

RICK MORANIS IN HONEY, I BLEW UP THE KID

WALT DISNEY PICTURES presents RICK MORANIS "HONEY, I BLEW UP THE KID" an EDWARD S. FELDMAN Production a RANDAL KLEISER Film MARINA STRASSMAN LLOYD BRUNGES ROBERT DUVALL
JOHN SHEA Music by BRUCE BROUGHTON Visual Effects Producer THOMAS G. SMITH Film Editor MICHAEL A. STEVENSON, A.C.E. Production Designer LESLIE WILLEY Director of Photography JOHN HYDA, A.S.C. Co-Producer DENNIS E. JONES
Executive Producers ALBERT BAND and STUART GORTON Based on Characters Created by STUART GORTON, BRIAN YUZNA, & ED NAHA Story by GARRY GUNDRON Screenplay by THOM EBERHART and PETER ELDMING & GARRY GUNDRON
Produced by DAWN STEEL and EDWARD S. FELDMAN Directed by RANDAL KLEISER Presented in association with TOUCHWOOD PACIFIC PARTNERS I Original Soundtrack Available On
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"HONEY, I BLEW UP THE KID"

CAST

Wayne	RICK MORANIS
Diane	MARCIA STRASSMAN
Nick	ROBERT OLIVERI
Adam	DANIEL SHALIKAR
	JOSHUA SHALIKAR
Clifford Sterling	LLOYD BRIDGES
Hendrickson	JOHN SHEA
Mandy	KERI RUSSELL
Marshall Brooks	RON CANADA
Amy Szalinski	AMY O'NEILL
Capt. Ed Myerson	MICHAEL MILHOAN
Terence Wheeler	GREGORY SIERRA
Constance Winters	LESLIE NEALE
Nosey Neighbors	JULIA SWEENEY
	LINDA CARLSON
Lab Technicians	LISA MENDE
	JOHN PARAGON
Smitty	KEN TOBEY
Federal Marshall	BILL MOSELEY
Las Vegas Couple	ED FELDMAN
	SUZANNE KENT
Uncle Yanoosh	ALEX DANIELS
Motorcycle Officers	ROBERT JAFFE
	RON LAWRENCE
Helicopter Observer	JOHN HORA
Police Woman	MARY ELLEN MOORE
Vegas Reporters	RANDY SWALLOW
	PAMELA CEDERQUIST
	JAMES M. LAUTEN
Nevada Militia	SHANNON M. STEGER
Japanese Tourists	MINORI GOTO
	MAMORU KANAI
Police Officer	GREGORY MCCURDY
Rock Fan In Crowd	DAVID SCATES
<u>Hard Rock</u> Reporter	MARION PALMER
<u>Hard Rock</u> Hostess	KATHY PASTOR
Highway Patrol Officer	BILL LOSKA
Quark	SAMMY
Stunt Coordinator	BOBBY J. FOXWORTH
Stunts	JOHN C. MEIER
	HANK HOOKER
	BENNY MOORE
	DENNIS DEVEAUGH
	TOM BAHR
	LYNN SALVATORI
	DANNY WYNANDS
TRACY KEEHN-DASHNAW	JEANNIE EPPER
JEFF JENSEN	CINDY FOLKERSON
DICK BUTLER	ANDREW GORDON BAIRD
ROBERTA HANLEN	GARY MORGAN
	CHERYL WHEELER-DIXON

Additional Film Editing TINA HIRSCH, A.C.E.
Camera Operator BILL ASMAN, S.O.C.
First Assistant Camera NORM CATTELL
Second Assistant Camera RICHARD STEVENS
Men's Costume Supervisor PHILIP COZZO
Women's Costume Supervisor DAWN JACKSON
Set Costumers KAREN M. DAVIS
JOSEPH T. MASTROLIA
Makeup MARY BURTON
Hairstylist LAURA LEE GRUBICH
Script Supervisor MARILYN GIARDINO-ZYCH
Assistant Set Decorator GAY NICKLE LAURITZEN
Leadperson DEBORAH HARMAN
Swing Gang EMIGDIO CHAVEZ
Miniatures Set Dresser LESLIE CAROL WARREN

Property Master BARBARA DUNLAP
Assistant Property Masters BILL CANCIENNE
DEBORAH NEWMAN
Lead Set Designer ANTOINETTE J. GORDON
Set Designers JOHN BERGER
GINA B. CRANHAM
Visual Effects Illustrator THOMAS VALENTINE
Storyboard Illustrators LEN MORGANTI
STEVE BURG
DAREN R. DOCHTERMAN
Art Department Coordinator DIANE O'CONNOR
Chief Lighting Technician RANDOLPH GLASS
Best Boys Electric MICHAEL J. SPEHAR
RICK WILHOIT
Electricians VICTOR PEREZ
MICHAEL CORBETT
RAY MARCOS
Key Grip PETER WAGNER
Best Boy Grips RONALD VIVEROS
GREGORY ROMERO
Dolly Grip CARLOS GALLARDO
Grips RANDY BARRETT
R.J. SHARP
Production Sound Mixer ROGER PIETSCHMANN, C.A.S.
Boom Operator JACK M. NIETZSCHE, JR.
Cableperson HUDSON MARQUEZ
Video Assist VAN SCARBOROUGH
THOMAS A. PENDELL
First Assistant Editor CARL GRAHAM
Second Assistant Editor JENNIFER NEYSA JEW
Assistant Film Editors
GAIL du FOSSE SCOT SCALISE
JIM SUHY TATIANA S. RIEGEL
Visual Effects Editor JULIETTE YAGER
Assistant Visual Effects Editor ADAM SCOTT
Music Editing TRIAD MUSIC, INC.
Music Editor PATRICIA CARLIN
Sound Editing Services TURBOSOUND, INC.
Sound Design and
Supervising Sound Editors DESSIE MARKOVSKY
EMILE RAZPOPOV
Sound Editors
WILLIAM G. YOUNG WILLIAM HOOPER
MARTY STEIN EDMUND J. LACHMAN
FREDERIK STAFFORD MICHAEL HOSKINSON
MARK WINITSKY BOBBI BANKS
Assistant Sound Editors
BRIGITTE DALOIN JULIE ROGERS
BRENT D. WINTER MARC DESCHAINED
Special Sound Effects
JOHN PAUL FASAL CORTNEY GOODIN
ALAN HOWARTH BRENT WINTER

