



THE REAL WORLD AND THE ANIMATED WORLD COLLIDE.



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ENCHANTED

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WALT DISNEY PICTURES

Presents

ENCHANTED

A
BARRY SONNENFELD/
JOSEPHSON ENTERTAINMENT
Production

Directed by KEVIN LIMA
Written by BILL KELLY
Produced by BARRY JOSEPHSON
and BARRY SONNENFELD
Executive Producers CHRIS CHASE
SUNIL PERKASH
EZRA SWERDLOW

Director of
Photography DON BURGESS, ASC
Production Designer STUART WURTZEL
Edited by STEPHEN A. ROTTER
GREGORY PERLER

Costume Designer MONA MAY
Songs by ALAN MENKEN
and STEPHEN SCHWARTZ
Score by ALAN MENKEN
Music Supervisor DAWN SOLER
Casting by JOHN PAPSIDERA, C.S.A.
MARCIA ROSS, C.S.A.

Unit Production
Manager JOSEPH E. IBERTI
First Assistant
Director MICHAEL DECASPER
Second
Assistant Directors KRISTIN BERNSTEIN
MAGGIE MURPHY
Choreographer JOHN O'CONNELL
Hand-Drawn Animation
Supervisor JAMES BAXTER
Visual Effects
Supervisor THOMAS SCHELESNY

Visual Effects Producer .. BLONDELL AIDOO
Hag Make-Up Effects by RICK BAKER

Executive Music Producer... CHRIS MONTAN

Song Arrangements by DANNY TROOB
Songs and Score
Conducted by MICHAEL KOSARIN

Narrated by JULIE ANDREWS

CAST

Giselle AMY ADAMS
Robert Philip PATRICK DEMPSEY
Prince Edward JAMES MARSDEN
Nathaniel TIMOTHY SPALL
Nancy Tremaine IDINA MENZEL
Morgan Philip RACHEL COVEY
Queen Narissa SUSAN SARANDON
Pip in Andalasia JEFF BENNETT
Pip in New York KEVIN LIMA
Bluebird, Fawn,
Rapunzel EMMA ROSE LIMA
Bunny TEALA DUNN
Troll FRED TATASCIORE
Sunglass
Street Vendor COURTNEY WILLIAMS
Grumpy WILLIAM HUNTLEY
Angie SAMANTHA IVERS
Tess ELIZABETH MATHIS
Derelict Old Man EDMUND LYNDECK
Phoebe Banks TONYA PINKINS
Ethan Banks ISIAH WHITLOCK, JR.
Henry TIBOR FELDMAN
Sam JODI BENSON
Arty MATT SERVITTO
Sewer Crew Guy CHRISTOPHER MAGGI
Clara MURIEL KUHN
Bus Driver MARILYN SUE PERRY
Carl JOHN ROTHMAN
Calypso Singer MARLON SAUNDERS
Katz Deli Patron PAUL KLEMENTOWICZ
May MICHAELA CONLIN
Mary Ilene Caselotti CATHLEEN TRIGG
Angela PAIGE O'HARA
Jerry DANNY MASTROGIORGIO

Restaurant Patron CANEDY KNOWLES
 Older
 Restaurant Patron LILLIAN LIFFLANDER
 Fire Investigator MATTE OSIAN
 Pregnant Woman With Kids JUDY KUHN
 Bartender JOSEPH SIRAVO
 Radio Therapist MARGARET TRAVOLTA
 Band Leader TONY MACHINE
 Ballroom Singer JON MCLAUGHLIN
 Ballroom Lady #1 HELEN STENBORG
 Ballroom Lady #2 ANITA KEAL
 Receptionist KATER GORDON

Stunt Coordinator GEORGE AGUILAR

Stunts

JEFFREY LEE GIBSON CAROLINE VEXLER
 AARON VEXLER STEPHEN POPE
 DAVID POPE BLAISE CORRIGAN
 KIMBERLY SHANNON MURPHY TRAMPAS THOMPSON
 DOUGLAS CROSBY JOHN CENATIEMPO
 SHAWNNA THIBODEAU SAMANTHA MACIVOR
 PETER KLEIN GABRIEL HANSEN
 JOHNNIE MAE

Animation & Pop-Up Book Art Direction
 LISA KEENE

ANIMATION

Animation Producer RON ROCHA
 Development
 Animation Producer JOHN SMITH
 Development
 Production Manager TODD POPP
 Development PA KRISTEN MICHEAL

Visual Development

DEREK GOGOL DOUG BALL
 MITCH BERNAL RIK MAKI
 SUE NICHOLS HARALD SIEPERMANN

Storyboard Supervisor TROY QUANE

Storyboard Artists

PAUL BRIZZI GAETAN BRIZZI
 JOE HAIDAR MICHAEL LABASH
 BRIAN PIMENTAL HANK TUCKER

James Baxter Animation

Assistant Animation
 Supervisor CHRIS SONNENBURG
 General Manager KENDRA BAXTER
 Art Director CHRISTOPHE VACHER
 Layout Supervisor LORENZO MARTINEZ
 Layout MICK DE FALCO
 CRAIG ELLIOT

Animators

WILLIAM SALAZAR MARK HENN
 ANDREAS DEJA ROBERT DOMINGO
 JAMES HULL KEVIN O'HARA
 JAKOB JENSEN SANDRO CLUEZO
 RUNE BRANDT BENNICKE

Rough Assistants . . TIMOTHY J. INGERSOLL
 ERIK FOUNTAIN
 Clean Up Supervisor HELEN MICHAEL

Key Clean Up

VIRGINIA PARMELE EMILY JIULIANO
 JUNE FUGIMOTO LIEVE MIESSEN
 TREVOR TAMBOLINE NICOLA-JANE COURTNEY
 RICHARD J. SMITHEMAN MARIANNE TUCKER

Clean Up Assistants

RAYMOND FABULAR MARGARET "MAC" SPADA
 CLAUDIA KEENE YOON SOOK NAM

Effects Animation Supervisor . ALLEN BLYTH
 Effects Animators PHILLIP VIGIL
 JOHN ARMSTRONG
 JEFF HOWARD
 Effects Assistants KIMBERLY J. BURK
 JOSEPH DIMATTIA
 VAN SHIRVANIAN

Background
 Painters RUNGSUN APINCHAPONG
 DEAN GORDON
 CHRISTY MALTESE

Checker CARLA WASHBURN
 Color Models/
 Ink & Paint Supervisor ALISON JOTA
 Ink & Paint EDDIE MUNOZ
 LAURA CRAIG
 APRIL MARINOFF
 TINA STAPLES

Compositing Supervisor . . MARYAM SHARIFI

Compositors ERIK TILLMANS
 CLAUDE WILLIAMS
 SARAH-JANE KING
 Production Manager MARY BILLS
 Production Assistants MARISA LEDINA
 CHELSEA JENKINS
 SIMON DE JONG
 Accounting NANCY PARADISE

Cinovation Studios, Inc.

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 JIM MCLOUGHLIN JOHN CALPIN
 KAZU TSUJI SYLVIA NAVA

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 Assistant
 Art Directors . . . MIGUEL LOPEZ-CASTILLO
 JEFFREY D. MCDONALD
 DAVID STEIN
 TOM WARREN
 Set Decorator . . . GEORGE DETITTA JR., SDSA
 Graphic Artist LEO HOLDER
 Art Department
 Coordinator NORA KASARDA
 Art PAs LAUREN DETITTA
 JESSICA HEYMAN

Creature Concept by CRASH MCCREERY

Pop-Up Book
 Engineering Models BRUCE FOSTER

Live Action
 Storyboard Artists KEVIN FARRELL
 BENTON JEW
 JOHN PUGLISI

Assistant
 Costume Designers JESSICA T. SINOWAY
 AMY RITCHINGS

Costume
 Supervisors GAIL A. FITZGIBBONS
 WINSOME G. MCKOY
 Key Costumer CHRISTINE SCHULTZ
 Costumers ELLEN MAHLKE
 VERN MALONE

Costume Department
 Coordinator AMY TEETS
 Head Tailor JAMES NADEAUX
 Costume Illustrators ADAM FORMAN
 HANS HAVERON
 CLAIRE KEANE
 Costume PAs EVAN BOYAJY
 JENNIFER ROGIEN
 MARNI JOY HEFTER
 LYNN LAMBERT

Makeup
 Department Head NICKI LEDERMANN
 Makeup Artist EVELYNE NORAZ
 SFX Makeup Artists WILLIAM CORSO
 MIKE MARINO
 Hair Department Head PEG SCHIERHOLZ
 Assistant Hairstylist THOM GONZALES
 Hairstylist for
 Mr. Dempsey . . . DONNA MARIE FISCHETTO
 Hairstylist for Ms. Sarandon ROBIN DAY
 Wig Maker VICTORIA WOOD

Camera Operator ROBERT PRESLEY SOC
 First Assistant Camera . . . ROBERT MANCUSO
 Second Assistant Camera . . . SCOTT TINSLEY
 Video Assist NILS JOHNSON
 Camera Loader JULIAN DE LA CRUZ
 Camera PA CARISSA RIDGEWAY

Script Supervisor . DEIRDRE HORGAN ASKA

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 Boom Operator MIKE SCOTT
 Sound Utility T.R. BOYCE, JR.

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 Assistant Location Managers . JASON FERRAR
 RANDY MANION
 Location Coordinator ROB ROY

Theatrical Lighting Designers . JULES FISHER
 PEGGY EISENHAUER

Chief Lighting
 Technician JOHN W. DE BLAU
 Assistant Chief
 Lighting Technician . . . THOMAS PERCARPIO
 Key Grip ROBERT M. ANDRES
 Best Boy Grip CHRISTOPHER SKUTCH

Dolly Grip ARTHUR BLUM
 “B” Dolly Grip LAMONT CRAWFORD
 Rigging Gaffer WILLIAM HINES
 Best Boy
 Rigging Electric MICHAEL GALLART
 Stage Rigging Electric JOHN WOODS
 Key Rigging Grip JOHN PANUCCIO
 Stage Rigging Grip KENNETH J. BURKE
 Best Boy Rigging Grip RICHARD YACUK

Property Master JAMES MAZZOLA
 Assistant
 Property Master VINNY MAZZARELLA

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 Special Effects Foremen . . . WILFRED CABAN
 MARK BERO

Special Effects
 Technicians CARMEN M. CAMPOLO JR.
 DEVIN MAGGIO
 ROBERT SCUPP
 GREG MORELL

Production Coordinator DREW TIDWELL
 Assistant Production
 Coordinators ANDREA PAPPAS
 R. SCOTT SULLENS
 Production Secretary TANYA DOYLE
 Stage Manager ROBERTO DE JESUS
 Office PAs ERIC SCOTT RAU
 ALEXANDER J. SMELSON
 MICHAEL BRAUN
 Associate Choreographer . . . MARIA TORRES
 Assistant Choreographer/
 Extreme Action . . CHRISTOPHER HARRISON
 Dance PAs CARLOS SIERRA LOPEZ
 KASSIDY BROWN
 SONIA DULAY
 AISHA BICKFORD

2nd 2nd Assistant
 Director MICHELLE LYNN REGINA
 DGA Trainee LISA MEIER

Construction
 Coordinator RONALD J. PETAGNA
 Construction Foreman FRANK DIDIO

Charge Scenic JON RINGBOM

Scenic Foreman PETER G. HACKMAN
 Camera Scenic STEPHEN SHELLOOE
 Assistant Set Decorator . . CHRISTINE MAYER
 Leadman JERRY DETITTA
 Set Dressing Foreman KEVIN BRINK
 Shopper DAN DETITTA
 Set Dressers CATRIONA CROSBY
 RICHARD NELSON
 ROB BUSCHOW

On Set
 Dressers ADAM GOODNOFF-CERNESE
 TIMOTHY JOLIAT
 Key Greensperson AMY SAFHAY

Production Accountant DEB DYER
 First Assistant Accountant JACK BAVARO
 Assistant Accountants EMILY DAVIS
 BRENNAN SHROFF
 Accounting PA ALEXIS BRANDT

Assistants to Mr. Lima
 & Mr. Chase KATER GORDON
 LYNN PADILLA
 Assistants to Mr. Josephson . . . JANINE ELLIS
 JOSH LEVY

Assistant to
 Mr. Perkash AMELIA GARRISON
 Assistant to Mr. Swerdlow . . LAUREN OLIVER
 Script Coordinators OZZIE F. PISARRI II
 LESLIE E.A. RIDER

Unit Publicist PETER J. SILBERMANN
 Still Photographer BARRY WETCHER

Transportation Captain JIM FANNING
 Transportation
 Co-Captain EDWARD FANNING

New York
 Casting SUSAN SHOPMAKER, C.S.A.
 Los Angeles Casting
 Associates . JAMIE SPARER ROBERTS, C.S.A.
 WENDY O'BRIEN

New York Casting Assistant . . . RANDI GLASS
 L.A. Casting Assistants . . . JENNIFER CRAM
 LESLIE REALE

Dancer Casting . DONNA DESETA CASTING
 Dancer Casting Associate DAVID CADY
 Background
 Casting GRANT WILFLEY CASTING

Background

Casting Associate MELISSA BRAUN
 Children's Acting Coach BOB LUKE
 Studio Teacher LEONA CASELLA

Animals

Provided by BIRDS & ANIMALS UNLTD.

Head

Animal Trainer . . LARRY MICHAEL MADRID
 Animal Handlers APRIL MACKIN
 CHAD M. DUNN
 TASHA ZANSKY

Production Assistants

TED O'CONNOR DEREK R. WIMBLE
 SELENA BEAL GENEVIEVE PALMIERI
 ADAM BERNARD LAURA DI BIASE
 MICHELLE SLADINSKI CHARLES VITALE
 CHRIS RAGOZZINO JEN DAY
 KATIE-BO FISHER

Caterer COAST TO COAST CATERING
 Craft Service MCKENNA BROTHERS
 Associate Producer SUSAN RINGO

Set Medics MAUREEN BEITLER
 JANE ASHE
 JONATHAN ELLIS
 AVERY ELIZABETH PAUL
 Security . OMEGA SECURITY CONSULTANTS, INC.

