



Disney

# TOGO

THE UNTOLD TRUE STORY

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PG

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# Disney TOGO

THE UNTOLD TRUE STORY

An  
ERICSON CORE  
Film

Directed by ..... ERICSON CORE  
Written by ..... TOM FLYNN  
Produced by ..... KIM ZUBICK  
Executive Producer ..... DOUGLAS S. JONES  
Director of Photography ..... ERICSON CORE, ACS, ASC  
Production Designer ..... JOHN BLACKIE  
Edited by ..... MARTIN PENZA, ACE  
Costume Designer ..... WENDY PARTRIDGE  
Music by ..... MARK ISHAM  
Casting by ..... JEANNE MCCARTHY, CSA  
NICOLE ABELLERA HALLMAN, CSA  
LESLIE WOO, CSA  
RHONDA FISEKCI, CSA

Unit Production Manager ..... DOUGLAS S. JONES

Unit Production Manager ..... DOUGLAS STEEDEN  
First Assistant Director ..... EMILY RENNER WALLACE  
Second Assistant Director ..... JOHANNA POSTHUMA

## ALPINE UNIT

Unit Production Manager ..... DANIELLE DUMESNIL  
First Assistant Director ..... RICHARD GRAVES  
Second Assistant Director ..... ESTEBAN SANCHEZ

Visual Effects Supervisor ..... RAYMOND CHEN  
Visual Effects Producer ..... IVY AGREGAN

## CAST

Leonhard Seppala ..... WILLEM DAFOE  
Constance Seppala ..... JULIANNE NICHOLSON  
Mayor George Maynard ..... CHRISTOPHER HEYERDAHL  
Dr. Curtis Welch ..... RICHARD DORMER  
Bill Clark ..... ADRIEN DORVAL  
Sally Burdett ..... MADELINE WICKINS  
Amituk ..... MICHAEL GREYEVES  
Atiqtalik ..... NIVE NIELSEN  
Dan Murphy ..... NIKOLAI NIKOLAEFF  
Charlie Olsen ..... THORBJORN HARR  
Sarah Foley ..... CATHERINE MCGREGOR  
Jafet Lindeberg ..... MICHAEL MCELHATTON  
Henry Ivanoff ..... BRANDON OAKES  
Max Adams ..... PAUL PIASKOWSKI  
Joe Dexter ..... MICHAEL GASTON  
Gunnar Kaasen ..... SHAUN BENSON  
Tulimak ..... ZAHN MCCLARNON  
Victor Anderson ..... JASON SCHNEIDER  
Scotty Allan ..... JAMIE MCSHANE  
Miners ..... SEAN HOY

TOM CAREY  
Sweepstakes Lookout ..... TELLY JAMES  
Mercantile Shop Customer ..... CHAD NOBERT  
Chicago Business Man ..... MALIK MCCALL  
Mr. Olson ..... MARK KRYSKO  
Mrs. Olson ..... ELENA PORTER  
Nome Reporter ..... DAVID TRIMBLE  
Eileen Clark ..... BARB MITCHELL  
Dev Burdett ..... STEVEN MCCARTHY  
Crying Mother ..... SARAH WHEELDON  
Seattle Reporter ..... BEN WONG  
Leonhard Seppala Photo Double/Musher ..... MARTIN BUSER

Stunt Coordinators ..... LESLIE MCMICHAEL  
JORDAN DODDS

## Stunt Performers

DENTON EDGE ..... QUILLAN LOWRY  
CAM A. SUTHERLAND ..... PETER BEWS  
MICHAEL CRESTEJO ..... SCOTT EMERSON  
PATRICK SCHMEIKAL ..... PAUL CHIDDLE  
NIALL HIGGINS ..... KYE WALSTROM  
DAVID ALEXANDER ..... DAVID DUNAWAY  
CARL LEE MCCLELLAN ..... RANDALL SPATE  
CHRISTOPHER GORDON ATKINSON

Associate Producer ..... GLORIA JANATA  
Production Accountant ..... LESLIE MAYNES

Art Director ..... BILLY IVES  
Assistant Art Directors ..... MARIE MASSOLIN  
JOEL TOBMAN  
Set Decorator ..... PAUL HEALY, SDSA  
Assistant Set Decorator ..... ALAN MCCULLAGH  
Set Decorating Coordinator ..... LEENA GAJJAR  
Set Decorating Buyer ..... ALEX LINGNAU  
Lead Dresser ..... RENE JANSEN  
On Set Dressers ..... JASON COXWORTHY  
ALEXANDER SMITH



Paint Coordinator .....	CRYSTAL HUSUM	SIM Dailies Workflow Managers.....	DORITA LAM
Paint Foreman .....	BARBARA CHANDLER		KATIE CONNON
Scenic Artists .....	CHAUNTEL SWANN	SIM Dailies Technicians.....	WARREN LANGFORD
	LOYOLA LEWIS		SIMON CORKUM
	CHRISTINE MCDONALD		
Greens Foreman .....	THOMAS YAREMKO	Assistant Editors .....	DMITRI FROLOV
Greensman .....	EUGENE GOGOWICH		JASON W. FIELDS
Production Assistants .....	DAYNE EWEN	Post Production Supervisor.....	DAVID SCHARF
	TYLER HEILIGSETZER	Post Production Coordinator .....	ALEX WHITE
	KATHLEEN DELLOSA	Post Production Assistant .....	EMILIE FLEUETTE
Location Assistants.....	ALISON INNIS	VFX Editor .....	BRIAN GONOSEY
	CHRISTINA CARSWELL	VFX Assistant Editor.....	RONALD SAN AGUSTIN
	TRENT ASHER		
	CODY MACDIARMID	Supervising Sound Editors .....	ODIN BENITEZ
	MOHAMMAD QAZZAZ		TODD TOON
Cultural Consultant .....	PAUL ONGTOOGUK	Re-Recording Mixers .....	MICHAEL MINKLER, C.A.S.
			MARTYN ZUB
First Assistant Accountant/AP .....	LINDA GEE		
First Assistant Accountant/PC .....	RALUCA JABLONSKI	Additional Re-Recording Mixers .....	RON BARTLETT
CDN Payroll Accountant.....	SANDRALYNN TRENT		WARREN SHAW
USA Payroll Accountant .....	KERSTYN SCHULTZ	Sound Editorial and Mixing Provided by ...	FORMOSA FEATURES
Second Assistant Accountants.....	LAURA DUNNE	Sound Designer.....	MARTYN ZUB
	SABINA CAHTAREVIC	Sound Effects Editors.....	JASON KING
Accounting Clerks.....	MIKE LIESEMER		ADAM KOPALD
	DEBORAH WILSON		LUKE GIBLEON
Post Production Accountant.....	CYNTHIA PHILLIPS		CHRISTOPHER BONIS
		Supervising Dialogue Editor.....	JOHN C. STUVER, M.P.S.E.
Unit Publicist .....	PATRICIA JOHNSON	ADR Supervisor .....	DAVE MCMOYLER
Still Photographer .....	CHRIS LARGE	First Assistant Sound Editor.....	PERNELL L. SALINAS
		Re-Recording Mix Technician .....	DUNCAN MCRAE
Transportation Coordinator .....	GRANT MCPHEE	Sound Effects Recordist .....	CHARLIE CAMPAGNA
Transportation Captains.....	TYLER R. MILLER	ADR Mixers .....	MICHAEL MILLER
	RANDY ZACARUK		CHRIS NAVARRO, C.A.S.
Office Dispatch .....	TARA HOWIE	Foley Supervisor .....	WALTER SPENCER
Security Coordinator.....	BILL WALTON	Foley Artists .....	MIKE HORTON
			TIM MCKEOWN
US Casting Assistants .....	CHRISTIAN A. BUSTAMANTE	Additional Re-Recording Mixers .....	RON BARTLETT
	LORETTA TROUTMAN		WARREN SHAW
Canadian Casting Assistant.....	SERA FISEKCI	Additional Re-Recording Mix Technician .....	DOUGLAS PARKER
Extras Casting.....	ALYSON LOCKWOOD		
Animal Coordinators .....	THOMAS GUNDERSON	Music Editor .....	PETER "OSO" SNELL
	MATHILDE DECAGNY	Additional Music by .....	LOUIS FEBRE
			AUSTIN FRAY
	Animal Handlers		JOSEPH TRAPANESE
DAVID SOUSA	BOBBY SCOTT SCHWEITZER		MICHAEL SIMON
BRIAN TURI	CRISTIE MIELE		LUCAS CANTOR
DOREE SITTERLY	JULIE SCHULTZ	Score Recorded and Mixed by .....	JASON LAROCCA
LORIE BOYLE	FLORENCE KRISKO	Score Orchestrated by.....	BRAD DECHTER
CANDACE VILLETT		Additional Orchestrations by .....	JEFF ATMAJIAN
Animal Colorist .....	ROSE ORDILE		ANDREW KINNEY
Snowy Owl Sled Dog Tours .....	JEREME ARSENAULT		CHRISTOPHER KLATMAN
	CARLIN KIMBLE		HUMMIE MANN
American Humane Representatives.....	CHRIS OBONSAWIN		HENRI WILKINSON
	TIM ROGERS	Orchestration Assisted by .....	STEVE PERRETT
Caterer .....	RGG CATERING LTD.	Score Conducted by .....	MIKE NOWAK
		Orchestra Contractor.....	PETER ROTTER
		Music Preparation by.....	BOOKER WHITE,
SIM International.....	DAILIES LAB		WALT DISNEY MUSIC LIBRARY

