



Disney
THE
PRINCESS
AND THE
FROG

THIS MATERIAL IS ALSO AVAILABLE ONLINE AT
<http://www.wdsfilmpr.com>

© Disney Enterprises, Inc. All Rights Reserved.



Disney.com/PrincessAndTheFrog

WALT DISNEY PICTURES

Presents

THE PRINCESS AND THE FROG

Directed by JOHN MUSKER
RON CLEMENTS
Produced by PETER DEL VECHO
Executive Producer JOHN LASSETER
Story by RON CLEMENTS
& JOHN MUSKER
and GREB ERB
& JASON OREMLAND
Screenplay by RON CLEMENTS
& JOHN MUSKER
and ROB EDWARDS
Associate Producer CRAIG SOST

Original Songs and Score Composed
and Conducted by RANDY NEWMAN

Production
Manager MONICA LAGO-KAYTIS

Editor JEFF DRAHEIM

Art Director IAN GOODING

Visual Effects
Supervisor KYLE ODERMATT

Technical Supervisor . . KIMBERLY W. KEECH

Story Inspired in Part by
"The Frog Princess" by E.D. BAKER
Executive Produced by AGHI KOH

Artistic Supervisors

Story DON HALL
Layout RASOUL AZADANI
Backgrounds SUNNY APINCHAPONG
Clean-up Animation VERA PACHECO
Effects Animation MARLON WEST
Color Styling and
Compositing . . . MARIA DOLORES GONZALEZ
Technical and
Artistic Support GINA BRADLEY

Executive Music Producer . . CHRIS MONTAN
Music Supervisor TOM MACDOUGALL

"NEVER KNEW I NEEDED"
Written and Performed by NE-YO

Production
Supervisor MICHELE MAZZANO
Production Designer . . JAMES AARON FINCH
Additional Art Direction . . . MIKE GABRIEL
Lighting Design RASOUL AZADANI
Supervising Sound Editor/
Sound Designer ODIN BENITEZ
Post Production
Executive BÉRÉNICE ROBINSON

STORY

Production Department
Manager ANGELA FRANCES D'ANNA

Story Artists
PAUL BRIGGS RANDY CARTWRIGHT
TOM ELLERY KEVIN GOLLAHER
BRUCE MORRIS WILBERT PLIJNAAR
TOBY SHELTON JOSIE TRINIDAD
Story Apprentices NICOLE MITCHELL
JEREMY SPEARS

Production Assistant KELLY FEEG
Additional Story
Material by CHRIS URE
JARED STERN
DEAN WELLINS

Additional Source
Material by WILL CZAKLOS
RALPH EGGLESTON

EDITORIAL

Production Department
 Manager KRISTEN KOLADA
 First Assistant
 Editor . . . MARGARET JOHNSON-HOLZENDORF
 Second
 Assistant Editor DARRIAN M. JAMES
 Dialogue Reader . . . HERMANN H. SCHMIDT
 Production Assistant . . . JEREMY COSTELLO
 Casting by JEN RUDIN, CSA
 Additional Casting by . . . CURTIS A. KOLLER
 Additional Casting—
 New Orleans MARK FINCANNON

CAST

Tiana ANIKA NONI ROSE
 Prince Naveen BRUNO CAMPOS
 Dr. Facilier KEITH DAVID
 Louis MICHAEL-LEON WOOLEY
 Charlotte JENNIFER CODY
 Ray JIM CUMMINGS
 Lawrence PETER BARTLETT
 Mama Odie JENIFER LEWIS
 Eudora OPRAH WINFREY
 James TERRENCE HOWARD
 “Big Daddy” La Bouff JOHN GOODMAN
 Young Tiana ELIZABETH DAMPIER
 Young Charlotte BREANNA BROOKS
 Reggie RITCHIE MONTGOMERY
 Darnell DON HALL
 Two Fingers PAUL BRIGGS
 Mr. Henry Fenner JERRY KERNION
 Mr. Harvey Fenner COREY BURTON
 Buford MICHAEL COLYAR
 Marlon the Gator EMERIL LAGASSE
 Ian the
 Gator KEVIN MICHAEL RICHARDSON
 Cousin Randy RANDY NEWMAN
 Louis’ Trumpet
 Playing TERENCE BLANCHARD
 Georgia DANIELLE MONE’ TRUITT

VISUAL DEVELOPMENT

Production Department
 Managers JAMES E. HASMAN
 CHRISTOPHER KRACKER

Visual Development Artists

SUNNY APINCHAPONG CHRIS APPELHANS
 ARMAND BALTAZAR LORELAY BOVE
 CRAIG ELLIOTT JAMES AARON FINCH
 LISA KEENE ED LI
 SAI PING LOK JIM MARTIN
 KELLY MCGRAW SUE NICHOLS
 DOUGLAS ROGERS DOUG WALKER
 STEVIE WERMERS-SKELTON

Character Design

BILL SCHWAB TOM ELLERY
 ERIC GOLDBERG KEVIN GOLLAHER
 RIK MAKI
 Production Assistant JENNIFER KILGER

LAYOUT

Production Department
 Manager ROCCO PUCILLO
 Animatic Supervisors . . . RASOUL AZADANI
 JEAN-CHRISTOPHE POULAIN

Layout Artists

JEAN-CHRISTOPHE POULAIN PETER J. DELUCA
 JAMES ALLES ALFRED “TOPS” CRUZ
 JASON HAND LAM HOANG
 DANIEL HU BENOIT JEAN CLAUDE LE PENNEC
 ASHLEY LENZ JULIO LEON
 ROBERT J. ST. PIERRE ALLEN TAM
 DOUG WALKER CHUNG SUP YOON
 JENNIFER YUAN YONG ZHONG

CG Modeling JON KIM KRUMMEL II
 Layout Apprentices PATRICK RAINES
 CESARE ASARO

Scene Planning

THOMAS BAKER GEORGE “BINGO” FERGUSON
 MARK HENLEY DAN C. LARSEN
 RICHARD T. SULLIVAN

Production Assistants

JENNY BETTIS ALICE S. LIN

ANIMATION

Production Department Manager . . . TIM PAUER

—Tiana—

Supervising Animator MARK HENN

Animators

YOSHIMICHI TAMURA ERIC WALLS
 JOE OH TIM ALLEN

—Prince Naveen—

Supervising Animator RANDY HAYCOCK
Animators
RUSS EDMONDS SANDRO CLEUZO
BOB DAVIES RANDY CARTWRIGHT
ROBERTO ENZO CASALE RICHARD HOPPE
SAM MARIN PRISCILLANO A. ROMANILLOS

—Dr. Facilier—

Supervising Animator BRUCE W. SMITH
Animators
JAMES LOPEZ FRANS VISCHER
DEAN WELLINS

—Louis—

Supervising Animator ERIC GOLDBERG
Animators
BERT KLEIN HYUN-MIN LEE

—Charlotte—

Supervising Animator NIK RANIERI
Animators
DANNY GALIEOTE JIN KIM
JARED BECKSTRAND

—Ray—

Supervising Animator . . . MICHAEL SURREY
Animators
DALE L. BAER BRIAN FERGUSON
MICHAEL SHOW

—Lawrence—

Supervising Animator . . . ANTHONY DEROSA
Animators
BILL WALDMAN MATT WILLIAMÈS

—Mama Odie and Juju—

Supervising Animator ANDREAS DEJA
Animator . . ANDREAS WESSEL-THERHORN

—Eudora and James—

Supervising
Animator RUBEN AZAMA AQUINO

—"Big Daddy" La Bouff—

Supervising
Animator DUNCAN MARJORIBANKS

—Frog Hunters—

Lead Animator DALE L. BAER

—Fenner Brothers—

Lead Animator SANDRO CLEUZO

—Mob Shadows—

Lead Animator ALEX KUPERSHMITD

—Masks / Voodoo Dolls / Band—

Lead Animator T. DANIEL HOFSTEDT

—Marcel and Stella—

Lead Animator RUSS EDMONDS

—Buford and Spoonbills—

Lead Animator ADAM DYKSTRA

—Ray's Family—

Lead Animator BRIAN FERGUSON

—Butterflies and Swooning Girls—

Lead Animator MICHAEL SHOW

—Tap Dancing Kid—

Lead Animator JAMES LOPEZ

—Miscellaneous Characters—

Supervising Animator ERIC GOLDBERG
Apprentice Animators
SARAH AIRRIESS MARIO FURMANCZYK
JENNIFER HAGER MINKYU LEE
Rough In-Betweeners
ERIK FOUNTAIN TODD JACOBSEN
MIYUKI KANNO LONG JOE PITT
JULES SOTO WES SULLIVAN
DESTINY WOOD

—Tiana's Fantasy Sequence—

Animation Supervisor ERIC GOLDBERG
Color and Design
SUE NICHOLS LORELAY BOVE
DOUG WALKER

Animators

SANDRO CLEUZO BERT KLEIN
HYUN-MIN LEE FRANS VISCHER
BILL WALDMAN
Technical Lead ERIC DANIELS

Follow-Up

ERIK FOUNTAIN TODD JACOBSEN
 JOE PITT
 Character
 Sculptures RAFFAELLO VECCHIONE
 Production Assistant ALLISON NORMAN

CLEAN-UP ANIMATION

Production Department
 Manager NATHAN MASSMANN

—Tiana—

Lead Key RACHEL RENEE BIBB
 Keys

CLAUDIA KEENE KELLIE D. LEWIS
 HELEN MICHAEL TREVOR TAMBOLINE
 Assistants

DAN BOWMAN INNA CHON
 NICOLA-JANE COURTNEY LEE DUNKMAN
 CYNTHIA JILL FRENCH MILLET HENSON
 MYUNG KANG SUSAN LANTZ
 JAN NAYLOR NATASHA DUKELSKI SELFRIDGE
 EUNICE (EUN OK) YU

—Prince Naveen—

Lead Key JULIET STROUD-DUNCAN
 Assistant RICHARD D. ROCHA

—Frog Naveen—

Lead Key DAN TANAKA
 Key MARCIA KIMURA DOUGHERTY
 Assistants DIETZ TOSHIO ICHISHITA
 YOON SOOK NAM

—Dr. Facilier—

Lead Key TRACY MARK LEE
 Key TAIK LEE

—Louis—

Lead Key JUNE M. FUJIMOTO
 Keys EMILY JIULIANO
 BRETT NEWTON

—Charlotte—

Lead Key MARGIE WRIGHT DANIELS
 Keys ERIC PIGORS
 LURELINE WEATHERLY

—Ray—

Lead Key GINNY PARMELE
 Assistants . . PATRICIA ANN BILLINGS-MALONE
 ELIZABETH S. WATASIN

—Lawrence—

Lead Key LIEVE MIESSEN
 Assistant MARGARET “MAC” SPADA

—Mama Odie / Juju / Frog Hunters—

Lead Key KATHLEEN M. BAILEY
 Assistant JODY KOOISTRA

—Eudora / James / “Big Daddy” La Bouff—

Lead Key MARIANNE TUCKER
 Assistants . . DEBRA ARMSTRONG-HOLMES
 RAYMOND FLORES FABULAR

—Miscellaneous Characters—

Lead Key JUNE M. FUJIMOTO
 Keys NANCY KNIEP
 DONALD PARMELE
 MARSHALL LEE TOOMEY
 Assistant BRIGITTE FRANZKA-FRITZ
 Production Assistants ELISSA SUSSMAN
 RACHEL ILLOWSKY
 MIKE HUANG

EFFECTS ANIMATION

Production Department
 Manager CHRISTOPHER KRACKER
 Effects Animators

ROBERT BENNETT ALLEN BLYTH
 TED KIERSCEY DAN LUND
 JAMES DEV. MANSFIELD MAURO MARESSA
 MARK MYER MASA OSHIRO
 PHILLIP D. VIGIL DAVID (JOEY) MILDENBERGER
 Effects Animating Assistants

VIRGILIO JOHN AQUINO JAY BAKER
 KIMBERLY BURK FELIPE CERDÁN
 GEOFFREY C. EVERTS NOÉ GARCIA
 ELIZABETH HOLMES JEFF HOWARD
 DAVID MICHAEL KCENICH DAVID LEE
 JOHN MACFARLANE MATTHEW MANERS
 CYNTHIA NEILL KNIZEK VAN SHIRVANIAN
 AMANDA J. TALBOT
 Production
 Assistant ARIA EVANGELINE STEWART

BACKGROUNDS

Production Department
 Manager JAMES E. HASMAN
 Background Artists
 DOUG BALL JAMES GALLEG0
 MICHAEL HUMPHRIES LISA KEENE
 ANN LEE SAI PING LOK
 JERRY LOVELAND KELLY MCGRAW
 GREG MILLER DONNA PRINCE
 DAN READ LEONARD ROBLEDO
 WEI ZHAO
 Assistant Background Artist. . . . YOUA VANG
 Background Retouch Artist JEFF TURLEY
 Production Assistant JENNIFER KILGER

COLOR STYLING AND COMPOSITING

Production Department
 Manager HOLLY E. BRATTON
 Model Development/
 Color Compositing BRANDON BLOCH
 BARBARA LYNN HAMANE
 Color Stylists / Compositors
 SYLVIA FILCAK-BLACKWOLF HEIDI FRIESE
 ALISON JOTA SARAH-JANE KING
 FRANCES KUMASHIRO ANN MARIE SORESEN
 CLAIRE WILLIAMS JAISON DUELL WILSON
 Final Check
 CAROL S. BERKE TERI N. MCDONALD
 DAN C. LARSEN
 Ink and Paint
 RUSSELL BLANDINO PHYLLIS ESTELLE FIELDS
 PATRICIA L. GOLD LESLIE HINTON
 DAVID KARP LISA MARIE LEONARDI-KNIGHT
 BETH S. MORRIS
 Production
 Assistant JENNIFER "TED" NEWFIELD

TECHNICAL AND ARTISTIC SUPPORT

Production Department
 Manager KRISTIN LEIGH YADAMEC
 Technical Directors
 ROSS BLOCHER ERIC DANIELS
 DARRIN DREW LOUIE C. JHOCSON
 TODD LAPLANTE DAVID SCARPITTI
 WALT STURROCK RICHARD TURNER
 Assistant Technical
 Directors EDWARD "TED" BOYKE
 DENNIS MATTHEW JOHNSON
 JOSUE PEREZ-FIGUEROA
 BENJAMIN CHRISTOPHER SAKAI

Animation Check

SUSAN BURKE GEORGE "BINGO" FERGUSON
 HELEN O'FLYNN EDWIN SHORTESS
 RICHARD T. SULLIVAN
 Scanners
 DAVID JOHN DUFF MICHAEL ALAN MCFERREN
 EDWIN SHORTESS
 Pre-Production Technical
 Supervisor TARA HANDY TURNER
 Production Software Development
 DAVID M. ADLER DALE BECK
 LAWRENCE CHAI JOHN ROBERT PERRY
 Production Assistant. . . . JEREMY COSTELLO