SECOND UNIT

Director GEORGE AGUILAR
 First Assistant
 Directors JEFFREY T. BERNSTEIN
 LOUIS J. GUERRA

Second Assistant

Directors NANCY HERRMANN
 DEREK R. WIMBLE

Production Supervisor DEBBIE KIM
 Location Manager JAMES D. LEE
 Director of Photography . . DAVID M. DUNLAP
 Gaffer TOM PERCARPIO
 Key Grip JEREMY W. SCHROEDER
 Script Supervisors VERONICA LUPU
 SHEILA PAIGE
 Scenic Painter JULIE MARR

Dancers

RAYMOND W. ABBIW VERONICA ARCHUL
 JONATHAN ARONS SIMONE ASSBOECK
 DIMITRE ATANASOV JUDITH AYRES
 KATHLEEN BANOVICH BARBARA G. BARCLAY
 NICOLE BARTH MARGERY BEDDOW
 CAROL BENTLEY TOMMY BERKLUND
 HEATHER BERMAN TETYANA BILYCH
 TIMOTHY W. BISH COREY BRADLEY
 LEE VAN BRADLEY ADRIAN BRIAN
 LOU BROCK VITALII BUZA
 MICHELLE AGUILAR CAMAYA OSCAR CAMPISI
 CHRISTA CAPONE IRESOL CARDONA
 MARCUS CHOI OLIVIA CIPOLLA
 ANGEL G. CLEMENTE JASON COLACINO
 KELTIE COLLEEN RACHEL B. COPPOLA
 KRISTINE COVILLO LEONARD J. COYNE
 EVAN CROOK JOHN JAMES CUNNEEN
 PAUL DAGGETT JENNIFER THOMAS DAMALAS
 BILL DAVIES RICHARD DIAZ
 JAMES DU CHATEAU JOEY DUDDING
 HILLARY ELLIOTT HARVEY EVANS
 CHARLES FETTA MICHAEL H. FIELDER
 PAUL FROLOV LINDA GAMMON
 GABRIELA GARCIA INGRID GARTNER
 CHARLES GODDERTZ AARON HAMILTON
 JULES HELM BARBARA HENDEL-COYNE
 KHETANYA HENDERSON CYNTHIA HENN
 SEYMOUR HEWITT BONNIE HERBERT-DIAZ
 BETINA HERSHEY ERIC HOFFMAN
 LINDA ROSE IENNACO RUTHY INCHAUSTEGUI
 MARC INNISS JOAN JAFFE
 SYDNEY JAMES ANNA KAISER
 VIOLETTA KLIMCZEWSKA JOSEPH KNEBEL
 LAUREN KOCH VICKY LAMBERT
 JACEY LAMBROS SUSAN LEHMAN
 SARA LEWIS KENNETH LEY
 GEORGE MARCY MICHELLE MARMOLEJO
 NATALIE MAVOR ANGELINA MCCOY
 RICHARD MCMURRICH GILBERTO MELESIO
 MARINA MICALIZZI BERT MICHAELS
 THOMASZ MIELNICKI MAYUMI MIGUEL
 NELL MOONEY SHANNON MOORE
 ERIC NEUMANN MICHELLE OFFICER
 LANCE OLDS ADESOLA OSAKALUMI
 DON PERCASSI JERRY PETARDI
 DAWN NOEL PIGNUOLA HEATHER GEHRING PLOTKIN
 DONNA MARIE PORTELLI CAITY QUINN
 AMIR RAISSI CHRISTINA RAM
 ELIZABETH RAMOS KELVIN ROCHE

CHRISTOPHER RODRICK RAYMOND RODRIGUEZ
 LUIS SALGADO ALYS SCHAEFER
 ANTHONY C. SCHEPPLER BARBARA SCHMIDT
 PAUL J. SCHMIDT THOMAS SCHNEIDER
 NIA-IMANI E. SCRIVEN CARLOS SIERRA-LOPEZ
 SOLOMON SINGER PATRICK TAVERNA
 MIC THOMPSON RAFAEL TILLIS
 LATONYA D. TOLBERT RAINER TRUBERE
 REGINE URBACH SNEJANA "SNOW" URBIN
 ROBERT VANCE MAYTE VICENS
 VANESSA CAROLINA VILLALOBOS KIM VILLANUEVA
 DAN WELTNER ISABELLA ZUBOR

On-Screen Musicians

JEFFERY WATSON
 ROLANDO MORALES-MATOS
 IBA FITZGERALD

FATIMA ALONZO AUSTIN APPLGATE
 LOTHAR BEER JESSICA BLANDINO
 JOEANN BOYD ALEX BRAKE
 RICHARD BRANKER TYRONE BROWN
 AGOSTIN BUSTAMANTE LEONEL CRUZ
 AFFERINA ENGLISH ROBERT FABIEN
 SHANDRA FALLEN RAPHAEL GIBBS
 JAMES GRASECK PINKNEY GRISSOM
 KENNETH HARRY MICHAEL HASHIM
 DESMOND HILL AMELIA HOY
 FERDINAND HUBER ANTHONY KRASINSKI
 RENITA LEONCE ALEXANDER MATTIS
 NAKIMA MCEACHERN FRANK MIRODDI
 SUSAN MITCHELL RALPH NADER
 SANDRA PARK JOSE PINTO
 CARLINA RAMIREZ ANGEL RAMOS
 RAYMUNDO RAMOS RUSSELL RAMOS
 TASHAWNA REID EGANAM SEGBEFIA
 CARL SLATER HARVEY THOMPSON
 LESLIE TORRES DONNELL TRIBBLE
 ANTHONY VENTURA LISA WASHINGTON
 KEVIN WRIGHT

Stand-Ins

BROOKE GEIGER DEVIN SANCHEZ
 RICK KAIN TOMMASO ANTICO
 SUSAN MILLARD

EDITORIAL

VFX & Animation Editor . . . KAREN WHITE
 First Assistant Editor . . . JAMES DURANTE
 Apprentice Film Editor . . . LAURA BONG

Post Production PAs ASHLEY KOONS
 CHRIS FARROW

VISUAL EFFECTS

Tippett Studio

Visual Effects Producer . . DAVID DRANITZKE
 Visual Effects Plate Producer . . BRUCE JONES
 VFX Production Managers . . BRIAN BRECHT
 TIM DE PALA
 Lead Coordinator ANNIE POMERANZ
 Coordinators CYNTHIA CRIMMINS
 FOREST SWARTOUT
 Assistant Coordinator . . REBECCA WARNER
 CG Supervisor DAVY WENTWORTH
 Technical Assistant GERALD TIU
 Color Grading Supervisor PAGE FRAKES

Animation Supervisor TOM GIBBONS
 Character Animation Lead . . . JAMES BROWN

Character Animation

ROBERT ALVES HANS BREKKE
 PATRICK DANAHER CHUCK DUKE
 AUSTIN EDDY DAVID GIBSON
 WILL GROEBE RYAN HOOD
 BRIAN MENDENHALL GUIDO MUZZARELLI
 KAREN PRELL JESS VICKERY

Lighting Supervisor STEVE REDING
 Lead TD HOWARD CAMPBELL

TDs

MIMIA ARBELAEZ WENCHIN HSU
 HOLLY KIM JOSHUA LEBEAU
 JIM MCVAY STEVEN QUINONES
 COREY RICHMOND DYLAN ROBINSON
 RYAN TODD BART TRICKEL
 ALFRED YOUNG

Compositing Supervisor MATT JACOBS
 Compositing Lead CHRIS MORLEY

Compositors

DANIEL BRYANT ALAN BOUCEK
 CHRIS GIBBONS CHARLES GRANICH
 JONATHAN KNIGHT DAVID LINK
 ZOE PECK DAVID SCHNEE
 MARK TAMNY

Modeling Lead JOHN KOESTER
 Modelers JOHN DANIELS
 JUNG JIN KANG
 Character Set-Up
 & Rigging DAVID BEHRENS
 ERIC JEFFERY
 Paint Lead TIM ODELL
 Paint Artists NEGIN BAIRAMI
 JOHN RADER
 BEN VONZASTROW
 FX Animation CLEAR MENSER
 JOSEPH HANDORF
 KONSTANTIN PROMOKHOV
 DAN ROLINEK
 Layout &
 Matchmove Supervisor CHRIS PAIZIS
 Location Matchmove ERIC MARKO
 Layout & Matchmove DEVIN BREESE
 KIRK LARKINS
 STEVE MOROS
 DONG YON
 Lead Roto KEN VOSS
 Roto
 KANE BRASSINGTON ROBERT DORRIS
 REX MARKLE ROSS NAKAMURA
 DANIEL RIHA BRIAN SMITH
 Visual Effects Editor . JENNIFER HUTCHEON
 I/O Supervisor MATTHEW TOMLINSON
 I/O Operator NATHAN ABBOT
 Systems Manager JIM MEYER
 Systems Q FORTIER
 NEAL HOOVER
 MATTHEW SMYJ
 M STEVENS
 Additional
 Visual Effects by CIS HOLLYWOOD
 Visual Effects Supervisor BRYAN HIROTA
 Visual Effects Producer JULIE OROSZ
 Co-Visual Effects
 Supervisor PATRICK KAVANAUGH
 Visual Effects
 Coordinator HEATHER ELISA HILL
 Compositors JAYNI BORGARO
 DAVID RAY
 Roto/Paint
 Artists HEATHER MACPHEE RYAN
 JOSH JORDAN
 KARISTINE LANKENAU
 LARRY GAYNOR

Additional Visual Effects
 by REEL FX CREATIVE STUDIOS
 Visual Effects Supervisor DALE CARMAN
 CG Supervisor AUGUSTO SCHILLACI
 Visual Effects
 Producer JOANNA “JOEY” CADE
 Visual Effects Editor TIM ARCHER
 TDs GEORGE DECHIARA
 JOHN ANDERHOLM
 Modeling Supervisor TOM JORDAN
 Lighting Supervisor JEFF ALCANTARA
 Lead Animator JOE JOHNSTON

Additional Visual Effects by . . WETA DIGITAL
 Visual Effects Supervisor DAN LEMMON
 Associate Producer REBECCA DOWNES
 Modeler SIMON CHEUNG
 Senior Creature TD JULIAN BUTLER
 Animator TIMOTHY STEVENSON
 Senior Texture Painter RAINE REENE
 Texture Painter YANN PROVENCHER
 Lead Lighting TD . . JANE S. O’CALLAGHAN
 Lighting TD GLEN SHARAH
 Compositor CAMERON SMITH

MUSIC

Supervising Music Editor KEN KARMAN
 Music Editor JEREMY RAUB
 Assistant Music Editor JEANNIE MARKS
 Production Music Editor JOANIE DIENER

Orchestrations by KEVIN KLIESCH
 DANNY TROOB
 BLAKE NEELY

Vocal Arrangements by . MICHAEL KOSARIN
 Additional Arrangement on “Ever, Ever After”
 by MARK HAMMOND

Music Preparation
 by . . BOOKER WHITE, WALT DISNEY MUSIC LIBRARY
 Additional Conducting by BLAKE NEELY
 Score & Songs Recorded
 & Mixed by JOHN RICHARDS
 Score Recorded at . . TODD AO SCORING STAGE
 Songs Recorded at . RIGHT TRACK STUDIOS
 TODD AO SCORING STAGE

Scoring Stage Recordists. . . . TOM HARDISTY
 JASON STASIUM
 VINCENT CIRILLI
 Orchestra Contractors . SANDY DECRESCENT
 PETER ROTTER
 SANDY PARK
 Choir Contractor. BOBBI PAGE
 Singing Troll WILBUR PAULEY
 Rehearsal Pianist . . BRENT-ALAN HUFFMAN

Post Production

Post Production
 Supervisor JAYNE ARMSTRONG
 Post Production
 Coordinator CHRIS GAIMAN
 Post Production
 Accountant. JEANIE DANIELS

Post Production Sound Services by
 SKYWALKER SOUND
 A LUCASFILM LTD. COMPANY
 MARIN COUNTY, CALIFORNIA

Sound Designer &
 Supervising Sound Editor. . . . RANDY THOM
 Supervising
 Sound Editor. DENNIS LEONARD
 Sound Re-Recording Mixers . . RANDY THOM
 GARY A. RIZZO
 DAVID E. FLUHR, C.A.S.

Dialogue/ADR
 Supervising Editors MICHAEL SILVERS
 JONATHAN NULL
 Sound Effects Editor. . . COLETTE DAHANNE
 Foley Editors E. LARRY OATFIELD
 ANDREA STELTER GARD
 Assistant Supervising
 Sound Editor. MAC SMITH
 Assistant Sound Designers . . WILLIAM FILES
 DUSTIN CAWOOD

Assistant Dialogue/
 ADR Editor TIM BURBY
 Assistant Sound
 Effects Editor KIM FOSCATO
 Sound Effects
 Recordist. JEREMY PAUL BOWKER
 Foley Artists JANA VANCE
 ELLEN HEUER
 DENNIE THORPE

Foley Mixer FRANK RINELLA
 Foley Recordist. SEAN ENGLAND
 ADR Voice Casting TERRI DOUGLAS

Main and End Title Sequences Designed and
 Produced by yu+co.
 Negative
 Cutter . BUENA VISTA NEGATIVE CUTTING

Digital Intermediate and Opticals
 by . . TECHNICOLOR DIGITAL INTERMEDIATES
 A TECHNICOLOR® COMPANY
 Digital Film
 Colorists. . . TIM PEELER AND TRENT JOHNSON
 Digital Intermediate Producer . . BOB PEISHIEL
 Digital Edit Conform MARK SAHAGUN
 Digital Color Assistants JADA BUDRICK
 RON LEIDELMEIJER
 DAN WILLIAMS
 Film Editorial SCOTT DROST
 JENNIFER LEE

SONGS

“TRUE LOVE’S KISS”
 Music by ALAN MENKEN
 Lyrics by STEPHEN SCHWARTZ
 Produced by ALAN MENKEN
 and STEPHEN SCHWARTZ
 Performed by
 AMY ADAMS & JAMES MARSDEN

“HAPPY WORKING SONG”
 Music by ALAN MENKEN
 Lyrics by STEPHEN SCHWARTZ
 Produced by ALAN MENKEN
 and STEPHEN SCHWARTZ
 Performed by AMY ADAMS

“PART OF YOUR WORLD”
 Written by ALAN MENKEN and
 HOWARD ASHMAN

“ROBIN HOOD BALLADS”
 Written by ELTON HAYES and
 LAWRENCE E. WATKINS

“BEAUTY AND THE BEAST”
 Written by ALAN MENKEN
 and HOWARD ASHMAN

"THAT'S HOW YOU KNOW"

Music by ALAN MENKEN
 Lyrics by STEPHEN SCHWARTZ
 Produced by ALAN MENKEN, STEPHEN
 SCHWARTZ and ROBBIE BUCHANAN
 Arranged by MARTIN ERSKINE
 Mixed by FRANK FILIPETTI
 Performed by AMY ADAMS

"PINK ELEPHANTS ON PARADE"

Written by OLIVER WALLACE
 and NED WASHINGTON

"POOR GIANT (FE-FI...)"