Score Coordinated by ..... ALLISON CANTOR  
Assistant to Mark Isham ..... AARON JORGENSEN  
Digital Recording by ..... KEVIN GLOBERMAN  
LARRY MAH  
Pre-Records Engineered by ..... TYLER PARKINSON  
Violin Solos by ..... CHARLIE BISHARAT  
ALYSSA PARK  
Viola Solos by ..... ANDREW DUCKLES  
Cello Solos by ..... ANDREW SHULMAN  
Score Recorded at ..... BARBRA STREISAND SCORING STAGE,  
SONY STUDIOS, CULVER CITY, CA  
NEWMAN SCORING STAGE, FOX STUDIOS, LOS ANGELES, CA  
Mixed at ..... LA-ROCC-A-FELLA CENTER  
Mix Assisted by ..... MICHAEL BOUSKA  
MICHAEL ROBY  
Additional Recording by ..... JOHN CHAPMAN  
Assistant Music Editor ..... WILLIAM WELLS LEARNED III

Digital Intermediate Provided by ..... COMPANY 3  
Senior Colorist ..... SIGGY FERSTL  
Senior Finishing Producer ..... LAURA HOLEMAN  
Senior Finishing Editor ..... PAUL CARLIN  
Image Scientists ..... DR. JOHN QUARTEL & EMILY FAW  
Technologist ..... MIKE CHIADO  
Colorist ..... ADAM NAZARENKO  
Color Assistant ..... ZACHARY KORPI  
Associate Finishing Producer ..... JESSICA STONE  
Data I/O ..... ROBERT FERNLEY & AARON MAXEY  
Digital Restoration ..... MEGAN SHEPHERD  
Autochrome Look Artists ..... DOUG SPILATRO  
MANDY SORENSON  
Head of Production ..... ERIK ROGERS  
CO3 President ..... STEFAN SONNENFELD

#### VISUAL EFFECTS

Visual Effects Manager ..... KELLY CHOW  
Visual Effects Coordinator (Post) ..... CRYSTAL ROSSMANN  
Visual Effects Data Assistant ..... KATHY JIN GOOSSEN  
Visual Effects Coordinator (Prep/Shoot) ..... VW SCHEICH  
VFX Lead Data Wrangler ..... SAMUEL NUNEZ  
VFX Data Wrangler Trainee ..... COURT BRINSMEAD

#### Visual Effects by DNEG

VFX Producers ..... VERA ZIVNY  
ANNIE CLICHE  
DFX Supervisors ..... RUSSELL BOWEN  
LEE SULLIVAN  
KARIM SAHAI  
Animation Supervisor ..... AARON GILMAN  
Compositing Supervisors ..... RICH GRANDE  
BENOIT LEGROS  
RADOST RIDLEN  
CG Supervisors ..... DOUGLAS TANCREDI  
KUSHANK TIKKI  
VFX Production Managers ..... GLEN YOUNG  
KATRINA BARTON  
ASHUTOSH R JOSHI

#### Digital Supervisors

SUSHANT ACHAREKAR  
ROHAN BEDISKAR  
INDRANIL BHATTACHARYA  
ARUNKUMAR CHANDRASEKARAN  
G D VASANTHARAJAN  
AARON FICKLING  
DIGGER JENSEN  
MARK NORRIE  
CHACKO PHILIP  
DANIEL RHEIN  
SANJAY SATAPATHY  
JOHN SPARKS  
ADAM VANNER

MARC AUSTIN  
MICHAEL BENTITOU  
JOHN BRITTO  
EVE CHAUVET  
JEREMY DINEEN  
LUCAS JANIN  
VARNICA MATHUR  
OMKUMAR PARAB  
NIRSHID PUTHIYAKATH PUTHANVEETIL  
E S BANU KIRAN  
AMARDEEP SINGH  
MATHEW THOMAS  
RYAN WOODWARD

#### Digital Leads

SNEHA AMIN  
STU BRUZEK  
CARLOS CIDRAIS  
MENNO DIJKSTRA  
JAI GANESH  
BRIAN HOWALD  
VISHAL KAUSHAL  
MAXIME LAURENT  
CHRISTINE LIU  
MANON MARCO  
NICHOLAS PAPWORTH  
STEPHANIE SAILLARD  
ALEKSANDER SZKUDLAREK  
JIAYIN WANG

LEONARDO BONISOLLI  
MANIVANNAN C  
ARNA DIEGO  
DOMINIC EDWARDS  
ARIJIT GHOSH  
KEITH JONES  
MISCHA KOLBE  
BRUNO LEVEQUE  
KARTHIK M  
MELVIN MATHEW PILLAI  
SELVAMUTHUKUMARASAMY RT  
AVANI SHUKLA  
AMIT THAKUR  
RAMANATHAN

#### Digital Artists

SCOTT R. ANDERSON  
RYAN BEDWELL  
MATTHIEU BIJAOU  
VITTORIO CANTATORE  
MICHAEL CHANG  
JUAN FERMIN MALDONADO  
BERTRAND GARNIER  
NAMI GHOSH  
GERO GRIMM  
NAN GUO  
KONSTANTIN HUBMANN  
INKI JO  
SANTOSH KATE  
JULIE KIM  
BARTEK KUJBIDA  
COCO LEE  
VISHAL MAHAJAN  
LOUIS MANJARRES  
SHAY MATHERS  
ALEXANDER MELVILLE  
VISHAL MULE  
FRANÇOIS-XAVIER NHIEU  
REMI PECOUT  
VARUN SAMANT  
YOON SEE NG  
KENADI STEPHEN  
JESSICA TON  
DANIËL VEDER

GERALD ANG TIAN JUN  
ALEX BETANCOURT  
YANICK BOURGIE  
SAPTARSHI CHAKRABORTY  
WAI CHUNG LIU  
FABIO FRANGIONE  
VIDHUN GHAI  
SAHADEV GOANKAR  
NICOLAS GUERRERO  
SARA HANSEN  
ALEXANDER JAROSCH  
MANOJ KAMBLE  
ANTON KERNITCKII  
VIVEKANAND KOTHA  
RANJITH KUMAR BUDDOLLA  
HEESEOK LEE  
KATHIRVEL MANICKAM  
LUCAS MANUEL CUENCA  
LAURENT MAYNARD  
ERIC MOLINER  
BISWARANJAN NAYAK  
ANUPAM PAL  
CHRISTOPHER RICKARD  
JAN SCHUBERT  
HUGUES SSOSE  
JULIEN STUART SMITH  
JERONIMO TORRES  
LEON YEH-SHENG LIN

Roto, Matchmove, Prep Artists

HARISH JETTI KKRANTHI KUMAR K  
ANANDA MURTHY L RAJACHIDAMBARAM

VFX Editorial

ANTHONY BAUYON ALEX BRUECKNER  
DHUHA ISA AJAY PATIDAR

Production Line Producers

GURVINDER BAJWA RACHEL CADDEN  
ALICE CICHETTI IRENE ELLIS  
ARUSHI GOVIL MEGAN HAYES  
BRIAN IANKOVSHISHIKA JAIN  
VIKRAM SAMPATH MAVIS XU

Production Coordinators

INDHU A KADAMBINI GAUR  
SHANIA GHARAGOZLOU-MINA HIMANI JAIN  
MANOJ KUMAR MAYA METHOT  
LAURE MIARD SHRIJEET MODI  
EKTA MUKHERJEE JAIME ORMSTON  
MIA PEARSON SAMMY SHIKAZE

