

Disney ZOOTOPIA+

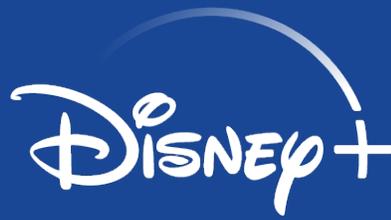
PRODUCTION NOTES

Walt Disney Animation Studios introduced moviegoers to the wildly imaginative environmental districts and characters of "Zootopia" in 2016 with its blockbuster Academy Award®-winning animated feature, and now Disney+ takes viewers back to this incredible world for more fun and adventure with "Zootopia+." Comprised of six all-new animated shorts, "Zootopia+" spotlights many of the colorful and intriguing characters introduced in the original film, while telling new stories across a wide range of genres and themes. Each episode is designed to coincide within the action and timeline of events from the feature film (complete with Easter eggs and surprise cameos). The "Zootopia+" series was conceived by Trent Correy, a 10-year Disney Animation veteran whose credits include supervising the animation of Olaf for "Frozen 2" and directing the short films "Once Upon a Snowman" and "Drop."

Correy directed this series along with Josie Trinidad, who was co-head of story on the original "Zootopia" feature and served in a similar role on "Ralph Breaks the Internet." Nathan Curtis makes his producing debut here following roles as associate producer ("Encanto," "Raya and the Last Dragon") and several credits as production manager. Byron Howard and Jared Bush, who directed and co-directed, respectively, the 2016 "Zootopia" feature served as executive producers along with Jennifer Lee (chief creative officer for Walt Disney Animation Studios). Ruth Strother Moore was the associate producer.

Adding fun and excitement to "Zootopia+" is the roster of returning voice talents from the original film. Idris Elba and Nate Torrence are back as Chief Bogo and Clawhauser. Maurice LeMarche is larger than life as the voice of Mr. Big, and Alan Tudyk is heard once again as Duke Weaselton. Bonnie Hunt and Don Lake once again voice Judy Hopp's parents, Bonnie and Stu. Everyone's favorite Sloth, Flash, is voiced by Raymond Persi, with the multitalented Kristen Bell (voice of Anna in "Frozen") sounding off for Flash's girlfriend, Priscilla.

Each episode of "Zootopia+" has its own distinct genre, look and attitude. Running the gamut from action-adventure ("Hopp on Board") to rom-com ("Dinner Rush"), from reality show parody ("The Real Rodents of Little Rodentia") to film noir homage ("The Godfather of the Bride"), and from talent



show competition (“So You Think You Can Prance”) to musicals (“Duke: The Musical”), the series provides new delights and entertainment from within the worlds of “Zootopia.” Jim Finn was the production designer for the series, and Gregory Smith lent his expertise as visual effects supervisor. Le Joyce Tong was head of effects animation and worked with the effects team on such spectacular imagery as the dancing money in the “Duke: The Musical” episode, and the raining doughnuts in “So You Think You Can Prance.”

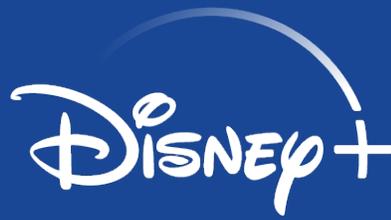
The music for “Zootopia+” was composed by Curtis Green and Mick Giacchino, except for the “Duke: The Musical” episode which features music by Oscar®-winning composer Michael Giacchino (“Zootopia,” “The Incredibles,” “Mission: Impossible,” “Star Trek,” “Thor: Love and Thunder”). The original song, “Big Time” featured in the “Duke: The Musical” episode was written by Michael Giacchino, with lyrics by Elyssa Samsel and Kate Anderson (“Olaf’s Frozen Adventure”).

Bringing the world and diverse neighborhoods of Zootopia to life involved a close collaboration with many of the Studios’ top artistic talents. A number of the animators who worked on the 2016 feature, “Zootopia,” contributed in various roles and capacities to this new series. Nathan Engelhardt served as head of animation with animation supervisors Pedro Daniel Garcia Perez, Bert Klein, and Jacqueline Koehler guiding the talented team of animators.