Written by PAUL J. SMITH

"MICKEY MAKES A BARGAIN"

Written by PAUL J. SMITH

"THAT'S AMORE"

Written by JACK BROOKS
 and HARRY WARREN
 Produced by BLAKE NEELY
 Performed by JAMES MARSDEN

"LAMENT"

Written by OLIVER WALLACE

"SWEET NIGHTS"

Written and performed by
 ERNEST BRADSHAW
 Courtesy of KID GLOVES RECORDS
 and CORELLI JACOBS RECORDINGS

"SO CLOSE"

Music by ALAN MENKEN
 Lyrics by STEPHEN SCHWARTZ
 Produced by ALAN MENKEN,
 STEPHEN SCHWARTZ
 and ROBBIE BUCHANAN
 Mixed by MICK GUZAUSKI
 Performed by JON MCLAUGHLIN
 Courtesy of ISLAND RECORDS

"EVER, EVER AFTER"

Music by ALAN MENKEN
 Lyrics by STEPHEN SCHWARTZ
 Produced by MARK BRIGHT
 Mixed by DEREK BASON
 Performed by CARRIE UNDERWOOD
 Courtesy of 19 RECORDINGS LIMITED/
 The RCA MUSIC GROUP

Soundtrack Available on



Walt Disney Records

American Humane Association monitored the
 animal action. No animal was harmed in the
 making of this film. (AHA 01447)



Stilt Dancers and Specialty Costumes from
 Alice Farley Dance Theater

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Special Thanks to
New York State Governor's Office for Motion
Picture and Television Development

NYC Mayor's Office of Film,
Theatre and Broadcasting
Michael R. Bloomberg, Mayor
Katherine L. Oliver, Commissioner
NYPD Movie & TV Unit

Filmed in part at Steiner Studios

Prints by
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ENCHANTED

PRODUCTION INFORMATION

A classic Disney fairy tale collides with modern-day New York City in a story about a fairytale princess (AMY ADAMS) from the land of Andalasia who is thrust into the heart of New York City by an evil queen (SUSAN SARANDON). Soon after her arrival, Princess Giselle begins to change her views on life and love after meeting a handsome lawyer (PATRICK DEMPSEY). Can a storybook view of romance survive in the real world?



A lively, original fish-out-of-water comedy and a modern twist on the classic Disney fairy tales, ENCHANTED blends fantasy, action, music, CG effects, hand-drawn animation and live action to create a wholly unique romantic comedy for all ages. Featuring an all-star cast, ENCHANTED is directed by KEVIN LIMA (“Tarzan,” “Eloise at Christmastime”) and produced by BARRY JOSEPHSON (“Hide and Seek,”

television’s “Bones”) and BARRY SONNENFELD (both “Men in Black” films, television’s “Pushing Daisies”). It is written by BILL KELLY (“Premonition,” “Blast from the Past”). The film is executive-produced by CHRIS CHASE (“Lilo & Stitch 2: Stitch Has a Glitch,” “Return to Never Land,” “Tarzan”), SUNIL PERKASH (“Premonition,” “Blast from the Past”) and EZRA SWERDLOW (“Invincible,” “Little Manhattan”). The film features original songs from the reunited team of acclaimed composer ALAN MENKEN and lyricist STEPHEN SCHWARTZ (“Pocahontas,” “The Hunchback of Notre Dame”).

For the lovely Giselle (Adams), life is a fairy tale...literally.

She has everything needed to make a perfect princess—a beautiful countenance, a pure heart, a lovely singing voice and an uncanny ability to communicate with animals—all the good things one would expect in her world of Andalasia...which just happens to be animated. Giselle’s wish to meet the handsome prince of her dreams and share “true love’s kiss” comes true when Prince Edward (JAMES MARSDEN) hears her lilting soprano raised in song and rushes to her side.

The very next day, on her way to wed Edward, Giselle falls under the spell (literally) of Queen Narissa (Sarandon), who will stop at nothing to keep this girl away from her throne. Giselle is banished to a place as far away from this fairytale kingdom as you can get...no longer an animated character in a colorful, musical land, she is transformed into a very real woman and transported to a very unmagical place: modern-day Manhattan.

Coming to her aid in this strange new place, the almost-princess is befriended by a nonsense divorce lawyer, Robert (Dempsey), and his young daughter, Morgan (RACHEL

COVEY). When Giselle's no-longer-animated Prince Edward, along with his servant, Nathaniel (TIMOTHY SPALL), and Giselle's best friend and chipmunk, Pip, all arrive in New York, she experiences her two worlds colliding and finds herself wondering whether her storybook view of romance, complete with "happily every after," can survive in our world.

The film's wide-ranging cast of fantastical and contemporary characters is brought to life by an accomplished corps of actors that includes: Academy Award® nominee Amy Adams ("Talladega Nights: The Ballad of Ricky Bobby," "Charlie Wilson's War," "Junebug"), Patrick Dempsey (television's "Grey's Anatomy," "Sweet Home Alabama"), James Marsden ("Hairspray," "Superman Returns"), Timothy Spall ("Harry Potter and the Goblet of Fire," "The Last Hangman"), Idina Menzel ("Rent," "Ask the Dust") and Academy Award® winner Susan Sarandon ("Mr. Woodcock," "Shall We Dance").

Bringing to life the film's mix of Manhattan grit and fairytale glimmer is a creative team that includes: director of photography DON BURGESS ("Eight Below," "The Polar Express"); production designer STUART WURTZEL ("Charlotte's Web," "Little Manhattan"); editors STEPHEN A. ROTTER ("Yours, Mine and Ours," "The Parent Trap") and GREGORY PERLER ("Wallace & Gromit in the Curse of the Were-Rabbit," "Tarzan"); costume designer MONA MAY ("Haunted Mansion," "Miles from Home"); and music supervisor DAWN SOLÉR ("The Sisterhood of the Traveling Pants," "The Princess Diaries 2: Royal Engagement"). ENCHANTED features music from the reunited team of acclaimed and multiple Oscar®-winning composer and lyricist Alan Menkin and Stephen Schwartz ("Pocahontas," "The Hunchback of Notre Dame").

An Idea Takes Shape

For screenwriter Bill Kelly, the idea that became ENCHANTED literally started out in the land of make-believe, with the idea of a wide-eyed, innocent character—and setting her loose in a modern, cynical world. Kelly states, "It was sort of a 'What if?' idea. We kept working on it, but we were having trouble in terms of making that character believable. And then, one day, we decided that it'd be a lot easier if she was essentially this animated character...and that's how we came up with this idea." The spec script of ENCHANTED landed with producers Barry Josephson and Barry Sonnenfeld. Josephson comments, "It started with a spec screenplay by Bill Kelly, who did a fabulous job creating this world—bringing this Disney fairytale princess from hand-drawn animation into live action. That's what really intrigued me."

Along the way, ENCHANTED attracted the interest of Disney director Kevin Lima, who had helmed such diverse projects as "A Goofy Movie," "102 Dalmatians" and "Tarzan." These successful films showed that Lima was not only a lifetime fan of the genre, but also someone who could "play" with the classic sensibility of the material without losing respect for it—respectful without a constraining reverence.



Soon Josephson and Lima met to discuss the project. Josephson notes, “From our first meeting, I knew Kevin had a great vision for the film and would bring a great input and perspective to the screenplay.” Says Lima: “I read the script and thought, ‘This is perfect for me...and I’m made for it! I started my career as an animator and designer, then continued on to become a director of animated features. I know this world in my heart and I love it.’”

The true vision of ENCHANTED came to life when Kevin came together with Bill Kelly and their chemistry made finding the perfect version of the story possible. One of Kevin’s key contributions was the idea that the two worlds within the script—animated and real—could be combined even further, with the iconography of the fairytale existence being brought front and center and into a place, such as New York, where people don’t often break into song or get to live happily ever after. Executive Producer Chris Chase notes, “I truly think only someone with Kevin’s visual-arts experience coupled with his understanding of the Disney heritage could have melded these worlds so naturally.”

It was the juxtaposition of worlds that kicked Lima’s creative sensibilities into high gear. He comments, “The movie starts in the typical Disney animated world. I like to think of it as a can of condensed Disney, thick and compressed. You open it up and out come all of the Disney icons offered up in a 10-minute opening, after which the film really takes off. It’s actually a live-action movie at heart. The characters from the animated opening become real people, and that transformation is really the core of the story. Things happen in Disney movies that don’t happen in real life, and that’s what the movie plays off of in a big way.”

“Working with Kevin Lima,” offers Bill Kelly, “made us really conscious of the fact that we wanted to make this an affectionate take on the Disney characters. We all have a fondness for the legacy and the history of Disney animation, and it was really taking those iconic characters, ideas and themes, and then colliding them—with all of their unapologetic innocence—with the cynicism of the modern world. That’s what we were really striving for, while trying to find the balance where we wouldn’t strain the cynicism.”

Lima picks up, “And how that cynicism sort of rubs against the innocent. I mean, Giselle comes into our world bright-eyed and full of innocence. She accepts everything as it is and embraces the joy of life. Her joy rubs off on almost every single person she comes into contact with...in effect, she enchants everyone.”

Giselle is an amalgam of such characters as Snow White, Cinderella, Sleeping Beauty, Belle and the Little Mermaid, and like all those ladies, bursting into song when words no longer suffice is an accepted form of communication. At the start of the film, Giselle is trying to create the image of her longed-for prince, the man destined to bestow upon her the most valuable gift that a young maiden can receive—true love’s kiss. So, as Giselle tells her woodland friends about that heroic guy and that longed-for kiss, she sings—and hearing her song is what lures Prince Edward into her life.

In Andalasia, princes also like to sing, especially when they are looking for someone to



complete a duet with. So, Edward races off into the forest, following the beautiful voice. Per Lima: “He’s off in the woods of Andalasia looking for a maiden to complete his duet, and he hears Giselle singing in the distance. So, like every Disney prince, he jumps on his horse and takes off. Unfortunately, a troll gets there first and Edward has to battle the troll to get his princess, but of course, Edward prevails. And as they look into each other’s eyes, they instantly break into song—as well as decide to get married in the morning!”



But the course of true love usually doesn’t come without its share of bumps—this one, in the form of evil Queen Narissa, who does not want Edward to marry because, by the rules of the kingdom, she will forfeit her crown. Narissa transforms herself into an ancient beggar woman, who tricks Giselle into leaning over a wishing well—and then shoves the bride-to-be into the well and through the center of a magical vortex where a swirling cloud of pixie dust turns Giselle into a real, live woman and drops her underneath a manhole cover in the center of Manhattan.

After a difficult day of trying to find a way home (and someone in Manhattan willing to help a weary damsel in distress), Giselle is discovered by a world-weary New York divorce lawyer (and single father), Robert Phillip, and his shy daughter, Morgan. At Morgan’s urging, they shelter Giselle for the night. And that is the starting point of not only Giselle’s journey to becoming more real, but Robert’s journey to accepting that innocence and joy can exist in our jaded world.

Lima offers, “Robert doesn’t think that the Disney ideals of ‘happily ever after’ and ‘true love’ exist. He’s a dad whose wife left him years ago, and he’s tried to raise his daughter to become self-sufficient in the ‘real’ world. So he’s living a practical, down-to-earth life...that is, until he meets Giselle and becomes swept away by her joy and naïveté. Giselle believes that ‘true love’s kiss’ is waiting for you and that when you find your beloved, you burst into song, you dance with him and then finally you share that one special kiss. It’s her belief in these innocent ideals that drives the film, and the drama of ENCHANTED comes from the fact that Robert and Giselle don’t quite see eye to eye.”

A Dream Cast

The spell of ENCHANTED is that it is not just one kind of story. Per the director, “It’s really every genre. And that’s what’s been the biggest challenge of the movie—taking so many different genres and melding them into a seamless whole. You’ve got animation. You’ve got romantic comedy. You’ve got a little bit of action-adventure. And you’ve got a musical comedy. And all of those are happening at the same time. And balancing all of those tones, so to speak, is really the magic of pulling this movie together.”

“This is the typical challenging creative journey you get when working with Kevin Lima,” says executive producer Chase. “Kevin loves to bring together talented musicians, painters,

actors, technicians, animators—really whoever is the best at what they do and can help him bring his ideas to life. It’s one of the reasons he and I work with Disney so much—they understand and have a history of working with artists.”

The magic began when a then actress-on-the-rise named Amy Adams walked in to audition for the part of Giselle. Lima was sick at the time, running a temperature of 103°, and had little desire to be anywhere, let alone a casting session. Adams’ beautiful and astounding work in “Junebug” had yet to be seen, and so her face was not recognizable to the filmmakers present. And yet, her 15-minute audition became a 45-minute audition and, because of her uncanny ability to embody a naïve, young girl, she stuck in Lima’s mind. After that, there was no question and she was cast in the part.

She found Lima to be a kindred spirit and offers, “He comes from animation, so he has such a wonderful visual sense. He understands what an animated character would do far better than I do, so he was very helpful in assisting me to understand what Giselle is like and how to portray her. He set the tone. Also, I grew up in Colorado, and I always loved the Disney films and characters. Like most little girls, I wanted to be a princess. But being a Disney princess is much harder than I ever anticipated. I think it is easier if you are an animated princess! Snow White has nothing on me, because she didn’t have to do her own stunts and dancing.”

For the hardworking Adams, landing the role of Giselle was never taken for granted: “It was so exciting and it never really sunk in. I had done a lot of musical theater growing up and as an adult, so that helped me a lot. I often burst into song in the film, because that’s what Disney princesses do. It’s such fun having this musical component. I also loved seeing the hand-drawn animation in the classic Disney style. What an honor to be drawn as Giselle by these talented artists.”

The glove fit of actress to role struck producer Barry Josephson: “Because Amy was always so deep into character, whether she was speaking or singing or dancing, it was her experiencing the moment, completely in character. She’s so expressive, and you know emotionally exactly what is running through her. She gives and gives and offers something new on every take—for the character she’s playing, that emotionality is so much a part of who she is. She’s just wonderful.”

That emotional journey was a gift of the role. Adams offers, “Giselle discovers what love really is and what being human is all about—what it feels like to have genuine emotions. She finds out that life is more complicated than it has appeared so far—it’s not all about happy endings. It’s about something much deeper, much better. That’s something that I really loved about the story, and that journey is something that an actor relishes bringing to life.”