KAYS VANDEREST  
Production Support ANDREW VAN MIDDE

Production Assistants

OLIVIA DU VERGIER MERIC GRENIER  
KATIE SO ABINAV SUNDHARESWARAN

Visual Effects by  
LOLA VFX

VFX Supervisor.....LOENG WONGSAVUN  
Compositing Supervisor.....JEREMIAH SWEENEY  
VFX Producer.....ALLISON PAUL  
VFX Associate Producer.....AILEEN MU  
Digital Artists.....DAVID HERNANDEZ  
JEFF PENICK  
RYLAND JOHNSON  
YUKI UEHARA

Visual Effects by.....CoSA VFX  
VFX Supervisor.....DANIEL MELLITZ  
VFX Producer.....KYLE DUTTON  
2D Supervisor.....NEIL CRAIG  
CG Supervisor.....GEOFFREY MARK  
Environment Supervisor.....MARK ANTHONY J. NAZAL

Additional Visual Effects Services by  
SOHO

CRAFTY APES

Post-Visualization by.....PROOF, INC.  
BARABOOM! STUDIOS, LLC  
Scanning Services by.....CLEAR ANGLE STUDIOS, INC.  
End Titles Created with.....ENDCRAWL.COM

## SONGS

"Christine"

Written by Avery Loposer, George Murphy  
Performed by Original Crescent City Jazzers  
Courtesy of Pickwick Group Limited

"Minuet in G"

Written by Ludwig Van Beethoven  
Courtesy of APM Music on behalf of EMI Music Publishing

"Aida – Act III"

Written by Giuseppe Verdi  
Courtesy of APM Music

"On The Nature Of Daylight"

Written and Performed by Max Richter  
Courtesy of Deutsche Grammophon GmbH under license  
from Universal Music Enterprises

Soundtrack Available on

**WALT DISNEY  
RECORDS**

American Humane monitored the animal action.  
No animals were harmed ®.  
(AHD 09028)



The Producers wish to Thank:

William F. White International Inc.

Fortress Mountain Resort, Alberta, Canada  
For Shalako

Produced with the assistance of the Government of Alberta,  
Alberta Media Fund & Shot on location in Alberta, Canada



With the participation of the Province of British Columbia  
Production Services Tax Credit



MPAA #52444



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### **PRODUCTION NOTES**

From Disney+, “Togo” is the untold true story set in the winter of 1925 that takes you across the treacherous terrain of the Alaskan tundra for an exhilarating and uplifting adventure that will test the strength, courage and determination of one man, Leonhard Seppala, and his lead sled dog, Togo. When a deadly epidemic strikes the town of Nome, Alaska, and the only cure is more than 600 miles away, the town looks to champion dogsled musher Leonhard Seppala to help transport an antitoxin serum. “It’s a beautiful story,” says Ericson Core, director and director of photography for the film. “I knew about the serum run of 1925—like a lot of people, I knew about Balto and his heroic run. While Balto deserves due credit for being one of the lead dogs on the final team that brought the serum into Nome, he ran the last 50 miles. Togo ran the vast majority of the run. He was arguably the brightest and strongest sled dog ever raised.”

Togo, an unassuming, undersized and aging Siberian husky, was an unlikely lead. “Why did Seppala take the 12-year-old dog he loved on this very dangerous journey, when he wasn’t sure they’d survive?” asks Willem Dafoe, who portrays the fearless musher. “He saw a need. The thing he loved to do could maybe help other people. I’m always moved when people extend themselves beyond what is required of them. That’s what heroism is.”

Core, who trekked to Nome, Alaska, to research the story, got to know his leading man through local stories and several letters he’d written. According to the director, Seppala proved an intriguing character. “He had a hard-shell exterior that was necessary for life in Alaska,” says Core. “He buried his feelings in order to focus on the challenges and hardships before him, but he had a beautiful heart underneath all the strength and stoicism.”

Seppala’s wife, Constance, championed Togo since his days as a mischievous puppy who could dig himself out of any situation—literally and figuratively. And Seppala, having observed Togo’s loyalty and tenacious spirit, knows Togo offers his only chance of surviving this mission. Undaunted by the massive storm heading their way or his wife’s urging him not to go, Seppala and Togo set out on the deadliest leg of what becomes a larger relay involving multiple mushers and gale-force winds and a wind chill factor dipping to 70 degrees below zero (56 below zero, Celsius) with little to no visibility. It is a harrowing journey on which Togo





saves Seppala from certain death, causing the veteran musher to grasp the depth and intensity of his feelings for his lead dog, even as he risks running him to his death. It is this unbreakable bond between man and dog which is the ultimate prize—and which truly saves Seppala. The film tells the story of this extraordinary partnership.

According to producer Kim Zubick, “Togo” is a timeless and inspiring story of altruism and courage. “For me, this story is also about understanding the power of the individual, and that your choices can make a difference,” she says. “Most people in the face of the storm of the century and an outbreak of a deadly virus would curl up in a ball. Seppala is heroic because he understood that a community is only as strong as the actions and convictions of its individuals, and he leaned into his responsibility as the town’s strongest musher, knowing it might cost him his life and the life of his best friend.”

Adds Core, “We experience this massive and daunting journey, but what interested me most was the internal journey of Sep—the thawing of his emotions as he begins to realize how truly attached he is to Togo. In this way, not only does Togo save Sep physically, he saves his soul.”

In addition to Dafoe (“At Eternity’s Gate,” “The Florida Project,” “Platoon”), “Togo” stars Julianne Nicholson (“August: Osage County”) as his wife Constance, Christopher Heyerdahl (“Stockholm,” “Sicario: Day of the Soldado”) as Mayor George Maynard and Richard Dormer (“Game of Thrones”) as Dr. Curtis Welch.

An untold true story, “Togo” is directed by Ericson Core (“Invincible,” “Point Break”), written by Tom Flynn (“Gifted”) and produced by Kim Zubick (“The Zookeeper’s Wife”). Douglas S. Jones (“The Revenant”) was executive producer and Martin Pensa (“The Dallas Buyers Club”) was the editor. Production designer was John Blackie (“Damnation,” “Hell on Wheels”), costume designer was Wendy Partridge (“Thor: The Dark World”), and Core did double duty as director of photography.

“Togo” premieres in December 2019, streaming only on Disney+.

### **ONCE UPON A TIME**

#### **“Togo” is Based on Extraordinary True Story**

“Togo” is set in 1925 in Nome, Alaska, a small community closer to Siberia than to any other city in Alaska. The sea was frozen for seven months during the winter—the population halved and dog sleds were the only means of transport at the time. So, when a highly contagious infection known as diphtheria struck the town, the outlook was dire. Children were dying and the entire population of the region was at risk. Their only hope was obtaining life-saving serum from Anchorage—which was more than 520 miles away as the crow flies. But aviation was in its infancy and the open cockpit planes, with their water-cooled engines, couldn’t fly in



the freezing conditions. The serum could be transported to Nenana by train—a few miles from Anchorage where the railroad ended. From there, it would have to be transported by dog-sledding teams all the way to Nome—some 674 miles—and it all had to happen within six days for the serum to be effective upon arrival.

The town put its trust in Leonhard Seppala (Willem Dafoe), a prize-winning musher whose Siberian huskies were known for their speed and intelligence. “Sep was the only musher capable of taking on the impossible task in the storm of the century,” says director Ericson Core. “Together, he and Togo were a force of nature.”

Seppala was challenged to retrieve the serum and return to Nome within six days of the retrieval. On January 27, 1925, with the massive storm brewing, he set out on a grueling journey with a team of Siberian huskies led by Togo. The trail Seppala chose to Nulato was challenging. It crossed a 5000-foot mountain peak and the treacherous ice of Norton Sound, notorious for cracking under pressure from the Bering Sea.

Unknown to Seppala, a relay was created after he left, which would carry the serum from Nenana, using a network of mushers who delivered the mail. An additional 19 mushers and 160 dogs took part, traveling an average of 30 miles, day and night, in terrible conditions. The relay created uncertainty, as one of them needed to cross trails with Seppala, who wasn’t expecting them. But, thanks to what some called a miracle, Seppala was able to meet up with the team hoping to find him—more than 160 miles into his journey. His return trip was perilous, death defying and trying—particularly on Togo.

After traveling more than 260 miles, Seppala and Togo handed off the serum to another team. Gunnar Kassen, with a team of dogs trained and owned by Seppala and led by a dog named Balto, carried the serum the final 53 miles to Nome while Seppala and Togo recovered and awaited a break in the storm to trek home. The serum successfully and amazingly arrived five and a half days after leaving Nenana.