Foley Artists GREG BARBANELL
 CATHERINE HARPER
 ADR Group Coordinator BURTON SHARP

Second Unit

Second Unit Director LESLIE DILLEY
 First Assistant Director JEFFREY WETZEL
 Director of Photography ALLEN EASTON
 First Assistant Camera HOWARD ROSE
 Second Assistant Camera STEPHEN SPETKU
 Mechanical Effects by IMAGE SPECIAL EFFECTS CO.
 Designer/Coordinator PETER M. CHESNEY

Special Effects Supervisors

DEAN MILLER EMMET KANE
 DAVID SOSALLA BRUCE HAYES

Special Effects Technicians

TOM CHESNEY KYLE COLLINSWORTH
 RODERIC DUFF LARRY JOLLY
 DAVID KIRK JEFFREY KNOTT
 SANDRA STEWART J.D. STREETT

Production Effects Liaison KATE STEINBERG
 Production Coordinators PAMELA CEDERQUIST
 KATHLEEN M. COURTNEY
 Assistant Production Coordinator MARCIA L. WOOD
 Production Secretaries ALEXANDRA ATWOOD
 MELISSA WIECHMANN
 Location Manager ERIC KLOSTERMAN
 Las Vegas Location Manager CHRISTINE B. O'ROURKE
 Second Second Assistant Director DAVID KATZ

Production Assistants

L. DAVID SILVA WAYNE GEE
 DIETER BUSCH MICHAEL J. MOREHEAD
 JON CAPRA PAGE ROSENBERG
 Production Accountant SHARON SIMON

Assistant Accountants

DINA SOBALVARRO JOENE ACORD
 KIMIAN THOMPSON RICK MARCENA
 Assistant to Mr. Feldman JOAN LA FONTAINE
 Assistant to Mr. Kleiser THOMAS O. YEWELL
 Assistant to Mr. Jones NADINE BASS
 Assistant to Mr. Smith SUZANNE PASTOR
 Unit Publicist STEVE RUBIN
 Still Photographer RICHARD FOREMAN
 Baby Wranglers ELAINE HALL KATZ
 BETH TISHLER
 SIA SHALIKAR

Studio Teachers	JOANN M. SMITH
	JIM HARTZ
Construction Coordinator	JOHN VILLARINO
	Construction Foremen
	MIKE VILLARINO
	TERRY SCOTT
	PATRICK A. GOMES
	JOSEPH PERUGINI
Transportation Coordinator	BOB L. HENDRIX
Transportation Captain	EDDIE WIRTH
Animal Trainer	PAUL CALABRIA
Assistant Animal Trainer	APRIL MORLEY
Craft Service	JEFF WINN
Standby Painter	NICK BRIDWELL
Greensman	FRANK McELDOWNEY
Post Production Supervisor	GLENN RAGLAND
ADR Mixer	DOC KANE
ADR/Foley Mixer	DAVID GERTZ
Rerecording Mixers	JOHN REITZ, C.A.S.
	DAVID CAMPBELL, C.A.S.
	GREGG RUDLOFF, C.A.S.
Dubbing Recordist	J. ALLEN HURD
Rerecorded at	BUENA VISTA SOUND
Music Scoring Mixer	ARMIN STEINER
Orchestrations	DON NEMITZ
Music Contractor	KEN WATSON
Supervising Copyist	JOANN KANE

Visual Effects Unit

Visual Effects Unit Director	THOMAS G. SMITH
Visual Effects Coordinator	MICHAEL MUSCAL
Director of Photography	JOHN V. FANTE
Production Supervisor	VINCENT AGOSTINO
Post Photography Supervisor	CECIL KRAMER
First Assistant Director	BENITA ALLEN
Second Assistant Director	BARBARA D'ALESSANDRO
Special Makeup/Effects Coordinator	THOMAS C. RAINONE
First Assistant Camera	MARK GARY GUTTERUD
Second Assistant Camera	JAMES J. THIBO
Script Supervisor	LESTER HOYLE
Additional Visual Effects Editing	VICTOR LIVINGSTON
Gaffer	RAMAN RAO
Best Boy Electricians	DEVIK WIENER
	JOHN GOLDASICH
Key Grip	MICHAEL LIAKOS
Best Boy Grip	PAT CAMPEA, JR.
Property Master	JOHN BANKSON
Unit Accountant	KIM WOZNIAK
Sound Mixer	JAMES THORNTON
Craft Service	CHRISTY WALSH
Video Playback	MARK BURNETT

Production Assistants

DONALD L. SPARKS	STACY HAGEN
KANDI LEE WHITE	DENNIS M. WHITE
LEE SCOTT	PABLO PRIETTO

Buena Vista Visual Effects

Visual Effects Supervisor HARRISON ELLENSHAW
Visual Effects Producer CAROLYN SOPER
Co-Visual Effects Supervisors MARK DORNFELD
KEVIN KONEVAL
Effects Animation Supervisor MICHAEL LESSA
Effects Camera Supervisor PETER MONTGOMERY
Visual Effects Coordinator W.L. ARANCE

Optical Camera

RONALD PETERSON JAMES MANN, S.O.C.
DOUGLAS ULM PHIL HUFF

Optical Line-Up

BILL AYLSWORTH	DENNIS DORNEY
ED EASTER	WINSTON OUITASOL

Stage and Matte Camera

LES BERNSTIEN MARK HARDIN

Effects Animation

MARSHA GRAY CARRINGTON	ELISSA BELLO
VICTOR JIMENEZ	BYRON WERNER
JUDITH BELL	ROBIN PENNY
ALLEN GONZALES,	S.O.C.

Effects Animation Camera BRANDY HILL

Laboratory Technicians

JOE PARRA	RICHARD CLAGHORN
RICHARD ENGLES	JOE HOLMES
REX VINCENT	JOHN WHITE

Effects Graphics BERNIE GAGLIANO

Available Light Ltd.

