



Disney  
**MOANA**



Disney  
MOANA

PARENTAL GUIDANCE  
SUGGESTED  
**PG**  
Some Material May Not Be Suitable for Children

PERIL, SOME  
SCARY IMAGES AND  
BRIEF THEMATIC  
ELEMENTS



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Disney.com/Moana

WALT DISNEY PICTURES  
presents

The logo for Disney's Moana, featuring the word "Disney" in its signature script above the word "MOANA" in a large, stylized, blue font with a circular swirl in the letter 'O'.

Directed by ..... JOHN MUSKER  
& RON CLEMENTS  
Co-Directed by ..... CHRIS WILLIAMS  
& DON HALL  
Produced by ..... OSNAT SHURER, p.g.a.  
Executive Producer ..... JOHN LASSETER  
Screenplay by ..... JARED BUSH  
Story by ..... RON CLEMENTS  
& JOHN MUSKER  
CHRIS WILLIAMS  
& DON HALL  
PAMELA RIBON  
AARON KANDELL  
& JORDAN KANDELL  
Original Songs by ..... LIN-MANUEL MIRANDA  
OPETAIA FOA'I  
MARK MANCINA  
Original Score Composed by ..... MARK MANCINA  
Edited by ..... JEFF DRAHEIM, ACE  
Associate Producer ..... NICOLE P. HEARON  
Visual Effects Supervisor ..... KYLE ODERMATT  
Production Designer ..... IAN GOODING  
Art Director - Environments and Color ..... ANDY HARKNESS  
Art Director - Characters ..... BILL SCHWAB  
Production Manager ..... YVETT MERINO  
Heads of Story ..... DAVID PIMENTEL  
JOHN RIPA  
Heads of Animation ..... HYRUM VIRL OSMOND  
AMY LAWSON SMEED  
Director of Cinematography - Layout ..... ROB DRESSEL  
Director of Cinematography - Lighting ..... ADOLPH LUSINSKY  
Technical Supervisor ..... HANK DRISKILL  
Head of Characters and Technical Animation ... CARLOS CABRAL  
Head of Environments ..... LARRY WU  
Heads of Effects Animation ..... DALE MAYEDA  
MARLON WEST  
Stereoscopic Supervisor ..... ROBERT NEUMAN

### Modeling Supervisors

Characters ..... CHAD STUBBLEFIELD  
Environments ..... BRIEN HINDMAN

### Look Development Supervisors

Characters ..... JACK FULMER  
Environments and Set Extension ..... COLIN ECKART  
Character Rigging Supervisor ..... MATTHEW SCHILLER  
Simulation Supervisor ..... MARC THYNG  
Technical Animation Supervisors ..... CHRISTOPHER EVART  
MARK EMPEY

Animation Supervisors ..... ADAM GREEN  
JENNIFER HAGER  
MACK KABLAN  
DANIEL JAMES KLUG  
MALCON B. PIERCE III

Hand-Drawn Animation Supervisor ..... ERIC GOLDBERG

Crowds Supervisor ..... YASSER HAMED  
Associate Technical Supervisors ..... BRETT ACHORN  
SEAN Z. PALMER

Layout Finaling Supervisor ..... MICHAEL TALARICO

Lighting Supervisors ..... COREY BUTLER  
GREGORY CULP  
DANIEL RICE  
CHRIS SPRINGFIELD  
JENNIFER YU

Sound Designer & Supervising Sound Editor ..... TIM NIELSEN  
Post Production Executive ..... BÉRÉNICE ROBINSON  
Executive Music Producers ..... TOM MACDOUGALL  
CHRIS MONTAN

Senior Production Supervisor ..... KAREN RYAN  
Production Planning & Finance Manager ..... BELINDA M. HSU  
Casting by ..... JAMIE SPARER ROBERTS, CSA

### CAST

Moana ..... AULI'I CRAVALHO  
Maui ..... DWAYNE JOHNSON  
Gramma Tala ..... RACHEL HOUSE  
Chief Tui ..... TEMUERA MORRISON  
Tamatoa ..... JEMAINÉ CLEMENT  
Sina ..... NICOLE SCHERZINGER  
Heihei, Villager #3 ..... ALAN TUDYK  
Fisherman ..... OSCAR KIGHTLEY  
Villager #1 ..... TROY POLAMALU  
Villager #2 ..... PUANANI CRAVALHO  
Toddler Moana ..... LOUISE BUSH

Casting Associate ..... SARAH RAOUFPUR  
Location Casting,  
New Zealand ..... CHRISTINA ASHER, CNA CASTING  
Location Casting, Hawaii ..... RACHEL W. SUTTON, CSA  
Location Casting, Samoa ..... FIONA COLLINS  
& ASOLELEI TO'ALEPAI