In the film, the dramatic action of the serum run is intercut with lighter moments, showcasing Togo’s life as a rambunctious puppy. Young Togo was sickly and small, the runt of the litter, but Seppala’s wife Constance nursed him in the house, believing the pup had the heart of a survivor. Togo grew into a mischievous and disruptive puppy that Seppala tried to give away—twice. The musher was a stoic man, but was ultimately transformed by Togo’s loyalty and devotion. “Sep was a quiet man,” says Core. “He let his actions speak for him. His emotional awakening is a powerful and needed story for anyone who has pushed down their emotional truth.”

In 2011, Time Magazine voted Togo the most heroic animal in history.



### **MAKING IT HAPPEN**

#### **Director Ericson Core, Producer Kim Zubick, Writer Tom Flynn & Top Team Come Together to Bring Inspirational Story to Disney+**

Sean Bailey, The Walt Disney Studio's president of production, was on a flight from Los Angeles to New York, when he heard about Togo's story from a fellow passenger, who'd named her company Run Togo Run! Jessica Virtue and Louis Provost developed the film in house and chose Tom Flynn to write the screenplay.

"Leonhard Seppala and Togo's partnership is one of the great, untold stories of the 20th century," says Flynn. "It has everything—humor, courage, man overcoming nature and the love we humans have for our dogs." Flynn travelled to Alaska to garner first-hand background of the extraordinary story. There, almost 100 years after the serum run, he found if you ask anyone who knows dogs to name the greatest sled dog that ever lived, the words are barely out of your mouth before they answer "Togo!"

"There are so many elements that make a great story," says Flynn. "A screenwriter didn't have to make them up. I didn't really need to embellish. I had to imagine some of the things that happened when Togo was a puppy, but when you see the things on screen that happened during the serum run, Togo did them."

The decision to capture as much of the story as possible in camera had everything to do with the choice of Ericson Core as director. A mountaineer and wilderness first responder, Core is also an accomplished cinematographer. "An additional talent that contributes to making Ericson so uniquely suited to telling this story is that he's a very accomplished and clever outdoorsman," says producer Kim Zubick. "This story resonated with him personally as a man very much in sync with nature. He's intrepid and fearless when it comes to dealing with the elements and has a deep love of nature, which allows him to immerse himself and capture it in its grandest beauty. Seppala likewise had to work intuitively and in connection with nature, which contributes to Ericson having a gut-level appreciation for this lead character. Not to mention, Ericson is a lifelong lover of dogs.

"Above all, though, and what caught my attention in my first conversations with Ericson, was his deeply intuitive, emotional connection with the material," continues Zubick. "That, along with his unique ability to capture the realness of the experience, made him the perfect director to tell this story."

Core has worn both director and director of photography hats before, serving in both capacities for both "Invincible" and "Point Break." "I've gotten used to it," he says. "I don't know any different. It can become an interesting dance, but these roles are very integrated. It takes a lot of energy to deal with the logistics, plus being close to the camera—lighting and visuals, while also making sure I get truth in performance and the coverage necessary. But





there's an efficiency to it. As DP, I always know what the director wants, and as director, I know that the DP has my back."

To best capture the action and drama of Seppala's journey, Core—the director and the DP—was able to assume a musher's point of view—literally. With camera in hand, Core boarded the sled to get the shot. "Sometimes I rode with mushers, sometimes I rode as a musher. It's incredible how fast and how strong those dogs are. It's an extraordinary feeling."

### **DRIVING THE SLED**

#### **Dynamic Characters Portrayed by Dynamic Cast Led by Willem Dafoe, Julianne Nicholson & Four-Legged Stars**

Leonhard Seppala was a Norwegian blacksmith, who—against his father's wishes—left for Nome, Alaska, in search of gold, encouraged by the success of his friend Jafet Lindberg. He failed miserably as a prospector and instead worked for Lindberg's Pioneer Mining Company hauling materials by dog sled. In 1913, Lindberg was contracted by Norwegian explorer Roald Amundsen to provide dogs for an Arctic expedition. Lindberg bought Siberian Huskies, which were unusual at the time. They were smaller and faster than the more commonly used Malamutes. With signs of war on the horizon, the expedition was cancelled. When Lindberg gave him the dogs to train, Seppala found his calling. In 1915, he won the Alaska Sweepstakes. For the people of Nome, the race was the equivalent of the World Series and the Super Bowl combined. For Seppala, it was the validation he needed.

"We needed to find an actor who was as determined and fearless as Seppala," says producer Kim Zubick. "It was a tough shoot and a long shoot, so we needed someone who was willing to invest themselves on that level. We were incredibly blessed to join forces with Willem Dafoe, an extraordinary actor who inhabits each character he plays fully. An added bonus about Willem was that he looks so much like Seppala!"

Dafoe says he's drawn to stories about people who have an original perspective or an extreme experience. "Stories about people who overcome really difficult circumstances give us courage," he says. "This film has a lot of elements that are attractive to me. It's a great adventure. There are extreme shooting conditions and animals. I was going to learn a new skill—dogsledding—something I've never done before. It has a beautiful script and a director who's very passionate and has a personal connection to it. When I first met Ericson [Core], I was very impressed by his great love of dogs, his experience of shooting in lots of harsh environments and shooting action, and by how deeply he felt about the story. It was very personal to him. I thought this is a very good guy to tell this story."

Constance van der Straeten, who became Seppala's wife, was single when she made her way to Alaska from Antwerp, Belgium, and embraced the tough life of a frontier woman. "Her incredible openness and courage are what made Julianne Nicholson so ideal for this role,"



says Zubick. “We needed someone who has that internal steel and yet, at the same time, a profound vulnerability. Not many actresses have her range. She was an absolute gift to the film.”

Adds Core, “I was blown away by her performance. When we all first starting working together, Willem grabbed my arm and whispered, ‘Good job’ regarding casting Julianne. They connected immediately.”

Nicholson would agree. “What initially attracted me to the project before I even opened the script was Willem Dafoe,” she says. “I think he has incredible taste and he’s always involved with interesting and thoughtful material. I’m a huge fan, so the opportunity to be able to work with him was a real thrill.”

When Nicholson read the script, however, there was no turning back. “I thought it was a beautiful story that I’d never heard before,” she says. “It is part of American history. And while it’s Leonhard’s story and the story of the run, Constance is a fully developed character and very strong. I love that Constance is written as a strong and equal part of this partnership. That feels exciting to me in any time period, but especially in 1925.

“Since working with Willem, I can say he is the most prepared, most professional, most down-to-earth, twinkly, mischievous, intelligent, honest actor,” continues Nicholson. “Willem worked incredibly well with Diesel, our Togo. He had a real way with him and a real commitment to the honesty of that relationship.”

#### PAWFECTION PERFORMERS

For Core, an animal lover and passionate outdoorsman, working with the four-legged performers came naturally—though it was the first time he’d done so professionally. “I love animals very deeply,” he says. “I think I had good instinct with the animals on our set. You have to have a lot of patience, a lot of love and a lot of compassion.”

According to Zubick, the dogs featured in the film were only asked to do what comes naturally to them. “It was such a joy to capture the innate playfulness and inquisitiveness of the puppies,” she says. “And the adult dogs were so eager to do their thing. It was easy to see what Seppala saw in these dogs, and to appreciate the depth of the special bond he formed with Togo.”

Togo was an agouti colored Siberian Husky and in their search for a dog to play him, the production had an extraordinary piece of luck. Not only did they find a dog with sledding training, which meant he’d be able to do the sledding close-ups, he’s also a direct descendent of Togo, with paperwork to prove it. His name is Diesel and he was 5 years old during production. He was joined by two other Siberian Huskies as understudies. Several



incredibly talented puppies played the mischievous young Togo. Experienced sled dogs for the serum run sequences were provided by a specialist dog sledding company.

“Togo” is Diesel’s first movie and in teaching him to perform a range of actions, trainers embraced the Siberian Husky’s natural athleticism and abundant energy. “They love to run,” says head trainer Tom Gunderson of Diesel’s breed. “That’s what they’re born to do.”

Jereme Arsenault, who owns and trains sled dogs, agrees. “Ninety-nine percent of sled dogs have the desire to pull in them,” says Arsenault, who takes a very caring and ecological approach to his work. Among the dogs provided for the final of the Alaska Sweepstakes sequences were some whose lineage went back 15 generations to Seppala’s dogs.