VIDEO REFERENCE

Production Department
 Manager. LORRY ANN SHEA
 Choreographer of
 Video Reference. BETSY BAYTOS
 Video Reference Camera. . . . AL M. VASQUEZ
 DAVID DUDLEY WILLIS
 Video Reference
 Support MICHELLE LAVIGNE
 Video Reference Actors
 DANIELLE MONE' TRUITT JEREMY HUDSON
 BRIANA FEEHAN JENNIFER KILGER
 Primary Dancers
 DOMINIQUE KELLEY SHARI BUTLER
 KIMO KEOKE CHARLOTTE JORGENSEN
 JOHNATHAN ATKINSON JEREMY HUDSON
 DAVID CARMON JESSE CASPER BROWN
 Miscellaneous Dancers
 JERMAINE JOHNSON SEAN SCOTT
 JOHN SCOTT DIONNE FIGGINS
 JENNIFER PERRY JOSETTE WIGGAN
 MALLAURI ESQUIBEL MEISHA LEE

Additional Reference EDDIE BAYTOS

End Credit Animation

Lead Artist JOE PITT
 Color and Design. LORELAY BOVE
 Concept Boards JEREMY SPEARS
 ERIC DANIELS
 MARIO FURMANCZYK
 DAVID (JOEY) MILDENBERGER
 ALLISON NORMAN

PRODUCTION

Production Finance
 Lead JANELLE O'BRIEN SAMPLES
 Production Finance Analyst . . JOHN D. ROPER
 Assistant Production
 Accountant FRANK WILLIAM KNITTEL, JR.
 Administrative Manager VICKI CASE
 Sweatbox / Braintrust Department
 Manager LORRY ANN SHEA
 Assistant Manager, Production
 Communication . . . SHANDA M. WILLIAMSON
 Assistant to the Producer ERIN SENGE
 Assistant to the
 Directors DUSTIN STERLING
 Sweatbox / Braintrust Production
 Assistant BROOKE RANDOLPH

ADDITIONAL VOICES

KEITH ANTHONY	KWESI BOAKYE
ROGER AARON BROWN	JUNE CHRISTOPHER
DAVID COWGILL	PETER DEL VECHO
TERRI DOUGLAS	JEFF DRAHEIM
ROB EDWARDS	EDDIE FRIERSON
AL HEBRON	BRIDGET HOFFMAN
KELLIE HOOVER	RIF HUTTON
WOLFGANG WESLEY HUTTON	MARGARET JOHNSON-HOLZENDORF
JOHN KASSIR	JENNIFER KILGER
MONA MARSHALL	JOHN MUSKER
ALLISON NORMAN	PHILIP PROCTOR
PETER RENADAY	LYNWOOD ROBINSON
KIMBERLY RUSSELL	LORRY ANN SHEA
BRUCE W. SMITH	ELISSA SUSSMAN
FRED TATASCIORIO	CLAUDETTE WELLS
MARLON WEST	JOE WHYTE
SETH R. WILLIAMSON	SHANDA M. WILLIAMSON
SHANE R. WILLIAMSON	MICK WINGERT

PARTNER STUDIOS**Yowza Animation Inc.**

Studio Head CLAUDE CHIASSON
 Executive Producer PETE DENOMME
 Production Manager PIERRE CHIASSON
 Clean-up Assistants . . . JAMES MCCRIMMON
 MIKE DEMUR

Clean-up Department

DEBORAH AHEE	YOUNG-MI BAE
KYUNG HEE BAKER	ROBERT BARTON
JEE CHAN BAYLIS-SEO	ANDRE BEAULNE
ROSE BIVIENS	MANEERAT BUNCHOO
CHRISTINA BUTTERFIELD	JANINE CHO
YEON-TAE CHOI	ROWENA CRUZ
RICH DRAPER	FABIOLA FILETTI
CERISSA GRIEVE	ALEJANDRO GUTIERREZ
MYUNG HEE HEO	MICHELLE HOUSTON
GLORIA HSU	BRAD HUGHES
MATTHEW KALINAUSKAS	WERONIKA KAPELANSKA
SANDY KELLERMAN	MIN HYE KIM
ANNE L'ECUYER	MI-YOUNG LEE
BEV LEHMAN	MICHELLE MACDOUGALL
BORIS MARAS	DEANNA MARSIGLIESE
RON MIGLIORE	MIKE MILLIGAN
ADRIANO MONDALA	JOHN MORGAN
PAUL MOTA	KENNY NG
HILARY PHILLIPS	HONG QI
VITTORIA QUANE	MARIO RICHARD
ROYSTON ROBINSON	CILBUR ROCHA
NEDENIA ROCHA	MAUREEN SHELLEAU
JOEY SO	KAREN STEPHENSON
WENDO VAN ESSEN	NICK WATSON
LYNN YAMAZAKI	SEUNG-GWAN YANG
AFFEE YEP	SEUNG SOO Y UN
AMANDA ZIMA	

Effects

Effects Supervisor DAN TURNER

Effects Department

SEAN BRANIGAN	RON CHEVARIE
LORENZO DEL BIANCO	JENNIFER DUCZMAL
NATALIE GARCEAU-TURNER	LOUISE KINER
IAN D. MAH	KEVIN MCGIBBON
SADAF SYEDA MULTANI	SHANNON PENNER

Head of Ink and Paint/

Composite SONYA HASSAN-CAREY

Head of Clean-up

Composite DAMIAN TEMPORALE
 DEVIN WAGNER

Ink and Paint

Supervisor CHRISTINE O'CONNOR
 Continuity KEMAL ALLY
 Coordinators MICHELLE LEDESMA
 BEAU PARSONS

Ink and Paint

MICHELLE BEAUREGARD TRUDY BINDER
 MARIA BOYLAN NIGEL CAREY
 DAVE CHAPMAN LINCOLN EARLLS
 KEITH GRACHOW ROCHELLE HUGH-SAM
 KATIE HUSAK JESSIE ILHAM
 DON KENNEDY QIN LENG
 ANNA LI LYNDA LYONS
 JOANNE MERRILL NASSRIN MONEM
 DOLORES MOREIRA KEN NG
 OLEH PRUS ANNE SHEPSTONE
 GORD SINCLAIR ANDREW SMITH
 MARYLA STRACZYNSKI TRISTAN TEMPORALE
 HSIAO MEI TSAO CANDICE WARE
 MICHAEL WESTMAN SEAN WICKETT

Information Technology

CEFERINO ASIDO ANDREW KLAASSEN

Premise Entertainment

Head of Production . . . DOMINIC M. CAROLA
 Production Manager KIMBERLEY COPE
 Artistic Coordinator PAM M. DARLEY

Clean-up Artists

MONICA M. MCDONALD MI YUL LEE
 BRYAN M. SOMMER JAMES A. HARRIS

Clean-up In-Betweeners

JASON PELTZ JANELLE BELL-MARTIN
 TERESITA QUEZADA-GEER PETER RAYMUNDO
 JOEL BISKE LON SMART
 JOHN J. PIERRO MERRITT F. ANDREWS
 CHAD THOMPSON MAURILIO MORALES
 JACQUELINE SHEPHERD PIERRO

Head of

Backgrounds . . . DAVID (YING GUANG) WANG
 Background Artist DAVID MURRAY

Additional Background Artists

CHARLES R. VOLLMER BARRY R. KOOSER
 ROBERT STANTON

Head of Effects TONY WEST

Effects Artists

ENOC CASTANEDA JR. GARRETT J. WREN
 Scanning / Ink and Paint . . . PAUL R. STEELE

Ink and Paint

LAURA LYNN RIPPBERGER MAC MASTERS
 PAULO R. ALVARADO TY SCHAFRATH
 RON COHEE

Assistant

Production Manager RON BETTA

Head of Production

Finance IRIS TOINETTE PEARSON
 Head of Production
 Resources MARY KAY HASELEY
 Production
 Accountant . . . JOAN MACKENZIE-TURGEON
 Production Coordinator . . . JASON P. HOPKINS
 Technology Support WADE LOWE

Special Thanks

TAO HUU NGUYEN THOMAS THORSPECKEN
 HUGO J. GIRAUD COLLAZO KENNETH SPIRDUSO

HGN Produções**Studio**

Head HAROLDO GUIMARÃES NETO
 Production
 Manager . . . BEATRICE HOTZ VON SYDOW
 Clean-up
 Supervisors . . . AUGUSTO BORGES BASTOS
 ROBERT SPRATHOFF

Clean-up

Department ANA PAULA INDALÊNCIO
 BENEDITO ANTONIO DE OLIVEIRA SILVA
 EVANILDO PEREIRA
 FABIANA ASAI ROMANI
 FABIO ELJI SIRASUMA
 FABRICIO PRETTI
 GENOVIZ PAGANI
 GLORIA COSTA
 GUSTAVO ARDITO TEIXEIRA
 ISRAEL OLIVEIRA DOS SANTOS
 JEFFERSON BARBOSA GOMES BASTIDA
 JOÃO GUARCHE
 LEONARDO MATSUDA
 MARCIO J. LIMA
 MAURILIO AUGUSTO
 PAULO IGNEZ
 PAULO FRADINHO
 REINALDO KEINTIRO YAMADA
 ROBSON MENEZES DOS SANTOS
 RODRIGO ESTRAVINI
 ROGERIO FERRAZ DA SILVA
 ROSINALDO J. LAGES
 SAMUEL SATHLER
 TATHIANA SCHORR
 VAGNER FARIAS

Ink and Paint

Supervisor SHEILA MAKI DE MORAES E MIRANDA

Ink and Paint

Department ALEXANDRE KOYAMA
 ANTONIO C. S. JUNIOR
 ANTONIO LINHARES
 CARLOS EDUARDO ROSENFELD GONÇALVES
 CAROLINE FRAGA PENTEADO
 CHAN TONG YUN
 DANIEL DE OLIVEIRA
 DIANA YOUN
 ERIC HONDA
 FERNANDA DE ALBUQUERQUE
 FLAVIO RAPHAEL TRAMBUSTI
 GABRIEL DE AZEVÊDO NEVES
 GABRIEL NAVARRO CINTAS
 LEONARDO REITANO
 LUCIANA VANUCCHI DE FARIAS
 LUCIANO DE ALBUQUERQUE ARAUJO
 LUIZ GUSTAVO LADISLAU PETRONILHO
 MARCOS FARIAS
 PAULA MAGRINI URBINATI
 PRISCILLA DE B. VERTAMATTI
 RAQUEL G. OLIVEIRA
 VIVIAN CORRAL

Production Assistant. . . DANIELA MACHADO

ADDITIONAL PRODUCTION SUPPORT

DOUGLAS ADDY BRETT BOGGS
 AMY CHUNG IAN COONY
 PAUL FELIX KELLIE HOOVER
 JESSICA JULIUS MIKE KING
 PAUL LANUM MAGGIE MALONE
 DANIEL MCHUGH DAVID MOOY
 LYDIA PAWESKI BARDO S. RAMIREZ
 LEWIS N. SIEGEL PENELOPE THORNTON
 LISA WEBSTER

MUSIC

“Down In New Orleans”
 Performed by Dr. John

“Almost There” and “Almost There Reprise”
 Performed by Anika Noni Rose

“Friends On The Other Side”
 Performed by Keith David

“When We’re Human”

Performed by Michael-Leon Wooley,
 Bruno Campos, Anika Noni Rose
 Featuring Terence Blanchard

“Gonna Take You There”

Performed by Jim Cummings
 Featuring Terrance Simien

“Ma Belle Evangeline”

Performed by Jim Cummings

“Dig A Little Deeper”

Performed by Jenifer Lewis
 Featuring The Pinnacle Gospel Choir

“Down In New Orleans (Prologue and Finale)”

Performed by Anika Noni Rose

“Never Knew I Needed”

Produced by Chuck Harmony
 Co-Produced by Ne-Yo
 Recorded by Bei Maejor
 Assisted by Chris Utley
 Mixed by Kevin “KD” Davis
 Ne-Yo appears courtesy of
 The Island Def Jam Music Group

Original Songs

Produced by MITCHELL FROMM

Original Score

Produced by MITCHELL FROMM
 and RANDY NEWMAN

Original Songs and Score Recorded

and Mixed by DAVID BOUCHER

Orchestrations by JONATHAN SACKS
 and RANDY NEWMAN

Music Production Director . . . ANDREW PAGE

Song Music Editor EARL GHAFARI

Score Music Editor BRUNO COON

Source Music Composed by . . . DAN HIGGINS

Music Business

Affairs DONNA COLE-BRULÉ

Music Production

Coordinator ASHLEY CHAFIN

Executive Music Assistant . . . JILL HEFFLEY

Music Production

Assistant SIOBHAN SULLIVAN

Music Contracted by . . SANDY DECRESCENT
 and PETER ROTTER

Infrastructure

Technology Manager KEVIN GAMBREL
 DAVID AGUILAR GINA Y. CHEN
 MARGARET ANN DECKER PAUL HILDEBRANDT
 HIDE A. HIRASE G. KEVIN MORGAN
 URI OKRENT WENDY M. TAM
 SCOTT S. TEREK TRUONG VO
 JON Y. WADA TOMAS A. WONG

Look / EFX / Dynamics

Technology Manager ARTHUR H. SHEK
 BRENT BURLEY ELENA DRISKILL
 DYLAN LACEWELL MARK A. MCLAUGHLIN
 ANDY MILNE ANDREW SELLE
 SHINGO JASON TAKAGI DANIEL TEECE
 THOMAS V. THOMPSON II KELLY WARD
 YING LIU

Media Engineering

Technology Manager RON GILLEN
 Principal Software Engineer . . . TODD SCOPIO
 WILLIAM T. CARPENTER YUN-PO PAUL FAN
 JOHN LONGHINI JOSEPH W. LONGSON
 EUGENE STRULYOV ROY TURNER
 HOWARD WILCZYNSKI LISA S. YOUNG
 AOHAN ZHAO

Production Development / IxD

Technology Manager JANET E. BERLIN
 BRETT ACHORN TINA PEDIGO BROOKS
 RICHARD N. KANNO MATTHEW E. LEVINE
 JOSEPH M. LOHMAR THADDEUS P. MILLER
 STEFAN LUKA RAJESH SHARMA
 BRIAN WHERRY

Production Engineering

Technology
 Manager JONATHAN E. GEIBEL
 JAMES COLBY BETTE HANK BARRIO
 SCOTT BURRIS KEVIN C. CONSTANTINE
 CARLOS C. ESTIANDAN ERIC N. GARCIA
 THOMAS GREER MARC JORDAN
 TINA H.T. LEE STUART MCDUGAL
 ALAN A. PATEL AARON SANTEE
 PAUL TAKAHASHI MATT WATSON
 DEREK E. WILSON

Systems

Technology Manager JEFF KING
 RICHARD BOMBERGER STEVEN C. CARPENTER
 TOM CORRIGAN DAVID PATRICK FLYNN
 AARON J. GREUSEL JAY HILLIARD
 RONALD L. JOHNSON FREDERICK LACAYANGA
 BHAVESH LAD JAMES MACBURNEY
 MICHAEL A. MCCLURE GREG NEAGLE
 STEVEN SEED ZACHARY STOKES
 DOUG WHITE

