



DISNEY PRESENTS GOOFY IN HOW TO STAY AT HOME

PRODUCTION NOTES

Goofy, the clumsy, charismatic and lovable Disney “everyman” character who has entertained audiences from his screen debut in 1932 and stumbling into stardom with his breakout solo short, “Goofy and Wilbur” (1939), to career highlights including “A Goofy Movie” (1995), and the 2007 short “How to Hook Up Your Home Theater,” returns in “Disney Presents Goofy in How to Stay at Home.” Among the most well-regarded of Goofy’s films are the memorable “How To” shorts of the 1940s and beyond, in which Goofy would more aptly show how not to do various activities, from skiing, to swimming, playing football and basketball. It seemed only natural to legendary master animator/director Eric Goldberg that Goofy could provide some good-natured lessons in “Disney Presents Goofy in How to Stay at Home” and demonstrate how to make the best of today’s challenging situations. Goldberg proposed this new series of short films (in the style and tone of Goofy’s “How To” shorts) to Jennifer Lee, chief creative officer, and Clark Spencer, president of Walt Disney Animation Studios, and got an immediate and enthusiastic response and the fastest “greenlight” to proceed that he can remember.

Goldberg along with producer Dorothy McKim (a 41-year Disney Animation veteran and the Emmy® Award-winning producer of the “Prep & Landing” series, “Meet the Robinsons” and the 2013 Oscar®-nominated short, “Get a Horse!”), enlisted a small but stellar team of hand-drawn supervising animators (including superstars Mark Henn and Randy Haycock), top clean-up artists (Rachel Bibb and Lureline Weatherly), special effects supervisor Dan Lund, and editor Brian Millman to bring this modern series of Goofy shorts to life. Being one of the most limber and physical characters in the Disney canon, it was decided that Goofy should be animated in the traditional hand-drawn style, pencil to paper, and the animators relished the thought of putting him through his paces in that medium.

Actor/comedian Bill Farmer, who has provided Goofy’s unmistakable voice since 1987, once again returns to voice the main character. Versatile voiceover artist Corey Burton, who is renowned for his sound alike performances of such Disney favorites as Captain Hook, Ludwig Von Drake and countless others, lends his distinctive and authoritative tone as “narrator.”

For this trio of gag-packed minute-and-a-half shorts, Goldberg came up with three subjects. “Binge Watching” was assigned to Mark Henn (who supervised such memorable characters as Ariel, Belle, Jasmine, Tiana, Young Simba, and Winnie the Pooh over the course of his 42 years with the Studio). “Learning to Cook” was supervised by Randy Haycock, a 30-year veteran

animator who has brought to life such characters as Clayton (“Tarzan”), Princess Kida (“Atlantis”), Prince Naveen (“The Princess and the Frog”) and Eeyore (“Winnie the Pooh”) to name a few. Goldberg, the acclaimed creator of the Genie (“Aladdin”), Mini Maui (“Moana”), and Louis (“The Princess and the Frog”), and the director of “Pocahontas” and the “Rhapsody in Blue” and “Carnival of the Animals” segments of “Fantasia/2000,” took on Goofy’s animated antics for “How to Wear a Mask.”

According to Goldberg, “This entire series has been a labor of love for all of us. Goofy is one of the most physical characters in the Disney canon, and, as much as I love animating Mickey Mouse and the others, Goofy is limberness squared. It’s really fun to put him through his paces and to animate his body movements. One of the great things about the ‘How to’ shorts is that Goofy is basically a pantomime character with a minimum of dialogue. He is often described as an ‘everyman’ character that we can all relate to. Of course, Goofy has his own spin and attacks things in a slightly stranger or more offbeat way than some of his cartoon compatriots.

“Animating Goofy never stops being fun and thrilling,” adds Goldberg. “There’s so many things these classic characters can do, and there’s a reason they’ve lasted for so many decades. You can put them in practically any situation and make them work by just letting them be who they are.

“With the ‘Disney Presents Goofy in How to Stay at Home’ shorts, we’re hoping to give audiences some laughs. To have somebody like Goofy hand us a laugh is very therapeutic.”