Togo was an exceptional lead dog—and lead dogs come with a specific set of skills, says Arsenault. “There are different positions in the dog team, as you’d find in any workplace,” he says. “I think what makes a really good lead dog is what makes a really good friend. They’ll do anything for you. They understand you.”

Zubick felt a connection with all of the dogs—and she wasn’t alone. “They became part of the family,” she says. “We were all so passionate about the project—we wanted to capture the story and aptly showcase the beauty of Seppala’s journey—and the dogs were right there with us.”

The dogs’ incredible excitement and energy as they were prepared for sledding brought a smile to everyone’s face. “The sled dogs we worked with are fantastic,” says Dafoe. “They’re very athletic and their enthusiasm to run is just incredible. Whether it’s an endorphin thing or whether it’s in their genes, this is what they live for. When you hook them up on line to a sled, their energy is amazing. I enjoyed working with them. They really responded to affection and attention. I can see what Togo did in these sled dogs. What they do physically is incredible. Seppala did 260 miles in really brutal weather. They were real survivors.”

Nicholson found she had similar feelings. “I developed a real admiration for the sled dogs,” she says. “They’re so strong and loyal and present for their owners and for the people who are taking care of them every day. When they’re not on the line, they’re incredibly sweet and really easy and lovely to be around. Most of them, if you even walk near them, will sort of lean up against you, or they’ll lie on their backs and they want a tummy rub. Then when they’re clipped onto the line, they’re chomping at the bit. They just want to go, go, go. It’s clearly what they love to do and to see the relationship between them and the people who take care of them is remarkable. I would never have suspected that it could run so deep actually. It was a beautiful thing to watch.”

### MUSHING ALL THE WAY

To portray a champion musher, Dafoe knew he’d have to do more than go along for a ride.





“There are a lot of action sequences in which I’m mushing,” he says. “So, of course, I had to learn how to do it—how to deal with the dogs, hook them up, direct them, know what they respond to and when they need water. I had to learn about their body temperature, when they’re well and when they need to rest. I had lots of teachers and help doing that. It was a wonderful experience being around all of them and seeing their love for the dogs and how they care for them.”

“We were the most hands on in teaching Willem how to harness the dogs and hook them up,” says Arsenault. “And as we know the dogs better than anyone, we were able to give him pointers and advice along the way as we’re filming. Willem was eager to look natural in the role. We lucked out with him as an actor, in terms of his ability to follow instruction and take our advice without any hesitation. He was very quick to understand and then apply it. He understood that the dogs didn’t care who he was, or what he’d done in his career and that he basically had to start from scratch to build a relationship with them, so they’d take him seriously. I was there should something go wrong, or he needed help or advice and to get him organized, but once I stepped away, it was all him. It’s the real deal—when you see Willem driving a dog team, he is driving a dog team.”

Although an experienced musher was available when sledding was required over longer distances, Dafoe was dedicated to learning the craft. “The actual actions of mushing are quite simple,” he says. “It involves a lot of finessing, because there’s never such a thing as a clean trail. Sometimes you’re mixing the actor dogs with the sled dogs. Sometimes they aren’t as good at pulling and they have to learn how to work together. You have to always keep a little tension on the line so the dogs don’t get hung up. There are lots of challenges.

“Of course, I crashed many times,” Dafoe continues. “Sometimes the terrain was very difficult and the sled flipped over. You have to learn to balance and how to stop them, how to sense when they’re running very hot and when they’re tired. You start to get into the dogs’ heads and figure out what their temperaments are, whether they’re hungry or whether they have to go to the bathroom. The one thing my trainers insisted on was ‘whatever you do, don’t let go of the sled,’ so you could get dragged very far. It was like something out of ‘Ben Hur.’

“I didn’t become a champion musher, but I learned something about the dogs,” Dafoe concludes. “It all helped me inhabit the character of Seppala.”

### **ON LOCATION**

#### **Production Team & Performers Brave Canadian Weather to Make Mushing Magic**

“Togo” was filmed in Alberta, in the Canadian Rockies—a beautiful and sometimes harsh environment. The frozen landscapes of the serum run were filmed on remote mountain slopes in the Rockies, at altitudes ranging from 4,000-8,000 feet, atop icy lakes, in



unpopulated, forbidding terrain. Some fall scenes were shot on craggy, First Nations land in the foothills, where wild horses roamed and the history of the locale lingered.

#### CALLING ON MOTHER NATURE

Weather proved to be the production's major challenge and many of these locations didn't have snow when it was needed, or had too much snow when it wasn't. Says producer Kim Zubick, "When we scouted in May 2018, there were so many perfect, gorgeous locations, unparalleled in their beauty. It was an embarrassment of riches. There was snow at least up to my knees. There were drifts where you couldn't go off the path, because you'd be in snow up to your neck! On October 3, when we needed to film fall scenes, southwest Alberta was hit with the heaviest snowfall on an October day in 104 years! That snowstorm completely altered the path for us."

According to director Ericson Core, the weather was perhaps their biggest challenge. "We just didn't know what was coming the next day," he says. "When we were meant to shoot summer scenes, it became winter. When we were trying to shoot winter, it became summer. It was an unpredictable year."

The impact of not having the right weather played havoc with the schedule. "It forced us to abandon some locations and find new ones," says Zubick. On several occasions the production had to embark on helicopter surveys in the mountains, in search of new locations, with or without snow.

"We set a new record for the number of schedules in a single production, including having to bring a lot of our January work forward to October and November," Zubick says. "It put a lot of pressure on our crew, which thankfully was top notch. For example, our costume designer, Wendy Partridge, had anticipated a certain rhythm of work to have the costumes for 200 Nome residents ready by a certain time and that was suddenly accelerated to a crazy level. It was the same for production designer John Blackie. We needed to have Nome built immediately! Everyone was already giving us their A game, but then they had to do it at a crazy pace."

In early October, the Nome set, which was built on ranch land in the foothills of the Rockies, was covered in snow. In early December and early January when the production needed to film winter scenes there, there was none and snow had to be trucked in from the mountains. If the temperature was cold enough, a special effects team worked through the night, making snow as if it were a ski hill.

The "Togo" filming crew needed considerable fitness and stamina to work in some of the remote locations. Sometimes they filmed on steep slopes at high altitudes in the oxygen-thin air, or trekked across huge frozen lakes in deep snow, or hiked 45 minutes to a location, and



then descended, with the help of ice axes and crampons, 500 yards to the bottom of a frozen gully, where equipment had been helicoptered in.

Conditions were often challenging—each day began in darkness. Winter days are very short so filmmakers needed every bit of daylight they could muster. There were occasions when filming was stopped by a blizzard, or 114 mile-per-hour wind, which brought down scaffolding and blew away tents with all their contents. Once filming was halted for three days because daytime temperatures dropped to more than 30 degrees below zero. When it hit 38 degrees below zero, only two of the large fleet of production vehicles would start.

Access to a mountain slope was via skidoo, which had to accelerate to 60 miles per hour in order to climb the gradient. The crew did avalanche training and an ice engineer tested the depth and strength of ice on their filming lakes daily. Transport across the vast lakes was via small, all-terrain vehicles with studs and chains on their tires.

It was essential that everyone be well equipped for the cold, with many layers of clothing and face protection against frostbite, supplemented by large quantities of hand and toe warmers. Army tents were used for catering and somehow the chefs managed to provide an amazing, energy- and morale-boosting spread and get it set up in the most unlikely places.

The cast derived value from the freezing temperatures. “It was very cold,” says Nicholson, “but it added a sense of authenticity to the storytelling.”

“It roots what you’re doing,” adds Dafoe. “This couldn’t be made in a studio. This couldn’t be made with a green screen. It keeps you in contact with the story. You’re given very strong things to learn and very strong tasks to do. That keeps it from being something that is just imagined. We’re experiencing something that informs what we’re doing.”

“Nature tells you how to make the film, for better and for worse,” he continues. “That’s thrilling, because you can’t completely control things. You can have a plan, but that plan always has to be adjusted. I think that’s true in any creative endeavor. It leaves you open to what’s there and you’re not always forcing your ideas or your preconceived notion of things. You learn things and something happens to you and that really becomes the inner life of the experience of the movie. That keeps a movie from being pre-programmed. It’s a living thing, because we’re out here in nature and every day is different. I like that very much.”

## CINEMATOGRAPHY

Ericson Core, who served as both director and director of photography, wanted to create layered, expressionistic imagery that would give the audience a completely intimate and emotional glimpse into the life within the story. The resulting look is wholly unique. “We did a one-off look inspired by Autochrome photos developed by the Lumière brothers in the early





1900s,” says Core. “We spent well over a year developing the look—it required eight additional layers of information to convey the time period of the film with a handmade, painterly feel to the images.”