Illuminating that day-to-day, emotional journey is also something for which actor Patrick Dempsey is well-known. At the center of the ensemble show “Grey’s Anatomy,” Dempsey portrays Dr. Derek Shepherd and has netted awards and popular success from the series, as well as for his previous film work. Dempsey also struck filmmakers as the perfect actor to bring the no-nonsense divorce lawyer, Robert Phillip, to life—a man who no longer believes



in happy endings and who is just trying to bring up his daughter in this somewhat cynical, modern-day world. For Lima, this character serves as the lens of the film—a vulnerable character who doesn’t understand the turns his life has taken. Early on in the casting process, a reading was set up for Patrick and Amy to get a gauge on their on-screen chemistry, and the result was magical.

Dempsey comments, “His wife has run out on him, and he’s raising a young daughter on his own...and then a fairy princess walks into his life. Of course, he thinks she is probably



crazy. Later, there is a leap of faith on his part, where he believes in who she is and what she stands for.” For the actor, it was walking that fine line of romantic comedy that became the biggest challenge: “This man has had his heart broken. And he adores his daughter. The question is how do I make the audience believe that I could fall in love with someone like Giselle? It’s tricky, but I’m the real guy entering into her fantasy

world. And the filmmakers have brought in levels of sophistication that just make it work, I think. The difficulty and challenge is trying to keep the reality solid, and I had to stay centered. My character is a father first and foremost, and everything that motivates me is for my daughter. I have been through divorce, but I’m also representing the audience in some ways—what would they do in this crazy situation? Why do I allow her into my apartment and my life? How do I convince the audience, too? She is a fairytale princess landing in reality, and I am the real guy entering into a fantasy world. It’s a bit tricky.”

Being the “straight man” amidst the comedy actually worked for Dempsey, who says, “The movie is about true love. There is also a nice balance—it’s an escape movie, it’s fun and contemporary and, in some ways, it’s a little old-fashioned with singing numbers. It’s quirky and fun and challenging. And I didn’t sing, but I think that helps the audience be able to relate to my character—because they probably don’t sing that much in their lives either.”

Princes, on the other hand, sing quite a bit, at least in animated films. Prince Edward sings and swaggers and goes on quests in search of love—in short, he’s the classic Disney prince. For the role, filmmakers tapped James Marsden, known more for his work in the global “X-Men” franchise than for anything resembling animated princely behavior.

And that is precisely what appealed to Marsden: “I thought it was a great opportunity to do a film that my kids could see. I have a six-year-old boy and a two-year-old girl, and I don’t get out to the movies very often these days. So the movies I do see are these types of films...so I thought it would be fun to make a family movie, and one particularly for my kids.”

For Marsden’s character, it’s a real search-and-rescue kind of endeavor. “The juxtaposition of these perfect, iconic Disney characters—Giselle from Andalasia landing in the middle of New York’s Times Square, and my character, Prince Edward, not far behind—with a more cynical, present-day New York provides great opportunities for a lot of humor. One of the hardest parts about playing this character is that you know that you’re playing this flawless drawing of a Disney prince, and you have to represent that when you come into the real world. So all of a sudden, you have this giant magnifying glass over you, and it’s all got to be perfect.”

For Lima, Marsden struck the perfect notes of royal puffery and bravado, along with a streak of sincerity a mile wide. Per Lima: “Jimmy plays bigger than life beautifully, and he’s as handsome as a prince, and he’s lit with this inner light. He was able to be theatrical without playing down to the character.” Executive producer Chris Chase remembers: “Jimmy’s audition was just like Amy’s, they both walked into their auditions and nailed the characters perfectly. Kevin was so relieved after those sessions because he began to believe that we finally might be able to really bring these characters to life.”

Marsden sees ENCHANTED as “...a real homage to the old Disney classic fairytale films, and then brings those characters into the real world. These characters feel like aliens running through Manhattan. I think it’s really funny—this prince is a great character, a peacock who’s full of himself...in a good, naïve, sort of healthy and innocent way.”

Accomplished British funnyman (as well as dramatic actor) Timothy Spall also got to bring a healthy sense of fun to his character of Nathaniel, a “comic villain” and Queen Narissa’s lackey (he also happens to be in love with Narissa), who has the grim duty of acting on her behalf as he attempts to poison Giselle. Luckily for him, he has no idea that the Queen actually despises him and considers him a buffoon. Spall remembers, “When I first read the script, I thought it was very clever, smart and witty. I thought it was an extremely entertaining story, and I also recognized immediately that it was a new take on many of the classic Disney films I’d seen back as a child. But it stands up on its own as a piece of very clever, witty writing with an excellent story and some wonderful, comic, romantic characters—a real compendium of entertainment, actually. I thought, if they want me, I definitely want to do it.”

Josephson jokes, “Both Jimmy and Tim play a good part of the movie acting opposite a CG animated chipmunk, and when that is your lot, I think you have to have a sense of humor about your work, and they both do. And they both have a joy that comes through in their performances.”

Another one of the many surprises of ENCHANTED is seeing Tony®-winning Broadway



superstar Idina Menzel onscreen. Menzel explains, “I’m a real New Yorker at heart, and that’s who my character Nancy is. I guess I kind of know her and relate to her. You find yourself a little jaded, being brought up in New York, and you have to sort of remind yourself that there are people out there who live for dreams and the fairy tales. This movie is a great reminder. It’s an amazing combination of genres—as a

musical, which obviously I’m comfortable in, and it’s animated, it’s a fairy tale, it’s an action movie and, most of all, it’s just a great romantic comedy.”

For Menzel, it was “...the idealism of the movie. You know, New York is often portrayed as a dark, hard-edged city, and Giselle brings this colorful, vibrant energy to New York City. Even my character and Patrick’s character are affected by her idealism. And as much as we try to resist being hopeful and enchanted, we can’t help ourselves, can’t help but feel something special, and learning from her. Nancy is very ambitious and motivated, but is also a hopeless romantic—she hides that and tries to be cooler than she is. She’s moved on and will take what

she can get—whatever modern love looks and feels like.”

In the classic formula—especially where princes and damsels are concerned—the story won’t get very far without a really great villain. Filmmakers could not believe their luck when, to fill the role of their grandiose, black-hearted queen, they landed an iconic beauty with ample talent, heart and smarts—Oscar® winner Susan Sarandon.

From Sarandon’s perspective, “The film is original, but it is also inspiring, because—unlike many fairytale heroines—Giselle is not only strong, but also a great female role. I like ENCHANTED because the princess is plucky and actually saves the prince. They have taken a modern spin using iconic Disney characters that we all grew up with—the whole style of the film is quite unusual. I like the fact that it is old-school animation. You don’t come across many original concepts, and basically, I think this film is original and great!”



The director observes, “Susan can do anything, and she transitions from being a cartoon character to a larger-than-life villainess with that wonderful archness and a magnificent sense of theatricality. She takes what she did in the animation—both as the queen and as the old hag—and perfectly recalibrates them for live action. It’s just amazing to watch her. Even under all that old-age makeup, the performance comes through. Just with her eyes. And it’s wonderfully scary to watch.”

Josephson adds, “There is a great deal of joy and passion in Susan’s evilness. We’re lucky in that she wanted to play this part for about five years. She was so committed that she was working on the character, giving us script notes—she was that passionate about the project. And that’s come out from her since the first day on the movie...she wanted to be wicked and she wanted to be expressive. But it isn’t a standard villain. She and Kevin worked out a way for it to be unique, something that we haven’t quite seen before.”

Young actress Rachel Covey was cast as Morgan, Robert’s six-year-old daughter. The youngest performer in the cast revealed, “Morgan’s supposed to be six years old, except secretly, while we were filming, I was almost eight. She’s very sweet, and that’s why I play her...because she’s a lot like me!”

Filmmakers also decided—in addition to the ENCHANTED characters sharing similar qualities with their Disney ilk—that the screenplay would also “tip the hat” to the genre it was reimagining. Lima relates, “Early on in the process, we tried to let the script speak back to all the traditional Disney movies, and we peppered the characters’ journey with a lot of the iconic ideas and character arcs from such classics as ‘Snow White,’ ‘Cinderella’ and ‘Sleeping Beauty.’ So we looked for ways to work in such things as a glass slipper or a poisoned apple—especially that moment when she takes a bite out of it and the apple hits the ground, and you see the character’s arm hit the floor and the apple roll away. We ended up calling those the ‘princess moments’ in the movie...and there are a lot of them sort of hidden throughout the movie.

“Then, we thought that it might be fun to take it a step further,” he continues, “so we got in

contact with many of the women who have voiced Disney princesses and we've peppered the film with them."

So Jodi Benson, the voice of "The Little Mermaid," appears as Sam, Robert's assistant. Paige O'Hara—Belle of "Beauty and the Beast"—portrays Trish, an actress on a soap opera. And Judy Kuhn, who was Pocahontas' singing voice, plays a woman with kids for whom Prince Edward is too late.

Additionally, the script of ENCHANTED contains salutes big and small to the studio and its heritage, both verbal and visual: Robert is representing a client with the last name of Banks (the family in "Mary Poppins"); at one point, Giselle's reflection looks back at her from an array of soap bubbles (as seen in "Cinderella"); Queen Narissa appears reflected in water, in everything from glass bottles to a soup pot ("Mirror, mirror" from "Snow White," anyone?); Giselle encounters a very short, very angry businessman, whom she mistakenly calls Grumpy; along with many other winks to the cognoscenti in the audience. Says Chase, "The fun of it is that if you don't know, it doesn't matter one bit. It's just a big smile for those of us who grew up with Disney."

And what would an endlessly cheerful, almost-princess (both in hand-drawn animation and real-life forms) be without a sidekick, preferably some kind of telegenic and amusing creature? Enter a feisty chipmunk named Pip.

Director Lima on the chattering rodent: "I'm just thrilled with Pip, because he's one of those rare moments when you capture something that's in your head. I remember when I was on the set, I would act out where Pip would be and what he'd be saying and how he'd be moving for everybody. I'd be saying things like, 'And then he jumps up on the cup. And he looks at you and he goes, "SQUEAK!"' And the crew would look at me like I was crazy.



"I just had an idea of what he was supposed to be from the very beginning. So to have him come to CG life in this way, and be actually more than I thought he would be is pretty grand. I love the fact that we've created a performance with a character without him having to speak at all. You know exactly what's going on with Pip from just the way he holds his shoulders or he droops or he touches his head or his expression changes. It's a tribute to the animators that Pip's performance is so grounded and true. It's really the art of animation at its finest."

The director is also proud that, while a lot of the time these sidekicks are blessed with the voice of a very funny, probably very famous actor, Pip is silent for most of the film...save his squeaks...which are actually supplied by Lima himself.

Again, per Lima: "It was out of necessity more than anything, actually. When we started putting together the real-world pieces with Pip, we just started cutting dialogue to it. And we needed some attitude beyond just the drawings. So I just started recording some scratch dialogue. It just so happened that everybody thought it was funny, and they liked it...so it stuck."

First Stop...Andalasia!

In the reality of filmmaking, animation takes longer to create than filmed images. So, as the hand-drawn animation would require more lead time than the principal photography, work on the classically styled animated portions of ENCHANTED (about 10 minutes total) was begun about nine months before cameras rolled.

The director explains, “One of the reasons I really wanted to work with James Baxter is his history with the company [the animator worked on five full-length Disney features plus a



short]. He’s immersed in what it is to be a Disney animator, and he knows what those iconic ideas mean. On top of all of that, he’s a phenomenal actor with the pencil, making a character come across on the page. And we basically started working on the design process of the characters together—the storyboards were pretty much done by the time he came aboard.”

The collection of “development art,” images used for reference by animators, was started a year prior to the first day of shooting. It became fairly clear to Lima and his crew that their early idea to include an array of recognizable structures from animated films past (this castle, that house) would make the creation of a cohesive design scheme a challenge. And while separate heads were pondering what Andalasia would look like, a common style emerged...this “condensed dose of Disney” would feature a strong sense of Art Nouveau design, which is a style of decorative art and architecture popular at the turn of the 20th century, distinguished by fluid lines derived from nature. This soft, curve-heavy style would contrast markedly with the strong horizontal and vertical lines of New York City.

A key to the success of ENCHANTED—all agreed—was that the animated and real worlds should blend seamlessly. To necessitate this, designers for both Andalasia and Manhattan had to work in tandem, as Lima explains: “Amy had already been cast when we began animating—so James went on and designed all of the characters, and we started to create the hand-drawn world. He had to also work with our costume designer, to make sure that whatever he drew could be re-created in fabric...also, we wanted the costumes to help establish the iconic individuality of each of these characters. We knew that Edward, for instance, had to share the same costume between both worlds. Typically, an animated character never changes his costume, so we used that idea. By the time animation began, all roles were cast...except for Pip, which wasn’t that crucial, because we didn’t have to cast a real chipmunk to resemble him!”

Additionally, live-action reference was shot on those actors in the film who inhabit both worlds (Amy Adams, Susan Sarandon, James Marsden, Timothy Spall and Idina Menzel), so that the animated versions not only look like them, but also move and act like their live-action counterparts as well. Animators could then incorporate the actors—their looks, their mannerisms—into their animated versions.

Veteran Walt Disney feature animator Baxter (“Beauty and the Beast,” “The Lion King”) assembled a first-rate team of traditional animation artists guaranteed to make Andalasia (and

its inhabitants) stand out, most of them with histories at Disney. Animators Andreas Deja (“Lilo and Stitch,” “Fantasia”) and art director Lisa Keene (“Atlantis: The Lost Empire,” “The Hunchback of Notre Dame,” “The Lion King”) joined the Baxter team, along with animation producer Ron Rocha (“Beauty and the Beast,” “Oliver & Company”), animation production supervisor Todd Popp (“Clifford’s Really Big Movie”), background painter Christophe Vacher (“Shark Tale,” “Treasure Planet”), layout artist Craig Elliott (“Chicken Little,” “Shark Tale”), conceptual consultant Troy Quane (“Osmosis Jones,” “Pocahontas II: Journey to a New World”) and storyboard artist Kevin Farrell (“Herbie Fully Loaded,” “I Robot”).

“What appealed to me most about doing ENCHANTED,” offers James Baxter, “was the sense of nostalgia—the sense of the classic sort of animation becoming real, and the whole idea that we were going to be doing something that felt new was tremendously exciting. In a sense, we were presenting a new character and a new idea behind the character—but, at the same time, the character had to have that sort of warm, classic feeling. It felt very inviting just to step into that world, and that was the most exciting part of the project for me.”

Shooting in the Real World

Giselle’s transition from Andalasia to Manhattan was anything but easy. Lima explains the filmmakers’ thinking behind her grand entrance: “We thought we needed to throw this character into absolutely the most difficult situation we could devise. In an early version, she landed in Central Park, but we thought that was too soft. So, she ends up climbing out of a sewer in the middle of Times Square.”