Technical Support

Technology
 Manager SHANNON R. HOWARD
 NATALIE ACOSTA PETER LEE CHUN
 VINCE D'AMORE MICHAEL DOBSON
 MICHAEL M. FUKUMOTO LEO GULLANO
 DANNY JEWELL NAVNEIL KUMAR
 CHRIS LOZANO JOHN READICK
 IOANNIS L. TSANGARIS GRACE H. SHIRADO
 Technology
 Assistant Manager DAYNA B. MELTZER

DISNEY SENIOR STAFF

ED CATMULL ANDY HENDRICKSON
 ANN LE CAM JOHN I. MCGUIRE
 ANDREW MILLSTEIN ALI ROWGHANI
 CAMERON WALKER KRISTINA REED

Development

DOROTHY MCKIM KATHY BOND
 SUSIE COFFER JENNIFER MAGEE-COOK
 BRYAN DAVIDSON KATHERINE RAMOS
 JAMIE SPARER ROBERTS, CSA

Marketing

DONALD EVANS CAROL NICOLAU
 JOE DUNN JESSICA HALLOCK
 EMILY HOPPE DALE ANN KENNEDY
 TIA MELL JULIA ORR
 ANGELA SABETTA SHARON QUAN
 DAVID BESS ERIC ELROD

Consumer Products

MARY BEECH KATHY FRANKLIN
 REGAN FORMAN RENATO LATTANZI
 BRIAN SIEGEL GEORGE MCCLEMENTS
 ROGER MILLER HEATHER OSTER
 LISA RUDOLPH VICTORIA SAXON
 LEIGHANNA MACFADDEN

Finance

JEFF RUGGELS JULIANNE HALE
 ROWENA BARCELONA-NUQUI BONNIE HOLMOE HAYS
 KIM LAPAGE LINDA Y. MATSUOKA
 COLIN KING MILLER DEBORAH L. RILEY
 BRANDEN L. ROBERTS EDEN SERINA
 JENNIFER MORGAN SHOEMAKER LISAMARIE WORLEY

Business and Legal Affairs

GUS AVILA CHRISTINE CHRISMAN
 MELODIE CROSSLEY JERI HOWARD
 EDWIN KHANBEIGI ANGELA ONTIVEROS

Human Resources and Animation Resources

BRANDY CONTRERAS CHANTAL BECK BUMGARNER
 SCOTT CAMPBELL GINGER WEI-HSIEN CHEN
 JACQUELYN GOLOMB-PEREZ ALISON MANN
 LARA MCLAUGHLIN KATHERINE QUINTERO
 MATT ROBERTS DENISE IRWIN STASTNY

Talent Development

DAWN RIVERA-ERNSTER PATRICIA BECKMAN
 TRACY BOVASSO CAMPBELL SEAN GOLDMAN
 JAMES LAVRAKAS MELISSA ROBERTS
 DEB STONE

The Academy

TENNY CHONIN BRITTON CARDUCCI
 LORI HAMMOND ARNO KRONER
 ARTHUR LEE BOB MORGAN
 WALT STURROCK ERIK VANHORN

Employee Services

NANCY EVANS MELISSA COLE FANFISSIAN

Operations

CHRISTOPHER HIBLER TANJA KNOBLICH
 CHARLINE F. BOYER JENN CORRIGAN
 JESSICA DEARBORN PAMELA ANN DUGAN
 RANDY FUKUDA MARTY PRAGER
 EDUARDO RUIZ KEVIN WALDVOGEL-DEMONACO
 BENNY DE FRANCO BARRY BRYSMAN
 REY CERVANTES KEN LEWIS
 BRUCE PARKER

Technology Admin

MELISSA BADA DAWN HALLORAN CHAROUHAS
 JOHN DANKO

Research and Development

JOE MARKS JAREK ROSSIGNAC
 RASMUS TAMSTORF BRIAN WHITED

Animation Research Library

LELLA SMITH MARY WALSH
 JILL BREZNICAN FOX F. CARNEY
 TAMMY CROSSON MARK M. DAWSON
 DOUG ENGALLA ANN W. HANSEN
 TAMARA N. KHALAF TRACY LEACH
 MARISA LEONARDI KRISTEN MCCORMICK
 HEATHER MCLAUGHLIN TOM PNIEWSKI
 AMY SENSTAD JACKIE VASQUEZ
 PATRICK WHITE MARY ANN WILLIAMS

Ink and Paint

RIKKI CHOBANIAN JIM LUSBY
 PEGGY MURAKAMI SHERRI VANDOLI
 ANTONIO PELAYO

Executive Assistants

CASSANDRA ANDERSON PATTI CONKLIN
 HEATHER FENG-YANU JENNIFER MCCORMICK
 TANYA OSKANIAN BONNIE POPP
 WENDY DALE TANZILLO

Security

FORREST IWASZEWSKI TERRY LARAIA
 CARLOS MENDEZ ALAN MERCHANT

With gratitude to two extraordinary women
 whose strength, wit, and character
 embody the spirit of New Orleans:
 LEAH CHASE COLEEN SALLEY

Special Thanks

CLEO ROBINSON ADRIENNE THOMAS
 AVA K. JONES DR. WENDY A. GAUDIN
 AL HEBRON SONNY BOREY
 NANCY RATHBORNE ADOLPH BYNUM
 BARRY KERN BLAIR KERN
 TK KERN LORETTA H. CARPENTER
 JOHN MCGILL JOHN LAWRENCE
 TRACY SWARTOUT JOHN TORRENCE
 DAVID SHELLEY ROSALIND COOK
 ROB FLORENCE STEPHEN SWAIN
 FLORENCE WINGERTER JOHN BULLARD
 CAPTAIN REGGIE DOMANGUE

and the New Orleans Museum of Art

JAY CARDUCCI	EVELYN O'GILVIE
GILBERT DÁVILA	SCOTT AIGES
FRANCISCO DEL CUETO	STEVE MASSON
JEAN-RAYMOND LEMIEUX	FILIP DEFOORT
CARLOS BENAVIDES	MICHAEL DEVRIES
JAY JETT	RUBEN I. NAVARRO
RICARDO R. PALMA	EDGAR CARDOZA
MANUEL MARTINEZ	ELISA MUFFELMAN
GLORIA RAMIREZ	ROY GILBRECH
ANGEL VALLES	SARAH ANN WILLIAMS
LYNWOOD ROBINSON	IRFAN BAIG
MARK BARNES	BARBARA BROOKS
NICOLA CANDUSSI	MARK T. CARLSON
SHARON DANIEL	KITT HIRASAKI
RON KLASKY	JAMES LESLIE
MARISA PAOLERCIO-LESLIE	JULIA LOPEZ
VINOD MELAPUDI	SUKI SAMRA
JAY SLOAT	JIM TANNAHILL
RENE VAN DE POEL	KAREN MASIAS
ROLAND JOSE	CESAR CASTELLANOS
MARC-ANDRÉ BOUVIER-PELLETIER	
CRISTINA GUGLIELMO-MAGGETTI	

The filmmakers would like to thank the Disney Story Trust and the Pixar Braintrust for their invaluable contribution, and the entire Disney Animation Studios for their dedication, support, ingenuity, and good humor.

PRODUCTION BABIES

AARON	ADELYN
AIDEN	AUDREY
AUSTIN	AVALON
BENNETT	DEUK
DIEGO	EDEN
ELLA	HENRY
JACK	JAYDEN
LEILA ROSE	LEO
LIAM	LILY
MADDIX	MADELYN
MAE	OWEN
QUINLAN	QUINTUS
SARAH	

© 2009 Disney Enterprises, Inc.
All Rights Reserved.

For the purposes of copyright law in the United Kingdom, Disney Enterprises, Inc. was the owner of copyright in this film immediately after it was made.

Original Soundtrack Available from



Video Games Available from



MPAA #45696



Domestic Prints by
DELUXE®

International Prints by
TECHNICOLOR®

Distributed by
Walt Disney Studios Motion Pictures



CREDITS

Disney THE PRINCESS AND THE FROG

“‘The Princess and the Frog’ is a return to the timeless world of hand-drawn animation at Disney. It’s an ageless fairy tale, but with a fresh twist that combines everything we look for in great stories: comedy, adventure, music—and most of all, the kind of heart that always sets Disney animation apart.”

~ John Lasseter, Executive Producer and Chief Creative Officer,
Walt Disney Animation Studios

ABOUT THE PRODUCTION

ABOUT THE PRODUCTION

Walt Disney Animation Studios serves up a joyous gumbo of adventurous storytelling, captivating characters, offbeat comedy and memorable music in the all-new feature “THE PRINCESS AND THE FROG,” an animated comedy set in the great city of New Orleans. From the creators of “The Little Mermaid” and “Aladdin” comes a modern twist on a classic tale, featuring a beautiful girl named Tiana (ANIKA NONI ROSE), a frog prince who desperately wants to be human again, and a fateful kiss that leads them both on a hilarious adventure through the mystical bayous of Louisiana. “THE PRINCESS AND THE FROG” marks the return to hand-drawn animation from the revered team of John Musker and Ron Clements, with music by Oscar®-winning composer Randy Newman.



Everyone knows the story in which a princess finds true love by kissing a frog that magically turns into her handsome prince. In this telling of the story, the girl still kisses a frog, but the result is quite different; it’s only one of dozens of surprises in this mix of wacky

humor, thrills, melody and emotion. Love eventually finds a way—between a prince and a princess...between frogs, perhaps...or maybe between a firefly and the object of his affection. But it's clear that the most important details lie well beneath the skin. The film features Disney's newest princess, its next great fairy tale and the Studio's return to the Disney musical, reminiscent of classics like "Beauty and the Beast," "The Lion King" and "Aladdin."

The voice cast for "THE PRINCESS AND THE FROG" features a varied and renowned troupe of actors. Tony® Award winner Anika Noni Rose (Best Performance by a Featured Actress in a Musical, for her role in "Caroline, or Change") stars as Tiana, international star Bruno Campos is Prince Naveen. Emmy Award® winner Keith David is the magical and menacing Dr. Facilier; romantic Ray, the Cajun firefly, is illuminated by Emmy Award nominee Jim Cummings. Jenifer Lewis casts a spell as the mystical Mama Odie, Michael-Leon Wooley lends his voice to Louis the trumpet-playing alligator, and Golden Globe® and Emmy Award winner John Goodman provides the voice of the Southern gentleman Big Daddy. Academy Award® nominees Terrence Howard ("Hustle & Flow") and Oprah Winfrey ("The Color Purple") provide the voices of Tiana's loving parents, James and Eudora.

"THE PRINCESS AND THE FROG" is executive produced by Walt Disney Animation Studios' chief creative officer John Lasseter (director of "Toy Story," "A Bug's Life," "Toy Story 2" and "Cars"). Disney veteran Peter Del



Veche is the film's producer. "THE PRINCESS AND THE FROG" is directed by Ron Clements and John Musker (the team behind "The Great Mouse Detective," "The Little Mermaid," "Aladdin," "Hercules" and "Treasure Planet") from an original story by Clements & Musker and Greg Erb & Jason Oremland; the directors teamed up with writer Rob Edwards to create the screenplay. Don Hall is story supervisor.

Oscar®-winning composer Randy Newman ("Cars," "Monsters, Inc.," "Toy Story") created an all-new score for the feature in a range of styles, including jazz, blues, gospel, Dixieland and zydeco; and featuring seven new songs, plus the featured end-credit song by multi-platinum, three-time Grammy Award®-winning Def Jam recording artist Ne-Yo, who sings "Never Knew I Needed."

Presented by Walt Disney Pictures, "THE PRINCESS AND THE FROG" is the 49th animated feature film from Disney, a tradition established nearly 75 years ago with the release of "Snow White and the Seven Dwarfs." The film is rated G by the MPAA.

BRING YOUR PAINTBRUSH AND YOUR DANCE SHOES **From Fairy Tale to Silver Screen—Disney Style**

"THE PRINCESS AND THE FROG" marks Walt Disney Animation Studios' return to hand-drawn animation, a return to the classic fairy tale and a return to the musical.

"If there was a single lesson we could take from Walt himself to take Walt Disney Animation Studios into the future," says executive producer John Lasseter, "it is to leverage

the richness of its past: its beloved storytelling forms, its successful characters, its musical opulence—all of these are an essential part of our newest hand-drawn project.”

The filmmakers saw the hand-drawn medium was as vibrant and appealing as ever, and ventured into recapturing and reinventing the art form with reverence, purpose and a renewed sensibility.



“At every turn,” director Ron Clements says, “we realized that we could reach out and touch the legacy of the animated Disney fairy tale, and yet move in surprising and interesting new

ways, rather than slavishly imitating or reproducing what had been done before.”

Once upon a time, not so many years ago, the traditional hand-drawn Disney animation gave way to new technology, leaving behind the single art form most closely identified with Walt Disney himself.

In 2006, when John Lasseter and Ed Catmull took the reins of Walt Disney Animation Studios, they understood that traditional handcraft of Disney animation certainly had not lost its value as either art or entertainment. And although his greatest fame has come from pioneering in the field of computer animation, Lasseter’s love was not exclusive to his own specific form. He grew up with and began his career in the traditional animation that Disney invented, nurtured and developed over decades into an art form all its own. New animated features were being considered in whatever animation technique was deemed most suitable.



“We were invited to pitch ideas for new hand-drawn Disney features,” director John Musker recalls. “We were all particularly inspired by the Brothers Grimm tale of ‘The Frog Prince.’”

***“We’re returning to sincere, classic Disney fairy-tale storytelling.
It’s a return to the musical. It’s also the return to the warmth and grandeur
of hand-drawn animation and hand-painted backgrounds. All of that together
makes it feel like coming home.”***

~ Peter Del Vecho, Producer

Producer Peter Del Vecho has taken great personal pleasure in being part of the rekindling of a great art form. “There’s something really rewarding about watching the animator put down pencil to paper, and then when you’re watching the film, you forget all about the individual pencil lines and those characters are really coming off the screen. You kind of take them home with you in your mind—each of the characters is rich and has a life of his own.”

Music was another element of the Disney legacy that the creative team wanted to reach back and touch, but take in a new direction, too. Clements and Musker pitched the film as a musical, but not in the traditional Broadway-style form that Disney had pioneered in 1937 and reinvented in the 1980s. They pitched the idea that the music would be a tapestry of zydeco, blues, gospel, jazz and all of that distinctly American sound.



The return to tradition allows audiences to once again share an opportunity to see whether true love can really triumph, to strive for an ending where everyone lives happily ever after, and to leave the theater humming that song that they can't seem to get out of their heads.