Pioneers in the photographic equipment industry, the Lumière brothers were perhaps best known for an early moving picture camera called the Cinématographe. About a decade later, in 1903, they patented a color photography process called Autochrome Lumière. Their form of color photography became the most popular form used in the early 1900s—when the real-life Seppala and Togo were roaming the Alaskan landscape.

### GETTING THE EFFECT

In the age of advanced computer technology, audiences have grown to expect magnificent landscapes or complex action to be computer generated, or computer enhanced. In “Togo” that’s rarely the case, with the exception of any moments that might have put the dogs in any jeopardy or discomfort. Almost all of the breathtaking locations and almost all of the action was entirely real.

The visual effects team’s contribution involved creating consistent weather over the journey, such as correcting the color of the sky and removing shadows created by the sun, enhancing or portraying a handful of actions that the sled dogs could not be expected to perform, on breaking ice, or on a steep mountain slope and giving a Nome street an outlook to the sea.

### STAGING THE SETS

When it came to creating the sets for “Togo,” filmmakers naturally considered the rural Alaskan location and the timing of the story—ranging from 1913 to 1925. They also had to take into account the seasonal changes as the story jumps from Togo’s puppy years to the serum run itself, as well as the weather and the lifestyle of the main characters.

“There are a lot of visual elements in the film that showcase hardship and the severity of weather,” says production designer John Blackie. “What we needed to bring into the design was the punctuation of the pastoral, autumn scenes and the richness of memory. We concentrated on trying to give each set a different size, texture and visual feel.”

The set for the Seppala’s home stood amid rolling hills on Alberta ranch land, with the snow-capped peaks of the Rockies in the distance. “The Seppalas were very reserved and living to their means and their needs,” says Blackie. “Leonhard was a very fastidious person. His sleds were renowned throughout the community for being well made.”

The interior of their house changes over the course of the story from simple and stoic in 1913 to more comfortable in 1925, when Seppala had won several dog sledding races and their circumstances had improved. “We tried to make it more of a home then,” says set decorator



Paul Healy. “It’s really clean and very purposeful. We did a walk through with the two leads and showed them how to cook and how to light the lanterns.”

Julianne Nicholson says the set felt familiar to her. “It was very special for me being on the location in the Seppalas’ home,” she says. “It reminded me so much of the time from when I was 7 to 11 when I lived in western Massachusetts in a cabin in the woods with no electricity or running water. Stepping into the tack room feels like stepping into my stepfather’s shed, his carpentry space. There’s a wheelbarrow that Constance uses that was the exact same wheelbarrow I used to use to transport wood from a shed to my house. Being alone in winter and not seeing your neighbors was very reminiscent for me personally of my childhood and how special that was—but I didn’t really know that at the time.”

The town of Nome grew out of an existing western set. Temporary facades, representing Alaska of the period, were created to cover the western buildings and two complete replicas of authentic Nome landmarks were built: St. Joseph’s Church and Hunters, a working man’s bar. Front Street, Nome’s main street, was later extended by the visual effects department and given an open outlook to the sea. For the past 20 years Healy has collected avidly and most of the items dressing the hospital, mayor’s office and Nome Nugget newspaper sets are from his own collection.

In Alaska at the time, dogsledding was a crucial means of transport in the winter and sled dogs were used to deliver the mail. At intervals, along the remote trails of the interior, there were places for travelers to rest and sleep, called roadhouses. The production recreated four: Shaktoolik, Portage, Olson’s and Golovin. The interiors reflected the ethnicities of their owners, including Inupiat and First Nations. The art department was able to use authentic drawings of the original roadhouses as a starting point and then used a 3D design program. “All our sets are designed in 3D,” says Blackie, “so that we can see what it’s going to look like ahead of time.” Authentic Inupiat artefacts to dress the interior of the Shaktoolik set were not easily available, and when the scene was brought forward because of bad weather, it was all hands on deck to help the set department recreate it as accurately as possible.

The construction of the roadhouse exteriors began in the summer of 2018, so they could be completed before the snow set in. Shaktoolik, in particular, occupied a logistically difficult position, built into a craggy hillside in the Rockies with mountains all around. A drone was used to help select the location for it and later to take measurements of the setting and monitor the progress of the build. The construction materials were helicoptered in and the construction crew had a daily 20-minute hike to reach it.

“This is the best team I’ve ever worked with,” says Blackie. “All the people under my guidance were unbelievably good. Costume, set dec and construction were all fantastic. Everything was possible and they brought a lot to the party.”



## DRESSING FOR THE WEATHER

For costume designer Wendy Partridge, “Togo” provided one of the most unusual, challenging and satisfying experiences of her career, as she designed and recreated the clothing of Alaska from 1913-1925—all without the use of real fur.

As the film is about real people, Partridge began with specific photo research online. She then read the book “The Cruellest Miles,” as well as articles about the serum run, to get a sense of the gravity of what they were doing. Says Partridge, “I did a research trip to Alaska, which was incredibly valuable in that it showed me details that weren’t readily available from images. I could actually touch and see and understand the artistry of native Alaskans and then bring that back home to the picture.”

There is a Smithsonian in Anchorage with a spectacular display of artifacts from earlier years. It is a great depiction of how much artistry there was in the culture of times gone by and how they survived off the land, in some of the cruelest conditions known to man and how nothing was taken for granted. They used every single element of every single animal.

According to Partridge, the parka was an integral part of Alaskans’ life—built in such a way that if a wearer were caught in a snowstorm, they’d draw their arms inside the parka, which was big enough to squat in, creating a heated fur tent and would protect against horrific weather conditions. “The making of the parka was passed down from generation to generation,” she says. “The way they were made was very important. It’s all documented in books I was given access to by a librarian at the Smithsonian. The only real difference now is that the parka has a zipper. They use all the same methods, all the same skins.

“I was given books on skin sewing,” Partridge continues. “There was one just on mukluks, because again, we don’t give our footwear any consideration. They used a special kind of sea grass in the bottom of the mukluk for insulation.”

Working with her team of seamstresses, dyers and agers, the results were astounding. They created four parkas for Seppala. First on the list was his serum run parka, which was faux moose hide. “I loved the way it looked,” she says. “It stood out against the snow.” The others were faux beaver, seal and squirrel. “Willem was pretty excited every time he got a new parka. It was something different and in terms of their authenticity, I think he was pretty pleased.”

Constance Seppala’s parka was faux arctic rabbit and Mayor George Maynard’s was faux buffalo. In all, the costume department created two hundred faux fur parkas to be worn in the Nome street scenes, during the final of the Alaska Sweepstakes—and like the key cast wardrobe, all featured authentic textures and coloring.

Because the fake fur for the “Togo” parkas didn’t have much thermal quality to it—the wind could blow right through them—all of the parkas were lined with GORE-TEX. It made it easier



for the actor to have the costume in two layers, because the parkas themselves were quite cumbersome and thick and weighed 10-15 pounds.

Partridge maintained the mindset of those charged with creating garments back in the time of Seppala's journey. "They had a solution for every kind of weather," she says. "For them everything is about survival. If their mitts weren't made properly, they got frostbite."

### **AMPLIFYING THE DRAMA**

#### **Composer Mark Isham Creates Moving Score**

GRAMMY®-winning artist and composer Mark Isham was called on to provide a compelling score for "Togo," balancing between the intensity of the serum run and the playfulness of the puppy sequences. "I love music, but I don't have a musical bone in my body," says director Ericson Core. "Mark is able to translate character, story, arc, obstacles and whatever is happening in the moment into music. I could not be happier with what he created."

Says Isham, "The score covers a wide range—from big, traditionally melodic orchestral pieces, to small, intimate and ambient pieces, and even some huge ethnic drum adventures."

According to the composer, the Alaskan setting inspired the score—but it was the imagery from the film that drove his choices. "I was influenced by the vast, gorgeous landscapes that [director/cinematographer] Ericson [Core] photographed so beautifully," he says. "I used high clusters of violins to complement the sense of the cold and northern environment. Rubbed glass and single solo strings represented the isolation and ever-present whiteness."

The score features violin, viola, cello and muted felted piano soloists in addition to the rubbed glass. Isham used the solo fiddle to represent Togo as a puppy. "He grows up and is treated to the viola and cello," says Isham. "The puppy scenes are playful and a bit more traditional. The serum run music gets very modern at times and runs the gamut emotionally."