And it was with that scene that production began. The first day of principal photography (Monday, April 17, 2006) found the more-than-100 cast and crew members of ENCHANTED filming at night in one of the most recognizable locations on the face of the earth—New York City’s glamorous, electric, bustling, chaotic Times Square—with our fairytale almost-princess Giselle emerging from a manhole wearing an enormous white wedding gown right in the center of the crossroad of 46th Street between Seventh Avenue and Broadway, with passersby looking on. Needless to say, the event stopped traffic both literally and figuratively...and, more or less, this was how filming progressed day after day.

For the woman at the center of this activity, Adams could barely contain her zeal: “I’m really excited to be involved with ENCHANTED. It’s a true fairytale with a modern twist to it. I get to play this princess who’s funny and mischievous and her own person. What girl doesn’t want to do that?”

Director Lima was just as enthusiastic—for a different reason: “From the pristine, fairytale land of Andalasia to Manhattan—what an incredible 180-degree turn, and what a wonderful expanse for me, as a filmmaker, to traverse. Manhattan is to our animated-characters-come-to-life what Manhattan is to any one of us visiting this magical city for the first time. It’s both enthralling and frightening at the same time. In the film, we push the envelope, so that when



our characters first arrive, they are scared to death of this world, which couldn't be more different from where they came from. I like to equate it to Snow White in the Evil Forest. So, Giselle is going through all those feelings, of being in a place that is incredibly frightening to her at first. But then, as she gets to know this world, she becomes more and more attuned to it. She sees it through a wide-eyed sort of naïveté...to get to see the beauty of Manhattan as only a first-time visitor can. You live in a city all of your life and you don't see things that are around you after a while. Giselle gets to see them as if they're all new, with childlike eyes."

Many of the landmarks Giselle gets to discover are some of the city's most recognizable, iconic and romantic places: Times Square, the Woolworth Building, many areas of Central Park, Columbus Circle, the ultra-hip neighborhoods of Tribeca and Soho, and the Brooklyn Bridge (with production practically commandeering the entire bridge for shooting). Shooting also took place on three state-of-the-art soundstages at Brooklyn's Steiner Studios and on the grounds of the famed Brooklyn Navy Yard.

To design the distinctive look of the live-action majority of ENCHANTED, filmmakers signed accomplished production designer Stuart Wurtzel, who elaborates, "I really wanted to bring a visual splendor and romance to the film. The movie plays on old icons and modern New York icons, and I am bringing those together in my interpretation of the script. We combine



the fairytale elements and represent them in an elaborate, flowery, Art Nouveau style. And then we contrast that with the hard-edged, geometric angles of the city of New York. Essentially, this is about an innocent girl coming to the big, bad city. She transforms the city, which becomes softer and, at the same time, the city transforms her into a real, fully rounded human being. The film is about being true to your heart. In an animated world, the characters take everything at face value; in the real world, Giselle learns about emotional depth."

Costume designer Mona May's contribution to the production cannot be overestimated. May says, "This is like a designer's dream, because you create a whole 'other world.' We've gotten to reinvent characters that have been around Disney for such a long time. Because we are reinventing Disney classics and the essence of what Disney is all about, it was important that the costumes match the animation in all its splendor and wonder. It has been challenging, because the animation is two-dimensional, traditional, flat animation, and we have to make the characters and their costumes come to life."

To accomplish this, the costume designer utilized extreme layering and detail for the live-action version of the costumes—lots of beautiful detailing, with intricate butterflies and flowers—the result of theoretically combining the classic style of Disney animation art with the style of Art Nouveau. To exaggerate the differences between fairy tale and real life—fanciful and straight lines—Giselle's look evolves from feminine, frilly and puffy, to sleek, sophisticated and slick...a Manhattan woman. This is most evident in the contrast between her glittering, butterfly-adorned, white wedding dress (which she wears as she falls down the well and emerges for her first day in New York) and the gown she wears in the grand ball (which is a clean-cut, figure-hugging knockout number in lavender).

Sarandon's Queen Narissa is clad in wear that transfers more convincingly to the capital of fashion, which, May explains, "looks slinky and sexy...but there is also a metro-dominatrix element to her costume, which is made of leather. It's purple and black, silver leaf, shiny, painted in enamel, with scales on it to make it look like a dragon, all of which reflects her innate evil.

"For Prince Edward," the costume designer continues to explain, "we designed his look with enormous sleeves and padded shoulders made out of foam...again, to emulate the animators' proportions on a human, so they are quite large, and were also quite challenging."

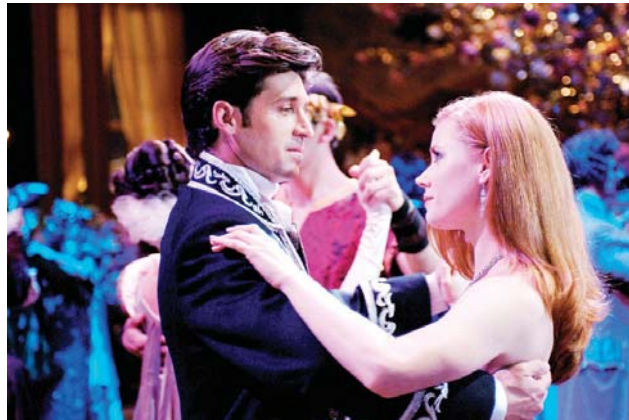
The costume designer also designed the transition that Patrick Dempsey's character goes through. "Patrick's Robert gets to go through a nice change in the movie. He comes in very rigid and closed up in a grey suit, a real 'lawyer' feel. We open him up throughout the film, with a little bit more color, so by the time he gets to the ballroom finale, he has this wonderful, 17th-century French fantasy outfit—which is not completely period correct—but very, very handsome."

The challenges of combining a litany of filmic styles with a head-spinning list of filmic techniques was made glaringly apparent in the creation of the film's final sequence...and being a Disney-inspired fantastical journey, where else would such a scene take place, except at a grand ball? The director offers, "The whole ending of the movie—from the point where they arrive to the end of the ball—is really a conglomeration of everything that is Disney. We literally tried to take every single element that exists in the climaxes of Disney movies and pull them together in this movie, and needless to say, it was a huge undertaking.

"So, to start," he goes on, "we're at a ball, with around 100 dancers and about 150 extras just to populate that world—and the whole thing is choreographed, so there were two weeks of rehearsals just to get the dance down. All of our leads had to learn the dance. Then, the scene turns into a big spectacle, in which you have physical effects happening at the same time that you have digital effects interacting with the physical effects. I remember one shot specifically, Narissa's transformation—we had to rehearse just that one moment for a whole day to make sure it could work, to make sure that the actors were all responding at the right time. And we had actors that we flew backwards based on the impact of what happened at certain moments in the scene. We have 150 extras all responding and looking at the same place on the screen, where we'll later put Narissa as she's growing, transforming. Of course, there's interactive lighting all happening, because she transforms in a cone of fire."

The upshot: five minutes of film took more than a week's worth of filming, and the entire time, actors were interacting with something that wasn't even there...a 35-foot-tall dragon, which, at prescribed times, grabs this actor, bites that actor, pulls another actor down the stairs. All of this was executed on a set that also had to "react" from the dragon's wrath.

To keep the crowd reaction consistent, Lima utilized an enormous Styrofoam head, standing in for the Narissa beast (just as a small strand of wire with a red ball on the end stood in for Pip, the CG chipmunk). Once the beast grabs Robert, it races up and out to the top of



the Woolworth Building. Per Lima: “We created our take on the classic ‘Beauty and the Beast’/‘Snow White’ climax. We filmed on six small set pieces that, when assembled onscreen, become the balcony. We had physical effects, because it’s raining. We have lightning. And we have Robert in the beast’s hand, so he’s being shot in a rig. We have this big old dragon on the side of the Woolworth Building, hanging on to Patrick Dempsey, with Giselle and Pip climbing after to try and rescue him. It’s a great sequence and, most probably, one of the most difficult things I’ve ever had to accomplish...but boy, is it great.”

Making ENCHANTED Sing...And Dance!

ENCHANTED is lucky to contain music and lyrics by the incomparable Alan Menken and Stephen Schwartz. “I actually became involved with the film years ago,” says Menken, “when it was in the early stages of development. My active involvement picked up once again, in the fall of 2006. Stephen resumed our collaboration, which was a great opportunity for both of us to work together again.”

Schwartz supplies, “Alan called me and asked me if I’d be interested in doing the lyrics for this project. I read the screenplay, which I liked very much, and met with Kevin Lima and Chris Chase. It all meshed, and I felt very lucky to be able to climb aboard the train, even relatively late.”

The longtime collaborators and multiple Oscar® winners are very specific about what they look for in a project. Menken (who supplies the score and five original songs) explains, “Number one, you look for a story in which music can play a vital role. It’s got to have a style that allows the characters to sing, and clearly for a project like this, it starts in a world of animation, a world of enchantment, and then finds its way into the real world. It’s one of the best opportunities that I can think of for a new film score, because it can pull from the magic of animation and then move towards contemporary music in the same score.”

Schwartz reasons, “The biggest problem with doing live-action musicals is justifying why the characters are suddenly bursting into song in the middle of very real sets and very real situations. So one of the great things I thought about ENCHANTED was that the concept itself allowed the characters to sing in a way that was completely integral to the plot of the story.”

Of the new songs, three figure as sizeable set pieces: the “Happy Working Song” shows us Giselle utilizing her animal-charming abilities to help straighten out Robert’s messy bachelor apartment; “That’s How You Know” turns New York into an enormous stage, on which Giselle explains her ideas about true love to Robert and, in a grand Pied Piper fashion, brings more than 150 dancers and singers under her spell to perform a rousing production number that literally takes over Central Park; and “So Close,” which, sung by “real-world singer” Jon McLaughlin, mirrors Giselle’s inner, emotional journey. It is symbolic in the fact that she herself is not singing, given that she has matured from a recently animated character to an



emotionally sophisticated, flesh-and-blood woman, and as we all know, real people in our world don't tend to break into song.

As with all the filmmakers and cast, the Disney classics were a great influence for Menken and Schwartz. Per Menken: "We're really trying to take you back to the 'Snow White' or 'Cinderella' era, pre-Belle, pre-Pinocchio, back to the earliest days of animation. The influence

is so enormous—and the rest of the influence for me musically is almost innate—so my music becomes a marriage between the two."

Says Schwartz: "It's really been fun both to pay homage to—and sort of gently kid—classic Disney...and we're sort of kidding ourselves in a couple of spots, too! It's definitely irreverent, and we're definitely having fun with it, while still having great affection for it...and that just made it fun on all levels."

Lima found working with the musical duo a dream come true. He says, "I feel really blessed to have the opportunity to work with Alan and Stephen. They are so perfectly suited to bringing the musical heart of ENCHANTED to life that I couldn't imagine anyone else being able to do it. I've admired them all my life, and to be in this moment working with them on something this special to me is a great joy." Echoes Chase, "Alan and Stephen are a perfect example of how having great talents in your corner allows you to attack really challenging material. Nobody understands this kind of musical better than they do."

The director began collaborating with the pair about nine months prior to the beginning of principal photography. Lima comments, "The songs take a road that echoes what Giselle is going through as a person. In the animated world, she breaks into song and no one cares. The animals all sing along. It's as if that's the normal way of living. But when she comes into the real world, and there's no soundtrack, she needs to create her own soundtrack, in a sense, in this new place. Finally, as she becomes more human, the song leaves her throat and in the finale of the film, the song is sung by someone on stage and ultimately becomes a voiceover song. What Alan and Stephen have written are five songs that cover her character arc perfectly."

For producer Barry Josephson, it was this inclusion of the musical numbers that showed him the true magic at the heart of ENCHANTED. "I think that the first time I saw some rough cuts of the musical numbers and seeing them pieced together, that was a confirming moment for me. I mean, I had felt that throughout the process—seeing Amy so perfect in the role, of her speaking with the animals and working with the actors, how comfortable she was. But then, to see it all cut together—even roughly—that's when I really said, 'Wow, this is working.' It's that combination of a lot of things—the script, the direction, the performers, the design work, the effects, the music—that just blew me away. Then to have those wonderful musical pieces, where emotions are being generated and passed among everyone on camera...joy and passion. Alan and I were watching during the filming of 'That's How You Know' in Central Park and we were both amazed. It just all really came together."

Part of the joy also came from the fact that, even though they were aware that both Adams





and Marsden could sing, the filmmakers were unprepared for the level of their musical accomplishment. Adams had been working in musical theater throughout her career, and Marsden spent some of his high school performing in choir and listening to Sinatra and classic crooners. Their melodious singing was given a final polish by vocal coach John Deaver, who worked with both prince and almost-

princess on their vocal production. Chase remarked: “We hired Jimmy and Amy as actors, to then discover they were singers at this level was just a gift from heaven.”

And where would those big production numbers be without dancing? For choreographer John “Cha-Cha” O’Connell (2001 American Choreography for Film Award winner for “Moulin Rouge!”), *ENCHANTED* proved to be different from anything he’d ever worked on before. O’Connell comments, “The Central Park scenes were very different, in the sense that it has an incredible breadth of the type of talent that’s involved. It’s really Giselle’s number—she has a Pied Piper effect as she skips through the park and tells people her story, gathering groups up as she sings and dances through the scene. We have everything from anti-gravity gymnasts to stilt walkers and rollerbladers. We have authentic Bavarian slap dancers, Broadway dancers, children, and even a belly dancer—we’ve got everything in the mix. So it all adds up to a big universal eclectic number. And then for the ball scene, the highly charged and very, very romantic finale of the film, I referenced all the animated Disney movies to get a sense of the type of waltzes they did. I looked at ‘Beauty and the Beast,’ ‘Cinderella’ and ‘Sleeping Beauty.’ They all have ballroom dances. And then, with our gorgeous music, we made our own choreography.

“Amy Adams and Idina Menzel come from musical-theater backgrounds, so their skills were totally serendipitous. They took to the dances like ducks to water. Patrick had done a little bit of dancing when he was in his early 20s. And Jimmy Marsden hadn’t danced at all, but now, he’s a champion waltzer. You kind of sculpt according to what they can do. And because they’re actors, they absolutely know how to sell it, which is very important and half the battle,” concludes O’Connell.

For Lima, being able to helm a new take on a Disney-style fantasy was not dissimilar to the journey experienced by the central character of Giselle, who straddles two worlds—the director, however, got to revisit his boyhood world and reimagine it from the viewpoint of an adult filmmaker.