Visual Effects Supervisor JOHN T. VAN VLIET
Optical Supervisor BEVERLY BERNACKI
CANDACE LEWIS BETH BROWN
ROBERT MAINE JOSEPH THOMAS
KENNARD BETTS KATHERINE KEAN

Perpetual Motion Pictures

Visual Effects Supervisor	RICHARD MALZAHN
Optical Effects Supervisor	ROBERT HABROS
Production Manager	CHARLES FINANCE
SCOTT SOHAN	ALBERT COX
ALAN MARKOWITZ	RICHARD CROSS
TOM SEYMOUR	JAMES MATLOSZ
HEATHER DAVIS	PAUL HOWARTH
ISOBEL DE LUCA	JENEL MCGLOTHLIN

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"HONEY, I BLEW UP THE KID"

Production Information

Three years after inadvertently shrinking and then unshrinking his children with an electro-magnetic particle beam, eccentric scientist Wayne Szalinski (RICK MORANIS) is still struggling for respect. Even though he's moved the family to an upscale Nevada suburb and started working on a bigger and bolder experiment for the prestigious Sterling Laboratories, his boss, Hendrickson (JOHN SHEA), treats him like a scientific buffoon.

The new project is the antithesis of his shrinking machine -- a formidable enlargement ray that can expand molecules to the nth degree. Unfortunately, the Szalinski's baby, Adam (DANIEL and JOSHUA SHALIKAR), wanders in front of the beam during one of Daddy's Saturday research experiments. Soon, Wayne and his teenage son Nick (ROBERT OLIVERI) discover that Adam grows at an alarming rate whenever he's near electric power. And when he reaches 56 feet, he wanders off into the desert. After an encounter with a high tension wire, Adam skyrockets to

112 feet!

Now, Wayne and company must locate Adam before he heads for the bright lights of Las Vegas, where the largest amount of electrical energy in the world is concentrated, in Walt Disney Pictures' big new comedy "Honey, I Blew Up the Kid."

A Walt Disney Pictures presentation in association with Touchwood Pacific Partners I, "Honey, I Blew Up the Kid" is directed by Randal Kleiser, from a screenplay by Thom Eberhardt and Peter Elbling & Garry Goodrow, and a story by Garry Goodrow, based on characters created by Stuart Gordon & Brian Yuzna & Ed Naha. Produced by Dawn Steel and Edward S. Feldman, the film is executive produced by Albert Band and Stuart Gordon. Dennis E. Jones is co-producer and Thomas G. Smith is visual effects producer. Buena Vista Pictures distributes.

ABOUT THE PRODUCTION

It was inevitable that Walt Disney Pictures would announce a sequel to their Summer 1989 hit "Honey, I Shrunk the Kids." Not only was the original film an international smash at the box office, but the public took a particular liking to inventor Wayne Szalinski and his family.

"I think Americans can relate to an inventor," explains actor Rick Moranis who returns in "Honey, I Blew Up the Kid" as the father of a giant 2 1/2-year-old. "It's an American dream to come up with a new invention or create a better mousetrap."

"People admire Rick's character," says Ed Feldman who co-produces the film with Dawn Steel. "He's a kind of off-the-wall scientist with a wonderful homey touch and a huge likability factor. Audiences have great compassion for him even while he's shrinking or enlarging matter or creating his Rube Goldberg machines."

"Wayne Szalinski is one of a long line of great wacky inventors," says visual effects producer Thomas G. Smith. "Disney had Fred MacMurray in 'The Absent-Minded Professor' and Ray Milland worked with a baseball in 'It Happens Every Spring.' We've had horror films with mad scientists and weird scientists and now we have a funny, wacky scientist in Wayne."

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"Americans relate to inventors," continues Feldman, "because from their childhood they learn about Alexander Graham Bell, Thomas Edison and the others that have given us some of the major inventions of the 20th century. Anyone who can come up with a better idea has to be admired, no matter how funky he or she is in their approach. It's a tribute to the American spirit."

"This was a good enough reason to make the film even if there had never been a 'Honey, I Shrunk the Kids,'" says Feldman. "We've just gone to the other extreme."

Relates Moranis, "I heard various ideas for sequels: 'Honey, I did this to the kids,' 'Honey, I'd like to do this to you' and all kinds of 'Honey' things. When I heard about this idea I was impressed because we weren't repeating the original movie. This was different, we have a new baby and he's enlarged to 112 feet."

Long before cameras rolled on the new film, key production meetings took place to determine how to turn the script into reality. Fortunately, Walt Disney Pictures was able to assemble the A-Team of effects specialists, including visual effects producer Thomas G. Smith, mechanical effects designer/coordinator Peter Chesney, special makeup effects designer Kevin Yagher and the resources of many other companies and artists.

Throughout film history there have been many films that have featured giant people and animals, but no one had ever brought a giant baby to the screen. When it was decided that the infant would be upgraded to a more "mature" 2 1/2-year-old, twins Daniel and Joshua Shalikar were hired to play baby Adam, the star of the picture.

"This is the most challenging picture I've ever done," says director Kleiser. "Having a 2 1/2-year-old in the lead role was the major hurdle, especially on a special effects-heavy film. One cannot direct a 2 1/2-year-old because this is that infamous "terrible twos" period when they've learned to say 'no.'"

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"So in the early part of our shoot, we had to just film them and hope, or set up sequences where they would dictate what was going to happen. For example, we had to go to Las Vegas for a scene where Adam gets loose. I knew we weren't going to get the baby to do exactly what we wanted so before we left we put him on the blue screen stage and let him improvise. At one point he pulled a candy out of his pocket and threw it down and that became a scene in the film where a giant peppermint candy smashes through a car window. In a way the children were revising the script as we went along."

During the course of the four month shoot, and to director Kleiser's surprise and delight, the Shalika twins began to mature so that by the last month of filming they were beginning to take major scene direction.

"The kids basically grew up on this movie," explains producer Feldman. "In the beginning we had difficulties, but then we couldn't get them off the set. They even learned how to say 'action' and 'cut.'"

Because the "baby" is eventually enlarged to 112 feet, many of the mechanical effects created by designer/mechanical effects coordinator Peter Chesney, were giant props, not unlike the objects created for "Honey, I Shrunk the Kids."

Instead of giant Lego bricks, sandwich cookies and a forest of grass blades, Chesney and his company, Image Special Effects Co., manufactured a large variety of other props, including giant candy, 1'x9' and 2'x17' tennis shoes and two giant jumper outfits (for a 56' tall baby and a 112' tall baby). Huge crayons were manufactured by the Disney staff shop, and all sizes of Big Bunny, which became the world's largest plush toy, were manufactured by David D. Johnson Productions.

While Chesney was stretching the bounds of mechanical engineering, at the other end of the spectrum, two-time Academy Award-winning production designer Leslie Dilley was employing miniature set design techniques.