Isham created special themes for Togo, as well as a recurring motif in solo viola for Seppala, Constance and their home.

Featuring approximately 65 musicians, the score was recorded in Los Angeles in September and October.

### **ABOUT THE CAST**

**WILLEM DAFOE (Leonhard Seppala)** was recently honored with Academy Award and Golden Globe nominations for his performance as Vincent Van Gogh in Julian Schnabel's, "At Eternity's Gate" and won the Best Actor Award at the 2018 Venice Film Festival for the role.





Dafoe's bold choices and artistic curiosity in exploring the human condition, lead him to projects large and small, all over the world. After completing the role of Leonard Seppala in "Togo," he joins Wes Anderson's "The French Dispatch" and Abel Ferrara's "Siberia" with Nicholas Cage.

In 2019, his upcoming releases include Edward Norton's "Motherless Brooklyn," for Warner Bros., Robert Eggers' "The Lighthouse" with Robert Pattinson, Dee Rees' "The Last Thing He Wanted," with Ben Affleck and Anne Hathaway for Netflix and Abel Ferrara's "Tommaso." Dafoe previously received Academy Award, Golden Globe and Screen Actors Guild nominations in the category of Best Actor in a Supporting Role for his work on both "Shadow Of The Vampire" and "The Florida Project." He also received an Academy Award nomination in the same category for "Platoon."

He is the recipient of two Los Angeles Film Critics Awards, a New York Film Critics Circle Award, a National Board of Review Award, an Independent Spirit Award and an Honorary Golden Bear for Lifetime Achievement from the Berlin Film Festival.

Since 1979, when he was given a role in Michael's Cimino's "Heaven's Gate," and then fired, Dafoe has made over a hundred films!

He has collaborated with directors who represent a virtual encyclopedia of modern cinema: Kathryn Bigelow, Sam Raimi, Alan Parker, Walter Hill, Mary Harron, Wim Wenders, Anton Corbijn, Zhang Yimou, Wes Anderson, Martin Scorsese, David Lynch, Oliver Stone, William Friedkin, Werner Herzog, Lars Von Trier, Abel Ferrara, Spike Lee, Julian Schnabel, David Cronenberg, Paul Schrader, Anthony Minghella, Scott Cooper, Theo Angelopoulos, Christian Carion, Robert Rodriguez, Phillip Noyce, Hector Babenco, John Milius, Roger Donaldson, Paul McGuigan, Lee Tamahori, Roger Spottiswoode, Paul Weitz, Daniel Nettheim, The Spierig Brothers, Andrew Stanton, Josh Boone and Sean Baker.

Dafoe and his wife, director Giada Colagrande, have made four films together: Bob Wilson's "Life and Death of Marina Abramovic," "Padre," "A Woman," and "Before It Had A Name." He is one of the founding members of The Wooster Group, the New York based experimental theatre collective. He created and performed in all of the group's work from 1977 through 2005, both in the U.S. and internationally. Since then, he has worked with Richard Foreman in "Idiot Savant" at The Public Theatre (NYC) and on two international productions with Robert Wilson: "The Life & Death of Marina Abramovic" and "The Old Woman" opposite Mikhail Baryshnikov. He most recently performed a new theatre piece, "The Minister's Black Veil," based on Nathaniel Hawthorne's short story and directed by Romeo Castellucci.

**JULIANNE NICHOLSON (Constance Seppala)** latest film, "Monos" had its world premiere at the 2019 Sundance Film Festival and received the Special Jury Award in the World Cinema



Dramatic Competition. The thriller, shot on location in Columbia, was picked up by NEON for distribution.

Prior feature films include "Who We Are Now," for which IndieWire declared, "Julianne Nicholson Proves Once Again She's One of the Greatest Actresses Alive," "I, Tonya" with Margot Robbie and Allison Janney and Maggie Bett's "Novitiate."

In addition, Nicholson co-starred in "Black Mass" with Johnny Depp and in John Wells' "August: Osage County." The ensemble cast won the Hollywood Film Award for Best Ensemble and was nominated for a SAG and Critics' Choice Award in the same category.

On the television front, in early 2019, Nicholson began production, on a new HBO project "The Outsider," based on the best-selling book by Stephen King. Previously she teamed up again with writer/producer Dick Wolf, appearing in "Law & Order True Crime: the Menendez Murders." Earlier she starred in the USA Network's "Eyewitness," based on a critically acclaimed Norwegian drama. The program was recognized with a GLAAD Award for Outstanding Limited Series.

Further television credits include guest starring in multi season arcs on both Showtime's "Masters of Sex" and HBO's "Boardwalk Empire. She worked with John Wells for the first time on the medical drama, "Presidio Med," which he produced. Her other series commitments include Dick Wolf's "Conviction" and "Law and Order: Criminal Intent," Steven Spielberg's paranormal drama "The Others," and David E. Kelly's "Ally McBeal."

Her stage work includes a role she originated in Sam Shepard's play "Heartless," Melissa James Gibson's play "This," and Rattlestick's production of Adam Rapp's "Hallway" trilogy.

**CHRISTOPHER HEYERDAHL (George Maynard)** is an award-winning Canadian actor, known internationally for powerful performances in film, theatre, and television. He recently completed the independent feature film "Adopt a Highway" with Ethan Hawke, the first season of "Messiah" for Netflix and season two of "Pure" for WGN.

Heyerdahl's film credits include Robert Budreau's "Stockholm," opposite Ethan Hawke and Noomi Rapace, "Sicario: Day of the Soldado", with Benicio del Toro and Josh Brolin, for Columbia Pictures, the "Twilight" franchise, in which he played Volturi leader, Marcus, "Eadweard," about the turn of the century photographer Eadweard Muybridge, "The Calling," alongside Susan Sarandon and Donald Sutherland, and the Quebecois films "Le Dernier Tunnel" and "La Loi Du Cochon."

On television Heyerdahl recently worked with David Mackenzie on "Damnation" for Universal Cable Productions, and with Rowan Joffe on "Tin Star" for Sky Atlantic. Heyerdahl starred as H.P. Lovecraft in the Gemini® award-winning "Out Of Mind: The Stories of H.P. Lovecraft"



and co-starred in Steven Spielberg's Emmy® and Golden Globe® Award-winning mini- series "Into the West".

His television work includes series regular roles, ranging from AMC's "Hell On Wheels," to Alan Ball's "True Blood" for HBO, as well as guest starring roles on shows from "Gotham" to "Girlfriends Guide to Divorce."

His long list of theatre credits includes "Love's Labour's Lost," "The Changeling," "The Grand Inquisitor," at the Stratford Shakespeare Festival, "The Glace Bay Miners' Museum," "The Last Comedy," "Le Making of De Macbeth" and "Savage Love."

In the spring of 2019, award winning actor and playwright, **RICHARD DORMER (Dr. Curtis Welch)** returned to HBO and Sky Atlantic's "Game of Thrones," now in its eight season, as the Lightning Lord, Beric Dondarrion.

Dormer began his career in the theatre, where he first gained recognition as Northern Irish snooker star, Alex Higgins, in "Hurricane," which he both wrote and starred in for The Belfast Opera House, winning The Stage award for Best Actor for his performance. Dormer also won the Irish Times Best Actor Award for his work in Frank McGuinness's "Observe the Sons of Ulster Marching Towards the Somme." He spent a season at the Theatre Royal, Bath, with artistic director, Sir Peter Hall, acting in Shakespeare's "Measure for Measure" and Frank McGuinness's adaptation of Strindberg's "Miss Julie." Following his performance in a production of Samuel Beckett's "Waiting for Godot," the Nobel-prizewinning playwright Harold Pinter said Dormer's was a definitive take on the role and he never wished to see another adaptation.

On screen Dormer starred as Belfast's godfather of punk, Terri Hooley, in "Good Vibrations" and was nominated for Best Actor at the Irish Film and Television Awards for his "*electric performance*" (The Guardian). The film premiered at the Cannes Film Festival to rave reviews. Dormer also worked on Yann Demange's critically acclaimed film "71," Film 4's "Hyena" and Jerzy Skolimowski's "11 Minutes."

On television he recently reprised his role as Sheriff 'Dan Anderssen' in the third season of Sky Atlantic, Amazon and NOW TV's psychological thriller series "Fortitude." In 2017, he played the leading role of Detective Gabriel Markham in the BBC and Cinemax thriller "Rellik," receiving an Irish Film & Television Award nomination for Best Actor in a Leading Role: Drama.