The series also offered many of Disney Animation’s star talents opportunities to serve in leadership capacities for the first time.

In his role as head of characters, Frank Hanner, was responsible for all aspects of building the characters (including modeling and rigging), in addition to bringing all of the returning character models and assets up to the latest standards for Presto (Pixar’s award-winning proprietary animation software), adapted by Disney for this series in one of the first major uses outside Pixar. Christopher Evert served as head of simulation and technical animation, where he helped to make the animals feel real and believable with such details as the movement of the fur and interaction of cloth with the character. Josh Richards found creative and effective ways to populate the animal metropolis of Zootopia with a wide assortment of citizens as the crowd supervisor for “Zootopia+.” His work is prominently on display in such episodes as “The Godfather of the Bride” and “So You Think You Can Prance,” among others.

Another key player on the team was lead editor Shannon Stein, whose seasoned editing skillset helped to establish and realize the individual and unique genre tones for each episode.



Producer Nathan Curtis notes, "'Zootopia+' provided a lot of new experiences and roles for some of the Studio's most talented individuals. I think the project offered our leadership team a level of ownership that was unique because of the limited schedule and other challenges. Trent and Josie put their trust in the animators and other leaders in the top creative and technical roles. Because the directors were so collaborative and complemented each other's strengths and talents, it was a smooth ride."

ABOUT THE PRODUCTION:

When the word went out to the team at Walt Disney Animation Studios that Disney+ was open to pitches for new animated programming on the streaming service, Trent Correy jumped at the opportunity to present several ideas.

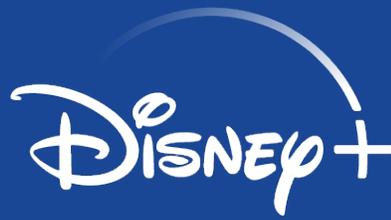
"I actually submitted three pitches," recalls Correy, "but the one I was most excited about was 'Zootopia+' because it took place in such a rich world with so many fun characters that I always wished I could spend more time with. I sent in a one-page treatment with a couple of episode titles and loglines. I was paired up with Josie, Byron and Jared, who encouraged me to lean into the fun."

Trinidad adds, "Trent had such an exciting concept. In his original pitch, he cleverly connected each episode with the original film and it had a cool 'choose your own adventure' element. The viewer could if they wanted to follow the 'Zootopia' storyline or see what happens when, for example, Judy Hopps gets on the train and her little sister, Molly, sneaks on board. It was a brilliant idea that was all there from the beginning."

Correy was on his honeymoon in Zermatt, Switzerland, when he got a call from the Studio just as he was returning from snowboarding.

"I had just gotten up the hill and had a couple of glasses of wine, when I got this call from the States. I thought it was a telemarketer, but it turned out to be Jennifer Lee, our chief creative officer at Disney Animation. She told me that the series was greenlit immediately at her meeting with the Disney+ creative team. It was a nice addition to the honeymoon."

Although Trinidad was hard at work developing her own feature to direct, she was excited and happy to direct the "Zootopia+" episodes with Correy. They had worked on some of the same films, but the pair had never met in person until almost a year into production on this series, which was



being produced remotely. Throughout the production, he learned about story from her, and she learned about animation and direction from him. It was a perfect partnership.

“Originally, I was just going to work with Trent directing two episodes, but the stories were all so appealing, I couldn’t choose, so I signed on for all of them,” says Trinidad. “Trent was such a collaborative director, and I was learning as much from him as he was from the whole process. It was a blast. And I love all those characters. Zootopia is like New York City; everyone’s got a story there.”