But it is, above all else, a love of all that is Disney that drove the director during the journey of *ENCHANTED*: “I think that’s what ‘Mary Poppins’ did when it came out—it reminded you of what you loved about the Disney animated films and then transported that into a real world. And I think this movie does a lot of the same thing; it takes all of those iconic ideas and puts them in a new context. That’s where the joy of the movie really comes from—it’s the sense of discovery, that as an audience member, you get to look at it and think, ‘Oh, now they’re doing *this!*’”

Lima expands on his thought and closes, “It really feels like—although we’re doing what

Walt did back with ‘Mary Poppins’—we’re pioneering forward with today’s technology and storytelling of our modern world while, at the same time, we’re able to speak to something that’s pure and wonderful. In many ways—and this may sound corny—the world doesn’t have enough of this. I think that the notion of true love, of a sense of naïveté, and the belief that you don’t have to be cynical to live in today’s world is something that’s important to remember and it’s something that Walt Disney said in every single one of his movies.”

Walt Disney Pictures presents ENCHANTED, a Barry Sonnenfeld - Josephson Entertainment Production, starring Amy Adams, Patrick Dempsey, James Marsden, Timothy Spall, Idina Menzel and Susan Sarandon. The music supervisor is Dawn Solér. The songs are by Alan Menken and Stephen Schwartz, with a score by Menken. The costume designer is Mona May. The film is edited by Stephen A. Rotter and Gregory Perler. The production designer is Stuart Wurtzel; the director of photography is Don Burgess, ASC. The executive producers are Chris Chase, Sunil Perkash and Ezra Swerdlow. ENCHANTED is written by Bill Kelly, produced by Barry Josephson and Barry Sonnenfeld, and directed by Kevin Lima. Distributed by Walt Disney Studios Motion Pictures.

ABOUT THE CAST



Academy Award®-nominated actress **AMY ADAMS (Giselle)** has built an impressive list of credits, challenging herself with each new role.

Adams will star in Mike Nichols’ “Charlie Wilson’s War” opposite Tom Hanks, Julia Roberts and Philip Seymour Hoffman. The film is based on Texas congressman Charlie Wilson’s (Hanks) covert dealings in Afghanistan, where his efforts to assist rebels in their war with the Soviets have some unforeseen and long-reaching effects. Universal Pictures is scheduled to release the film on December 25, 2007.

Adams will also star in Christine Jeffs and Karen Moncrieff’s “Sunshine Cleaning” opposite Emily Blunt. The dark family comedy film is about two lost sisters (Adams, Blunt) who find themselves after starting an unlikely business in crime-scene cleanup.

Adams recently wrapped production on Bharat Nalluri’s “Miss Pettigrew Lives for a Day” opposite Frances McDormand. The Universal and Focus Features film is about a governess (McDormand) in 1938 who gets a taste of glamour when she goes to work in the home of an up-and-coming actress (Adams). One of the governess’ chores is to sort out the actress’ unrespectable affairs.

Adams will soon start production on John Patrick Shanley’s “Doubt” opposite Meryl Streep and Philip Seymour Hoffman. Set at a Catholic school in the Bronx, the film centers on a nun who grows suspicious when a priest begins taking too much interest in the life of a young black student.

Adams’ role in Phil Morrison’s “Junebug” in 2005 earned her nominations for an Academy Award® and a SAG Award®. She won an Independent Spirit Award, Broadcast Film Critics Association Award, National Society of Film Critics Award, a San Francisco Film Critics Society Award, as well as the Breakthrough Gotham Award. Adams also won the Special Jury Prize for Acting at the 2005 Sundance Film Festival for her role as the pregnant, childlike

Ashley, who is awestruck by the arrival of her glamorous sister-in-law.

Adams' other film credits include Adam McKay's "Talladega Nights: The Ballad of Ricky Bobby" with Will Ferrell, Clare Kilner's "The Wedding Date" with Debra Messing and Dermot Mulroney, Steven Spielberg's "Catch Me If You Can" with Leonardo DiCaprio, Reginald Hudlin's "Serving Sara," Anthony Abrams' "Pumpkin," and Michael Patrick Jann's "Drop Dead Gorgeous." Adams television credits include a guest-starring roles on "The Office" and "The West Wing."



PATRICK DEMPSEY (Robert Phillip), two-time Golden Globe® nominee and 2006 SAG® nominee for Best Performance by an Actor in a Television Series—Drama, can currently be seen on ABC-TV's hit medical drama "Grey's Anatomy." "Grey's Anatomy" won the 2007 Golden Globe® for Best Television Series—Drama as well as the 2007 SAG Award® for Outstanding Performance by an Ensemble in a Drama Series. The show also received Emmy® nominations in 2006 and 2007 for Outstanding Drama Series as well as a 2005 Golden Globe® nomination for Best Television Series—Drama. Although he is perhaps best-known as the unlikely heartthrob of such classic '80s nostalgia films such as "Can't Buy Me Love" and "Loverboy," Patrick Dempsey has grown into a mature actor and a talent that Hollywood continues to recognize. He most recently starred in Richard LaGravenese's "Freedom Writers," opposite Hilary Swank and will be seen in May 2008 starring opposite Michelle Monaghan in "Made of Honor."

Dempsey nabbed an Emmy® nomination for his portrayal of Aaron Brooks, Sela Ward's psychologically unbalanced brother, in the critically acclaimed television program "Once & Again." In 2004, Dempsey co-starred in the highly acclaimed HBO production, "Iron Jawed Angels," opposite Hilary Swank and Anjelica Huston.

Other theatrical films include: "Sweet Home Alabama," "Scream 3," "With Honors," "Outbreak," "Hugo Pool," "The Treat," "The Palace Thief," "Heaven Help Us," "Happy Together," "Some Girls," "Coupe De Ville," "Run, Mobsters" and "In the Mood."

In 2003, Dempsey made a memorable guest appearance on NBC's hit show, "Will & Grace," as Will's love interest. Additionally, Dempsey starred in the NBC-TV movie based on Fyodor Dostoyevsky's "Crime and Punishment," opposite Ben Kingsley. He also appeared in the television miniseries "20,000 Leagues Under the Sea" with Michael Caine. He co-starred with Oliver Reed in the biblical epic "Jeremiah." Other television movies and miniseries include: "JFK: Reckless Youth," "A Season in Purgatory," "Blood Knot," "The Right to Remain Silent," "In a Shallow Grave" and "Blonde."

Dempsey was born and raised in Lewiston, Maine. He first appeared onstage as David in the San Francisco production of "Torch Song Trilogy." Other early stage work included "On Golden Pond" for the Maine Acting Company; the international touring production of "Brighton Beach Memoirs," which was directed by Gene Saks; and "The Subject Was Roses" at the Roundabout Theatre in New York. He recently took to the stage in The Pasadena Playhouse run of "The Importance of Being Earnest," starring as Algernon Moncrieff.

In addition to acting, Dempsey is an avid racing enthusiast and has participated in the Panoz Series and the Pro Miata series. He currently lives in Los Angeles, California, with his

wife, Jillian, and their three children Talula, Sullivan and Darby.



JAMES MARSDEN (Prince Edward), displaying astonishing versatility with a wide range of films, has quickly carved out a distinctive place in Hollywood.

Marsden was seen this summer in Adam Shankman's box-office hit "Hairspray" opposite John Travolta, Queen Latifah, Michelle Pfeiffer and Christopher Walken. Marsden plays Corny Collins, the host of the TV dance show.

Marsden recently wrapped production on "27 Dresses," a romantic comedy for Fox 2000 and Spyglass Entertainment. "27 Dresses" centers on a young woman, played by Katherine Heigl, who always ends up as a bridesmaid, but never the bride. Marsden plays the lucky man who will change her bridesmaid status for good. Fox is set to release the film on January 11, 2008.

Marsden was recently seen in "Superman Returns" for director Bryan Singer. Following a mysterious absence of several years, the Man of Steel comes back to Earth in the epic action-adventure. Marsden stars as Richard White, a relation to *Daily Planet* editor Perry White and a new rival for the affections of Lois Lane. Kevin Spacey, Kate Bosworth, Brandon Routh and Frank Langella also starred.

Marsden also recently starred in "X-Men: The Last Stand." Directed by Brett Ratner, Marsden reprised his role as Scott Summers/Cyclops in 20th Century Fox's hugely successful franchise based on the Marvel comic book series.

Also due for release is the independent film, "The Alibi." "The Alibi" tells the story of Ray Elliott (Steve Coogan), who runs a successful business providing alibis for men and women who cheat on their spouses. Marsden plays Wendall Hatch, a man who murders his girlfriend while on a clandestine weekend getaway. Selma Blair, John Leguizamo and Rebecca Romijn also star.

Recent films also include the Nick Cassavetes romantic drama "The Notebook" with Rachel McAdams, James Garner, Gena Rowlands, Joan Allen, and Ryan Gosling; Merchant Ivory's "Heights" with Glenn Close and Elizabeth Banks; and the blockbusters "X-Men" and "X2" with Patrick Stewart, Rebecca Romijn, Halle Berry, Famke Janssen, Anna Paquin and Ian McKellen.

Additional film credits include the MGM thriller "Disturbing Behavior" with Katie Holmes and Nick Stahl; "10th and Wolf"; Davis Guggenheim's "Gossip," a Warner Bros. drama opposite Kate Hudson; Tony Piccirillo's "24th Day"; New Line's comedy "Sugar and Spice" with Mena Suvari and Marley Shelton for director Francine McDougall; and "Interstate 60" with Gary Oldman, Chris Cooper, Ann-Margret, Amy Smart, and Christopher Lloyd. His notable television roles include Glen Floy on the final season of the Emmy®-winning David E. Kelley series "Ally McBeal."

Marsden currently resides in Los Angeles with his wife and two children.



London-born **TIMOTHY SPALL (Nathaniel)** has been a familiar face in film, television and on the stage for many years since his portrayal of Barry in BBC's long-running "Auf Wiedersehen, Pet" (1983–2004). He has since gone on to star in numerous films, including Mike Leigh's "Secrets & Lies," for which he won the Best Actor BAFTA in 1997. Other notable film credits include: Rosencrantz in Branagh's "Hamlet," Aubrey in Mike Leigh's "Life Is Sweet," Thomas Tipp in Cameron Crowe's "Vanilla Sky," Peter Pettigrew in "Harry Potter and the Prisoner of Azkaban" and "Harry Potter and the Goblet of Fire," Mr. Poe in "Lemony Snicket's A Series of Unfortunate Events" and Simon Graham in "The Last Samurai."

Spall is also highly respected in the world of television drama. In the early 1980s, he starred in his own drama series, "Frank Stubbs Promotes," and has played such varied roles as Kevin in "Outside Edge" and Terry in "Cherished." Spall received a BAFTA nomination for his portrayal of Mr. Venus in Julian Farino's "Our Mutual Friend," for which he also won the Broadcasting Press Guild Television Award for Best Actor in 1998. Additionally, Spall collected Best Actor awards from both the Prix d'Italie and Cinema Tout Ecran for his role in Stephen Poliakoff's "Shooting the Past," as well as nominations for Danny Boyle's "Vacuuming Completely Nude in Paradise."

In addition to his career in film and television, Spall is also a revered stage actor. After graduating from RADA in 1978, he joined the Royal Shakespeare Company, performing in "The Merry Wives of Windsor" and "Nicholas Nickleby." He also played Bottom in Robert LePage's "A Midsummer Night's Dream" at the National Theatre.

Spall also narrated "Jamie's School Dinners," which won the National Television Award for Most Popular Factual Programme in 2005, and lent his voice to the scavenger rat Nick in the award-winning film "Chicken Run" in 2000. Spall was awarded with an Officer of the Order of the British Empire (OBE) on New Year's Eve, 1999.

Spall will next be seen in Tim Burton's film adaptation of "Sweeney Todd: The Demon Barber of Fleet Street," starring Johnny Depp and Helena Bonham Carter.



Tony Award® winner **IDINA MENZEL (Nancy Tremaine)** has a diverse career that spans the stage, film and music. Idina is a powerhouse of talent who constantly amazes audiences with her strong, emotional performances.

A skillful songwriter, Menzel writes and performs her own music. She has just completed work on her solo album produced by Glen Ballard for her record label, Warner Bros. Records, and is gearing up for its release in January 2008. In addition, Menzel recorded the end credit song, written by Glen Ballard, for Robert Zemeckis' "Beowulf" which is due out this November, starring Angelina Jolie and Anthony Hopkins.

Menzel was most recently seen in Robert Towne's "Ask the Dust," opposite Salma Hayek and Colin Farrell. In this film adaptation of John Fante's Depression-era novel, Menzel played Vera, who harbors an unrequited love for Farrell's Arturo. Menzel was seen in November 2005, in director Chris Columbus' film version of the Pulitzer and Tony Award®-winning

musical “Rent,” in which she reprises Maureen, the role she originated on the Broadway stage.

Menzel completed her Tony Award®-winning performance (Lead Actress in a Musical), in “Wicked” in December, 2005, and later reprised her role as Elphaba in the London production for which she received the WhatsOnStage.com Theatregoers Choice Award. Helmed by Tony Award®-winning director Joe Mantello, “Wicked” played to packed audiences at the Gershwin Theatre. During this run, Menzel was nominated for every prize that the theatre community awards. In addition, the West End production had the distinction of breaking all weekly box-office records during her run.

In fall of 2005, the actress starred in Michael John LaChiusa’s off-Broadway musical “See What I Wanna See,” directed by Ted Sperling at The Public Theater. For her role as various characters, she received Drama Desk and Drama League nominations. Menzel received a Tony® nomination for her Broadway debut performance as Maureen in the original production of the hit “Rent.” She also earned a Drama Desk nomination for her performance as Kate in Manhattan Theater Club’s off-Broadway original musical “The Wild Party.”

She appeared as Sheila in the Encores! production of “Hair” and starred as Amneris in Broadway’s “Aida.” Her other off-Broadway credits include the pre-Broadway, original, buzz-creating production of “Rent” and “The Vagina Monologues.”



RACHEL COVEY (Morgan Phillip) began her acting career at the age of four when she started working in commercials, appearing in spots for Cheerios, Lowe’s Home Improvement, Leap Frog, Duncan Hines and others. In 2004 Rachel appeared as David Schwimmer’s daughter in the independent film “Duane Hopwood,” which was released on DVD (HBO Home Video) in April 2006. She lives in Manhattan with her parents and little brother and will be attending the fourth grade this fall. She enjoys swimming, tennis, rollerblading, bicycling and is a big cat lover.



SUSAN SARANDON (Narissa) brings her own brand of sex appeal and intelligence to every role—from her fearless portrayal in “Bull Durham” to her Oscar®-nominated performances in “Thelma and Louise,” “Lorenzo’s Oil,” “The Client” and “Atlantic City,” and her Academy Award®-winning and SAG Award®-winning role as Sister Helen Prejean, a nun consoling a death-row inmate, in “Dead Man Walking.”