Producer McKim noted, “This has been a dream assignment bringing together three of the best 2D animators working today, and Eric has done a brilliant job with everything from creating the stories and animatics to directing. Mark and Randy have brought Goofy to life in fun and entertaining new ways using all of their artistic skills and expertise. We were also very fortunate in having Brian Millman as our editor. To help give the shorts a sense of authenticity and familiarity, Brian went back to the sound effects library and some of the actual devices and contraptions used by legendary Disney soundman Jimmy MacDonald. This provided a sound design that feels contemporary yet happily nostalgic and familiar at the same time.”

HOW TO HAVE FUN ANIMATING GOOFY:

For veteran supervising animators Eric Goldberg, Mark Henn and Randy Haycock, animating Goofy in this new “Disney Presents Goofy in How to Stay at Home” series of short films was as good as it gets. Drawing on their many years of experience as some of the top 2D animators in the business, this trio of intrepid actors with pencils (and digital pads) channeled their inner Goofy to place the beloved character in this new series. All three of them had previously animated Goofy for the 2007 theatrical short, “How to Hook Up Your Home Theater,” and on several other occasions. Mark Henn had done some of the animation for “Mickey’s Christmas Carol” (1983) with Goofy taking on the role of the ghostly Jacob Marley.

“I just love what Goofy can do with his body, both in terms of attitude and physicality,” observes Goldberg. “For an animator, it doesn’t get any better than that. It’s like working with a Hollywood legend; one who has been seasoned for the last 70 years. Everybody has been having a blast working on these, but I won’t kid you, they’re a lot of work.

“We all have our personal way of handling Goofy even though we are harkening back to animation from the past that we love,” he adds. “We’ve all got our own animator personalities as

well. Mark tends to be more springy, sprightly and abrupt in the way he animates Goofy. And Randy tends to be more three dimensional, full of form and facial expression change. In the end, they're all Goofy, just slightly different interpretations."

Goldberg explains one of the basic principles in animating Goofy dates back to Disney animation pioneer Art Babbitt (one of the Studio's original, best and most inventive Goofy animators) and is known as "successive breaking of joints."

"Art coined this phrase to describe the way Goofy moves, and it has become a fairly famous animation principle in hand-drawn animation," explains Goldberg. "Instead of using rubber hose-style animation, we basically give the character his limberness by breaking the knee joint, as well as the ankle and the hip joint. The actions are all based on what a jointed figure can do, and that gives it more of a sense of reality. The audience is aware that there's actually a structure and it makes the character's movements seem more believable than if you were rubber-hosing it. Goofy's joints look like they're doing something impossible, but it is actually possible.

A BRIEF HISTORY OF GOOFY;

From his first minor roles in a pair of 1932 Mickey Mouse cartoons (appearing as a character named Dippy Dawg in "Mickey's Revue" and "Whoopee Party"), to his inspired teaming with Mickey and Donald for a series of classic animated adventures in the 1930s and 40s ("Mickey's Service Station" in 1935 marked their first appearance as a trio), and then starring in his own right (starting in 1939 with "Goofy and Wilbur"), Goofy has had audiences in stitches with his unique approach to everyday situations.

Goofy starred in a popular series of "How to" shorts demonstrating "The Art of Skiing" (1941) and "The Art of Self Defense" (1941), before comically showing us "How to Swim" (1942), "How to Fish" (1942), "How to Be a Sailor" (1944), "How to Play Golf" (1944), "How to Play Football" (1944), "How to Ride a Horse" (originally part of the 1941 Disney feature, "The Reluctant Dragon,") and on numerous other occasions. The "How to" shorts usually featured the voice of a stentorian narrator (voiced mainly by actor John McLeish), who would impact Goofy's on-screen actions by either directing, motivating or irritating him. Goofy returned to the big screen in a 2007 short film showing modern audiences "How to Hook Up Your Home Theater."

Over the years, many of Disney's top animators helped to shape Goofy's personality and define his movements. Art Babbitt was the first and one of the most influential artists to animate Goofy. Veteran director Jack Kinney is credited with directing many of the best Goofy shorts. John Sibley was one of the unsung animation heroes who did some of his best work on the character.