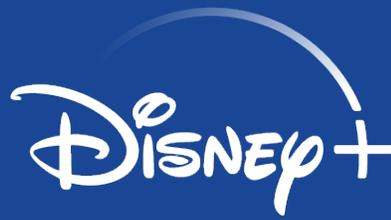
Michael Herrera, a veteran story artist, soon joined the “Zootopia+” team as story supervisor, and the various episodes soon began to take shape as sketches and gags filled the storyboards. Clio Chang, Allen Ostergar, William Patrick, Jeremy Spears and Andrea Walker also joined the story team and made major contributions. Other star members of the Disney story trust (including Jeff Snow and Javier Ledesma Barolla, among others) also pitched in. Instead of the traditional method of developing the script over the course of months, these six episodes went through a streamlined process with the story artists taking the lead on each individual episode and shaping the story with the directors and other members of the story team.

Correy recalls, “Our process here was more spontaneous and almost a throwback to the way the Studio used to create shorts in the old days. Every story artist contributed lines or added to the writing structure. Most of the time, we would sit around and try to make each other laugh.”

“Another wonderful thing about the ‘Zootopia’ story is that it is incredibly witty and smart, but also has plenty of heart,” adds Trinidad. “It can speak to the issues of the world but in a really funny way.

Every layer that the original filmmakers and writers – Byron, Jared, Rich (Moore), Phil (Johnston) and Jim (Reardon) and I – brought gave it such breadth, depth and richness. For the ‘Zootopia+’ team, working on this during the pandemic, we really just wanted to bring some joy into the world. It was terrific working in this storyboard-driven process and then going to dailies and seeing this great animation. I learned so much from this experience, and it has had a profound impact on the way I will work on future projects.”

As far as the animation team, the directors credit first-time animation head Nathan Engelhardt for stepping up to the plate and leading the team in delivering stellar performances from the broad cast of characters.



Also contributing in a big way to the production was first-time production designer Jim Finn, a veteran industry visual development artist with many Disney Animation feature credits.

Correy explains, "Jim had one of the biggest challenges of all, designing six completely different spaces and looks for the various episodes. He worked closely with our two brilliant directors of cinematography – Joaquin Baldwin (layout) and Gina Warr Lawes (lighting) – to give a fun and unique look to each individual story. We leaned on their expertise as they adapted to the look and style to fit each story. It was like a masterclass in filmmaking. 'The Godfather of the Bride' was a particularly challenging episode because we wanted it to have film grain, a monochromatic patina, and changing aspect ratios. Because of that, it was one of the hardest shows our post production team said they had ever worked on."

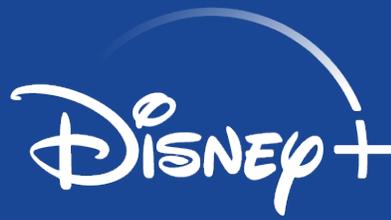
Taking on the role of visual effects supervisor was Gregory Smith, who came from an artistic and technical background in character production but had never previously served in a visual effects leadership capacity.

Curtis notes, "Greg's background was as an artist, first and foremost, but he is also very technical at the same time. He's a strategist, and comes from a process perspective. He was used to working quickly, efficiently, and creatively in terms of building and rigging characters. He made some tremendous contributions to the visual effects of the 'Zootopia+' episodes. His ingenuity is very much on display in the 'Hopp on Board' episode where he figured out how to animate the backgrounds in the scenes where the truck is chasing the train, and give the episode a sense of action and perspective that really added to the drama and excitement."

"ZOOTOPIA+" EPISODES:

"HOPP ON BOARD"

Embracing all the dynamic camera work, intense music and high-speed tropes of the best action films, this exciting episode takes viewers on a fast-paced adventure from Bunnyburrow to the heart of Zootopia as Judy Hopps (Ginnifer Goodwin) boards a train to begin her new life in the big city. As her parents, Bonnie and Stu (Bonnie Hunt and Don Lake), tearfully watch the train pull out of the station, they realize that their youngest daughter, Molly, is also on board the train. Once this discovery has been made, Bonnie and Stu leave the comforts and security of their home and high-tail it in hot pursuit of the speeding train and the stowaway Molly. It's a daring and wild ride as the



duo pull out all the stops, and engage in some fast and furious stunt driving, to keep up with the train and attempt to rescue their young daughter.