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Three versions of the Szalinskis' home were created: full-size, miniature and split scale. The full-size house included a magnificent kitchen with a number of outrageous inventions from the brain of Wayne Szalinski. When Adam first grows to seven feet, the full-size house is the location for a wild game of hide and seek between giant Adam, his parents and brother, Nick.

Production on "Honey, I Blew Up the Kid" began June 17, 1991 in Simi Valley, California, where the Szalinski's new neighborhood -- substituting for a suburb of Las Vegas, Nevada -- was introduced. From there, the crew segued to an incredible location journey to downtown Las Vegas.

With unprecedented cooperation from the local film commission, the crew literally took over downtown Las Vegas, blocking off Fremont Street (a.k.a. "Glitter Gulch") and convincing every casino to shut off their exterior lights for a key sequence. On the streets, the giant tennis shoes were put to work with thousands of extras running from towering Adam Szalinski.

Working with a 112 foot baby was an imaginative challenge to human size actors Rick Moranis, Marcia Strassman, Robert Oliveri and newcomer Keri Russell, who plays the baby-sitter.

"I've worked with talking plants and slime-producing ghosts," quips Rick Moranis. "It seems that I get into films where I'm being chased by things that are put into the film three months later. We spent most of the first movie looking down and most of the sequel looking up."

In addition to "Glitter Gulch," Tom Smith's visual effects unit filmed along the famous Las Vegas Strip, getting Adam-size views of such landmarks as the Circus Circus clown, the Mirage volcano and the Excalibur castle. A key sequence was also shot inside and outside Las Vegas' Hard Rock Cafe which features a giant neon guitar that figures in the film's plot.

Back in Los Angeles, the Walt Disney Pictures studio lot in Burbank became a beehive of "Baby" activity. At any given moment on cavernous Stages 1 and 2, Randal Kleiser's main unit would be working alongside Tom Smith's visual effects unit, while a second unit captained by production designer Leslie Dilley (who doubled as 2nd unit director) was kept busy filming on the miniature sets.

Commenting on director Kleiser, Moranis said, "This is an enormous movie made up of many different shooting units and Randal's job is to pull it all together. And to the extent that we try to stay out of his way and do what we need to do, we make his job easier. He has a tremendously even temperament considering he has to work with kids and dogs and special effects. It's not like two people in a room doing serious drama working on emotion with a director. It's about 300 crew members all doing different things, trying to make it look like a seamless movie with a 112 foot baby."

Comments Kleiser, "Working with Rick has really been wonderful because he knows how to deal with children. In many of the scenes we have, he would just go in, and whether it was the crib, or the playpen or a part of the set, he would start talking to the child and making up some dialogue. A lot of actors couldn't do that, especially actors who don't understand children. So an actor who's from a school where he simply studies his lines and acts them could never have dealt with the challenges of this film."

"The story is told in three acts," explains Kleiser. "The first one sets up this warm family. The second part is dealing with the fact that one of their members has become gigantic -- and dealing with the fact that there's a seven foot baby in the house. And in the third act he escapes to Las Vegas and grows to 112 feet tall. All the way through, the family is a very tight knit group which is one of the values found in all the Disney pictures. And it wasn't difficult to keep all of that because it was all found in the script."

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"The moral of this story," explains Feldman, "is that if you believe in your children, nothing is really impossible."

ABOUT THE CAST

RICK MORANIS (Wayne Szalinski) reprises the role of resourceful, yet absent-minded physics whiz Wayne Szalinski who, having shrunk his own children to quarter-inch size in the first film, must now contend with a baby he has blown-up to "King Kong"-size proportions.

Moranis first became widely known through his appearances on "SCTV," the inventive television show which elevated the comedy skit formula to new levels of originality. While a regular member of the "SCTV" team, Moranis won an Emmy Award for writing and brought a host of zany and inspired characters to life, including Bob McKenzie, one of the crazed McKenzie brothers. The Grammy-nominated McKenzies, whose 1982 LP The Great White North, was a top-10 gold record, were later given the big-screen treatment in "Strange Brew," Moranis' first feature film, which he also co-wrote and co-directed.

In 1984, he joined Bill Murray, Dan Aykroyd, Harold Ramis and Sigourney Weaver in "Ghostbusters." Other comedies he has starred in include "Club Paradise," Mel Brooks' "Spaceballs" (as "Dark Helmet"), the musical "Little Shop of Horrors" (as Seymour the florist), "Ghostbusters II," "Parenthood," "My Blue Heaven" and, of course, "Honey, I Shrunk the Kids." Moranis lives in New York, and is currently shooting a comedy in England, with Eric Idle and John Cleese.

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MARCIA STRASSMAN (Diane Szalinski) is cast as the very understanding and deeply devoted wife and mother who is again driven to the brink of insanity by her husband's errant scientific experiments.

Strassman spent several television seasons during the 1970s starring as the wife of teacher Gabe Kotter, on the hit ABC series "Welcome Back, Kotter." Consistently one of the busiest actresses working in TV, she has guest-starred on "The Rockford Files," "Magnum, P.I.," "Stingray," "Amazing Stories" and "TV 101." Her movie-of-the-week appearances include "Once Upon a Family" and "Brave New World."

Recently, she portrayed tough corporate executive Alicia Rudd on the "Booker" series.

Strassman made her film debut in "Soup for One" and co-starred with Christopher Reeve in "The Aviator" for MGM.

LLOYD BRIDGES (Clifford Sterling) portrays the president of a top secret scientific laboratory who joins forces with Wayne Szalinski in a wild attempt to shrink Baby Adam back to size.

Bridges, the patriarch of the Bridges acting family which includes his sons, Jeff and Beau, was born in San Leandro, California, and attended UCLA, graduating as a political science major. Baby-boomers will remember him as stalwart skin-diver Mike Nelson on the long-running "Sea Hunt" television series. Long before that show hit the airwaves however, Bridges was extremely active in feature films, playing memorable leading and supporting roles in such films as "Sahara" (opposite Humphrey Bogart), "A Walk in the Sun," "High Noon," "Home of the Brave," "The Rainmaker" and "The Goddess."

Some of his more recent roles include the part of the frazzled airport manager in "Airplane! I and II," the sinister senator in "Tucker, The Man and his Dream" (which starred his son, Jeff), "Cousins" and the hit comedy "Hot Shots."

Long Island native **ROBERT OLIVERI** (Nick Szalinski) returns to the "Honey" series as Nick, the brainy son of Wayne Szalinski, who shares an adventure with the girl he loves while tracking down his super-sized baby brother.