Sarandon made her feature-film acting debut in the movie “Joe,” which she followed with a continuing role in the drama “A World Apart.” Her early film credits include: “The Great Waldo Pepper,” “Lovin’ Molly,” “The Front Page” and the 1975 cult classic “The Rocky Horror Picture Show.” In 1978, she played Brooke Shields’ mother in Louis Malle’s controversial “Pretty Baby” and went on to receive her first Oscar® nomination in Malle’s “Atlantic City.” Sarandon’s additional feature credits include “King of the Gypsies,” “The Hunger,” “The Sweet Hearts,” “Compromising Positions,” “The January Man,” “White Palace,” “The Buddy System,” “Sweet Hearts Dance,” “A Dry White Season,” “The Witches of Eastwick,” “Bob Roberts,” “Light Sleeper,” “Little Women” and “Safe Passage.”

Sarandon starred opposite Paul Newman and Gene Hackman in “Twilight”; with Julia Roberts in the poignant comedy “Stepmom”; in the erotic farce “Illuminata,” directed by John Turturro; Tim Robbins’ drama “Cradle Will Rock”; Wayne Wang’s “Anywhere but Here”; and Stanley Tucci’s “Joe Gould’s Secret.” She also provided one of the voices for the hit animated feature “Rugrats in Paris” and served as narrator for Laleh Khadivi’s documentary “900 Women,” about female prison inmates. She also starred in HBO’s “Earthly Possessions,” based on the Anne Tyler novel and directed by James Lapine. On Broadway, Sarandon appeared in “An Evening with Richard Nixon” and received critical acclaim for her performances off-Broadway in “A Coupla White Chicks Sittin’ Around Talkin’” and the thriller “Extremities” and in the off-off-Broadway production of “The Guys.”

Sarandon has been seen in Brad Silberling’s “Moonlight Mile” with Dustin Hoffman; in the comedy “Igby Goes Down” with Jeff Goldblum; and in “The Banger Sisters,” with Goldie Hawn and Geoffrey Rush. She was also in “Children of Dune” for the Sci-Fi channel and in “Ice Bound” for CBS and Miramax TV. She appeared in “Shall We Dance” with Richard Gere and Jennifer Lopez and “Alfie” with Jude Law. Recently, she has been in Cameron Crowe’s “Elizabethtown,” starring Kirsten Dunst and Orlando Bloom; John Turturro’s “Romance & Cigarettes” with Kate Winslet and James Gandolfini; Ann Turner’s “Irresistible” with Sam Neill and Emily Blunt; and opposite Billy Bob Thornton and Seann William Scott in the comedy “Mr. Woodcock.”

Upcoming projects for the prolific actress include “Bernard and Doris,” opposite Ralph Fiennes, “Emotional Arithmetic,” “In the Valley of Elah” and the live-action “Speed Racer.”

ABOUT THE FILMMAKERS

KEVIN LIMA (Director) was born and raised in Pawtucket, Rhode Island, and has been drawing as long as he can remember. He traces his fascination with animation back to his fifth birthday when he received the book, *Preston Blair’s Animation*. Inspiration from his grandmother led him to an association with Marc Kohler’s professional puppetry theater, The Puppet Workshop in Providence, Rhode Island, and then to a summer with Eve Brook’s Costumes in New York City creating costumes for the Ringling Bros. and Barnum and Bailey Circus. These eclectic experiences began his lifelong fascination with bringing characters of imagination to life. Lima studied acting and theater design at Emerson College before going on to graduate from the California Institute of the Arts Animation Program.

He took his first animation job designing characters and going to Taiwan for six months to work as an animator for the independently produced feature “The Brave Little Toaster.” He helped develop a project called “Samurai Cat” and animated on “The Chipmunk Adventure.” Then in 1987, he joined Walt Disney Animation to animate the character of Fagin for “Oliver & Company.” Lima worked in many capacities on each of Disney Animation’s next five features. He helped design Ursula, Flounder, and most of the incidental characters for “The Little Mermaid”; he played a key role in creating the characters of Lumiere, Mrs. Potts and Cogsworth for the 1991 feature “Beauty and the Beast”; and he storyboarded sequences for “Aladdin.” Concurrently during this period, Lima continued to pursue his passion for live theater; directing a community theater production of Stephen Sondheim’s “Into the Woods.”

In 1992, ready to direct, Lima helmed Disney’s “A Goofy Movie.” The film was a critical and commercial success and breathed new life into a classic Disney character. Lima’s

unexpectedly sensitive handling of material about the Goofy character and his son gave the film a surprisingly real, everyday quality that moviegoers of all ages related to. He followed this by directing the hugely successful and critically acclaimed “Tarzan.” More than a decade after its release, “A Goofy Movie” continues to be one of Disney’s strong DVDs and the Tarzan franchise has evolved into a DVD success, an attraction at the Disneyland Parks, a Broadway musical and a video premiere sequel. Again ready for new challenges, in 2000 Lima went on to make his live-action directing debut with “102 Dalmatians” starring Glenn Close. He followed that by directing Julie Andrews in the television features “Eloise at the Plaza” and “Eloise at Christmastime” (2003) for ABC. His work on the latter film won him the Director’s Guild of America award for Outstanding Directorial Achievement in Children’s Programs.

Kevin Lima currently lives in Marin County, California with his wife, artist/director Brenda Chapman, who is currently directing a film at Pixar Animation, and their beautiful daughter, Emma Rose.

BARRY JOSEPHSON (Producer) is a 20-year veteran in the entertainment industry with a wealth of diverse experience. He has established mainstream success through numerous motion pictures, television series and specials across a variety of genres. As President of Josephson Entertainment, Josephson’s business acumen is derived from the various positions he has held ranging from a successful Talent Manager to President of Production at Columbia Pictures to film, television and music production.

Josephson has numerous feature-film projects in various stages of production. Currently, he is in preproduction on the Fox family adventure film “They Came from Upstairs” written by Mark Burton (“Wallace & Gromit”), Dreamworks “Air Guitar,” and Twentieth Century Fox’s “Dummy.”

Josephson is also at the helm of the hit Fox television drama “Bones,” which begins its third season this fall. He also is working on the midseason show “Nurses.”

Recent box-office successes under his producing shingle, Josephson Entertainment include: “Hide and Seek” starring Robert DeNiro, Dakota Fanning, Elisabeth Shue, and Famke Janssen; “Like Mike” from Twentieth Century Fox and “The Ladykillers,” written and directed by the Coen Bros., starring Tom Hanks, and “Wild Wild West” starring Will Smith.

His television producing credits include the ABC television special “The Great Domestic Showdown”; the critically acclaimed “Maximum Bob” for ABC, based on the Elmore Leonard novel; “The Tick” for Fox Broadcasting Company; and the cable series “Tales from the Crypt.” Josephson also executive produced the syndicated show “Moving In,” starring Pat Croce for Sony Entertainment Television.

Before embarking on full-time producing duties, Josephson was President of Worldwide Production for Columbia/Sony Pictures where he began his six-year stint with the studio as a Senior Vice President of Production. During his tenure, Josephson was responsible for such hits as “Men in Black,” “Air Force One,” “In the Line of Fire,” “The Fifth Element,” “Anaconda,” “Bad Boys,” “The Professional,” and “The Craft.”

Prior to Columbia Pictures, Josephson held a similar post at Joel Silver’s Silver Pictures, overseeing such films as “Die Hard 2” and “Lethal Weapon 3.” Josephson’s additional film-producing credits include “The Last Boy Scout” and “Ricochet.”

Josephson was a founder of Sandollar Films, which produced cult classic “Buffy the Vampire Slayer” along with several other feature films and telefilms. Josephson’s earlier

endeavors included a post at Lorimar Communications, where he oversaw the music division's interest in feature-film and television programming. Working in the realm of personal management, Josephson shepherded the careers of performers such as Patti Labelle, Paula Abdul and Whoopi Goldberg.

Josephson is a founding member of Comic Relief, hosted by Robin Williams, Billy Crystal and Whoopi Goldberg, the comedy concert which has raised millions of dollars to aid the plight of the homeless. He is an active advocate of animal rights and sponsors The Second Chance At Love canine rehabilitation center. Josephson also holds pivotal roles in the following organizations: the HBO Aspen Comedy Festival; the Commitment to Life Benefit (Supporting AIDS Project Los Angeles); The NHL Entertainment Board and the 12-years-running Heart of Austin Film Festival for screenwriters. Josephson was recently appointed to the NHL Advisory Board along with Jerry Bruckheimer to help improve and capitalize the entertainment values of professional hockey. Additionally, he will be executive producing the 2008 NHL All-Star Game for NBC.

Film director **BARRY SONNENFELD (Producer)** had found commercial and artistic success with such films as "The Addams Family," "Addams Family Values," both "Men in Black" films, "Get Shorty," "Wild Wild West," "Big Trouble" and, most recently released, "RV." He has produced or executive produced "The Ladykillers," "Lemony Snicket's A Series of Unfortunate Events," "Out of Sight" and soon-to-be-released ENCHANTED.

Sonnenfeld began his career as a cinematographer, collaborating with the Coen Brothers on their first feature film, "Blood Simple" and continuing with "Raising Arizona" and "Miller's Crossing." In addition, Sonnenfeld served as Director of Photography on Penny Marshall's "Big," Danny DeVito's "Throw Momma from the Train," and two films for Rob Reiner, "When Harry Met Sally," and "Misery." He has also directed numerous Clio award-winning commercials for Nike, Reebok, and Isuzu.

In television, he has executive produced "Karen Sisco" and directed and executive produced "Maximum Bob," "The Tick," "Notes from the Underbelly" and "Pushing Daisies."

Sonnenfeld has been a Contributing Editor for *Esquire* magazine since September 2003, where he writes his monthly column, "The Digital Man."

He lives in East Hampton, New York, and Telluride, Colorado, with his beautiful wife, Susan, and adorably strong-willed daughter, Chloe.

BILL KELLY (Screenwriter) recently wrote the screenplay for the supernatural thriller "Premonition," starring Sandra Bullock and Julian McMahon for TriStar Pictures. He previously wrote New Line Cinema's romantic, time-warped comedy "Blast from the Past," starring Brendan Fraser and Alicia Silverstone.

Kelly grew up in the northwest suburbs of Chicago, where his educational background in journalism led to a producing job in local television. He continues to pursue his interest in writing and performance, finding outlets for his material in stand-up, theater and a stint at Chicago's famed Improv Olympics, studying with co-creator Charna Halpern and Second City legend Del Close.

Moving to Los Angeles, Kelly met producer Sunil Perkash, the two of them pairing as a writer/producer team on all three of Kelly's produced screenplays, including further projects in development at Disney and Paramount.

CHRIS CHASE (Executive Producer) started his career in live-action on such varied fare as “Eleanor: In Her Own Words,” a PBS one-woman special with Lee Remick; “Funny, You Don’t Look 200!,” Richard Dreyfuss’ ABC special on the birthday of the U.S. Constitution; and “Prisoner of Honor,” an HBO film shot on location in the U.K. Chase joined Walt Disney Animation in 1993 to work on “Runaway Brain,” a Mickey Mouse short film which garnered a 1996 Academy Award® nomination for Best Animated Short Film and was selected to open the 1996 Cannes Film Festival.

Following that, he served as associate producer on the 1999 Disney hit, “Tarzan,” and then as a producer for the theatrical releases of Disney’s “Return to Never Land” and “Jungle Book 2.” Most recently, he served as producer on “Lilo & Stitch 2: Stitch Has a Glitch,” Disney’s follow-up to its 2002 hit.

SUNIL PERKASH (Executive Producer) recently produced the thriller “Premonition,” starring Sandra Bullock and Julian McMahon, for TriStar Pictures. He previously produced New Line Cinema’s romantic, time-warped comedy “Blast from the Past,” starring Brendan Fraser and Alicia Silverstone.

Perkash grew up in Palo Alto, California. The son of two doctors (his brother is also a doctor), he followed his passion for film and moved to Los Angeles in 1991, the day after he graduated from Stanford University with a degree in economics and communications. After briefly working as the U.S. production coordinator on Guillermo del Toro’s “Cronos,” Perkash began collaborating closely with a small handful of writers, with Bill Kelly, screenwriter of ENCHANTED, being one of them.

Perkash and Kelly have additional development projects set up at Disney and Paramount.

EZRA SWERDLOW (Executive Producer) has amassed a distinguished production career over the past 26 years, working alongside such esteemed directors as Woody Allen, Martin Scorsese, Sydney Pollack, Mike Nichols, Barry Levinson and Mel Brooks.

Swerdlow began his career in 1980, serving as a unit manager on Woody Allen’s “Stardust Memories.” He spent the next few years working in a variety of production capacities (including location manager, unit manager and production manager) on such renowned films as “Tootsie,” “Arthur” and “King of Comedy,” before earning his inaugural producing credit on Allen’s “Radio Days” (1987).

Swerdlow’s experience includes a successful foray into development with the adaptation of Terry McMillan’s bestseller “Waiting to Exhale,” which he also produced with Deborah Schindler. In addition, he has served as executive producer on such hits as “Wag the Dog,” “Head of State” and “Secret Window” and, more recently, on “Little Manhattan.”

ENCHANTED represents Swerdlow’s second film with Disney. He served as executive producer on “Invincible,” the story of Philadelphia Eagles’ underdog Vince Papale, starring Mark Wahlberg.

DON BURGESS, ASC (Director of Photography), is an Academy Award®-nominated cinematographer for his work on the highly acclaimed hit “Forrest Gump,” for which he also received an Outstanding Achievement nomination from the American Society of Cinematographers and a BAFTA nomination. He also received a CableACE Award for Best Cinematography on the Robert Zemeckis-directed television movie “Tales from the Crypt.”

Feature-film credits for Burgess include: the blockbuster hits “Spider-Man” and “Terminator 3”; “Cast Away,” starring Tom Hanks; the thriller “What Lies Beneath,” starring Michelle Pfeiffer and Harrison Ford; “Contact,” starring Jody Foster; and the Billy Crystal romantic comedy “Forget Paris.” Additional director of photography credits include “Radio,” “13 Going on 30,” “The Polar Express,” “Christmas with the Kranks” and “Fools Gold.”

Burgess most recently shot the hit Disney film “Eight Below” for director Frank Marshall and “My Super Ex-Girlfriend” for director Ivan Reitman.