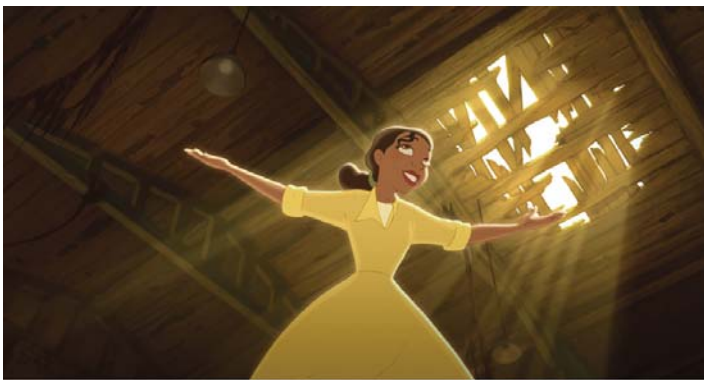
WHO'S WHO IN "THE PRINCESS AND THE FROG" **The Cast of Characters**

TIANA (voice of Anika Noni Rose) is certainly not the typical fairy-tale princess. Her daydreams are not of faraway kingdoms or castles in the clouds, but of personal success and a thriving business. "She has dreams of opening the finest restaurant in all of New Orleans," says screenwriter Rob Edwards. "It's a dream that's been instilled in her from her father."

Tiana is an attractive and independent African-American woman, hardworking and strong-willed, but still a loving and loyal friend and a compassionate soul. She treasures her mother and holds her father near and dear to her heart, and although she knows the way won't be easy, believes that she can achieve her ambitions if she works hard enough.

In her sensible pursuit of her life's goals, however, Tiana doesn't really appreciate what is happening on her way to them. She can never simply slow down and enjoy herself. She has no time for romance, and is certainly not about to waste her time mooning over men—let alone kissing any frogs.

Supervising animator Mark Henn, who is behind Disney heroines Ariel ("The Little Mermaid"), Belle ("Beauty and the Beast") and Jasmine ("Aladdin"), found Tiana particularly appealing. "I think you can more easily identify with her, or want to cheer her on. Our animated leading ladies have evolved over the decades, from just being 'princesses in peril' like Snow White—



characters to whom events happen, rather than figures of action motivating their own story. It was an easy character to fall in love with and get in her corner. Tiana has her own motivating desire, and decisions that drive her and make her interesting and sympathetic."

Edwards says his niece can't wait to meet Tiana. "Every time I talk to her, she says, 'Oh, tell me about the princess!' I can't wait for her to see the movie."

The alluring qualities of New Orleans drew **PRINCE NAVEEN (voice of Bruno Campos)** from his far-off kingdom of Maldonia. Although spoiled and irresponsible, Naveen has an irresistible charm and *joie de vivre* that captivate those around him, and a passion for the Dixieland jazz being popularized by Paul Whiteman, Jimmie Noone, Earl Hines, King Oliver, Jelly Roll Morton and Louis Armstrong.

Naveen's supervising animator Randy Haycock has animated classic Disney characters, including Simba ("The Lion King") and Powhatan ("Pocahontas"). "Disney has a long tradition of princes, but we've never had a prince that really influenced a heroine," says Haycock. "It was always love at first sight. For once we have a girl that meets a guy and it follows a romantic-comedy idea where the couple meet and they really don't like each other."



Like anyone, Naveen's flaws are actually part of his virtues. The heroine has a flaw, too—she doesn't know how to appreciate life. She doesn't know how to enjoy herself. "And that's what Naveen teaches her," Haycock says. "He teaches her to settle down once in a while and simply appreciate what's going on. Have some fun, enjoy, be happy with what you have around you."

DR. FACILIER (voice of Keith David) is a devious scoundrel, the shadowy figure of threat who causes no shortage of predicament and menace to Prince Naveen and Tiana. He's



a smooth operator who works his magical spells and uses his connection to "friends on the other side" to get what he wants by way of his mysterious, menacing and dangerous charm.

"He's musical, he's threatening, he's tall, he's lean, he's thin. He can be very sweet. He's handsome. He's graceful. And I

think all that stuff is, in very contemporary animation anyway, rare to see that type of villain," says Bruce Smith, supervising animator of Dr. Facilier. "It's always great as an animator to get the villain, and the villain is always that character that holds up the film and keeps everything interesting and on edge. Luckily, in this case, I've really got a very unique villain—a great villain."



MAMA ODIE (voice of **Jenifer Lewis**) is the bright side of Facilier; a sassy, eccentric and witty 197-year-old magic Queen of the Bayou who guides Tiana and Naveen in their mission to undo Dr. Facilier's spell. According to the story, Mama Odie dwells in "the deepest, darkest part of the bayou." In an

old shrimp boat, improbably wedged upside down in a giant tree, Mama Odie and her snake Juju dispense spells, heyacalls and gris gris to those in need.

Supervising animator Andreas Deja is behind Disney favorites like Gaston ("Beauty and the Beast"), Jafar ("Aladdin"), Hercules ("Hercules"), Scar ("The Lion King") and Lilo ("Lilo & Stitch"). "I remember completely gravitating toward Mama Odie," Deja says. "This blind little shriveled-up old woman who was eccentric and has this seeing-eye snake, and everything about her was just so unusual."

Some of the spirit of Mama Odie was guided by the filmmakers' appreciation of the late New Orleans storyteller Coleen Salley, author of several picture books, esteemed University of New Orleans professor, and an ambassador for children's literature.

RAY (voice of **Jim Cummings**) is the laid-back, love-struck Cajun firefly. Alight with Southern charm, gentle humor and even romantic passion—Ray's heart's desire is a "firefly" named Evangeline, the most beautiful firefly in all creation. His admirable devotion for his unattainable, but no less true, love anchors the movie.

Supervising animator Mike Surrey, who was behind memorable Disney characters like Timone from "The Lion King" and Clopin from "The Hunchback of Notre Dame," says Ray knows exactly who he is. "He's the romantic," Surrey says. "He is what Naveen and Tiana are, but he has no problem expressing his love, openly and with not a care—where he knows the two of them are in the same boat he is, but they just can't. It's hard not to feel for a character like that. He brings a real embodiment of the idea of the transcendent power of love. All from this lumpy, gap-toothed, goofy-looking little guy."



LOUIS (voice of Michael-Leon Wooley) is a syncopated swamp hipster, an engaging and charming alligator with a passion for jazz and trumpet-playing whose assistance to Tiana and Naveen adds fun and comedy to their bayou adventure. “He’s needy,” says supervising animator Eric Goldberg, who was behind the Genie in “Aladdin.” “He’s full of neuroses. But he has this one gift—playing jazz, and when he gets to play his jazz, that’s when he really is who he is.”

“Here was an alligator playing a trumpet—what’s not to love?” says screenwriter Rob Edwards.



BIG DADDY (voice of John Goodman) is a solid, stout, funny Southern gentleman of wealth and station, who wants nothing more than her heart’s desire for his little princess Charlotte—he even arranges a Mardi Gras Ball as the stage for Charlotte to debut as a princess.



Big Daddy pays homage to an American literary character made vernacular in “Cat on a Hot Tin Roof” and “Hush, Hush Sweet Charlotte,” the rich and powerful patriarch. But where those characters were motivated by power to destroy their children, this Big Daddy has a motivation not of control or

authority, but rather unbridled adoration for his only daughter.

CHARLOTTE (voice of Jennifer Cody), the spoiled, demanding and flamboyant daughter of Big Daddy, is the ultimate early-20th-century little rich girl, but Charlotte is by no means the stereotyped bratty daughter of wealth.

Big Daddy dotes on his blonde, blue-eyed dear one, taking every opportunity to shower her with custom-made dresses and feed her fantasies, which include marriage to a prince (and becoming a princess in the process), even if she has to kiss a few frogs. Part of the grounding provided to Charlotte is the friendship of the little girl, Tiana, daughter of the finest seamstress in New Orleans—a sensible, non-frog-kissing girl who grows to become Charlotte’s lifelong friend.

JAMES (voice of Terrence Howard) is Tiana’s inspiration and she is the legacy of his love. A strong, loving father who has instilled his daughter with her ethics and with a familiar bond in New Orleans residents: their love of good food. “You see,” James tells little Tiana, “food brings folk together from all walks o’ life. It warms ’em right up, and puts smiles on their faces—and when I open my own restaurant people are gonna line up for miles, just to

get a taste of my food.”

“*Our* food,” Tiana lovingly corrects him.

Supervising animator Ruben Aquino says, “It’s the core of what she wants and why she is the way she is. I’ve got to sell the audience on showing how much love there is in the family and how James loves Tiana so much. He is always present in Tiana’s heart.”

EUDORA (voice of Oprah Winfrey) is Tiana’s foundation, both anchor and inspiration. Tiana sees in her mother the successful and respected businesswoman she aspires to be. As a girl, Tiana’s happiest moments are spent with her mother, playing in the home of one of her wealthy clients with a little girl named Charlotte. But where Tiana’s father James is a romantic, Eudora is a pragmatist. She knows the tough times Tiana will face as an independent woman.

“Eudora has a particular personality,” says supervising animator Ruben Aquino. “She’s more about being the nurturing mother who also has her own career; she’s a seamstress and it’s a modest living, but she’s very good at what she does, and she loves her daughter, and wants what’s best for her, too.”

THE STORY

A New Twist on an Old Tale

“THE PRINCESS AND THE FROG” is the sixth collaboration by the veteran team of Ron Clements and John Musker, the team behind “The Great Mouse Detective,” “The Little Mermaid,” “Aladdin,” “Hercules” and “Treasure Planet.” The animation duo was drawn to the project because of its compelling story and comic promise.

“John Lasseter loved the idea,” Musker recalls, “and the idea of New Orleans as a setting, with all the cultural, historical, visual and magical ideas that great city offered us. We decided



that the Jazz Age added an element of both nostalgia and musicality, and we really wanted to play up the fairy tale archetypes.”

“THE PRINCESS AND THE FROG” is, of course, inspired by the fairy tale “The Frog Prince” from the Brothers Grimm. But the filmmakers had to put their

own spin on the story. Screenwriter Rob Edwards says the writing process is an extremely collaborative one. “Most of my writing is done while walking through the halls and talking to the storyboard artists and the animators and some of the voice talent and the directors,” he says. “The easy part is going back to my office and just writing it.”

On the bend of the Big River, New Orleans sparkles with opulence, adventure, romance, music and magic. Here in the “once upon a time” of the Jazz Age 1920s, among the wrought-iron balconies and beckoning alleyways of the French Quarter and environs, a most unusual tale unfolds.

Tiana is an attractive, independent, hardworking young woman. She has no time for

romance and the dalliance of dreams, she has a love of cooking, and plans to be a successful restaurateur, fulfilling the love of food that is her father's legacy. But in spite of her hard work and diligence, obstacles keep Tiana's goals out of reach.

Down on the Mississippi riverfront, a handsome and gregarious jazz fanatic has arrived in the Crescent City: the royal outcast Prince Naveen from far-off Maldonia. A little spoiled, irresponsible and indolent, perhaps, Naveen has made his way through life on his good looks and undeniable charm. His position attracts the evil Dr. Facilier, a practitioner of dark magic, whose effort to steal Naveen's royal privilege results in the handsome prince's transformation into a frog.

Naveen's attempt to use the old fairy-tale standby of a kiss to return him to human form only results in Tiana being transformed, too, and the amphibious twosome find themselves cast adrift in the Louisiana bayou, pursued by frog hunters and seeking the good magic of a mysterious 197-year-old priestess named Mama Odie.



Helping them along in their precarious, awkward, but truly laughable journey are a lovesick Cajun firefly named Ray and a Jazz-playing alligator named Louis; and although their way is fraught with peril, the contrary pair bring out each other's better selves, overcome their differences and their obstacles, and discover that dreams do come true—but never in the way one might expect.

In the end, love wins out, and the differences that seemed so very important before seem to fade away into the bayou.

Edwards says his goal was simple: "I want to tell an honest story about two wonderful people who meet and fall in love. I want to tell it to my friends and my friends' sons and daughters, and that's it."

But does "THE PRINCESS AND THE FROG" have the makings of a classic? "What makes a classic?" asks Edwards. "Compelling characters, strong points of view, humor that's both sophisticated for parents and fun for kids, great music. You want to make a kind of rollercoaster ride with great highs and lows. You should laugh, you should cry. You should be touched, and I think if it touches people, then everything else falls into place."

ANIMATION AND ACTING

Classic Character Animation and Inspired Voice Talent Bring a New Cast of Characters to Life

"The Princess and the Frog" marks the 49th time that an animation "casting call" has gone out from Disney to the stars and stalwarts of Hollywood, but unlike their live-action counterparts, Disney animated features use two primary performers for each individual onscreen role: the hand of the artist and the voice of an actor.

For the voice of the film's leading lady, Tiana, the filmmakers called on Tony Award® winner Anika Noni Rose, who fulfills a lifelong ambition with the role.

“I can honestly say that this is a dream come true for me. Since I was a little kid I wanted to work for Disney—and I didn’t need to be the princess. I would have been a tick or a flea! “I’m glad that I was able to be here at the right time for this to happen,” the actress continues. “It’s a blessing, an honor and a joy.”

Supervising animator Mark Henn is the other half of Tiana’s persona, and his opinions and ideas about Disney princesses are not just academic, they are personally informed. He is variously kidded as “The Actor’s Studio Animator,” and Disney’s greatest leading lady—having animated (among other characters) Ariel, Belle, Jasmine, Pocahontas and Mulan.



“I find myself an actor trying to put myself in all of my characters’ shoes, whether it’s a female, or a lion cub, or a mouse, or whatever,” Henn says. “There’s a level of the integrity of how the characters move and are genuine. I think particularly with the leading ladies it’s important.”

The prince in “THE PRINCESS AND THE FROG” takes center stage like never before. This prince is on a journey of discovery all his own and Bruno Campos was tapped to give Naveen his voice. “He’s got some issues,” says Campos of his character. “He’s got a lot of sass. He’s got some wit. He can be a little feisty, but he grows throughout the movie.”

Thanks to Campos and Randy Haycock, supervising animator for Prince Naveen and Frog Naveen, the prince comes to the big screen with enough charisma to wow audiences worldwide. “I had a roommate in college who liked the ladies, you know,” says Haycock. “I used to watch him, because he was really good with the girls and I wasn’t, and I noticed that he was a leaner. He was always leaning in, he always got really close. If girls were sitting on a chair, he’d sit next to them and he’d lean in. If they were standing, he’d find something to lean on. I always have Naveen leaning on his hand or leaning on something because that’s that confidence, you know, he’s not stiff at all. He’s very loose, because he’s very cool and confident about who he is.

“The funny thing is,” continues Haycock, “whereas he looks very charming and kind of seductive as a human, it’s almost comical to make him a frog. It adds a layer of humor to his character—the fact that this goofy-looking frog thinks of himself as a ladies’ man.”

In Disney animation, the villain is usually the great motivation in the story—escaping from, vanquishing or humiliating the villain is the heroic task.

Supervising animator Bruce Smith tried not to be intimidated by the importance of the Dr. Facilier role. “I try to let that sit in the back of my head, because I don’t want to put that type of pressure on myself. But at the same time, that’s why I’m here. To feel that type of pressure, and to be able to have a position where you want to rise to that occasion. I always knew I had it in me personally. You know, I totally can do a villain, and give it a different take that maybe our audiences have not really experienced or seen before.”