Oliveri's career began on Broadway in Tina Howe's play "Coastal Disturbances." Following that debut, he appeared in the soap operas "All My Children" and "Search for Tomorrow."

Oliveri made his feature film debut in "Honey, I Shrunk the Kids" and won plaudits for his madcap flight on a honey bee and a duel with a terrifying backyard scorpion.

His other credits include a co-starring role in "Edward Scissorhands" as the son of Alan Arkin and Dianne Wiest; the telefilms "Ralph S. Mouse" (opposite Ray Walston) and "Supermom's Daughter;" a guest-starring role in a episode of "Friday the 13th" and a starring role in the Fox television series, "Let's Get Mom."

JOHN SHEA is cast as power-hungry project co-director Charles Hendrickson who plans to steal the credit for Wayne Szalinski's super enlargement ray.

Critically acclaimed for a wide range of characters on stage and screen, John Shea was most recently seen as news director Hank Zaret on the CBS dramatic series "WIOU."

A graduate of the Yale Drama School master's program, Shea made his stage debut in 1976 in the Broadway production of "Yentl" which resulted in a Theater World Award for most promising newcomer. He received a Drama Desk

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Award nomination for best actor in the Manhattan Theater Club production of "American Days" and a Joseph Jefferson Award nomination for best actor for his performance in "Long Day's Journey Into Night" at Chicago's Goodman Theater.

After making his motion picture debut with Helen Mirren in the British film, "Hussy," Shea rose to international prominence with his role as the American son of Jack Lemmon and husband of Sissy Spacek who disappears in Costa-Gavras' Academy Award-winning "Missing." His other films include starring roles in "Stealing Home" with Jodie Foster, Alan Alda's "A New Life" with Ann-Margret, "Unsettled Land" with Kelly McGillis, "Windy City" which earned him the best actor award at the Montreal Film Festival and "Freejack," a futuristic science fiction thriller.

Shea's television work includes his Emmy Award-winning role in "Baby M," opposite Jobeth Williams; HBO's "The Impossible Spy," "Family Reunion," opposite Bette Davis; "Do You Know the Muffin Man?," with Pam Dawber; "Small Sacrifices," opposite Farrah Fawcett; and the role of Bobby Kennedy in "Kennedy" which co-starred Martin Sheen. He recently starred in the Cary Grant role, in Lifetime's remake of Alfred Hitchcock's "Notorious," and will soon appear opposite Mimi Rogers in USA's "Ladykiller."

KERI RUSSELL (Mandy Park) makes her feature film debut as a beautiful young woman who spends a considerable amount of time with Nick Szalinski trapped in the jumper pocket of a 112 foot baby.

A native of Fountain Valley, California, Keri is the daughter of David and Stephanie Russell.

Moving to Mesa, Arizona, she made her acting debut as a cheerleader in a 6th grade play and became an ardent dancing student. When the family moved to Highlands Ranch, Colorado, Keri won a dancing scholarship and joined a dance

and drill team that toured Australia. Keri has just begun her second season as a cast member of "The Mickey Mouse Club."

RON CANADA (U.S. Marshal Brooks) portrays a law enforcement officer who ramrods the mission to shrink baby Adam back to size.

A New York native, Canada grew up in Harlem and the Upper West Side of Manhattan. He spent the early part of his career in television news, working for six years as a reporter at local stations in Baltimore and Washington, D.C., earning a regional Emmy Award for his efforts.

In the late 1970s, Canada reached a turning point in his career and decided to leave news behind in favor of developing his talents as an actor. Within two months, he had landed his first stage role, as the male lead in "The Good Woman of Sechwan." He later starred in the Rochester, New York, production of the acclaimed play, "Fences."

His first big film break came in the sleeper hit "Adventures in Babysitting," which brought Canada to the attention of casting directors on both coasts. He went on to appear in the films "Arthur 2: On the Rocks," "Last of the Finest" and "Downtown." He has guest starred in a long string of television shows including "Cheers," "Anything But Love," "Amen," "Star Trek: The Next Generation" and "A Different World" as well as recurring roles on "Dallas," "TV 101" and as a series regular role on Touchstone Television's "STAT."

Ron won a 1990 Dramalogue Award for his work in the La Mirada Civic Theater production of "The Boys Next Door," and is proud of his theatrical work this year in "The Mask" at the Mark Taper Forum and "Mr. Rickey Calls a Meeting" at San Diego's Old Globe Theater.

AMY O'NEILL (Amy Szalinski) reprises her role as Amy Szalinski, a budding college student.

O'Neill made her feature debut in "Honey, I Shrunk the Kids." A native of Los Angeles, she started as a commercial actress, moving to daytime television with a recurring part on "The Young and the Restless." Her television credits include "Gabriel's Fire," "The Young Riders," "Mama's Family," "Family Ties," "Night Court," "Highway to Heaven" and "The Twilight Zone." She also co-starred in the CBS movie-of-the-week "Desperate for Love" and the NBC television movie, "I Know My First Name is Steven."

DANIEL and **JOSHUA SHALIKAR** (Adam Szalinski) portray the newest addition to the Szalinski clan -- 2 1/2-year-old Adam, who inadvertently crawls in front of Daddy's enlargement experiment. Eventually blown up to 112 feet tall, he becomes the biggest attraction ever to hit Las Vegas.

The twins were born to Sia and Audrey Shalika in New Jersey, on October 24, 1988. Daniel was the first to hit the spotlight. Daniel and Joshua are best buddies and their personalities exude warmth and good humor. They have a constant sparkle in their eyes and have often been called human magnets, because of the attention they receive and the friends they easily make. The boys have always been natural performers whether in their own living room or on the film set.

ABOUT THE FILMMAKERS

RANDAL KLEISER (Director) made his directorial debut with the 1978 musical "Grease," the highest-grossing movie musical in motion picture history.

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Originally from Lebanon, Pennsylvania, Kleiser attended the University of Southern California film school. His award-winning master's thesis film "Peege," an autobiographical drama about his grandmother, brought him to the attention of Universal Television executives. He subsequently began his professional career directing episodes of such hit television shows as "Marcus Welby, M.D.," "Starsky and Hutch," "The Rookies" and "Family."

Kleiser then directed four television movies: "All Together Now," "Dawn: Portrait of a Teenage Runaway," "The Boy in the Plastic Bubble" with John Travolta, and the Emmy Award-winning "The Gathering" starring Edward Asner and Maureen Stapleton.