His television credits include "The Musketeers" for BBC America, the BBC series "Hidden," the Cinemax drama series "Hunted," "Justice," for BBC 1, and the TV movie, "My Boy Jack," alongside Daniel Radcliffe.



## ABOUT THE FILMMAKERS

**ERICSON CORE (Director & Director of Photography)** is an acclaimed and multifaceted director of film and television. He first established himself as a prominent cinematographer, shooting major pictures such as “The Fast and the Furious,” “Daredevil,” “Payback,” and “One Eight Seven.”

He transitioned into directing, making his feature debut with Disney’s “Invincible,” starring Mark Wahlberg, Greg Kinnear, and Elizabeth Banks. He also directed the large-scale action film, “Point Break,” for Warner Brothers, which shot in twelve countries. The film starred Edgar Ramirez, Luke Bracey, and Ray Winstone and involved a team of the most world renowned extreme sports athletes.

Earlier in his career, Core was one of the premiere car and actions sports directors in commercials, and served as a cinematographer and director on more than one hundred music videos. He has a degree from USC School of Cinematic Arts and an MFA from the Art Center School of Design.

Outside of film, Core is a keen outdoorsman. He is a qualified mountain guide and wilderness first responder.

**TOM FLYNN (Written by)** started writing professionally in 1987, and sold his first spec script in 1989 to Paramount Pictures and producers Don Simpson and Jerry Bruckheimer. He followed this with sales to Warner Brothers and Scott Rudin, then Simpson Bruckheimer a second time. Over the course of the next twenty years, Tom wrote and sold numerous feature comedies, of which only one, the ironically titled “Watch It,” was ever produced.

In 2010, Tom retired from the business and moved to St Petersburg, Florida. There, he wrote his first drama, “Gifted,” which was produced in 2015 by Fox Searchlight, with Chris Evans and Octavia Spencer starring, and Marc Webb directing.

Realizing drama is what he should have been writing all along, Tom unretired and wrote “Togo” for the Walt Disney Company. He has since adapted Peter Heller’s novel, “The Dog Stars,” for Constantin Films. Channing Tatum will star and produce, with Greg Jacobs directing.

**KIM ZUBICK (Producer)** is a hands-on film and television producer. In 2019, after completing work on “Togo,” she is set to produce “Random,” a thriller starring Noomi Rapace, directed by Kim Farrant (“Strangerland”), as well as “The Piper”, starring Ciaran Hinds, with director Terry Loane (“Mickybo & Me”), as well as “Mr. Unbelievable”, which she will produce alongside In Cahoots, with Omer Ben-Shachar to direct.





Most recently, Zubick produced “The Zookeeper’s Wife”, starring Jessica Chastain and directed by Niki Caro, a passion project she nurtured from securing book rights to film delivery. She since partnered again with LD Ent., executive producer on “The Zookeeper’s Wife,” and will produce Ben Bolea’s blacklist script “The Miserable Adventures of Burt Squire.”

Zubick started her own production company, Zubick Films, in 2011, through which she has built a slate of film and television projects, including “The Last Real Cowboys,” starring Billy Bob Thornton, and “The Nature of Enchantment,” which Kim Mordaunt (“The Rocket”) will direct.

Zubick Films is also actively involved in television, having developed a slate of series primarily inspired by true stories, including Sarah Alderson’s series “Marian” which she will executive produce.

Previously, Zubick was president of production for Tollin Productions (Mike Tollin), The Robert Simonds Company, and Stewart Pictures (Alyn Stewart). During this time she produced “License to Wed,” starring Robin Williams, Mandy Moore and John Krasinski, directed by Ken Kwapis; “Yours, Mine & Ours,” starring Dennis Quaid and Renee Russo, directed by Raja Gosnell; “Rebound,” starring Martin Lawrence, directed by Steve Carr; and “Taxi,” starring Queen Latifah and Jimmy Fallon, directed by Tim Story.

Prior to her years working as a producer, Zubick was a studio executive at MGM Studios during the tenure of Alan Ladd Jr., and was an agent with boutique literary agency The Roberts Company, a track record affording her a wide-ranging perspective on the business.

**DOUGLAS S. JONES (Executive Producer)** was head of physical production at Walden Media for 10 years from 2006, working on films with budgets from \$3 to \$300 million. Walden Media is known for its dedication to family films, among them “The Chronicles of Narnia” series. During his tenure, his department was innovative and he is proud to have embraced digital technology for all aspects of the filmmaking process very early on. His role also encompassed post production and as a result, he became fascinated by visual effects.

Jones wanted to line produce after leaving Walden and was asked by New Regency to apply his skills to “The Revenant,” a challenging location picture, already in production. Since then he has executive produced “The Parts You Lose,” “I Still See You” and “Chappaquiddick.”

Jones began his film career in the mail room of New Line, when it was a small company of fifteen people. He was interested in the business side of filmmaking and given the opportunity to move into physical production and production accounting. After three years at New Line, he became a freelance production accountant and production manager.



Jones has a degree in business and film from Chapman University in California and went on to play soccer in the NASL.

**JOHN BLACKIE (Production Designer)** studied at the Alberta College of Art and Design and worked in educational television before starting in the art department on movies. His first credit as a production designer was “Cowboys Don’t Cry,” directed by Anne Wheeler, Western Canada’s premier independent filmmaker of the time. He collaborated with Wheeler on three more pictures, “Bye Bye Blues,” filmed in India and Alberta, “The Diviners” and “The War Between Us.” In 1995 Blackie moved from Edmonton to Calgary, where he worked on the TV series “Lonesome Dove: The Outlaw Years.”

In recent years Blackie has designed many TV series, including “Damnation,” set in 1930s America for UCP and the USA Network; “Tin Star,” for Kudos Film & TV; and Amazon Prime, “Hell on Wheels,” set in the US in the 1870s, for Entertainment One and AMC; “ Fargo” for MGM TV and FX; “Copper,” set in 1860s New York, made by Barry Levinson’s company for BBC America; and “The Ray Bradbury Theatre,” for HBO.

**BILLY IVES (Art Director)** was the art director on the Canadian section of Christopher Nolan’s “Inception,” creating the huge, mountain-top hospital set, and on Rod Lurie’s “Resurrecting the Champ,” starring Samuel L. Jackson and Josh Hartnett, for Phoenix Pictures.

In recent years, Ives’ credits as an art director include the TV series “Damnation,” set in 1930s America for UCP and the USA Network; “Tin Star” for Kudos Film & TV and Amazon Prime; “Hell on Wheels,” set in the US in the 1870s, for Entertainment One and AMC; and “ Fargo” for MGM TV and FX.

He was also art director on AMC’s multi Emmy®-nominated western miniseries “Broken Trail,” starring Robert Duvall and Scott Cooper.

**WENDY PARTRIDGE (Costume Designer)** has built a distinguished career designing costumes for both feature films and television, most recently on “Thor: The Dark World” and “Resident Evil: Retribution.” Among her numerous credits are “Hellboy” (for which she received a Saturn Award nomination for best costumes), “Conan the Barbarian,” “Legion,” “Resurrecting the Champ,” “Silent Hill,” “Fantastic 4,” “Underworld,” “Underworld: Evolution,” “The Hitcher II: I’ve Been Waiting,” “Blade II,” “Texas Rangers,” “Snow Day,” “Whiteout” and “Highlander: Endgame.”



In 2008, she was nominated for an Emmy® Award for outstanding costumes for her work on the TV mini-series, "Broken Trail" (AMC). In 2013, for the inaugural Canadian Screen and Television awards, she received a record three nominations for her work on "Resident Evil: Retribution," "Silent Hill" and "Hannah's Law." Partridge garnered Canadian Genie Awards for her work on the features "Passchendaele" (2009) and "Loyalties" (1987), and received Genie nominations for her costume designs on "Comme l'America," "Isaac Littlefeathers," and "Latitude 55."

Partridge's television credits include "Roadside Picnic" for Sony Pictures TV, AMC's "Hell on Wheels," "The Secret of the Nutcracker," "Ultra," "Call Me: The Rise and Fall of Heidi Fleiss," "High Noon," "Heart Full of Rain," "In Cold Blood" and the series "Lonesome Dove: The Outlaw Years," among numerous others.

In 2009, Partridge was honored to play her part in President Obama's Inaugural Parade, as the designer of the costumes for the US World War One portion of the event. In 1988, she designed the costumes for the Opening Ceremonies of the Calgary Winter Olympics.

A native of Great Britain, Partridge has resided in Canada since 1970. Prior to establishing herself in the film business, she had her own custom, couturier design business.