During the 1950s, Goofy was reinvented as a family man facing the trials and tribulations of everyday life, such as dieting, giving up smoking, and raising children. He went on to tackle some of the issues of the modern life, appearing in a trio of films and featurettes about driving and road safety: "Motor Mania" (1950), "Freewayphobia #1" (1965) and "Goofy's Freeway Trouble" (1965).

Goofy starred in the 1987 television special, "Sport Goofy in Soccermania," and made a brief cameo on the big screen the following year on in the landmark feature, "Who Framed Roger Rabbit." In the 1990s, Goofy got his own TV series, "Goof Troop," in which he starred with his son, Max, and cat, Waffles." A theatrical feature, "A Goofy Movie," was released in 1995, and

has since become a cult classic and favorite among Disney fans around the world. The sequel, "An Extremely Goofy Movie," was released in 2000. The lovable Goofy was also featured in "Mickey's Once Upon a Christmas" (1999), "Mickey's Twice Upon a Christmas" (2004), and reteamed that same year with Mickey and Donald in the direct-to-video featurette, "The Three Musketeers."

Additionally, Goofy has starred in such Disney TV favorites as "Mickey Mouse Works," "House of Mouse," among others. He is also one of the featured characters, along with Mickey and Donald, in the critically and commercially successful action role-playing video game series, "Kingdom Hearts," which debuted in 2002 and has had several sequels.

"DISNEY PRESENTS GOOFY IN HOW TO STAY AT HOME" – THE SHORTS

HOW TO WEAR A MASK

Director/Supervising Animator: Eric Goldberg

In addition to scripting and directing all three of the short films in the "Disney Presents Goofy in How to Stay at Home" series, Eric Goldberg served as supervising animator for all of Goofy's antics for "How to Wear a Mask." The subject proved to be a goldmine of gags for him as he examined all of the physical travails that could only happen to Goofy as he attempts to properly put on his face protection.

Goldberg drew on his encyclopedic knowledge of the classic cartoons in creating these new Goofy shorts. On request, he can quote chapter, verse and gags from any particular short or feature.

"One of my favorite moments in 'How to Wear a Mask' is where Goofy is trying to put on the mask," says Goldberg. "I wrote a piece where the narrator gets very pretentious. In my mind, I was thinking about the Goofy short 'The Olympic Champ' where Goofy is in the middle of pole vaulting across the bar and the narrator starts saying how crossing the bar reminds him of poem by Tennyson and commences reciting it while Goofy's hanging in midair. Corey Burton, who does a magnificent job voicing the narrator in our films, immediately got my reference and gave it that spin. He says, 'Isn't it amazing that a small piece of elastic cloth can be so effective?' as Goofy is trussed up like a turkey."

In another reference to classic Disney cartoons, Goldberg notes that even though the character's name is Goofy, he is still capable of having a range of emotions including getting "a little cheesed off now and then."

"When Goofy finds himself inextricably tangled in the mask, I have him getting angry in his own sort of way," recalls Goldberg. "It's not unlike in 'Clock Cleaners' where he's looking around and trying to figure out what's making the bell ring."

In the end, Goldberg loved the experience of writing and directing a series of shorts featuring one of his all-time favorite characters. "When I saw the first screening of 'Binge Watching' in color on the big screen, I was almost verklempt. It was like, 'oh wow, we really made a Goofy cartoon.'"

BINGE WATCHING

Supervising Animator: Mark Henn

Staying at home has certainly brought out the binge watcher in many of us, and Goofy is no exception. Mark Henn, who admits to being only an occasional binge watcher himself, was able to physicalize Goofy's obsessive nature in a way that could only be done with animation and an active imagination.

"'Binge Watching' was unique in the sense that once Goofy walks into the room and plops down in the chair in front of the TV, from the top of the neck up, he's locked in to watching," recalls Henn. "It was lots of fun to do this disembodied head locked in place while the body is off doing other things. Goofy has perfected the art of multitasking. It was fun to get the neck all stretched out, and somewhat surreal at the same time.