His other movies include "The Blue Lagoon" which starred Brooke Shields, "Summer Lovers," "Grandview U.S.A." with Jamie Lee Curtis and Patrick Swayze, "Getting It Right" with Lynn Redgrave and John Gielgud, "Big Top Pee-Wee," "Flight of the Navigator" and "White Fang." He also executive produced "North Shore."

DAWN STEEL (Producer) became the first woman to head a major motion picture studio when she was named President of Columbia Pictures in 1987. It is the highest position ever held by a woman in Hollywood to date. She held this position from October 1987 to February 1990.

As President of Columbia Pictures, Steel was responsible for all aspects of production, marketing, business affairs, and distribution for the studio's films including "Casualties of War," "Ghostbusters II," "Immediate Family," "Karate Kid III," "Postcards from the Edge," "Flatliners" and "Awakenings." She also oversaw the marketing and distribution of "When Harry Met Sally" and "Look Who's Talking," among others.

Prior to joining Columbia, Steel was President of Production for Paramount Pictures where she was responsible for the development and production of such

pictures as "Flashdance," "Footloose," "Top Gun," "Star Trek," "Beverly Hills Cop II," "The Accused," "The Untouchables" and "Fatal Attraction."

Steel joined Paramount in November, 1978 as Director of Merchandising. Six months later, she was promoted to Vice President of that department. While in merchandising, she developed a number of strong, creative campaigns, notable for the film "Star Trek," for which she convinced the McDonald's and Coca-Cola companies to create commercials featuring Klingons eating Big Macs. In 1980 Steel was elevated to Vice President, Production at Paramount Studios; in November, 1983 she was promoted again to Senior Vice President, Production.

Steel came to Hollywood in the late 1970s after having worked for several years in the marketing and merchandising of novelty items through her own company, Oh Dawn! Previous to this, she worked in the magazine industry and as a sportswriter.

Today, Steel has her own production company, Steel Pictures, which has an exclusive agreement with The Walt Disney Company.

EDWARD S. FELDMAN (Producer) entered the entertainment industry in the advertising and publicity department at 20th Century Fox, before moving to Paramount and later Embassy Pictures. From 1963-1967, Feldman was vice president in charge of advertising and publicity for Seven Arts Productions, Inc.

Moving into the motion picture production arena, Feldman became executive assistant to the head of production for Warner Bros./Seven Arts. He subsequently became head of motion picture production for Filmways.

While at Filmways, Feldman produced and executive-produced such theatrical motion pictures as "Save the Tiger" (for which Jack Lemmon won an Academy Award), "The Other Side of the Mountain Part I and II" and "Two-Minute Warning." He also served as producer and executive producer for Filmway's

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television motion pictures and miniseries, including "21 Hours at Munich" and "King," both of which earned Emmy Award nominations.

In 1984, he produced "Witness," and his collaboration with director Peter Weir garnered them eight Academy Award nominations, including one for best picture. Feldman's most recent projects include "Explorers," "The Hitcher," "The Golden Child," "Near Dark," "Wired," "Green Card" and the critically acclaimed Touchstone Pictures film "The Doctor," starring William Hurt. Mr. Feldman also produced "Forever Young," starring Mel Gibson, which is scheduled to be released at Christmas.

STUART GORDON (Executive Producer) began his career in 1969 as the co-founder and artistic director of the Organic Theater Company of Chicago, a position which he held until 1985. During his theatrical career, he directed thirty-five original plays and adaptations, including the world premiere of David Mamet's "Sexual Perversity in Chicago," as well as the long-running hits "Bleacher Bums" and "E/R" which became the basis for a CBS television series, starring Elliott Gould.

His feature film directing credits include "The Pit & the Pendulum," "Robot Jox," "Daughter of Darkness," "Dolls," "From Beyond," "H.P. Lovecraft's Re-Animator," which won a critics prize at the Cannes Film Festival, and the upcoming "Fortress" starring Christopher Lambert. Gordon was also the co-creator and co-writer of the story for "Honey, I Shrunk the Kids."

ALBERT BAND (Executive Producer) was born in Paris, France, in 1924, the son of Max Band, a 20th century impressionist painter. Albert graduated from the Lyceum Louis Le Grand with a first prize honor in French Literature. In 1940, he emigrated to the United States and settled in Los Angeles.

Band began his career as an assistant film editor at Warner Bros. in 1943. After a two-year stint there, he became story editor at Enterprise Studios, then assistant to producer Wolfgang Reinhart on Robert Rossen's "Body and Soul," starring John Garfield, and Max Ophul's "Caught" which was James Mason's first American film. In 1949, Band became personal assistant to John Huston at MGM and worked on all phases of production on "The Asphalt Jungle" and "The Red Badge of Courage."

As a producer or director, Band has been involved with many films over the years, including "The Young Guns," the cult classic "I Bury the Living," "Hounds of Dracula," "Little Cigars" and others. He has also been executive vice president in charge of production at his son Charles' film company and has overseen the production of its slate of pictures since its inception.

DENNIS E. JONES (Co-Producer) was born in Grimsby, England, where he spent the first twelve years of his life. Moving to Toronto, he later attended the University of Toronto where he graduated with a bachelor's degree in economics, and Ryerson Polytechnic Institute where he studied radio and television arts.

Prior to entering the film business, Jones was a professional musician in Toronto for nine years. In 1970, he began an association with Hobél/Leiterman Productions of Toronto where he was, for two seasons, the associate producer on the popular Canadian television series, "Here Come the 70s."

After making his directorial debut on the industrial film, "New Concepts in High Rise Construction," Jones broke into the feature film business as a prop master on the period western "Alien Thunder" which starred Donald Sutherland. He also worked as a first assistant director on Roger Corman's "Death Race 2000."

Since then, he has served in production capacities on over 20 features. Jones was the production manager on "Rich and Famous," "Poltergeist" "Buckaroo

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Banzai," "Mrs. Soffel" and "Back to the Future;" he was the co-producer on "Short Circuit" and "Pacific Heights" and he produced Michael Jackson's "Moonwalker" and the feature for television "Prime Target."

THOM EBERHARDT (Screenplay) was born in Los Angeles and worked his way through college as a radio announcer and television cameraman. After college, he worked in advertising before joining PBS where he wrote, produced and directed several documentaries dealing with various social issues including the first network program dealing with sexism in America, "Going Past Go." For his work at PBS, Eberhardt won numerous awards including a Peabody Award, an Emmy Award and several Golden Mike Awards for outstanding broadcast journalism.

