Blue Sky produced "Ice Age," a Fox-developed project that Meledandri saw as the perfect first film for director Chris Wedge and the newly expanded team. "Ice Age" went on to gross over \$366 million worldwide and sell over 27 million videos. Meledandri served as the executive producer of "Ice Age," as well as the Academy Award nominated spin-off short film "Gone Nutty."

Meledandri was executive producer of the Fox animation hit "Robots," directed by Chris Wedge. The film grossed over \$245 million worldwide and also was an enormous success on DVD. He is currently overseeing production of the next Blue Sky Studios computer-generated animated feature film, "Horton Hears a Who," based on the beloved Dr. Seuss classic.

Meledandri previously served as President of Fox Family Films, the division responsible for the traditionally animated "Anastasia" and "Titan A.E." "Anastasia" won critical acclaim and went on to gross over \$127 million in worldwide box office. In addition, Meledandri supervised the production of the live action films "Ever After," starring Drew Barrymore, and "Mighty Morphin Power Rangers: The Movie." He was Executive Producer of Buena Vista's "Cool Runnings" and "Swing Kids," and he was the Producer of Imagine Entertainment's "Opportunity Knocks."

Meledandri currently serves on the Steering Committee for News Corporation's Creative Council (a cross-divisional synergy group). He is an Executive Advisor to the Foxstar Mentor Program and a member of The Academy of Motion Picture Arts and Sciences. Meledandri attended Dartmouth College.

CHRIS WEDGE (Executive Producer) is an Oscar winning Director, and co-founder and VP of Creative Development at Blue Sky Studios. He is the driving force behind the company's high standard of character animation. The studio's commitment to research and development has brought Blue Sky Studios to prominence as one of the top computer animation studios in the world.

Wedge's release "Bunny," which won an Academy Award for Best Animated Short Film, was the first film to use radiosity, a complex computer application that recreates the most subtle properties of natural and ambient light. Its warm, cinematic style showcases Wedge's strong filmic sensibility and sets new cinematic standards for the CGI community.

Next, Wedge directed the studio's first all computer-animated feature film, "Ice Age," a critical and audience hit which Twentieth Century Fox released in March 2002. Last year saw the release of Wedge's second feature directorial effort, the box-office hit "Robots."

He also directed the character animation sequences for the Warner Bros./Geffen Films Production "Joe's Apartment," and he was a Creative Supervisor on the feature films "Alien Resurrection," "A Simple Wish," "Star Trek Insurrection," as well as numerous commercials.

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." Wedge taught animation at The School of Visual Arts (NY) at the MFA Computer Lab.

PETER GAULKE & GERRY SWALLOW (Story, Co-Screenwriters), who both began their entertainment careers as stand-up comics, saw their first screenplay, the comedy "Say It Isn't So," hit theaters in 2001. The movie was produced by the Farrelly

Brothers. Next came their screenplay for the comedy “Black Knight,” starring Martin Lawrence.

Swallow grew up in Washington State. Two weeks prior to graduation from Washington State University, the campus disc jockey traveled to Spokane to audition as a comic on open mike night. Shortly thereafter, his career blossomed, taking him to some of America's hottest comedy clubs and stints on national television, including “The Tonight Show.”

Swallow met fellow comedian Gaulke at a Spokane comedy club. Gaulke was a stand-up comedian and sketch artist, and appeared on the television shows “Late Night with Conan O’Brien,” “The Dennis Miller Show,” and on various Showtime and MTV specials. He wrote briefly for the series “Married with Children,” and was a writer for “Saturday Night Live.” Gaulke produces and co-wrote (with Fred Wolf) the upcoming feature comedy “Strange Wilderness,” from Adam Sandler’s Happy Madison Productions, starring Steve Zahn, Allen Covert, Robert Patrick, Harry Hamlin and Ernest Borgnine.

Gaulke & Swallow’s next project, “Happy Campers” is in development at New Line.

JIM HECHT (Co-Screenwriter) is a graduate of the USC School of Cinema-Television (MFA 2000 – but paying for it until 2165) and Arizona State University. At ASU, also known as the “Dartmouth of Tempe” for its reputation as one of the top-five schools in the metro-Phoenix area, he majored in political science, was an All-American debater, VP of his fraternity, and a swell guy who managed to get dumped a lot and never quite seemed to recover.