Senior Production Finance Analyst ..... CHRISTINA W. CHEN

## STORY

Production Supervisor .....SCOTT TADASHI SAKAMOTO

### Story Artists

DAVID G. DERRICK JR	RYAN GREEN
JASON HAND	KENDELLE HOYER
SUNMEE JOH	BARRY W. JOHNSON
BRIAN KESINGER	MARK KOETSIER
NORMAND LEMAY	JEFFREY R. RANJO
CARLOS A ROMERO	TOBY SHELTON
JEFF SNOW	FAWN VEERASUNTHORN

### Additional Story

STEPHEN ANDERSON	PAUL BRIGGS
DON R. DOUGHERTY	CHRIS HUBBARD
NORA JOHNSON	SYLVIA HYO-JI LEE
RAY NADEAU	JOHN S. PUGLISI
JEREMY SPEARS	DEAN WELLINS
STEVIE WERMERS-SKELTON	

Production Assistants ..... JAMES HERNANDEZ ROMO  
JASMINE GONZALEZ

## EDITORIAL

Production Supervisors ..... CHARLYN GO  
SCOTT TADASHI SAKAMOTO

Associate Editors.....KAREN WHITE  
ANTHONY DURAZZO

First Assistant Editor.....BRIAN MILLMAN

Additional Editorial Support.....ADAM DESCOMBES  
TODD FULKERSON  
RICK HAMMEL  
HERMANN H. SCHMIDT  
ERIC WHITFIELD

Production Coordinator .....JASMINE GONZALEZ

Production Assistant .....NICOLE STONE

## VISUAL DEVELOPMENT

Production Supervisor ..... KELLY EISERT

### Visual Development Artists

SUNNY APINCHAPONG	MANU ARENAS
DOUG BALL	NEYSA BOVÉ
JAMES AARON FINCH	LEIGHTON HICKMAN
MEHRDAD ISVANDI	LISA L. KEENE
JIN KIM	RYAN LANG
BRITTNEY LEE	MINKYU LEE
ANNETTE MARNAT	KEVIN B. NELSON
SUE C. NICHOLS	NICHOLAS ORSI
GRISELDA SASTRAWINATA-LEMAY	JEFF TURLEY
FAWN VEERASUNTHORN	DAVID WOMERSLEY
MICHAEL D. YAMADA	

### Additional Visual Development

BRETT ALBERT	DALE L. BAER
RACHEL R. BIBB	PASCAL CAMPION
DANIEL E. COOPER	JUSTIN CRAM
GUILLAUME FESQUET	JIM FINN
MAC GEORGE	HYUN MIN LEE
BORJA MONTORO	BOBBY PONTILLAS
DE'VON STUBBLEFIELD	SCOTT M. WATANABE
JAMES WOODS	VICTORIA YING

Production Assistant ..... JACOB S. BURNHAM

## ASSET PRODUCTION

Production Supervisor, Characters .....JULIE BANER

Production Supervisors, Environments..... MARISA X. CASTRO  
KRISTIN LEIGH YADAMEC

## MODELING

Modeling Environment Lead ... CHARLES CUNNINGHAM-SCOTT

### Modelers

SEAN M. ABSHER	CHRISTOPHER R. ANDERSON
VIRGILIO JOHN AQUINO	SERGI CABALLER GARCIA
DEV KARNA	SUZAN KIM
BRANDON LAWLESS	IRENE MATAR
CHRIS PATRICK O'CONNELL	FLORIAN PERRET
ZACHARY PARKER PETROC	JAMES T. SCHAUF
SAMY SEGURA	PUNN WIANTRAKOON
ALENA WOOTEN-TOTTLE	

## CHARACTER RIGGING

### Rigging Artists

GLEN CLAYBROOK	IKER J. DE LOS MOZOS
JENNIFER R. DOWNS	FRANK HANNER
JOHN D. KAHWATY	KATE KIRBY-O'CONNELL
MICHAEL ANTHONY NAVARRO	LUIS SAN JUAN PALLARES
CHRISTOFFER PEDERSEN	MICHAEL W. STIEBER
DAVID J. SUROVIEC	WALTER YODER

## CHARACTER SIMULATION

### Simulation Artists

AARON ADAMS	JOHANN FRANCOIS COETZEE
ERIK EULEN	CHRISTOPHER EVART
CHRISTOPHER C. GRIFFIN	AVNEET KAUR
TIMMY TOMPKINS	MARY TWOHIG
RICHARD M. VAN CLEAVE JR	XINMIN ZHAO