Moving into motion pictures, Eberhardt wrote and directed "Night of the Comet," an off-beat story about two teenage girls facing the end of the world. He also directed "Without A Clue," a Sherlock Holmes comedy which starred Michael Caine and Ben Kingsley in his first comedy role. In 1989, Eberhardt directed Matthew Modine and Christine Lahti in the medical school comedy/drama "Gross Anatomy."

Over the two year period 1990-1991, Eberhardt directed the pilot for the hit Fox Broadcasting series "Parker Lewis Can't Lose" and had two screenplays put into production at major studios -- "Honey I Blew Up the Kid" and "All I Want for Christmas."

A native of London, **PETER ELBLING** (Screenplay) began his career with the celebrated comedy act The Times Square Two, with which he performed in nightclubs, concert halls and on major television variety shows during the late 1960s. He subsequently performed with such renowned improvisational troupes as The

Committee and The Second City, as well as appearing in The National Lampoon's "Lemmings."

In 1979, Mr. Elbling was the brainchild behind the best-selling satirical book, The 1980s - A Look Back, as well as a co-author and editor. This led to his producing and directing the latenight cabaret, "The Hollywood Primary" at the Roosevelt Hotel in 1980 and 1981.

Since then Mr. Elbling has made his living writing television shows and screenplays, including "Motown Returns to the Apollo," "Barishnykov by Tharp," "The 20th Anniversary of Rolling Stone," as well as performing in "Taxi," "Cheers," "The Golden Girls," "L.A. Law," etc. In 1990 and 1991 Mr. Elbling wrote and was segment producer for "The Best of Ed Sullivan, 1 & 2."

This year, Mr. Elbling will have his first children's book, Aria, published by Penguin. He is also about to write "The Best of Ed Sullivan" Show 3. He is under contract with Universal Television to develop his half hour prime time comedy show, "Why On Earth?" Several of Mr. Elbling's film scripts are under option and he is halfway through his first novel, Olivia.

GARRY GOODROW (Screenplay/Story by) began his professional career as a saxophonist, working in bands and in nightclubs on the East Coast. He became an actor with The Living Theatre in New York, and has since made his home in the theater. He was a founding member of The Committee, the San Francisco-based improvisational troupe, and worked with Paul Sills in "Story Theater," "Ovid's Metamorphoses" and "Sills & Company."

Mr. Goodrow has also appeared in over 40 films including "Dirty Dancing," "The Sure Thing," "Eating Raoul," "The Jerk" and "Foul Play." His more than 100 television credits include "It Came Upon a Midnight Clear," "Hardcastle & McCormick," "Remington Steele," "Fairytale Theater," "Alf" and "Head of the Class."

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As a writer, Mr. Goodrow has published poetry, journalism and short fiction, and has written several screenplays.

THOMAS G. SMITH (Visual Effects Producer) began his career producing and directing 16mm films for Encyclopedia Britannica. In 1977 his documentary, the highly successful "The Solar System," which used special effects to put the viewer in the center of the universe, brought him to the attention of George Lucas. Smith signed on at ILM as a production supervisor and went on to spend five years as general manager of the premier special effects house.

During his tenure at ILM, Smith oversaw the special effects on many of the most successful films of all time, including "Return of the Jedi," "Raiders of the Lost Ark," "Indiana Jones and the Temple of Doom," "Star Trek II: The Wrath of Khan," "Star Trek III: The Search for Spock," "Poltergeist" and "E.T. The Extra-Terrestrial."

In 1984, he left ILM, but continued his association with Lucas by producing the ABC Movies-of-the-Week "The Ewok Adventure," and "Ewoks: The Battle for Endor." Smith's first production credit for Disney was on "Captain EO." He followed that with "Honey, I Shrunk the Kids."

More recently, Smith supervised the visual effects on "Jim Henson's MuppetVision 3D," a 20 minute show for the Disney-MGM Studios Theme Park at Walt Disney World. He was also recently nominated for an Emmy Award for his direction of "Ralph S. Mouse" for ABC.

Academy Award-winner **LESLIE DILLEY** (Production Designer) was born in Rhondda Valley of South Wales and raised in Wembly, Middlesex, where he attended Willesden Technical College from the age of 13. At age 15, he signed a five-year contract as an indentured apprentice in the plaster shop at Associated British Studios. By 21, he had achieved the position of chargehand, supervising

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forty plasterers. Four years later he began work as a junior draftsman on the Roger Moore series "The Saint," and from there went on to work on the series "The Baron."

Dilley's first film as a full draftsman was "Doppelganger." He stepped up to assistant art director on "Kelly's Heroes" at MGM, and Ken Russell's "The Devils." His other assistant art director credits include "Macbeth," "The Boy Friend," "Sitting Target," "Scorpio," "Jesus Christ Superstar," "The Man With the Golden Gun," and "Lucky Lady."

He was the art director on "The Three Musketeers," "The Four Musketeers," "Star Wars" (Academy Award), "The Last Remake of Beau Geste," "Superman," "Alien" (Oscar nomination), "The Empire Strikes Back," "Raiders of the Lost Ark" (Academy Award) and "An American Werewolf in London."

Dilley acted as supervising art director on "Eureka," "Never Say Never Again" and "Legend," before serving as production designer on "Bad Medicine," "Invaders From Mars," "The Abyss," "The Exorcist: 1990" and "What About Bob?" He is currently designing Hollywood Pictures' "The Distinguished Gentleman," starring Eddie Murphy.

A native of Southern California, **JOHN HORA, A.S.C.** (Director of Photography) graduated Magna Cum Laude from the University of Southern California. While on staff as director of photography at John Urie and Associates in the 1960s, he photographed a series of dramatic promotional commercials that introduced television viewers to the first season of "The Outer Limits" and "The Fugitive" as well as creating the ABC national network identification logo which was seen at every station break for more than two years.

Hora made his screen debut as a cinematographer on the Daniel Mann film "Big Mo" and has spent a good portion of his career in association with director Joe

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Dante, on such films as "The Howling," "Gremlins," "Explorers," "Innerspace," "Gremlins II: The New Batch" and the pilot for the "Eerie, Indiana" television series.