Before ICE AGE: THE MELTDOWN, Hecht wrote the animated pilot, “Zilch & Zero,” which stars John Leguizamo. He was a consultant on Blue Sky’s “Robots” and wrote for several Nickelodeon shows like “The Fairly Odd Parents,” “Romeo!” “Eddie McDowd” and “Taina.” Hecht worked on Spike TV’s Video Game Awards and as a freelance writer for VH-1 and MTV. His first job was as an assistant to Brian Robbins and Mike Tollin on their series “All That.” In the words of head writer Dan Schneider, “Jim was, without a doubt, the worst assistant of all time.”

Hecht and Lori Forte are re-teaming on a new CG animated comedy for Twentieth Century Fox Animation. He is also working on “Tricksters,” a “CSI”-style detective story, set in the world of fictional mischief-makers. “Tricksters” is being produced by his uncle, Albie Hecht (“Rugrats,” “Sponge Bob Squarepants,” “Lemony Snicket”).

JOHN POWELL (Music) landed a job composing music for commercials and television at London’s Air-Edel Music in 1988. There, he worked alongside composers Hans Zimmer and Patrick Doyle, and made his first foray into feature films by assisting Doyle with the score of “Into the West” and writing cues for Zimmer on “White Fang.”

Adhering to just one musical style is not in Powell’s nature. Before moving to Los Angeles, he played for more than 15 years with the Fabulistics, a London soul band that performed for everyone, from Lady Diana to denizens of the local pub.

Powell’s hauntingly thematic score for the Nicolas Cage/John Travolta film “Face/Off” put him on the map. Next he wrote romantic melodies with a quirky comedic sensibility for Ben Affleck and Sandra Bullock in “Forces of Nature.” For DreamWorks’ animated “Antz,” featuring the voices of Woody Allen and Sharon Stone, Powell created a musical mélange of jazz, Latin and classical sounds with a highly imaginative theme.

Next came “Endurance,” developed and co-produced by Terrence Malick. In an almost wordless film, Powell’s score serves as dialogue, conveying the central character’s joy, dignity and struggle. For the animated films “Shrek” and “Shrek 2,” Powell impressed audiences and critics alike in creating a sophisticated and intelligent score. He again won the hearts of audiences with the poignant score for “I Am Sam.”

Powell has scored a wide variety of films, including “Alfie,” “Be Cool,” “Chicken Run,” the action films “The Italian Job” and “The Bourne Identity,” the romantic comedy “Two Weeks Notice” and the Twentieth Century Fox audience favorite “Drumline.”

In 2003 Powell scored the John Woo action film “Paycheck,” and in 2004, Charles Stone III’s “Mr. 3000.” In addition, Powell wrote the score for director Paul Greengrass’ “The Bourne Supremacy,” for Fox’s animated hit “Robots,” directed by Chris Wedge, and the Fox/Regency smash “Mr. and Mrs. Smith.”

Upcoming for Powell is another venture into the world of animation: “Happy Feet” for director George Miller. Powell will also be scoring “X-Men: The Last Stand,” the final chapter in the blockbuster “X-Men” motion picture trilogy.

THOMAS CARDONE (Art Director) completed his undergraduate degree in design graphics and began his career as a digital painter at the Computer Graphics Laboratories Inc. at the New York Institute of Technology.

In 1990 he was recruited by Walt Disney Feature Animation in Burbank California, where he worked as a digital painter on such films as “The Rescuers Down Under” (1990), “Beauty and the Beast” (1991) and “Nightmare Before Christmas” (1993).

Exposed to a talented group of impressionist landscape painters at the studio, Cardone developed a passion for Plein Air painting. He was trained and worked as a traditional background painter on “Aladdin” (1992) and “Pocahontas” (1995), then supervised the background department on “Hercules” (1997). He went on to co-art direct “Emperor’s New Groove” (2000) and contributed to the visual development of “Chicken Little” (2005) and various other projects.

Cardone joined Blue Sky Studios in New York in 2002 to work on “Robots” (2004) as a colorist.

Cardone holds a Bachelor of Fine Arts Degree in Design Graphics from New York Institute of Technology. He lives on Long Island and shows his work at The Chrysalis Gallery of Southampton, New York.

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.

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