"I can remember Burny Mattinson (Disney Animation's legendary storyman/director who has worked at the Studio for a record 68 years) telling me how he remembered going down the hall in the old Animation Building, and walking past animator John Sibley's office while he was working on a Goofy short. He heard John giggling and laughing at his own work because he was just having so much fun with the character. I can relate to that. Goofy is our resident clown. There's so much you can do with him in animation and that makes for a fun assignment."

"I believe this series of shorts is great entertainment for this day and age," concludes Henn. "They're timeless as well because Goofy's just funny and people relate to him one way or another. We've all had those kind of frustrations and clumsy moments. I've had the chance to animate Goofy on several occasions including 'Mickey's Christmas Carol,' 'How to Hook Up Your Home Theater' and for special projects for Disney Parks, and it's always a pleasure and a delight to work with him."

Goldberg adds, "One of the biggest laughs in 'Binge Watching' came from a note suggested by Jennifer Lee herself. She said that when the doorbell rings, we should have Goofy put on his mask, and while his head remains affixed to the TV screen, the rest of his body walks over to the door."

LEARNING TO COOK

Supervising Animator: Randy Haycock

For amateur and aspiring cooks, staying at home provided the time and opportunities to explore their talents in the kitchen. And in "Learning to Cook," animator Randy Haycock gives us a frantic and fanciful glimpse into Goofy's culinary skills.

"I've always been a big Goofy fan because the content of the classic shorts was so good, and the animators seemed to have so much fun figuring out funny ways to have Goofy respond to situations," observes Haycock.

"As I was researching some of the classic Goofy cartoons, I was constantly struck by the way John Sibley's humor spoke to me and I was amazed by the creative ways in which he animated the character. I discovered that he did so many of my favorite scenes. As I learned more about his life, I found that I related to him in other ways too. He was never as well-known as some of the other legendary animators, but he deserved a lot more credit than he got.

"It's easy to relate to Goofy as a character," adds Haycock. "He seems to be an eternal optimist. No matter how bad things go for him, he never gives up. And he always ends up being happy

and feeling very good about the way things turned out. There's a certain simplicity to his thinking and he tends to attack things in a direct way."

"I spent most of my career animating more naturalistic characters, and I've really enjoyed the idea of showing inner conflict in a performance. I love the idea of sincerity and making the audience believe in the character and forgetting that they're watching a series of drawings. I want them to feel for the character. But animating Goofy was something altogether different and a welcome change of pace. I really relished the opportunity and the freedom to explore my funny side and do something more cartoony. At first, maybe I was a little too timid, and I had to be encouraged to push it further. I think that's awesome, and probably what I enjoyed most about animating the character."

Haycock says he's a bit more like Goofy than Wolfgang Puck when it comes to cooking. "Goofy goes about his business in the kitchen just basically throwing together a concoction of what's available in the house," explains Haycock. "Now a good cook would make something really delicious out of what's on hand, but he ends up making a disaster out of things. I definitely related to Goofy. He doesn't know anything about cooking and instead of a masterpiece he creates a mess like Goofy always does. He's still proud of his creation and proclaims, 'There ain't nothing like home cooking.'"

Haycock enjoyed his collaboration with director Goldberg, and says that Eric's animatic and suggested poses gave him a lot to work with. "Eric was really open to letting me explore, and if I came up with a funnier bit or a different acting choice here or there, we would use it. He has an impeccable sense of humor and really knows funny. He's super clear on what he's looking for, and that was really helpful. Looking at the animation that he and Mark were doing on their shorts was really inspiring."

ABOUT THE FILMMAKERS:

DOROTHY McKIM (Producer) is a two-time Emmy® Award winning producer who began her association with Walt Disney Animation Studios in 1984. During her tenure in animation, she worked in a variety of production capacities before being promoted to producer on the three award-winning "Prep & Landing" films ("Prep & Landing," "Prep & Landing: Operation: Secret Santa," and "Prep & Landing: Naughty vs. Nice"), as well as the Oscar® nominated shorts, "Get a Horse," among others. Her feature producing credits include "Meet the Robinsons." McKim currently serves as a producer for Disney Animation, where she is involved in all animation related content for a variety of live entertainment including Disney On Ice, Disney In Concerts, Disney nights on American Idol and Dancing with the Stars. ABC Live Animation Specials, and Hollywood Bowl Live Animation, among others. She is also all produces all of Disney Animation's 2D animation for Disney Parks and Experiences.