His performance was certainly supported and elevated by the vocal vibrancy of the prolific and talented actor Keith David, who was drawn to the character...as if by magic. “One of the

characters I've always wanted to play is High John the Conqueror (a folk hero) who was a conjurer. Dr. Facilier is like that. He's a conjurer, and a sorcerer of sorts."

The whole art form is a kind of sorcery to the veteran actor, too. "And that's a fascinating point about it, since I think of the process of animation as always magical, putting all those elements together—it's a fascinating process."

Eric Goldberg, supervising animator for Louis, says the jazz-loving gator was a bit of a challenge at first. "He doesn't actually have anything on him that you would normally use to make your animation fluid," says Goldberg. "He doesn't have feathers, he doesn't have hair, he doesn't have clothing. All he has is his body—his muscle, his bone, his fat—we have to utilize those elements to make him feel as alive as possible."

Goldberg says he had to seriously consider scale when it came to Louis. "If you put Ray into the mix, it's an even bigger concern; he's tiny compared to the two frogs, and the frogs are tiny compared to Louis. But scale helps give Louis presence. He is a formidable alligator, which actually adds to the humor and warmth of the character."

Michael-Leon Wooley won the part of Louis after many months of audition tapes and meetings. "I was walking through Times Square actually on my way to an audition, and my agent called and just said, 'You got it,'" says Wooley. "I was literally stopping people in the street—they thought I was some crazy man. But it's been very exciting—getting the job, my first time at the studio, my first time seeing the character of Louis, hearing my voice with the character. The whole process never ceases to amaze me."



In contrast, Jim Cummings,

who voices the lovesick firefly Ray, is an old hand at providing voices, having given vocal life to King Louis, Kaa the Snake, Pete, Darkwing Duck, Bonkers, Fat Cat, Monterey Jack, Don Karnage, Winnie the Pooh and Tigger, too.

"Well, I've been very fortunate. The very first job I got in the business was for the Disney Channel, on 'Dumbo's Circus.' I actually do feel like I'm part of carrying on a Disney tradition that's been there back from when I was just in the audience. I feel like I carry all that tradition, and all that magic, for a new generation."

Ray the Cajun firefly nearly steals the show thanks to Cummings' vocal talents, as well as the talents of supervising animator Mike Surrey. The animator says he learned while working with Ray that bigger is by no means better. "They asked me to work on Ray," the animator says, "I didn't even know who Ray was. Your ego says, 'Firefly? That's really small, so what is that?' But from the very first, he was memorable."

Cummings is a real fan of the firefly, and an even bigger fan of his role in bringing him to life. "It's a real honor," he says. "This is the stuff I do in the shower for free, and that used to get me kicked out of class. So, I'm happy."

Screenwriter Rob Edwards remembers how the acting chops of supervising animator Andreas Deja inspired his storytelling when it came to the mysterious lady of magic Mama Odie. "There was a time when Mama Odie was in danger of becoming superfluous, but we

knew that as an actor Andreas is so awesome, we had to give him something, and just kept going back to the drawing board. It's like writing for a great performer, and the same is true of these animators, where you just say, 'I can't wait to see what he does!' It fires you up. It pushes you to a level that you may not have gone."

Matching the pencil performance of *Deja* is the vivid voice of prolific and award-winning actress Jenifer Lewis. "Well, I am amazed. I'm going to tell you the truth. I woke up this morning and as soon as I opened my eyes, I thought, 'history.' I'm going to be a part of something so wonderful, so historic, so exciting—and you know, when you're one of those voices for a Disney animated feature, it's going to live forever.

"I love Mama Odie," Lewis continues. "Because she's so sweet. She knows who she is. She's been around a long time and she's just here to help everybody. I see a lot of Jenifer Lewis in Mama Odie. I give out a lot of candy."



Broadway veteran Jennifer Cody was tapped to provide the voice of Tiana's childhood friend Charlotte. "Charlotte is an excitable and determined debutante," says the actress. "While she has always gotten everything her heart desires, she wants more than anything to be a princess. She is passionate in her quest and her motor is always running. She is like a giggling Mack truck."

With roles in shows like "Shrek: The Musical," "Beauty and the Beast," "Seussical the Musical" and "Cats," Cody was well-suited to take on the Southern belle. "I think what people will love about Charlotte is her squeak and her giggle," says Cody. "When Charlotte can't control her excitement, she squeaks this high-pitched yelp that is a lot like a tea kettle. It seemed very appropriate because Charlotte always seems about to boil. In my mind, she is a mix of a gun moll, Scarlett O'Hara and Foghorn Leghorn."

Nik Ranieri spearheaded Charlotte's look. The animator says that the real challenge with Charlotte was finding a balance between making her believable and bringing out her wacky personality. "My feeling has always been to exaggerate and push it and do things that live action wouldn't be able to do. And the way you bring it back into reality is just to make sure that anything that's secondary is animated as real as possible. Charlotte is zipping all over the place—all the exaggerated primary animation is sold by believable secondary action—the dresses, the sleeves, the hair—make that believable because it's really not a personality issue." Even though John Goodman is a veteran of both Disney and Pixar animated features ("The Emperor's New Groove," "Monsters, Inc."), playing the genteel giant of Southern patriarch Big Daddy is not just another cartoon. "You never know how audiences are going to feel," Goodman says, "but this one looks like it'll carry you away to a different place, a different time."

Duncan Marjoribanks is the supervising animator for Big Daddy. Famed for animating Disney characters like Sebastian the Crab in "The Little Mermaid," Aladdin's pal Abu, and Mrs. Caloway the cow in "Home on the Range," Marjoribanks admits, "I dropped subtle hints that I'd be really interested in working on a human character this time out. And Big Daddy

was just the right fit.”

Goodman is still entranced by the way animation works its magic. “What they do is create their own world. You surrender to the myths, and you give it up to the film. And the way the art work looks—and the music especially...it’s just going to take you to that other place.”

Tiana’s parents are deftly drawn and important. “I always think of characters like James and Eudora as very important for the emotional storyline,” supervising animator Ruben Aquino says.

Oprah Winfrey provided the calm, supportive voice of Tiana’s mother, Eudora, and Academy Award® nominee Terrence Howard is the voice of Tiana’s father, James, whose shared passion for cooking and a love of good food drive the heroine’s dreams to the bayou and back again. “It’s about time to be a part of something like ‘once upon a time’ again,” Howard says. “I mean I dreamed big when I was a kid. I never knew that I would end up doing animation, but I always wanted to play with those voices. So, it’s my own little personal dream come true.”

ANIMATION ALL-STARS

The Greatest Talents in Disney Animation Reunite

“I think there’s something about hand-drawn animation—where the animator’s really expressing himself almost directly through his hand, through the pencil onto the paper—nothing else matches that. It’s fun for a lot of these animators to be returning to their roots.”

~Peter Del Vecho, Producer

The filmmakers began the long journey of creating “THE PRINCESS AND THE FROG” by considering what artistic talent would be required to make a new Disney animated feature. “It really is a great crossroads in the medium, and an opportunity for everyone here to do something that nobody else in the world is doing, and something that, to a certain extent, no one else can do,” producer Peter Del Vecho says. “Everyone on this project deeply cares about it.”

The filmmakers discovered that favorite animators who were doing well in digital animation were willing and eager to return to hand-drawn animation. There was also a whole new generation of artists who had grown up watching the classic Disney films, and those films that directors John Musker, Ron Clements, and their colleagues had made. Many of the new recruits for “THE PRINCESS AND THE FROG” had seen films such as “The Little Mermaid” and “Beauty and the Beast” as children, and were equally as excited and enthusiastic to join in the production.

“We’re trying to reinvent everything,” says art director Ian Gooding (“Chicken Little,” “How to Hook Up Your Home Theater”). “It’s so hard to just pick up this animation style



again—it's not like it was in the freezer and you just thawed it out. There are lots of challenges—there's a lot of training and...trying to figure out where to buy paper from again."

"It has been a very interesting process," Del Vecho says. "Fortunately, we have a lot of collective memory here, so we know how we wanted to do it, but since we are starting from scratch, we also had to think about how we want to do it going into the future. So we talked about doing paperless hand-drawn. But, since technology hasn't quite caught up to that ability



yet, the best thing to do for now was to animate on paper. I'm really glad we made that decision.

"It is a process that is akin to laying the track as the train is going down the line," Del Vecho continues. "It's not easy, and it causes a fair amount of anxiety, but we're trying to only pay

attention to the things that matter. We're putting our efforts into what gets up on the screen. To us, it's all about what the audience ultimately sees.

"We brought back to the Studio the best of the best," continues Del Vecho. "If you think about the animators we have on the team—it's almost like we're bringing back our modern-day version of the Nine Old Men; they all get to collaborate on one movie together, they're at the top of their form."

"I think this film benefits highly from the skill level of all the artists," says supervising animator Bruce Smith ("Home on the Range," "Tarzan"). "I can't recall a film outside of ones the Nine Old Men did where there was such a concentrated group of talent in the animators' positions, and it really shows up on the screen. It's sort of a baseball cliché of everybody leaving it on the field, but it's like that. I think everybody's really pouring their guts out on the screen. You're really getting some great performances."

"One of the things that John Lasseter brought in is this idea that our communication could be more open," explains supervising animator Randy Haycock ("The Lion King," "Hercules," "Tarzan"). "We can be passionate about it. We don't have to be afraid of somebody getting freaked out because somebody's passionate about an idea. It's passion and it comes from the same place that everybody else's passion comes from—a desire to make this movie great."

DREAMS DO COME TRUE IN NEW ORLEANS

The Filmmakers Do a Little Hard Work to Make a Big Easy

"One of the unique things about 'THE PRINCESS AND THE FROG'—it's not just a fairy tale, it's actually set in a real time, in a real city. That's been really fun, it allowed us to actually go to this place and research, and a lot of environments in the movie are places you can actually visit."

~John Musker, Director

As a setting for the fantastic, the enchanted, the musical, and even the villainous, nowhere on earth seemed quite so right for "THE PRINCESS AND THE FROG" as New Orleans.

Researching the Big Easy

“We really feel that the city is a major character in the movie,” says director Ron Clements. “We wanted to be true to this city and what’s special about it.”

To capture the authenticity of the film’s setting, the filmmakers made multiple trips to New Orleans to research the food, music, architecture, surrounding bayous and the people. They took more than 50,000 photos of local iconic images to use as reference and inspiration.

“We visited these great mansions in the Garden District, since part of our story takes place there,” says Clements. “Our story also takes place near the ninth ward. We worked on a Habitat for Humanity project while we were down there.”

The filmmakers also explored the bayou, meeting a few of the swamp’s animal residents; a trip to the New Orleans Audubon Zoo showcased additional creatures, including indigenous alligators, which inspired the film’s trumpet-playing alligator, and spoon-billed birds, which influenced the birds in Mama Odie’s gospel song “Dig a Little Deeper.”

The filmmakers soaked up as much of the city as possible, experiencing the New Orleans Jazz & Heritage Festival—in the rain—as well as taking the Natchez Riverboat tour to properly capture the riverboat scenes, and touring the streetcar system. Sound designer Oden Benitez even went to Jackson Square to record the sounds of the church bell and streetcar.

Directors Musker and Clements, as well as producer Peter Del Vecho, were invited to participate in Mardi Gras aboard a float. “The climax of our film takes place in Mardi Gras,” says director John Musker. “So we were trying to get some of the vibe in terms of the float design and the ambiance.

“We got to experience the power of the beads,” Musker continues. “For those few moments when you’re on that float holding those beads—it’s like you’re holding a fortune; everybody wants those beads.”

Adds Clements, “We got to experience being rock stars for 15 seconds at a time. The moment



the float passed the people, they’d turn their attention to the next thing. Fame was so fleeting.”

The research proved valuable as Disney artisans strived to capture the city’s almost inexplicable magic. “New Orleans is a shockingly *different* place. It’s just so different from anywhere else in America,” says

art director Ian Gooding. “If you blindfolded someone and put them on a plane that landed in New Orleans, and they’d never been there, you could tell them they were in another country—and they’d probably believe you.”

The sense of otherworldliness within a distinctly American setting was a component of the filmmakers’ approach to developing their New Orleans fairy tale. Within the geography and history of the region were all of the elements they required, and the real places themselves inspired the storytelling.

“This movie is challenging in that it has such different environments. You have the French Quarter, and the wild, colorful Mardi Gras, and the polished sophistication of the Garden District—and then you have the Bayou.”

~Maria Gonzales, Color Supervisor

The Garden District

As the residential setting for the ostensible “royal family” in this American fairy tale, the filmmakers found a locale that evoked the ideas of luxury, solidity and tradition of a majestic castle. The Garden District was the first suburban neighborhood of New Orleans. Developed from 1832 to about 1900, the Garden District evokes the stately homes and mansions of the wealthy newcomers who built opulent homes to reflect their prosperity—and that of New Orleans during the era.

The filmmakers faced the challenge of taking a very ordered, architectural, real-world inspiration and making it into a lush and nostalgic fairy-tale realm. Additionally, the human environs had to seamlessly co-exist with the extreme naturalism of an uncultivated bayou that also plays such an important role.

Art director Ian Gooding added an element of caricature to the design, in order to relieve the innate rigidity of the horizontal/vertical statements of real architecture. Ornamentation, turnings, scrollwork and posts were exaggerated, but without compromising the solid look of the buildings.

The French Quarter

North of Canal Street is the picturesque French Quarter (*Vieux Carré*) of the old city, now one of the best-loved attractions in the American South.

Many of the multi-storied French Quarter buildings feature ornate balconies and elaborate cast-iron work. Most buildings are built with brick or plastered brick, painted in bright colors, and feature window and door shutters for protection against tropical storms. At night, the glow of gas lamps and lanterns light the cobbled alleys and courtyards, casting shadows that stimulate the romantic, the imaginative—and the apprehensive.

This undercurrent of darkness and magic lurking behind the graceful wrought-iron balconies helped define the key element of enchantment in the story. While sinister, this element is not unattractive—especially to the youthful and spirited prince.

In designing these more ominous settings of the city, the artists developed a visual vocabulary that would reinforce both the mood of the spaces and the characters that inhabit them. Tall, narrow spaces and doorways reveal artifacts, masks and objects. Strong contrast and unsettling light-and-shadow patterns add disquiet. In all, elements of fantasy and terror are more pronounced and stylized; the environment evokes the attractive malevolence of the villainous Dr. Facilier.



The Bayou

In the Delta region of Louisiana and Mississippi, sluggish offshoots of the “Big River” meander through marshes of the lowlands, creating great swampy regions known as bayous. Alligators slip through the brackish waters beneath palmetto leaves, and fireflies create a glow among the branches of gnarled live oaks and scrub pine, all draped in shrouds of Spanish moss. It’s the perfect setting for the mysterious, the magical and the romantic.

“I grew up in Florida,” says production designer James Aaron Finch, “so I had a sense of this Southern environment, the great oaks, the swampy areas. The indigenous plants that people don’t see much in California, palmettos and things, and how to put them in there. I bring a little bit of that language of the South, and what’s authentic to the Bayou.”