"THE REAL RODENTS OF LITTLE RODENTIA"

"Zootopia+" offers its own distinct version of a reality show with this hilarious episode focusing on the upcoming wedding of Fru Fru (voiced by Leah Latham), daughter of Tundratown crime boss/head shrew, Mr. Big (Maurice LaMarche). As she goes about planning the wedding with her friends, Christine (Porsha Williams), Charisma (Crystal Kung Minkoff), and Brianca (Katie Lowes), the sudden arrival of her childhood friend, Tru Tru (Michelle Buteau), upends the meeting, and sets into motion a feud, a life-saving incident, and a moment of reflection. All's well that ends well, as Fru Fru remembers the essence of friendship, picks her "shrew of honor," and moves forward with the wedding of her dreams.

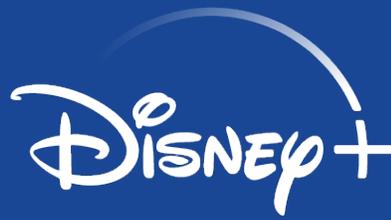
"DUKE: THE MUSICAL"

Small-time weasel crook Duke Weaselton (Alan Tudyk) aims for the "big time" in this outrageous and fanciful musical episode that finds the career criminal rethinking his life and picturing himself as a good guy. He croons about setting things right, as he imagines choosing a variety of alternate paths and careers, including a used car salesman, a lawyer, a surgeon, an author, and even a financial genius (the "Weasel of Wall Street"). As an oil tycoon, he shoots for the moon, but comes crashing back to earth where he is confronted with his past proclivities. Set to an original song, "Big Time," with music by Michael Giacchino and lyrics by Elyssa Samsel and Kate Anderson, this episode has fun with the lighting, staging and over-the-top extravagant style of traditional musical theater and film.

"THE GODFATHER OF THE BRIDE"

Mr. Big takes center stage in this homage to the crime family genre. As he prepares for his daughter's wedding, he flashes back to the old country and his hard-scrabble, humble origins as an immigrant shrew. Life was hard for a small mammal in a big world, but with the acquisition of a bicycle, an attitude of never feeling small, and a little help from some unlikely friends, Mr. Big builds a family and finds his place in the world. Imari Williams is heard as the voice of Rhino Boss.

"SO YOU THINK YOU CAN PRANCE"



When it comes to mega pop-star singing sensation, Gazelle (Allison Trujillo-Strong), there is no bigger fan in all of Zootopia than Benjamin Clawhauser (Nate Torrence), the Police Department's most charming cheetah. When Clawhauser hears about a chance to audition for the talent competition show, "So You Think You Can Prance," with the winner getting a chance to be Gazelle's back-up dancer, it becomes his latest obsession. His efforts to enlist Chief Bogo (Idris Elba) to be his dancing partner is met with resistance. Just when it seems that his dreams are about to be crushed, Clawhauser discovers that a Chief never leaves his back-up behind. This entertaining and music-filled episode proves that dreams can come true.

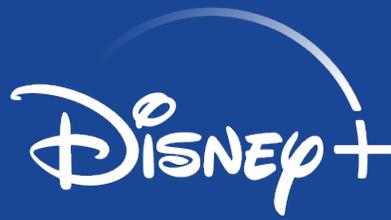
"DINNER RUSH"

It's 5:30 at a local Zootopia bistro, and Sam (Charlotte Nicdao), the Otter waiter, is looking to make a timely and hasty exit so that she can catch the Gazelle concert later that evening. All systems are go, and Sam is wrapping her last table, when Flash the Sloth (Raymond S. Persi) and his soon-to-be fiancée Priscilla (Kristen Bell) stroll in for dinner. The couple is not in any hurry, and Flash has a hidden agenda, as Sam tries to rush them along but sets off a series of disasters in the process. Will Sam make it to the concert on time? If you only see one Sloth rom-com this year, this is the one to catch.