Born and raised in Chatsworth, California, McKim launched her Disney career in 1980 in the staffing department before moving into editorial/cutting for live-action programs on the Disney Channel, and then publications. Her first assignment for Disney Animation was on the feature, "Oliver & Company" (1988). She subsequently worked as a production manager, director of production, and co-producer on some of the Studio's landmark animated hits including "The Little Mermaid" (1989), "Beauty and the Beast" (1991), "The Lion King" (1994), and "Tarzan" (1999).

From 2007 to 2010, McKim served as development producer for Disney Animation. In that role, she worked with all of the Studio's directors in developing their films. This also included overseeing the development of all animated short films for the division.

Her other professional honors include four VES Award nominations and an Annie Award for best animated television production. McKim and her husband, Brian, live in Santa Clarita. They have a son, Tyler, and a daughter, Natalie. In her spare time, McKim works as an ice skating coach and loves to choreograph programs for the students she coaches.

ERIC GOLDBERG (Director/Writer/Supervising Animator-"How to Wear a Mask") is one of the all-time greatest 2D animators/directors and is renowned for his role in creating and supervising the animation of the Genie character for "Aladdin," for directing "Pocahontas" and the "Rhapsody in Blue" and "Carnival of the Animals" sequences for "Fantasia/2000," along with numerous other achievements. He is the recipient of the 2011 Winsor McCay award from ASIFA-Hollywood for lifetime achievement in animation. Among his recent work, he created new animation for the upcoming Cirque du Soleil show, "Drawn to Life," scheduled to debut at Disney Springs in Orlando, Fla., later this year. He has also contributed animation to a variety of projection shows and special projects for Disney Parks and Experiences around the world.

Goldberg's animation knowledge started early, creating flip books at age six and moving on to making prize-winning Super 8 films from the age of 13. After attending Pratt Institute in Brooklyn, NY, majoring in illustration, Goldberg became a full-time assistant animator to legendary director Richard Williams on "Raggedy Ann and Andy." He went on to direct countless TV spots for Williams in London before coming to Los Angeles to serve as director of animation on the Emmy®-winning "Ziggy's Gift." Returning to London, he co-founded Pizazz Pictures, a commercial studio with a world-wide clientele.

Goldberg joined Walt Disney Animation Studios in 1990 to supervise the animation of the wise-cracking Genie in "Aladdin." He then co-directed "Pocahontas" (1995), and animated the feisty satyr Phil in "Hercules" (1997). His directing stints on "Fantasia/2000" were a labor of love and were inspired by both George Gershwin and the legendary theatrical caricaturist Al Hirschfeld, who served as artistic consultant.

Other Disney credits include "The Princess and the Frog" (for which he supervised Louis, the trumpet-playing alligator, earning him his third Annie Award for best character animation), "Winnie the Pooh" (supervising Rabbit and the "Backson Song" sequence), and "Wreck-It Ralph" (helping to flesh out the character of King Candy). He also served as head of animation for 2013's Oscar®-nominated short, "Get a Horse!"

Goldberg and wife, Susan, a talented artist and art director in her own right, have two daughters, Rachel and Jenny, who both work as artists in the entertainment industry.

MARK HENN (Supervising Animator-"Binge Watching") has been a major player in the industry and on the animation team at Walt Disney Animation Studios since 1980 when he started as an in-betweener on "The Fox and the Hound." Less than a year later, he was given the plumb assignment of animating Mickey Mouse in "Mickey's Christmas Carol" (which marked the first big screen appearance for Mickey in thirty years). Henn has since gone on to become one of the most prolific and respected animators in the industry, and was honored with the Winsor McCay Award from ASIFA-Hollywood in 2013 for lifetime achievement in animation at the Annie Awards.