Bringing together such disparate environments was a genuine concern of the production team, but perhaps not in the manner one might assume. Kyle Odermatt explains, “The organics of the Bayou are easy to do, straight to final. The architectural things were actually harder to do. And the real challenge from an artistic standpoint is going from one to another and having it feel okay.”



Visual development artist Susan Nichols adds, “New Orleans really is emblematic of ‘Americana,’ in that it’s a melting pot of so many varied cultures, and always has been, which gives a flavor to the community and the ethnicity that is integral to the entire environment there. It added a layer of flavor to the visuals that we haven’t tapped into before, and I loved it.”

MOVING FORWARD WHILE LOOKING BACK

Classic Disney Design Informs “THE PRINCESS AND THE FROG”

“This movie was just filled to the rim. I think no other film that we’ve done has got so much going on in terms of location.”

~James Aaron Finch, Production Designer

Creating a world that has credibility while maintaining an aura of fantasy is always a challenge, so the filmmakers examined how the Disney masters of the past had designed their films.

“The directors were talking about ‘Lady and the Tramp’ for the architectural stuff, but ‘Bambi’ for the natural stuff, the organic stuff,” Ian Gooding says. “In ‘Bambi’ they took something incredibly complex, a forest environment—leaves and twigs, rocks and bark clumps, everything else that you find in a forest—and they painted only what was important. You still have the feeling of a forest, but not a literal forest. You don’t miss the billions of twigs and leaves and stuff. It completely works the way that they conceived and executed it.”

“We knew we were working on a period piece,” says production designer James Aaron Finch, “and we knew that some of the architecture was of that Garden District feel, so we looked at ‘Lady and the Tramp,’ not so much for the application of paint, but definitely the caricature of shapes and the compositional elements.”

Lighting and Color

“In lighting and color, I think our film is actually a little bit more complex than our early films, although we often look to the simplicity of previous titles,” says head of backgrounds Sunny Apinchapong.

In color styling, visual development artist Lorelay Bove aimed for balance. “For the color



on the bayou, I would look at photographs and research on the Internet, and really look at what’s appealing, or what colors were working together. If the moment was a sad moment, maybe it’s monochromatic and more on the gray side.”

Ian Gooding says the process involves a lot of push and pull.

“We started with a background, and I painted it, contextually, too far—too organic, too brush-stroked, too painterly, too soft. We put characters on top of it and showed it to the directors and John Lasseter. They said, ‘Parts of this are working, but let’s tighten up these areas,’ and we started pulling back until we found what worked.”

Apinchapong adds, “One thing we try to do is that even though we’re using software to paint these days, we don’t want it to look too digital. We try to make sure it feels more traditional, even though we don’t use brush or paint.”

A Frog’s Eye View

The differing species of characters led to another unique design challenge for the filmmakers—creating a relative size scale that would enable the appropriate staging of scenes between characters of differing sizes, and their scale relationships to their settings.

“It’s something we always have to be aware of and not just cheat like mad so it doesn’t feel real,” says supervising animator Eric Goldberg. “Yes, there’s some liberties that you can take in order to stage things effectively and make it look like characters are having a conversation, but everything has to be in proper relationship to everything else.”

Rasoul Azadani, layout supervisor and lighting designer, recalls how the notion of scale affected a research trip to a real bayou.

“When I went to the bayou, some parts had no water, so we could see the buildup of bayou from the ground up, we could see what the ground would look like, and you could see the water marks, how the water would come in. So I was walking with my camera right on the ground, taking snapshots from the point of view of the frogs.”



MAKING A MUSICAL

Oscar®-Winning Composer Randy Newman Adds Authenticity and Experience

It was unanimous among the filmmakers—Randy Newman was their first choice, their ideal composer for “THE PRINCESS AND THE FROG,” right from the beginning.

Newman, a longtime collaborator for Disney•Pixar films, received an Academy Award® for his work on “Monsters, Inc.” He won Grammy Awards® for “Monsters, Inc.,” “Toy Story” and “A Bug’s Life” (among others).

Newman’s 1974 song “Louisiana 1927” had gotten a lot of play after Hurricane Katrina in 2005, and the directors began thinking of the innate sense of musical theatre in a lot of Newman’s work, including his scores for Milos Forman’s “Ragtime” or Barry Levinson’s “The Natural.”

“We just kept thinking, ‘You know, Randy would be really good, there is an Americana aspect of it and that just seems like it would be intriguing,’” John Musker recalls.

With family ties to New Orleans and a few summers there as a child, Newman says he has a life-long love of the music. “The music is, I find, congenial,” says Newman. “I don’t know what it is. It’s hard to believe I heard something as a baby, you know, that will always feel good to me. But, who knows? It’s very comfortable to me, that kind of music.”

Newman created an all-new score for the feature in a range of styles, including jazz, blues, gospel, Dixieland and zydeco. He called on the music world’s greatest contributors to take part. The result? Magic.



“We are fortunate to have really accomplished musicians working with Randy Newman on ‘THE PRINCESS AND THE FROG,’” says producer Peter Del Vecho. “Grammy Award®-winning musicians like Dr. John, Terence Blanchard and Terrance Simien brought not only their talents, but their own unique New Orleans flair to the project and working with them was a real honor.”

Directors Musker and Clements say that one of their most exciting trips to New Orleans was to witness a recording session with Dr. John and Newman. Born in Louisiana, Dr. John is a well-known musician and singer. He was the filmmakers’ first choice to perform over the opening of the film, a sequence that introduces the main characters and the city of New Orleans.

World-renowned musician Terence Blanchard was pleased to see Disney’s return to the musical. “Being part of a musical is a great thing,” he says. “My father sang opera; he loved musicals. One of the first movies he took me to was ‘Fiddler on the Roof.’ I’m sorry he’s not here to see this. I’m also kind of lucky he’s not here to see this, because he would be in the studio giving suggestions about what to do.”

The trumpet player lent his phenomenal expertise to the film’s Louis the alligator. “Michael [Leon Wooley] was the voice of Louis and I was the trumpet sound, so I told Michael, ‘Louis is a very complicated character. It takes two of us to comprise this one character, man. He’s a

very powerful dude.”

Blanchard also voiced the role of Earl the bandleader in the riverboat band.

Artist Terrance Simien brought a New Orleans staple to the project: zydeco music. “Zydeco music is the music of the Creoles of Louisiana,” he says. “There are so many great styles of music that people don’t really get a chance to hear because it’s not played on the radio. I hope audiences will hear Zydeco music and be more adventurous, explore other styles of music, music from different cultures. I hope they might want to hear a little bit more Zydeco.”

“THE PRINCESS AND THE FROG” features new songs, including “Down in New Orleans” (featuring “Trombone Shorty,” a well-known local musician), “Friends on the Other Side,” “When We’re Human,” “Gonna Take You There,” “Dig a Little Deeper,” “Ma Belle Evangeline” and “Almost There.”

Tiana’s signature tune “Almost There” was performed by Anika Noni Rose. “‘Almost There’ is the song in which Tiana expresses her emotions about having a restaurant and achieving her goal,” says Newman. “Anika comes from Broadway and singing with a backbeat is not what she typically does, but she did it and did it beautifully.”

One of the more emotional characters in “THE PRINCESS AND THE FROG” is Ray. Newman helped bring the Cajun firefly’s emotions to light, so to speak.

“‘Evangeline’ is a love song for Ray, the firefly, who is in love with a beautiful faraway firefly he has yet to meet, which is a nice idea,” says Newman. “It was easy to write because I knew instantly that it was going to be a Cajun waltz. His emotion is clear. He’s in love.”



Newman says he understands the power of music for filmmakers, particularly those creating an animated film like “THE PRINCESS AND THE FROG.” “When you score an animated picture, the characters’ actual behavior is reflected in the music,” he says. “If they fall down, you go ‘ba-dum-dum.’ And if you try not to go ‘ba-dum-dum,’ it doesn’t look right. But the music can also do stuff emotionally for you, too.”

NE-YO: “Never Knew I Needed”

For the end-credit song, the filmmakers turned to multi-platinum, three-time Grammy Award®-winning Def Jam recording artist Ne-Yo. The artist sings “Never Knew I Needed,” a song that captures the journey of both Tiana and Prince Naveen.

From Walt Disney Records, the soundtrack album is available Nov. 24, 2009.

ABOUT THE VOICE CAST



ANIKA NONI ROSE (Tiana) won the 2004 Tony Award® for her role in “Caroline, or Change,” and was seen weekly as Grace Makutsi on HBO’s “The No. 1 Ladies Detective Agency.” On the big screen, Rose starred in the feature film “Dreamgirls.”

Classically trained at the San Francisco American Conservatory Theater, Rose wasted no time transitioning to the Broadway stage when she was hired for the production of “Footloose.” Her theatre repertoire also includes “Eli’s Comin’,” for which she received an Obie Award, the role of “Lutiebelles” in the Encores! production of “Purlie,” “The Threepenny Opera,” and “Tartuffe,” which played at A.C.T.’s Geary Theater. She also workshopped Tony Kushner and Jeanine Tesori’s “Caroline, or Change,” which was directed by George C. Wolfe. In 2003, the musical opened at New York’s Public Theater, with Rose playing the role of “Emmie Thibodeaux.” “Caroline, or Change” moved to Broadway, taking Rose with it. In 2007, Rose starred again on Broadway as Maggie in the revival of “Cat on a Hot Tin Roof” opposite James Earl Jones, Terrence Howard, and Phylicia Rashad, directed by Deborah Allen. Rose was also a featured vocalist at the Vatican in Leonard Bernstein’s “Mass.”

After Broadway, Rose played a role in the independent comedy feature “Just Add Water,” directed by Hart Bochner and co-starring Danny DeVito and Justin Long. Rose was later cast in the original television adaptation of Gigi Levangie Grazer’s *New York Times* best seller, “The Starter Wife.” From director Jon Avnet, the series premiered to record ratings and received several Emmy® nominations.

After pursuing her drama career in New York City, Rose quickly realized her potential when she was cast in the critically acclaimed screen adaptation of the musical “Dreamgirls.” Rose portrayed Lorrell Robinson, the third member of the legendary trio, and mistress to Eddie Murphy’s James “Thunder” Early.

She also spent time in Africa, portraying Grace Makutsi in Anthony Minghella’s production of “The No. 1 Ladies Detective Agency.” Based on the Alexander McCall Smith novels, and produced by The Weinstein Company for the BBC and HBO, she co-stars with Jill Scott, which focuses on a female detective in Botswana.

To date, Rose has received a Drama-Logue Ensemble Award for her role in “Insurrection: Holding History,” a Garland/Drama-Logue Award for “Valley Song” at the Berkeley Repertory Theatre, and was honored in 2004 with a Tony Award® win, for Best Performance by a Featured Actress in a Musical, for her role in the widely acclaimed Broadway show “Caroline, or Change” as well as a Drama Desk Award nomination.

Rose has also achieved the Lucille Lortell Award, a Theatre World Award, and a Clarence Derwent Award. When she reprised her role in the West-Coast productions of “Caroline, or Change” in San Francisco and Los Angeles, Rose won both the Los Angeles Critics Circle Award and an Ovation Award. She was also nominated for two NAACP Image Awards, a Screen Actors Guild Award® and shared a Grammy® nomination with Beyoncé Knowles and Jennifer Hudson for the soundtrack of “Dreamgirls.” She performed the nominated Best Original Song from “Dreamgirls” (“Patience”) at the 79th Annual Academy Awards®, along with Knowles and Hudson.

Rose has signed on to host “AfroPoP: The Ultimate Cultural Exchange,” an innovative documentary series on contemporary life, art and pop culture in the African Diaspora. The series is produced by the National Black Programming Consortium (NBPC), and co-presented by American Public Television (APT).



TERRENCE HOWARD (James), Academy Award® nominee, exploded onto the Hollywood scene in 2005 after delivering powerful performances in a number of film and TV productions. Howard has garnered multiple accolades including Academy Award and Golden Globe® nominations, as well as awards for Breakthrough Actor by the National Board of Review, Movieline and the Gotham Awards. Crowned as the Indie Film King by Entertainment Weekly, he has also received the Rising Star Award from the Palm Springs International Film Festival, the Renaissance Artist Award from the Diversity Awards, and the Career Achievement Award from the Chicago International Film Festival.

For his leading role in John Singleton’s “Hustle & Flow,” Howard received nominations for an Academy Award®, a Golden Globe®, an Image Award and an Independent Spirit Award and won the Satellite Award for Best Actor. The song, which he performs in the film, received a Critics Choice Award and became the first rap song ever to receive an Academy Award. The cast also received a Screen Actors Guild® nomination for Best Ensemble.

For the Oscar®-winning Best Picture “Crash,” Howard and the all-star cast, including Sandra Bullock, Don Cheadle, Thandie Newton and Matt Dillon, received a Screen Actors Guild Award® for Best Ensemble, was nominated for a Gotham Award, and swept up an Oscar at the 2006 Academy Awards® for Best Picture.

Keeping a powerful presence on the small screen as well, Howard was seen in the HBO film “Lackawanna Blues,” directed by George C. Wolfe, and based on Tony Award®-winning Ruben Santiago-Hudson’s autobiographical play. The cast, which includes Jeffrey Wright and S. Epatha Merkerson, was nominated for an NAACP Image Award. In 2006, Howard took on a new role as host of the Emmy Award®-winning PBS series “Independent Lens,” a showcase for independent filmmakers that introduced a new drama or documentary every episode.

Howard’s love for acting came naturally, through summers spent with his grandmother, New York stage actress Minnie Gentry. He later began his acting career on “The Cosby Show,” after being discovered on a New York City street by a casting director. The chance encounter helped Howard break into feature films and soon he was cast in such films as “Mr. Holland’s Opus.”

Howard’s memorable performances are of scene-stealing characters such as Cowboy in the Hughes brothers’ film “Dead Presidents,” and as Quentin in Malcolm D. Lee’s film “The Best Man”; the latter earned him an NAACP Image Award, Independent Spirit Award nomination and a Chicago Film Critics Award nomination.

Other film credits include “Pride,” as swim coach Jim Ellis, who starts a swim team for troubled teens at the Philadelphia Department of Recreation, John Singleton’s crime drama “Angel Eyes,” “Harts War,” “Four Brothers,” “Idlewild” and Jim Sheridan’s “Get Rich or Die Tryin’.”

Howard was most recently seen starring in Dito Montiel’s “Fighting” with Channing Tatum

and in Paramount's "Iron Man" opposite Robert Downey Jr., Gwyneth Paltrow and Jeff Bridges, which is based on the famed comic book series. He also starred in the Warner Bros. thriller "The Brave One" with Jodie Foster, "The Hunting Party" with Richard Gere, "August Rush" with Keri Russell and Jonathan Rhys Meyers, and The Weinstein Company's "Awake" with Jessica Alba and Hayden Christensen. He will next be seen in Lucasfilm's "Red Tails" with Cuba Gooding Jr.