STUART WURTZEL (Production Designer) received an Academy Award® nomination for his work on Woody Allen’s “Hannah and Her Sisters.” He also designed Allen’s “Purple Rose of Cairo,” as well as three films by Peter Yates: “Suspect,” “The House on Carroll Street” and “An Innocent Man.” He has designed several projects for HBO, the first being Mike Nichols’ production of “Wit,” starring Emma Thompson. He continued the Nichols/HBO collaboration with “Angels in America,” for which he won both an Emmy Award® and an Art Directors’ Guild award in 2004. His most recent HBO venture was “Empire Falls,” directed by Fred Schepisi and starring Paul Newman and Ed Harris. He was nominated for an Emmy Award® and won an Art Director’s Guild award for that project.

Wurtzel’s numerous other feature credits include: “Before and After,” “Stepmom,” “Hair,” “Used People,” “Mermaids,” “Romeo Is Bleeding,” “Three Men and a Little Lady,” “Old Gringo,” “Brighton Beach Memoirs,” “The Mambo Kings,” “When a Man Loves a Woman,” “I.Q.,” “Murder by Numbers,” “The Ghost and the Darkness” and “Little Manhattan.”

Wurtzel’s first feature-film design credit was Joan Micklin Silver’s “Hester Street,” on which he collaborated with his wife, Patrizia von Brandenstein. His association with Silver continued with “Bernice Bobs Her Hair” for the American Short Stories series on PBS and the feature “Between the Lines.”

Raised in Hillside, New Jersey, Wurtzel studied scenic design at Carnegie Mellon University, earning an MFA degree. He began working as a theatrical stage designer, with four seasons as resident designer at the American Conservatory Theatre in San Francisco and three seasons at Cincinnati’s Playhouse in the Park.

After moving to New York, Wurtzel designed numerous Broadway productions, including: “Summer Brave,” “Unexpected Guests,” “Tiny Alice,” “A Flea in Her Ear,” “Sizwe Banze Is Dead,” “The Island” and “Wally’s Café.” Off-Broadway credits include: “Trumpets and Drums” and “Rosmersholm” at the Roundabout Theatre; “Gimme Shelter” at BAM; “Sorrows of Stephen” (for which he won the Joseph Maharam Award for Stage Design) and “Henry IV, Part I” for the New York Shakespeare Festival.

On television, Wurtzel’s design for “Little Gloria...Happy At Last,” earned him an Emmy Award® nomination for Art Direction.

Wurtzel’s feature-film design work was most recently seen in the holiday hit “Charlotte’s Web.”

STEPHEN A. ROTTER (Editor) has both an Emmy® and an Academy Award®. He is mostly interested in non-action films and prefers working on interesting projects that have the potential to be thought-provoking and challenging.

Rotter’s credits include almost every genre, however, lately his concentration has been on comedies.

GREGORY PERLER (Editor) was born in New Jersey and educated at New York University where he graduated with a BA in film studies. While still in film school, Perler found his interests gravitating towards editing.

Perler's relationship with Disney began when he was hired as an assistant on "Beauty and the Beast" (the only animated film to be nominated for an Academy Award®); he was then promoted to co-editor, where he remained for two years. Previously, he had lived in New York and served as staff editor for Sporn Animation, working on a series of short films for the Children's Television Network.

Perler first met Kevin Lima in 1993 and has edited all of the director's films since. In addition to Lima's "A Goofy Movie," "Tarzan," "102 Dalmatians," and two "Eloise at the Plaza" television films, his other credits include the Oscar®-nominated "Jimmy Neutron: Boy Genius," and the Oscar®-winning "Wallace & Gromit: The Curse of the Were-Rabbit."

Perler and his family live in Studio City, California.

MONA MAY (Costume Designer) emerged as a talented young designer with the release of "Clueless" in 1995. Since then, she has steadily advanced the art of costume design with such films as "Stuart Little 2," "Master of Disguise" and "The Haunted Mansion." Critics from *The New York Times*, *Women's Wear Daily*, *Vogue* and other international publications noted her early work and propelled her into the spotlight. Her career quickly blossomed through a succession of hit films, "Romy and Michelle's High School Reunion," "The Wedding Singer" and "Never Been Kissed."

May designed the wardrobe for "Stuart Little 2," a film whose main character was a four-inch-tall digital mouse. Working closely with visual-effects experts from Sony Imageworks, she created a closet full of virtual clothes through a computer. Every detail—from the textures and patterns of fabric to the scale and placement of buttons, zippers, even the size of the thread—had to be entered into the computer as data. Her skills were no longer confined to the drawing board or the fitting room.

Known for her satiric fashion sense and flair for comedy, Joel Schumacher gave Mona a chance to depart into the world of film noir with "8MM." She created the clothes for this dark, dank journey into the underworld of realism and dressed Nicolas Cage, Joaquin Phoenix and James Gandolfini.

May went on to her first period piece, "The Haunted Mansion," set in 1880 New Orleans. Specialty costumes, prosthetics, visual effects and the need for historical accuracy were a few of the challenges she faced for this. Other challenges included dressing hundreds of extras in fantasy attire for an elaborate Mardi Gras ball, zombies in various states of decay and dozens of ghosts who needed to appear translucent and glowing. Working with the director of photography and the digital-effects team, May painted the ghost costumes with a substance that was able to emit reflected light, causing the clothes themselves to become a special effect.

Disney's ENCHANTED fairytale world starts out in 2-D animation and collides with modern-day New York City. Mona May reinvents these iconic magical characters with the influence of Art Nouveau blending animated art with high fashion. May seamlessly manifests these costumes in each of the 3 mediums. Queen Narissa's (Susan Sarandon) high collar, chromed crown and translucent dragon cape stand out on 42nd Street, one minute from being on the pages of *Women's Wear Daily*. Princess Giselle's (Amy Adams) gowns are the new sought-after fashion for young girls sold at the Disney Store! And Robert Philip (Patrick

Dempsey as Princess Giselle's love interest in the modern world) is just sought after!

"I Know What Boys Like," an Adam Sandler-produced film with Anna Farris as a Playboy bunny was May's return to the commercial world of trendy fashion and makeovers with a message: believing in yourself and knowing what counts is on the inside.

Mona May was born in Calcutta, India, to European parents and grew up in Poland and Germany. Her father was a Diplomat and her mother has an Art Gallery in Berlin. Educated in Europe, Mona speaks four languages and studied Fashion in Europe and America.

ALAN MENKEN (Composer/Songs by), who has won more Academy Awards® than any other living person, is world-renowned as the composer of the songs and scores to "The Little Mermaid," "Beauty and the Beast," "Aladdin," "Newsies," "Pocahontas," "The Hunchback of Notre Dame," "Hercules" and "Home on the Range," as well as the songs to the stage and film versions of "Little Shop of Horrors" and the score for Disney's recent film rerelease of "The Shaggy Dog." The Broadway version of "Beauty and the Beast" recently closed after a smashingly successful 13-year run. "The Little Mermaid—The Musical" will premiere at the same theater on Broadway next month. Other works include: Madison Square Garden's stage and NBC film productions of "A Christmas Carol," plus the stage productions of "King David," "God Bless You, Mr. Rosewater," "Real Life Funnies," "The Apprenticeship of Duddy Kravitz," "Weird Romance" and "Der Glöckner Von Notre Dame."

His collaborators have included: Howard Ashman, Stephen Schwartz, Tim Rice, Lynn Ahrens, David Zippel, Jack Feldman, Glenn Slater, and David Spencer. In addition to winning eight Oscars®, he has been nominated 14 times. He has also won seven Golden Globes® and 10 Grammys®, as well as the London Evening Standard, Olivier, New York Drama Critics, Drama Desk and Outer Critics Circle Awards. His other achievements include Billboard's #1 album ("Pocahontas") and #1 single ("A Whole New World"). Alan Menken is the recipient of The Disney Legends award—honoring those individuals whose body of work has made a significant impact on the Disney Legacy. His upcoming projects include stage versions of "The Little Mermaid," "Leap of Faith," and "Sister Act."

STEPHEN SCHWARTZ (Songs by) previously collaborated with composer Alan Menken on the Disney animated features "Pocahontas" (which won Academy Awards® for Best Song and Best Score and the Golden Globe® for Best Song) and "The Hunchback of Notre Dame." He wrote the songs for the DreamWorks animated feature "The Prince of Egypt," which also won an Academy Award® for Best Song.

Also for Disney, he provided music and lyrics for the original television musical "Geppetto," seen on "The Wonderful World of Disney," and the theme song and other material for Disney Channel's current "Johnny and the Sprites."

For theater, he has contributed music and/or lyrics to "Godspell," "Pippin," "The Magic Show," "The Baker's Wife," "Working" (which he also adapted and directed), "Personals," "Rags," "Children of Eden" and the current Broadway and international hit "Wicked."

Other credits include: English texts for Leonard Bernstein's "Mass" (in collaboration with the composer); the title song for the play and movie "Butterflies Are Free"; and, for children, a picture book, *The Perfect Peach*, and a one-act musical, "Captain Louie." He has released two CDs of new songs entitled "Reluctant Pilgrim" and "Uncharted Territory."

Under the auspices of the ASCAP Foundation in alliance with Disney, he runs musical-

theater workshops in New York and Los Angeles. Mr. Schwartz serves on the board of governors of ASCAP and the council of the Dramatists' Guild. Additional awards and honors include four Grammy Awards®, four Drama Desk Awards, and a tiny handful of tennis trophies.

DAWN SOLÉR (Music Supervisor) has been a dynamic entity in the world of music supervision for over 20 years and has worked on more than 100 films and television shows. She began her career at Inaudible Productions, working with notable industry veteran Peter Afterman. After starting her own company, Working Music, she went on to create several hit soundtracks for New Line Cinema, including "Now and Then," "Dumb & Dumber" and "Don Juan DeMarco," which garnered both Academy Award® and Grammy® nominations.

Joining PolyGram Film Entertainment in 1995, she created and headed up a music division for the growing film conglomerate. One of her first missions was to help Tim Robbins put together a stellar group of artists (including Bruce Springsteen, Eddie Vedder and Johnny Cash) to write and record songs for the film "Dead Man Walking." This gold soundtrack was followed by her music supervision of "Home for the Holidays," "What Dreams May Come" and "Hi-Lo Country." As Executive in Charge of Music, she also guided the musical direction for "The Game," "Gridlock'd," "Sleepers," "French Kiss," "Elizabeth," "Notting Hill" and numerous other PolyGram Films.

After the dissolution of PolyGram, Solér went back to her roots of independent music supervision with her company Working Music. Some of the projects that she has completed are "Being John Malkovich," "Princess Diaries I & II," "Sweet Home Alabama," "Moonlight Mile," "Raising Helen" and "The Sisterhood of the Traveling Pants." Dawn just completed Disney's ENCHANTED before making her leap from features to television.

Dawn joined ABC Studios in December 2006, to head the new Music Department. Just like in her past, she has hit the ground running to make ABC Studios the prominent leader of music on television. By using her priceless knowledge of the music business and her well-cultivated relationships, she has been able to, in a very short time, catapult the quality of music to a whole new level. One of her greatest feats was securing George Michael to appear in the premiere episode of "Eli Stone." Even with such an amazing start to her move to ABC Studios, this is just the beginning for Dawn Solér. She has a lot more musical memories to create for her new ABC family.

On a personal note, Dawn lives in Thousand Oaks with her husband of 10 years and almost-two-and-a-half-year-old daughter. She thrives on cooking, gardening and fine wine.

JAMES BAXTER (Hand-Drawn Animation Supervisor) was born in Bristol, England, in May 1967, and moved to Bishop's Stortford six months later. He started experimenting on little animation tests with an 8mm camera at age 16. After a one-year art foundation course at Cambridge College of Arts & Technology, Baxter attended the West Surrey College of Arts & Design. He studied animation for one year before leaving to work on "Who Framed Roger Rabbit?" with Richard Williams in London. James started as an inbetweener and finished as an animator.

In 1988, James moved to Burbank, California, to work at the Walt Disney Company. He worked on three pictures and a short: "The Little Mermaid," "The Rescuers Down Under," "Beauty and the Beast" and "Tummy Trouble." James took a two-year break to work in London at Passion Pictures and in San Francisco at Colossal Pictures, working on

commercials for both. In 1992, James returned to the Walt Disney Company and served as a supervising animator on two more pictures—"The Lion King" and "The Hunchback of Notre Dame."

James made the move from Disney to DreamWorks SKG in 1996 and animated and supervised animation on six feature films, "The Prince of Egypt," "The Road to El Dorado," "Spirit, Stallion of the Cimarron," "Sinbad, Legend of the Seven Seas," "Shrek 2" and "Madagascar." At the beginning of 2005, he left DreamWorks to start his own studio—James Baxter Animation. In addition to animating and supervising, Baxter lectures frequently on the subject of animation at colleges and animation studios.

THOMAS SCHELESNY (Visual Effects Supervisor) is a visual-effects supervisor and character animator specializing in character performance, on-set effects choreography, and animatronics performance direction. Well-known for his work in creating memorable animated performances, he is now using these skills in live-action photography. In a film and animation career that spans 15 years, Schelesny has worked in many genres including sci-fi, action, horror and comedy.

Schelesny began work as an animator and compositor in Vancouver, Canada, cutting his teeth on commercials and episodic TV shows such as "X-Files" (1994), "Sliders" (1995), and the "Outer Limits" (1995). In 1996, Schelesny found himself at Tippet Studio, learning under master animator Phil Tippet on films including "Starship Troopers" (1997), "The Haunting" (1999) and "Hollow Man" (2000). Success as an animator brought Schelesny roles supervising animation on films such as "Virus" (1999), "Evolution" (2001) and "Matrix: Revolutions" (2003).

In 1999, Schelesny moved into visual-effects supervision for the low-budget horror movie "Komodo." When preparing for principal photography, Schelesny's background in acting and theater smoothly translated into the choreography and direction of live-action animatronics and puppeteering. Subsequent to his conducting several acting seminars for the "Komodo" puppeteers, production placed all animatronic lizard rehearsal and on-set performance supervision in Schelesny's charge.

Schelesny next supervised the visual effects on increasingly elaborate projects at Tippet Studio, including animation-intensive films such as "Son of the Mask" (2005) and "The Shaggy Dog" (2006).

For Disney's ENCHANTED (2007), Schelesny's distinctive high-energy approach to filmmaking and versatility enabled him to serve in several production roles at once—supervising the visual effects for the entire production, directing second unit visual effects plates, and choreographing on-set special effects. Of note were the many scenes where Schelesny utilized modern digital techniques to create a performance aesthetic reminiscent of traditional Disney Feature Animation.

Today, Thomas Schelesny resides, works, and continues to study acting in Berkeley, California.

Information contained within as of November 5, 2007.

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