A native of Dayton, Ohio, Henn was just seven years old when he announced that he wanted to be an animator after being inspired by the Disney animated classic, "Cinderella." In 1980, he successfully completed the character animation program at California Institute of the Arts (CalArts), then began his career at Walt Disney Animation Studios, under the guidance of legendary Disney animator Eric Larson.

Following "Mickey's Christmas Carol," Henn rose quickly through the ranks. Taking up the mantle once held by animation giant Marc Davis, he became known for supervising the animation of some of Disney's most beloved princesses/heroines including Ariel, Belle, Jasmine, Mulan, and Tiana. In his first stint as supervising animator, Henn animated Basil, Dr. Dawson, Olivia and Flaversham in "The Great Mouse Detective." His other Disney feature film and featurette credits include "The Little Mermaid," "The Rescuers Down Under," "The Prince and the Pauper," "Beauty and the Beast," "Aladdin," "The Lion King" (supervising Young Simba), "Mulan," "Lilo & Stitch," and "Home on the Range." He also served as an animator on the title character of "Pocahontas" and animated Giselle in "Enchanted." Additional credits include "Winnie the Pooh" (as supervising animator for Winnie and Christopher Robin), "Meet the Robinsons," and "How to Hook Up Your Home Theater." In 2000, Henn traded his pencil for a director's chair and directed the award-winning short, "John Henry," based on the popular American legend.

Henn was among the first of Disney's top animators to make the move to Orlando to work at Walt Disney Animation's Florida Studio.

Henn's recent assignments include "Wreck-It Ralph" (as lead 2D animator), "Frozen" (lead 2D animator), "Moana" (animator), "Ralph Breaks the Internet" (lead 2D animator), and "Frozen 2." He also contributed animation to the upcoming Cirque du Soleil show, "Drawn to Life," and lent his talents as animator and supervising animator on numerous projects for Disney Parks and Experiences around the world.

Henn was Mickey Mouse's official portraitist in honor Mickey's 90th birthday in 2018. He and his family reside in the Santa Clarita Valley.

RANDY HAYCOCK (Supervising Animator-"Learning to Cook") has worked in the animation industry for 31 years and at Walt Disney Animation Studios since 1992. After contributing animation to such notable Disney features as "Aladdin," "The Lion King," "Pocahontas" and "Treasure Planet," he went on to the role of supervising animator on "Hercules" (Baby and Young Hercules), "Tarzan" (Clayton), and "Atlantis" (Princess Kida). His animation credits also include the CG films "Chicken Little" and "Meet the Robinsons." Haycock returned to traditional hand-drawn animation for "The Princess and the Frog" (supervising the animation of Prince/Frog Naveen) and "Winnie the Pooh" (supervising Eeyore). He also served as Drawover Lead on "Moana." He is currently doing traditional animation for special projects at Disney Parks around the world. A native of Colorado, Haycock has taught animation at California Institute of the Arts (CalArts) and at Art Center, as well as online at AnimationMentor.com

ABOUT THE CAST:

BILL FARMER (Goofy) has famously performed as the official voice of Disney's Goofy and Pluto since 1986, and was immortalized with the distinguished Disney Legend Award (recognizing individuals whose unique talents have helped shape the Disney legacy) in 2009 (along with entertainment icons Robin Williams and Betty White). His sterling voice-acting resume also

includes thousands of leading and supporting roles in films, television, advertising, consumer products and more.

For decades, audiences of all ages have enjoyed Bill's standout work in vehicles and venues as diverse as his talents – from clubs to conventions, broadcasts to podcasts, and TV screens to movie screens.

What began in the standup comedy clubs of America's heartland has become one of the most colorful careers in Hollywood, with a seemingly endless list of live and recorded performances engaging fans of every demographic.

For his unparalleled body of animation work with such leading studios as Pixar, Warner Bros., Universal and MGM, Bill became the first voice actor to receive the prestigious Friz Freleng Lifetime Achievement Award for Excellence in Animation. He is also the recipient of the 2014 Annie Award (presented by ASIFA, the international animation society) for best acting in a television series and received an Emmy® nomination for his memorable performances in the hit animated series, "Mickey Mouse Clubhouse."