ABOUT THE FILMMAKERS:

JOSIE TRINIDAD (Director) joined Walt Disney Animation Studios in 2004 as a story apprentice. Once she completed training, she was hired as a story artist. Her Disney credits include 2016's Oscar®-winning feature "Zootopia" as co-head of story, 2012's arcade-game-hopping "Wreck-It Ralph," Disney Animation's 2010 adventure "Tangled," 2009's feature film "The Princess and the Frog," and shorts "How to Hook Up Your Home Theater" and "The Ballad of Nessie." As head of story on "Ralph Breaks the Internet," Trinidad oversaw the story team, which was responsible for translating the film's script into its first visual form.

Before Trinidad joined Disney Animation, she worked as an illustrator for toy company MGA Entertainment, as well as Klasky Csupo on animated commercials. She was inspired to pursue animation as a career at age 8 while watching the Disney Animation classic, "Robin Hood," on VHS. Watching the movie frame by frame showcased the art of animation to Trinidad. Trinidad attended UCLA, majoring in English literature and fine art, and studied character animation at Cal Arts. Trinidad is currently developing an original animated project for Walt Disney Animation Studios, which will serve as her feature film directorial debut.



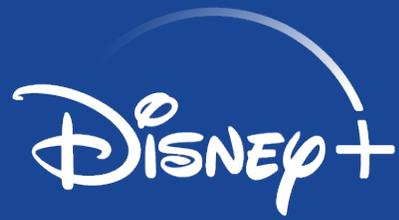
TRENT CORREY (Director) started at Walt Disney Animation Studios in 2012 as an animation trainee in the Talent Development Program (where he was mentored by acclaimed Disney animation veteran Amy Smeed). He made his directing debut on the short film, "Drop," part of Disney Animation's Short Circuit Experimental Films. He then went on to direct the Frozen-inspired short film, "Once Upon a Snowman," alongside Dan Abraham. His Disney Animation credits as animator include "Frozen," "Big Hero 6," "Zootopia" and "Moana," as well as "Frozen 2," where he oversaw the animation of Olaf and Bruni the fire spirit salamander, among other characters, in his role as animation supervisor.

Born in Ottawa, Canada, Correy grew up during the second golden age of Disney Animation ("The Little Mermaid," "Aladdin," "The Lion King," etc.). With a passion for art and film, he decided to pursue animation as a career by the time he was in 12th grade, with guidance and encouragement from his mother and a high school film teacher. After attending Algonquin College, he got his professional start in animation at age 19, working for five years in Canada in television, commercials and film.

Before joining Disney, he worked at Sony Animation, Mercury Filmworks, Bardel Entertainment, Kratt Brothers, and worked as a freelance artist.

Correy is currently directing an upcoming Disney Animation short film. He and his wife, Gillian, live in Los Angeles.

NATHAN CURTIS (Producer) makes his debut as producer on "Zootopia+" as the latest achievement in his nearly 13-year association with Walt Disney Animation Studios. He launched his Disney Animation career in 2010 with a role in production finance, where he worked on "Tangled," "Winnie the Pooh," and "Prep & Landing: Naughty vs. Nice." Over the next seven years, he served in a variety of capacities including production supervisor ("Frozen," "Big Hero 6," and "Zootopia") and production manager ("Ralph Breaks the Internet"). Most recently, he served as associate producer on such popular feature titles as "Raya and the Last Dragon" and the Oscar®-winning "Encanto." Curtis was born in Vallejo, Calif., and grew up in nearby Vacaville. His interests in business and music led him to pursue dual degrees at California State University-East Bay (BS degrees in both Business Administration and Music), followed by a Master of Arts degree in Music Theory and Composition. He went on to supplement his education with an MBA in Arts, Entertainment and Media Management from the University of Southern California's prestigious Marshall School of Business in 2013.



Curtis' love of music dates back to his childhood and continues up to the present day. He played drums and percussion in his college years, and had ambitions of playing and composing as a career. To date, he has written, produced and performed scores for six of the innovative Short Circuit Experimental Film offerings seen on Disney+.