This past winter, Howard made his Broadway and stage debut in the revival of "Cat on a Hot Tin Roof," directed by Debbie Allen and starring Phylicia Rashad, James Earl Jones and Anika Noni Rose.

A self-taught musician, Howard plays both the piano and the guitar. His musical talents were first seen on the big screen alongside Jamie Foxx in "Ray," for which they both earned a SAG Award® nomination. In 2008, Howard released his debut album "Shine a Light"—which he wrote, produced and performed—with Columbia Records.

Howard is also an involved philanthropist. He partnered with the Daimler Chrysler Foundation in 2007 and helped garner a donation of \$35,000 to the Kaleidoscope program at the Settlement Music School in Philadelphia. He is an Ambassador for the EIF National Colorectal Cancer Research Alliance and is the Mentor Foundation's 2009 Global Ambassador for the promotion of health and wellbeing of children around the world.



JOHN GOODMAN (Big Daddy) remembers the day in 1975 when he left his native St. Louis for New York, armed only with a degree in fine arts from Southwest Missouri State University, \$1,000 his brother had lent him, and a dream of becoming a professional actor.

He didn't want to look back later and say, "I wonder if I could have." He made the rounds, worked at odd jobs and just tried to keep busy. He's been quite busy ever since.

Goodman's film project "You Don't Know Jack,"—HBO's biopic of Jack Kevorkian—reunites him with Al Pacino ("Sea of Love") and Susan Sarandon ("Speed Racer.") In addition, Goodman stars in "The Station," a comedy pilot produced by Ben Stiller for FOX.

Upcoming releases include MGM's "Bunyan and the Babe," Constantin Films' "Pope Joan" and Alabama Moon Entertainment's "Alabama Moon."

Goodman has garnered many accolades, including a Golden Globe Award® for Best Actor and seven Emmy® nominations for his role in "Roseanne." He also earned Emmy nominations for his starring roles in TNT's "Kingfish: A Story of Huey P. Long," CBS's production of Tennessee Williams' "A Streetcar Named Desire," and the Coen brothers' film "Barton Fink." In 2007, Goodman won the Emmy for Outstanding Guest Actor for his role on "Studio 60 on the Sunset Strip."

Previous film credits include "In the Electric Mist," "Confessions of a Shopaholic," "Speed Racer," "Bee Movie," "Gigantic," "Marilyn Hotchkiss' Ballroom Dancing and Charm School," "Beyond the Sea," "Masked and Anonymous," "Storytelling," "O Brother, Where Art Thou?," "Coyote Ugly," "What Planet Are You From?," "One Night at McCool's," "Bringing Out the Dead," "Fallen," "The Borrowers," "Blues Brothers 2000," "The Runner," "The Flintstones," "Mother Night," "Arachnophobia," "Always," "Pie in the Sky," "Born

Yesterday,” “Matinee,” “The Babe,” “King Ralph,” “Punchline,” “Everybody’s All-American,” “Sea of Love,” “Stella,” “Eddie Macon’s Run,” “C.H.U.D.,” “Revenge of the Nerds,” “Maria’s Lovers,” “Sweet Dreams,” “True Stories,” “The Big Easy,” “Burglar,” “The Wrong Guys,” “Raising Arizona” and “The Big Lebowski.”

He has lent his voice to numerous animated films, including “Monsters, Inc.,” “The Emperor’s New Groove,” “Tales of the Rat Fink” and “The Jungle Book II.” He also voiced a main character in NBC’s animated series “Father of the Pride.”

Goodman went to Southwest Missouri State intending to play football, but suffered an injury, changed his major to drama and graduated with a degree in Theatre.

Most recently, he starred on Broadway in “Waiting for Godot,” receiving rave reviews as Pozzo. His other stage credits include dinner theatre and children’s theatre productions and several off-Broadway plays. His regional theatre credits include “Henry IV, Parts I and II,” “Antony and Cleopatra,” “As You Like It” and “A Christmas Carol.” He performed in a road production of “The Robber Bridegroom” and starred in two Broadway shows, “Loose Ends” in 1979 and “Big River” in 1985. In 2001, he starred in the NY Shakespeare Festival Central Park staging of “The Seagull,” directed by Mike Nichols. The following year, Goodman appeared on Broadway in the Public Theatre’s “Resistible Rise of Arturo Ui.”

Goodman and his family have homes in Los Angeles and New Orleans.



KEITH DAVID (Dr. Facilier) continues to exemplify the character of Hollywood’s greatest actors with a humble, untrying ability to remain in demand, with more than 150 film, television and stage credits to his name.

Some of his dozens of onscreen feature-film roles include Oliver Stone’s Academy Award®-winning “Platoon,” Clint Eastwood’s “Bird,” and Paul Haggis’ Academy Award®-winning “Crash,” as well as “There’s Something About Mary,” “Armageddon,” “Pitch Black,” “The Chronicles of Riddick,” “Requiem for a Dream,” “Mr. and Mrs. Smith,” and “Barbershop.”

On television, some of David’s numerous acting credits are guest arcs on “ER” and “Seventh Heaven,” appearances on “Law & Order” and “CSI,” and LeVar Burton’s telefilm “The Tiger Woods Story,” for which he received an Emmy Award® nomination.

Noted for his deep, commanding voice, another dimension of David’s career is as an Emmy®-winning voiceover artist, internationally known as the voice behind “Goliath” from “Gargoyles,” and the title character in the “Spawn” animated series. He provided the voice for “Vhailor” in the video game “Planescape: Torment” and “The Arbiter” for Halo 2. Other voiceover credits include the A&E cable series “City Confidential” and the U.S. Navy television commercials.

David’s strong working relationship with Ken Burns made him the narrative voice for three of Burns’ epic documentaries. The segment “A Necessary War” from Burns’ miniseries “The War” earned David an Emmy Award® to add to his first, won for “Unforgivable Blackness: The Rise and Fall of Jack Johnson.” The miniseries “Jazz” also earned David an Emmy® nomination.

In addition, he is the voice behind the character of “The Black Cat” in the Focus Features adaptation of the book “Coraline.”

A native New Yorker, David has extensive stage experience. His studies in voice and theater at the prestigious Juilliard School of Drama garnered him a 1992 Tony® Award nomination for Best Supporting Actor in a Musical for his role in the classic Broadway play “Jelly’s Last Jam.” His stage credits also include Sarah Pia Anderson’s revival of “Hedda Gabler” and Lloyd Richards’ original Broadway staging of the late August Wilson’s “Seven Guitars.”

Also an accomplished singer/songwriter with his own band, David has drafted some of today’s top producers and most popular performers to join him on his debut album. The album features both traditional jazz and his personalized brand of a hip-hop/jazz hybrid.

Currently, David is the new voice of Smooth Jazz, 94.7 The WAVE, the Original Smooth Jazz radio station in Los Angeles, and streaming worldwide. David also stars in the title role of Rock Capital Films’ “Pastor Brown.”



MICHAEL-LEON WOOLEY (Louis) was last seen on Broadway as the voice of Audrey 2, the man-eating plant, in “Little Shop of Horrors.” Other Broadway credits include “Five Guys Named Moe,” “The Music Man,” “Abby’s Song” and “House of Flowers.” Wooley was Tiny Joe Dixon in the motion picture “Dreamgirls,” and is featured on the soundtrack with the song “Takin’ the Long Way home.” Other film credits include “Ghost Town,” “My Father’s Will” and “Good Sharma.” TV credits include Law & Order,” “Rescue Me,” “The Knights of Prosperity” and “Cosby” (Prism Award). He sang at Carnegie Hall with the New York Pops and at the Kennedy Center for the Bill Clinton’s Presidential Inauguration.



JIM CUMMINGS (Ray) “Tell the kid he’s got it,” said the legendary Mel Blanc with a smile after listening to a young man’s first demo tape of cartoon character voices. The year was 1984, “the kid” was Jim Cummings. Since then, “the kid” has gone on to give life and voice to some of America’s most beloved animated characters, even a few of the late Mel Blanc’s. Cummings was nominated for a Daytime Emmy Award® for his work as the lovable Tigger on Disney Channel’s “My Friends Tigger and Pooh,” in which he also voices everyone’s favorite bear, Winnie the Pooh.

Born and raised in Youngstown, Ohio, Cummings spent Saturday mornings riveted to the TV screen as he mimicked the characters in his favorite cartoons, all the while dreaming that one day he would voice them himself. At age 19, he moved to New Orleans, where he performed as a drummer, a singer, a deck hand on riverboats, and even designed and created Mardi Gras floats, all while absorbing the rich characters and accents that would some day find expression in animation.

Years later, Cummings relocated to Southern California and managed a video store as he pursued his childhood dream. He gave his first demo tape to a customer who was also a movie producer, and the rest, as they say, is history. In 1984, Cummings landed his first role as Lionel the Lion, in Disney Channel’s “Dumbo’s Circus.” During his illustrious career, he has worked

extensively for The Walt Disney Studios, voicing classic characters such as Winnie the Pooh, Tigger, King Louis, Kaa the Snake, Pete (formerly Peg-Leg Pete), and more. His many other Disney credits include Darkwing Duck, Bonkers, Fat Cat and Monterey Jack on “Chip ‘n Dale: Rescue Rangers,” Don Karnage on “Talespin,” and more.

His credits read like a top-list of animated and live-action films, including “Who Framed Roger Rabbit,” “The Little Mermaid,” “Aladdin,” “Tarzan,” “Pocahontas,” “The Lion King,” “Babe: Pig in the City,” “The Hunchback of Notre Dame” and “Brother Bear 2,” among others.

Cummings’ work in voiceover includes hundreds of television and radio commercials, movie trailers, promos and videogames.

He’s a proud father of four and resides in Southern California with his wife Stephanie, their beautiful daughters Grace and Lulu Rose, and their critters.



JENIFER LEWIS (Mama Odie) is best known for her sassy portrayal of “Lana Hawkins” on Lifetime Television’s six-year hit series “Strong Medicine.” She has performed on Broadway in “Eubie,” “Comin’ Uptown,” “Rock and Roll, the First 5000 Years” and “Hairspray.” Lewis starred on stage as “Dolly Levi” in the 5th Avenue Theatre’s hugely successful production of “Hello, Dolly!,” and also starred with Meryl Streep in New York’s Shakespeare in the Park’s production of “Mother Courage and Her Children.”

She received two NAACP Image Award Nominations for “What’s Love Got to Do with It” and “The Preacher’s Wife,” with Denzel Washington.

Lewis has appeared in more than 60 films, including “Antwone Fisher,” “Corrina, Corrina,” “Tyler Perry’s Meet the Browns” and “Tyler Perry’s Madea’s Family Reunion,” “Renaissance Man,” “Sister Act,” “Sister Act 2,” “Dead Presidents,” “Blast from the Past,” “The Brothers,” “Mystery Men,” “Beaches,” “Not Easily Broken,” “Poetic Justice,” “Girl 6,” “Jackie’s Back!,” and “Cast Away.”

Her numerous television credits include starring roles in “The Temptations,” “Friends,” “Murphy Brown,” “The Fresh Prince of Bel Air,” “That’s So Raven,” “Shark,” “The Little Richard Story,” “Girlfriends” and “Boston Legal.” Lewis’ distinctive voice is heard in animated films, including “Shark Tale,” “The Proud Family,” “The PJs” and “Cars.”

Lewis resides in Los Angeles with her adopted daughter Charmaine and is a relentless supporter of finding cures for breast cancer and HIV/AIDS.



OPRAH WINFREY (Eudora), through the power of media, has created an unparalleled connection with people around the world. As supervising producer and host of the top-rated, award-winning “The Oprah Winfrey Show,” she has entertained, enlightened and uplifted millions of viewers for nearly two and a half decades. Her career spans the worlds of television, film, radio, theater, magazines, radio and philanthropy and her accomplishments as a global media leader and philanthropist have established her as one of the most respected and admired public figures today.



With a broad body of work in a host of successful hit projects, **BRUNO CAMPOS (Prince Naveen)** has displayed impressive acting range and audience appeal. He is recognizable as the suave and notorious surgeon nicknamed “The Carver” on F/X’s Golden Globe®-winning smash-hit drama “Nip/Tuck” during its highest rated season, listed by *Vanity Fair Magazine* in “The Best of 2005.”

Campos was also widely known to the 23 million weekly viewers of NBC’s Thursday night Christina Applegate starrer “Jesse” in the 1998-2000 seasons. His breakout role as her sexy and grounded boyfriend Diego earned him votes from *People* magazine as one of the “Sexiest Men Alive” and *TV Guide*’s “16 Sexiest Stars on TV.” For his work, Campos was also awarded an ALMA (American Latino Media Arts) Award.

His other film credits include starring roles as an Italian immigrant in Brazil’s Oscar-nominated “O Quatrilho,” and the indie drama “Dopamine,” which won the Sloane Award at Sundance and was purchased and distributed by Robert Redford.

His other series leads include starring roles as a conflicted shark lawyer in the Showtime TV series “Leap Years,” and an idealistic ADA in ABC’s “The D.A.” created by “The Closer’s” James Duff, in which he starred opposite Steven Weber, Felicity Huffman and JK Simmons. Campos did a major arc on NBC’s groundbreaking “ER” and co-starred opposite Joe Mantegna in Mario Puzo’s Mafia TV miniseries “The Last Don.” He also just completed a starring role in Zach Braff’s first directed TV pilot.

Campos has done numerous guest roles on TV shows, including “CSI,” “Cold Case,” “Will & Grace,” “Boston Legal,” “Suddenly Susan,” “Cybill” and “Resurrection Blvd.”

Stage work includes the male lead in Tony Award®-winning director Mary Zimmerman’s production of Shakespeare’s “All’s Well That Ends Well.”

Other voice work includes a 2006 campaign for Doritos™.

Campos received a Bachelor’s degree in Performance Studies from Northwestern University in 1995 and attended high school for three years at the Interlochen Arts Academy.



JENNIFER CODY (Charlotte LaBouff) is best known for her work on Broadway. Her shows include: “Shrek: The Musical,” “The Pajama Game,” “Urinetown,” “Taboo,” “Beauty and the Beast,” “Seussical the Musical,” “Best Little Whorehouse in Texas,” “Grease,” “Cats,” Andrew Lippa’s “The Wild Party,” “No No Nanette,” “Junie B. Jones,” “Henry and Mudge” (Drama League Nomination) and “Best Foot Forward.” She received the Kevin Kline Award for Best Supporting Actress for “Hello, Dolly!” Her television credits include “Law & Order,” “Rosie Live” and “The Untitled Paul Reiser Project” (pilot). Her voice can be heard on many cast recordings, commercials and video games.

ABOUT THE FILMMAKERS

JOHN MUSKER (Director/Screenplay By) continues to be a major force in the art of animation and one of Disney’s greatest resources. From “The Little Mermaid” and “Aladdin” to the epic comedy “Hercules,” his irreverent wit, strong visual style and unconventional approach to storytelling helped to create some of the most successful films in motion-picture history.