MICHAEL A. STEVENSON, A.C.E. (Editor) reprises the cutting role he played in the first film, "Honey, I Shrunk the Kids."

The son of an editor, Stevenson began his career at MGM, where he worked his way up through the ranks, eventually becoming an assistant editor. Stevenson's first solo credit was on "California Suite," and his scissoring skills have been put to use on "The Toy," "Seems Like Old Times," "Annie," "Chapter Two," "Murder by Death," "The Cheap Detective," "Gotcha" and "Three Men and a Baby."

His work in television includes "The Burning Bed" with Farrah Fawcett.

HARRY HITNER (Editor) was born and raised in Capetown, South Africa. He began his industry career working on documentary shows for television in his homeland, and then moved into feature films in 1985, editing dailies for "Jake Speed," an American film shot in Zimbabwe. When that production returned to the States for post production, Hitner was invited to relocate and continue his work in Los Angeles.

He subsequently served in numerous editing capacities on "The Night Before," "Bat 21," "The Seventh Sign," "Without a Clue," "Nightmare on Elm Street IV," "Spaced Invaders," "White Fang" and "Rocketeer."

Mr. Hitner lives in Los Angeles with his wife Carol and their two children, 3-year-old Nicole, and 10-month-old Gabriel.

Five visual effects facilities in Hollywood assist in the special effects for "Honey, I Blew Up the Kid." However, Buena Vista Visual Effects, headed by **HARRISON ELLENSHAW** (Visual Effects Supervisor) handle the majority of the

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work. Ellenshaw is considered one of the most prominent visual effects artists in the motion picture industry today. His credits include "The Empire Strikes Back" and "Dick Tracy."

On the mechanical effects side which includes the giant props associated with Baby Adam is **PETER M. CHESNEY** (Mechanical Effects Designer/Coordinator), who previously built the huge props associated with "Honey, I Shrunk the Kids." His credits also include "Bill and Ted's Excellent Adventure," "A Nightmare on Elm Street III and IV," "Pet Sematary," "K-9," "Lady in White," "Young Guns II," "Miller's Crossing" "Pacific Heights" and "Raising Arizona."

Born and raised in Bulgaria, **DESSIE MARKOVSKY** (Sound Design and Supervising Sound Editor) left her homeland when she was a teenager, and emigrated to Belgium. There, she was accepted into the Royal Film Institute in Brussels, and graduated in 1976 with a degree in film.

After working with director Chris Marker on "The Spiral," in France, Markovsky came to the United States in 1977 and did special sound effects on her first Hollywood film, "Days of Heaven," for director Terrence Malick. Ms. Markovsky's subsequent motion picture sound credits include eight other films for director Randal Kleiser, among which are "The Blue Lagoon" (1980), "Flight of the Navigator" (1986) and "White Fang" (1991), as well as John Cassavetes' "Love Streams" (1984), Norman Jewison's "A Soldier's Story" (1984), Adrian Lyne's "9 1/2 Weeks" (1987), "BAT 21" (1988) and "The Seventh Sign" (1989).

Markovsky says, "Sound design is equal to cinematography and film editing, as an element of cinematic language."

TOM BRONSON (Costume Designer) began his career with Universal Studios. He went on to serve as costume designer on such films as "The Long Riders," "Nighthawks," "Rocky II, III & IV," "First Blood," "Rambo II," "Southern Comfort," "Rhinestone," "Beverly Hills Cop," "Cobra," "The Ninth Configuration" and "Slapshot." He received Academy Award nominations for his design contributions to "Brubaker," "Rocky IV," "Staying Alive" and "Victory."

Mr. Bronson's television credits include Emmy Award nominations for "Fear on Trial," "The Execution of PVT. Slovik," "Ruby & Oswald" and "For The Woman I Love."

In 1987, Bronson became staff costume designer for Walt Disney Pictures and Television. During his tenure with Disney, Mr. Bronson received Emmy Award nominations for "Polly I," "Polly II" and "Plymouth." He is also the department head for the Studio's Wardrobe Department.

KEVIN YAGHER (Baby Adam Special Makeup Effects), of Kevin Yagher Productions, previously designed Chucky the Doll for "Child's Play I, II and III." His other credits include "Tales From the Crypt," "Radio Flyer" and "Bill and Ted's Bogus Journey."

Academy Award nominee **BRUCE BROUGHTON** (Composer) was born in Los Angeles and raised in various parts of California, as well as Hawaii. Upon returning to the West Coast, Broughton entered USC, graduating cum laude in 1967 with a degree in music composition. Shortly thereafter, he was hired by CBS-Television as a music supervisor and began writing scores for television shows.

Over the past 20 years, Broughton has contributed music to such critically acclaimed episodic television productions as "Hawaii 5-0," "Quincy," "Dallas," "Amazing Stories" and "How the West Was Won," as well as several highly-rated

miniseries including "The Blue and the Gray" and "First Olympics: Athens -- 1896." He has been nominated 11 times for the Emmy Award, and has won four of the statuettes.

In 1985, Broughton segued into feature motion picture composition and created the score for "Silverado," which earned him an Academy Award nomination. Since then, he has completed the music for "Young Sherlock Holmes" (which earned a Grammy Award nomination for best instrumental composition), "Sweet Liberty," "Harry and the Hendersons," "The Boy Who Could Fly," "Moonwalker," "The Presidio," "Narrow Margin," "Betsy's Wedding," the Walt Disney Pictures animated feature "The Rescuers Down Under" and the animated short "Roller Coaster Rabbit." Mr. Broughton also composed the music for the animated short "Off His Rockers," which is being released with "Honey, I Blew Up the Kid."

After graduating from Chouinard Art Institute in Los Angeles, **BOB KURTZ** (Animated Main Title Sequence) founded Burbank-based "Kurtz & Friends" animation. Kurtz is currently designing, directing and writing television commercials and entertainment films. His recent projects have included Billy Crystal's "City Slickers," "Honeymoon in Vegas," "Straight Talk" and a PBS special due to air next year.

Kurtz & Friends is represented in the permanent collections of the Los Angeles County Museum of Art, Modern Museum of Art, New York and ASIFA Archive, German. In addition, Kurtz & Friends has won numerous honors including Clio Awards, Mobius Awards, The New York Festivals, London Advertising Awards, Hiroshima International Animation Festival, International Festival of Films-Annecy,

France and Hamilton Film Festival. Last year Bob Kurtz was the recipient of the Annie Award recognizing his lifetime achievement in animation.

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