Bill can currently be heard on television in Disney's "Mickey Mouse Clubhouse," "Amphibia," "The Wonderful World of Mickey Mouse," and "Mickey's Fun House," among others. He can also be seen on camera as host (and serves as executive producer) on the Disney+ series, "It's a Dog's Life with Bill Farmer." In 1995, he lent his voice to the title character in the Disney feature, "A Goofy Movie," which has gone on to become a favorite with today's audiences. He is also heard in the 2007 theatrical Goofy short, "How to Hook Up Your Home Theater."

To help others reach their performance potential, Bill teaches students interested in the voice-over profession, produces voice-actor demos and offers private coaching through his own production company, Toonhouse, Inc.

Bill has observed, "Of all the cartoon characters, Goofy was always my favorite, so voicing him really is a dream come true. Doing the voice has become second nature to me. In the beginning, I had to stop and think what his motivation was, but now he lives inside me."

COREY BURTON (Narrator) provides the authoritative and stentorian voice of "narrator" in this new series of Goofy shorts and helps guide Goofy through his "How to" adventures. Corey's amazing repertoire of classic Disney voices also includes the modern-day sound-alike voices for such animated favorites as Captain Hook, Ludwig von Drake, Dale (of Chip 'n Dale), among others. He has famously recreated the voices of Disney legends Hans Conried and Paul Frees for modern-day recordings such as the Ghost Host ("Welcome, foolish mortals") in the Haunted Mansion Holiday attraction at Disneyland park, and on other occasions, as well as the welcoming voice on the Pirates of the Caribbean attractions. His voice is heard on more than 50 Disney Storyteller records.

Star Wars fans will know Corey's work for a variety of projects, starting in the late 1970s when he voiced Luke Skywalker for a 1979 Disney Read-Along book/record retelling of "Star Wars: Episode IV – A New Hope." He went on to provide the voice of Derek Klivian for "Star Wars: Episode V – The Empire Strikes Back." For the popular "Star Wars: The Clone Wars" series, Corey voices such characters as Count Dooku and San Hill. For that series he also originated the character of Cad Bane and reprised the role for the 2021 series, "Star Wars: The Bad Batch," for which he also voices Gobi Gile, along with several other new characters.

Corey has been a multi-voiced professional character voice actor/announcer for nearly 50 years, since age 17. He is schooled in the classic traditions of Radio Theatre, and became the last fully qualified character and lead actor "Voice Man" accepted into Hollywood's original Radio Acting Community, during a ten-year resurgence in the 1970s. He honed his craft studying for four years with renowned voice-over master Daws Butler (Yogi Bear, Huckleberry Hound, etc.).

Corey served a seven-year stint as an NBC Peacock Logo signature voice(s), with promo announcing on every major American TV network for more than two decades and documentary narration on many educational networks. He is one of the most popular "utility" announcer/character voice actors for both Disney and Universal Theme Parks, worldwide.

His television credits include numerous voices for Disney and Warner Bros., including the enormously popular "Transformer" series (as Shockwave and others). His feature film ADR/Voice work includes "E.T.," "Critters," "Total Recall," and the Disney features "Aladdin," "The Hunchback of Notre Dame," "Mulan," "Atlantis: The Lost Empire" (as the voice of Gaetan "Mole" Moliere), "Return to Never Land" (as Captain Hook), and the Disney/Pixar film, "Toy Story 2." Corey has even portrayed Walt Disney himself in "Special Edition" Disney Classic DVDs. He also dubbed the voice of Deems Taylor for the 2000 re-release of "Fantasia."

Corey's voice characterizations are featured in such video game blockbusters as "Final Fantasy," and "Kingdom Hearts." He is also known for his distinctive old-fashioned logo voices for Old Navy, and Real California Cheese radio spots, and is also a former radio/TV/Industrial sound production engineer (known as an expert on classic/esoteric microphones and audio gear), as well as an occasional dialect consultant.

Among his recent accomplishments, Corey also lent his voice to the vintage-style network promo VO featured in Quentin Tarantino's blockbuster hit, "Once Upon a Time in Hollywood."