Born in Chicago, Ill., Musker first began drawing while in grammar school and knew by the age of 8 that he wanted to become an animator. Inspired by such Disney classics as “Sleeping Beauty” and “Pinocchio,” as well as Bob Thomas’ primer “The Art of Animation,” he developed a thorough understanding of the animation process. His fascination with comics, cartoons and *Mad Magazine* further stimulated his desire to draw.

At Loyola Academy, a Jesuit high school in Wilmette, Ill., Musker became a cartoonist for the school paper. His special brand of caricature, which included outrageous sketches of teachers and school celebrities, quickly caught on. This preoccupation with caricature and cartooning continued throughout his college years at Northwestern University, where he majored in English and drew cartoons for *The Daily Northwestern*.

Following graduation from college in 1974, Musker put together a portfolio and set out for California to pursue a career as an animator. Initially rejected by Disney, he enrolled at the California Institute of the Arts the following year to master his craft.

After completing his first year, which included a summer internship at the Disney Studio, he was offered a full-time job as an animator. This time Musker turned it down, opting instead to complete the second year of his training.

In 1977, Musker started work at Disney, where his two training tests were enthusiastically received and he began as an assistant animator on “The Small One.” He also animated on “The Fox and the Hound” and did story work on “The Black Cauldron.”

Musker and Clements joined creative forces in 1983 to write “The Great Mouse Detective” and went on to co-direct the film along with Burny Mattinson and Dave Michener. This successful collaboration led to a reteaming on “The Little Mermaid,” the award-winning film that helped to revitalize feature animation at Disney and generate new excitement for the genre as a whole. Since then, Musker and Clements have co-written and co-directed two of the funniest and most memorable animated features ever, “Aladdin” and “Hercules.” Their next project was the Disney animated feature “Treasure Planet,” a swashbuckling intergalactic

adventure based on the classic novel “Treasure Island” by Robert Louis Stevenson.

Of his successful partnership with Ron Clements, Musker says, “We’re both relatively agreeable Midwestern types, and we each have slightly different strengths and approaches. Ron is more structure-oriented and makes sure that the overall story doesn’t disintegrate during the course of too many rewrites. I tend to be more concerned with specific details and gags. We constantly go over each other’s scenes and drafts and add new ideas and suggestions in the process.”

Musker and his wife, Gale, whom he met at Disney, have three children (including twins). They live in La Cañada, Calif.

RON CLEMENTS (Director/Screenplay By) has emerged as one of the top talents in the field of animation today, and his gentle humor, visual integrity and strong story sensibilities have helped to attract a wider audience than ever before to animated feature films. Along with his directing partner, John Musker, Clements has dedicated himself to expanding the Disney legacy and taking the art of animation in exciting new directions.

Born and raised in Sioux City, Iowa, Clements traces his interest in animation to his first viewing of “Pinocchio” at the age of 10. As a teenager, he began making super-8 animated films, including “Shades of Sherlock Holmes,” a 15-minute featurette he animated single-handedly. “Shades” won critical acclaim and led to a part-time job as an artist at a television station, where he animated commercials for the local market. Several years later, “Shades” helped Clements get a job at Disney and also served as the inspiration for “The Great Mouse Detective,” which he wrote and directed with Musker.

After graduating from high school, Clements came to California to try his luck at animation. Because there were no openings at Disney, he worked for several months at Hanna-Barbera while studying life drawing in the evening at Art Center. With persistence and determination, Clements was finally accepted into Disney’s Talent Development Program, a training ground for young animators. His self-taught experience and ambition made up for his lack of formal training.

After successfully completing the training program, Clements served a two-year apprenticeship under Disney legend Frank Thomas. He quickly progressed through the ranks from in-betweener to assistant to animator-storyman. His credits include “Winnie the Pooh and Tigger, Too,” “The Rescuers,” “Pete’s Dragon,” “The Fox and the Hound” and “The Black Cauldron.”

Clements made his writing-directing debut (with Musker) on the 1986 Disney animated feature “The Great Mouse Detective.” Following that, he successfully pitched an animated version of the classic Hans Christian Andersen fairy tale “The Little Mermaid,” which reteamed Clements and Musker as co-writers and co-directors and became one of the studio’s greatest artistic and commercial achievements. Musker and Clements went on to write and direct two of the funniest and most memorable animated features ever—“Aladdin” and “Hercules.” Clements and Musker’s next project was “Treasure Planet,” the swashbuckling intergalactic adventure based on the classic novel “Treasure Island” by Robert Louis Stevenson.

Clements and his wife, Tami, live in the San Fernando Valley.

'Round about his senior year at New York's Syracuse University, Detroit-native **ROB EDWARDS (Screenplay By)** figured he was due for a change of climate. Having already stunned his doctor father and science teacher mother into silence with a super-practical major in Film, Edwards figured he had nothing to lose by heading to L.A. to give the entertainment industry a try.

In short order he landed a job at the legendary MTM Studio as head of the entire beverage delivery department. Adept at discerning who wanted "pop" from those who craved "soda," Edwards also slipped his spec script into deliveries. His MTM tenure was cut short when a producer on the lot passed his script along and soon Edwards was writing full time. "Full House," "A Different World," and "The Marshall Chronicles" followed, as did "In Living Color," for which he received an Emmy Award® nomination. From there, Edwards joined the staff of "Fresh Prince of Bel Air," and the next year, with Fresh Prince producers Susan and Andy Borowitz, he created "Out All Night," starring Patti LaBelle, Morris Chestnut and Vivica A. Fox. That same year he delivered son Joseph, a co-production with wife Michele.

Next came two seasons as co-executive producer on Fox's "Roc," starring Charles S. Dutton, which broadcast live. After working on Tea Leoni's "The Naked Truth," L.L. Cool J.'s "In The House" and second son, Sammy, Edwards turned his attention to feature-film writing, selling his first script, "Westside, to Lawrence Gordon's Largo Productions. His second script, "Anger: A Love Story" landed Edwards a job writing Disney's Academy Award®-nominated animated feature "Treasure Planet."

Over the next few years Edwards worked on assignments for Will Smith's Overbrook Productions, Fox Searchlight Films, Room Nine Productions, "U Better Watch Out" for Reuben Cannon Productions, Chris Rock Entertainment and Motion Picture Corporation of America. He executive produced MTV's adaptation of the neo-classic Korean action film "Volcano High," and in 2006, Edwards made a brief return to television to work on NBC's "Studio 60 on the Sunset Strip." He returned to Disney Animation as writer on "The Princess and the Frog," followed by "King of the Elves," based on a short story by Phillip K. Dick.

Edwards continues to collaborate with Michele, on developing Joseph and Sammy. Early reviews on the boys are positive, although a final release date has yet to be set.

PETER DEL VECHO (Producer) joined Disney Animation Studios in 1995 and came to the studio with a wealth of production experience in theater. Having worked at numerous theaters in New York and on the East Coast, Del Vecho eventually joined the renowned Guthrie Theater before leaving in 1995 as the associate producing director. It was Del Vecho's passion for a collaborative artistic environment that brought him to Disney in 1995.

Del Vecho relies on his past production experience in both animation and theater in his current role as the producer of Disney's next musical fairy tale, "The Princess and the Frog." This latest film project reunites him with directors Ron Clements and John Musker, creators of "The Little Mermaid" and "Aladdin."

Peter began his professional career at Disney in 1995. As the production manager of "Hercules," he was responsible for guiding a production team of 300 artists and helping to bring this epic adventure to the screen. His next credit was as the associate producer of the 2002 animated film "Treasure Planet." Del Vecho also served as associate producer on the 2005 animation adventure "Chicken Little," where he was creatively involved in the production of the studio's first full-length 3D animated feature.

Born and raised in Boston, Mass., Del Vecho developed an interest in music and theater at an early age and he went on to study theater production at Boston University where he graduated with a Bachelor of Fine Arts. From there he worked as a stage manager in various theaters on the east coast before a nine-year stint at the renowned Guthrie Theater in Minneapolis, Minn.

In addition to his accomplishments as a filmmaker, Del Vecho is married to a loving and supportive wife, Jane, and is father of twin 12-year-old children, Gregory and Georgina. He holds an FAA Sport Pilot certificate and flies his own weight shift trike in and around the Los Angeles area.

JOHN LASSETER (Executive Producer) is chief creative officer of Walt Disney and Pixar Animation Studios and principal creative advisor, Walt Disney Imagineering. He is a two-time Academy Award®-winning director and oversees all films from Walt Disney and Pixar Animation Studios and associated projects. Lasseter directed the groundbreaking and critically acclaimed films “Toy Story,” “A Bug’s Life” and “Toy Story 2.” Additionally, he executive produced “Monsters, Inc.,” “Finding Nemo,” “The Incredibles” and “Up.” Lasseter returned to the director’s chair in 2006 with the release of the Disney•Pixar film “Cars.”

In 2004, Lasseter was honored by the Art Directors Guild with its prestigious Outstanding Contribution to Cinematic Imagery award and received an honorary degree from the American Film Institute. Lasseter received the 2008 Winsor McCay Award from ASIFA-Hollywood for career achievement and contribution to the art of animation.

Under Lasseter’s supervision, Pixar’s animated feature and short films have received a multitude of critical accolades and film industry honors. He received a Special Achievement Oscar® in 1995 for his inspired leadership of the “Toy Story” team. His work on “Toy Story” also resulted in an Academy Award® nomination for Best Original Screenplay, the first time an animated feature had been recognized in that category. “Finding Nemo,” released spring 2003, became the highest-grossing animated feature of all time and won the Oscar for Best Animated Feature Film.

As creative director of Pixar, Lasseter enjoyed the critical acclaim and box-office success of “The Incredibles” in 2004. The film was recognized with a record-breaking 16 Annie Award nominations and several “Best Of” awards by *The Wall Street Journal*, American Film Institute, National Board of Review and many others.

Lasseter also has written, directed and animated a number of highly renowned short films and television commercials for Pixar, including “Luxo Jr.” (1986 Academy Award® nominee); “Red’s Dream” (1987); “Tin Toy” (1988 Academy Award winner); and “Knickknack” (1989), which was produced as a 3D stereoscopic film. Pixar’s “Tin Toy” became the first computer-animated film to win an Oscar® when it received the 1988 Academy Award for Best Animated Short Film.

Prior to the formation of Pixar in 1986, Lasseter was a member of the Computer Division of Lucasfilm Ltd., where he designed and animated the computer-generated Stained Glass Knight character in the 1985 Steven Spielberg-produced film “Young Sherlock Holmes.”

Lasseter attended the inaugural year of the Character Animation program at California Institute of the Arts and received his BFA in film there in 1979. While attending California Institute of the Arts, Lasseter produced two animated films, both winners of the Student Academy Award® for Animation: “Lady and the Lamp” in 1979 and “Nitemare” in 1980. His

very first award came at the age of 5 when he won \$15 from the Model Grocery Market in Whittier, Calif., for a crayon drawing of the Headless Horseman.

RANDY NEWMAN (Composer) is an Oscar[®]-, Grammy[®]- and Emmy[®]-winning composer and songwriter whose numerous film credits include “James and the Giant Peach” (1996), “A Bug’s Life,” “Monsters, Inc.” and “Cars.”

Newman has been nominated for 17 Academy Awards[®] including two each for “Ragtime” (1981), “Monsters, Inc.” and “Toy Story.” He won his first Oscar in 2002 for the song “If I Didn’t Have You” from “Monsters Inc.” The song also earned him his second of five Grammy Awards[®]. Newman’s song “When She Loved Me,” written for “Toy Story 2,” won a Grammy for Best Song Written for a Motion Picture, Television or other Visual Media.

Newman’s other film scores include “The Natural,” “Avalon,” “Parenthood,” “Seabiscuit,” “Awakenings,” “The Paper,” “Pleasantville,” “Meet the Parents” and “Meet the Fockers.” He has also written songs for television, including the Emmy Award[®]-winning “Monk” theme song, “It’s a Jungle Out There.”

The multi-talented Newman co-wrote the screenplay for “Three Amigos!” (1986) with Steve Martin and Lorne Michaels and also wrote three songs for the film.

Born in 1943 into a famously musical family, Newman began his professional songwriting career at 17, knocking out tunes for a Los Angeles publishing house. His uncles Alfred, Lionel and Emil were all well-respected film composers and conductors. His father Irving Newman—a prominent physician—wrote a song for Bing Crosby.

In 1968, Newman made his recording debut with the lushly orchestrated album “Randy Newman.” Before long, his extraordinary and evocative compositions were being covered by a wide range of top artists, from Pat Boone and Peggy Lee to Ray Charles and Wilson Pickett. Critics raved about his 1970 sophomore effort “12 Songs,” and increasingly the public started to take notice of his sly, satirical songwriting with albums such as 1970’s “Live,” the 1972 classic “Sail Away” and the acclaimed and provocative 1974 release, “Good Old Boys.” His 1977 album, “Little Criminals,” included the left-field smash hit “Short People.”

In the 1980s, Newman divided his time between film composing and recording his own albums, including 1988’s “Land of Dreams,” another breakthrough work marked by some of his most personal and powerful work.

The ’90s saw the release of Newman’s comedic take on “Faust,” which included performances by Don Henley, Elton John, Bonnie Raitt, Linda Ronstadt and James Taylor, the compilation “Guilty: 30 Years of Randy Newman,” and a 1999 album for DreamWorks, “Bad Love.”

Newman’s studio album “Harps and Angels” was produced by Mitchell Froom and Lenny Waronker and released in August 2008.

NE-YO (Singer, “Never Knew I Needed”) made headlines one year ago when his most recent RIAA platinum album “Year of the Gentleman” debuted at the top of the Soundscan and UK national charts. The album went on to generate a league-leading total of five Grammy Award[®] nominations—with its No. 1 R&B smash single “Miss Independent” winning in the Best R&B Song (songwriters award) and Best Male R&B Vocal Performance categories. “Year of the Gentleman” followed up “Because of You” (released May 2007), which won the Grammy Award[®] for Best Contemporary R&B Album, and “In My Own Words” (February

2006)—both of which debuted at No. 1 on the *Billboard* 200 and R&B/Hip-Hop Albums charts.

Information contained within as of November 16, 2009.

OSCAR® and ACADEMY AWARD® are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.

SCREEN ACTORS GUILD AWARD® and SAG AWARD® are the registered trademarks and service marks of Screen Actors Guild.

TONY AWARD® is a registered trademark and service mark of The American Theatre Wing.

We, Walt Disney Studios Motion Pictures, grant you, the intended recipient of this press kit, a non-exclusive, non-transferable license to use the enclosed photos under the terms and conditions below. If you don't agree, don't use the photos. You may use the photos only to publicize the motion picture entitled "The Princess and the Frog." All other use requires our written permission. We reserve the right to terminate this license at any time, in our sole discretion, upon notice to you. Upon termination, you must cease using the photos and dispose of them as we instruct. You are solely responsible for any and all liabilities arising from unauthorized use or disposition of the photos. This press kit is the property of Walt Disney Studios Motion Pictures and must not be sold or transferred. ©Disney Enterprises, Inc. All rights reserved.