Production Coordinators, Characters..... DANIELLE BEVERSON  
AUSTIN M. SALMI

Production Coordinator, Simulation ..... STEPH GORTZ

Production Assistant, Environments ... Christiana Marie Cunanan

## LOOK DEVELOPMENT

Production Supervisor .....BRANDON HOLMES

### Look Development Artists

ALEXANDER ALVARADO	TYLER C. BOLYARD
IAN BUTTERFIELD	SARA V. CEMBALISTY
PEDRO D.T. CONTI	RICH FALLAT
NATALIA FREITAS	BENJAMIN MIN HUANG
CHELSEA LAVERTU	MIA L. LEE
KONRAD LIGHTNER	ERIC MCLEAN
NIKKI MULL	VICTOR HUGO QUEIROZ
MITCHELL ALLEN SNARY	JENNIFER STRATTON
DYLAN VANWORMER	JOSE L. VELASQUEZ JR

Set Extension Artists ..... HEATHER ABELS  
ALEX GARCIA  
ADIL MUSTAFABEKOV  
DAVEED SHWARTZ

Production Coordinator ..... LAURA M. MEREDITH

## TECHNICAL DIRECTORS

FABRICE CEUGNIET	TONY CHAI
DEXTER CHENG	STELLA HSIN-HUEI CHENG
KAY CLOUD	ALLEN CORCORRAN
PATRICK DALTON	SARA DRAKELEY
VIJOY GADDIPATI	CHRISTOPHER OTTO GALLAGHER
JONATHAN F. GARCIA	ANDREW P. GARTNER
RAY HALEBLIAN	MARK HAMMEL
GABRIELA HERNANDEZ	KELSEY HURLEY
BRANDON LEE JARRATT	SEAN D. JENKINS
NORMAN MOSES JOSEPH	NEELIMA KARANAM
KIMBERLY W. KEECH	JUSTIN KERN
KAILEEN KRAEMER	KENDALL LITAKER
THADDEUS P. MILLER	NATT MINTRASK
LAURALEA OTIS	OSIRIS PÉREZ
ERNEST J. PETTI	HEATHER PRITCHETT
RICKY RIECKENBERG	JEFF SADLER
LEWIS N. SIEGEL	NADIM SINNO
SERGE SRETSCHINSKY	ABRAHAM FRANKLIN TSENG
REBECCA VALLERA-THOMPSON	SHWETA VISWANATHAN

Assistant Technical Directors ..... RAAJ GUPTA  
JERRY HUYNH  
RAKESH RAMESH  
YAFES SAHIN

CG Workflow Supervisor .....CHUCK TAPPAN

## LAYOUT

Production Supervisor ..... KRISTIN LEIGH YADAMEC

Layout Lead/Camera Polish.....NATHAN DETROIT WARNER

### Layout Artists

JOAQUIN BALDWIN	T. SCOTT BEATTIE
ALLEN BLAISDELL	DARRIN BUTTS
JUAN E. HERNANDEZ	DANIEL HU
TYLER KUPFERER	KEVIN LEE
MATT LEE	CHRIS MCKANE
TERRY W. MOEWS	RICK MOORE
JEAN CHRISTOPHE POULAIN	MERRICK R. RUSTIA
LINDSEY ST. PIERRE	MATSUNE SUZUKI
KENDRA VANDER VLIET	DAVID WAINSTAIN
DOUG WALKER	

### Layout Finaling Artists

GINA BRADLEY	TAMARA ALEJANDRA FARALLA KERSAVAGE
TODD LAPLANTE	JOHN T. MURRAH
CELESTE JOANETTE PEDERSEN	

Production Coordinator, Layout Finaling ..... DANA L. BELBEN

Production Assistants ..... REBECCA M. SMITH  
ERYN EUBANKS

Water Finaling Production Supervisor..... DAVE KOHUT

Water Finaling Lead .....SEAN D. JENKINS

## ANIMATION

Production Supervisor ..... STEPHANIE HACHEM

Drawover Lead.....RANDY HAYCOCK

Additional Animation Supervisor ..... BRENT HOMMAN

### Animators

ALBERTO ABRIL	ABRAHAM AGUILAR
VALENTIN AMADOR	MANUEL APARICIO
SALEM S. ARFAOUI	DOUG BENNETT
TONY BONILLA	REBECCA WILSON BRESEE
JOEY BROWN	DARRIN BUTTERS
JORGE E. RUIZ CANO	TONY CHAU
ANDREW CHESWORTH	YOUNGJAE CHOI
SHAWN CLARK	CHRISTOPHER CORDINGLEY
TRENT CORREY	PATRICK DANAHER
MARAT DAVLETSHIN	RIANNON DELANOY
ANTHONY DEROSA	RENATO DOS ANJOS
DANIEL EDWARDS	JEFFREY ENGEL
NATHAN ENGELHARDT	ANDREW FELICIANO
ISAAK FERNANDEZ	CHADD FERRON
JASON FIGLIOZZI	ANDREW FORD
MICHAEL FRANCESCHI	JACOB FREY
DEREK FRIESENBERG	MARIO FURMANCZYK
JORGE GARCIA	MINOR JOSE GAYTAN
DANIEL L. GONZALES III	DAVE HARDIN

MARK HENN  
RYAN HOBBIEBRUNKEN  
MORGAN KELLY  
MIKE KLIM  
ANDREW LAWSON  
KIRA LEHTOMAKI  
KEVIN MACLEAN  
BRIAN F. MENZ  
MARK MITCHELL  
IVAN OVIEDO  
ZACH A. PARRISH  
NICOLAS PROTHAIS  
SVETLA RADIVOEVA  
BRIAN SCOTT  
BENSON SHUM  
TONY SMEED  
DAVID STODOLNY  
PHILIP TO  
VITOR VILELA  
JUSTIN L. WEBER  
JEFF WILLIAMS  
MICHAEL WOODSIDE  
SHAOFU ZHANG

JASON HERSCHAFT  
ROBERT HUTH  
BERT KLEIN  
JACQUELINE KOEHLER  
HYUN MIN LEE  
DAVID LISBE  
KELLY MCCLANAHAN  
MATTHEW MEYER  
ALLEN OSTERGAR IV  
RYAN PAGE  
DANIEL MARTÍN PEIXE  
MITJA RABAR  
JOEL REID  
CHAD SELLERS  
JUSTIN SKLAR  
RASTKO STEFANOVIC  
WES STORHOFF  
WAYNE UNTEN  
AMANDA WAGNER  
GEOFF WHEELER  
JOHN WONG  
NARA YOUN

Technical Animation Artists  
KATHLEEN M BAILEY  
CAMERON BLACK  
NICHOLAS BURKARD  
JORGE A. CEREIJO-PEREZ  
ADAM COBABE  
IKER J. DE LOS MOZOS  
GARRETT EVES  
JOY JEANINE JOHNSON  
SI-HYUNG KIM  
IAN KREBS-SMITH  
ADAM REED LEVY  
PETER MEGOW  
LUIS SAN JUAN PALLARES  
JOSEPH PIERCY  
STEVE ALEKSI ZOE REMBUSKOS  
JASON ROBINSON  
MATT STEELE  
DAVID J. SUROVIEC  
RICHARD M. VAN CLEAVE JR.

BRET B. BAYS  
COREY C. BOLWYN  
AARON M. CAMPBELL  
GLEN CLAYBROOK  
MITCHELL D. COUNSELL  
ERIK EULEN  
ANDREW T. JENNINGS  
AVNEET KAUR  
KATE KIRBY-O'CONNELL  
HUBERT LEO  
JEFF MACNEILL  
MAIA NEUBIG  
SCOTT C. PETERS  
GARRETT RAINE  
EDWARD E. ROBBINS III  
JONATHAN SOTO  
JASON STELLWAG  
LONG YING STEPHANIE TSE  
ALON ZASLAVSKY

Clean Up Lead ..... RACHEL R. BIBB  
Clean Up Artists..... JUNE M. FUJIMOTO  
DIETZ TOSHIO ICHISHITA

Crowd/Fix Animators

BRENDAN GOTTLIEB  
BORIS MARAS  
REECE PORTER  
ELENA VOLK  
SEAN MACK  
STEPHEN OM  
MANAR AL TAWAM  
AMANDA ZIMA

Production Coordinators, Animation... LAUREN NICOLE BROWN  
STEVI CRYSTAL CARTER

Production Coordinator,  
Animation/Crowds..... DANIELLE BEVERSON

Production Assistants ..... VALERIA SANCHEZ  
HANNAH G. WILLIAMS

**CROWD ANIMATION**

Crowd Artists ..... MOE EL-ALI  
TUAN NGUYEN  
JOSH RICHARDS  
ALBERTO LUCEÑO ROS

**TECHNICAL ANIMATION**

Production Supervisor ..... STEPH GORTZ

Tech Anim 2D Lead .....ALEXANDER KUPERSHMIDT

Production Coordinator .....DEREK S. MANZELLA  
Production Assistant .....MADISON BOEHME

**EFFECTS**

Production Supervisor .....JAMES E. HASMAN

Effects Leads

MARC HENRY BRYANT  
DAVID HUTCHINS  
BLAIR PIERPONT  
BEN FROST  
JOHN M. KOSNIK  
ERIN V. RAMOS

Foundation Effects Lead..... IAN J. COONY

Effects Animators

AARON C. ADAMS  
ERIC W. ARAUJO  
DIMITRE BERBEROV  
DONG JOO BYUN  
DEBORAH CARLSON  
MICHAEL A. CATALANO  
PETER DEMUND  
JESSE B. ERICKSON  
STUART D. GORDON  
JOHN HUGHES  
SEUNGHYUK KIM  
YORIE KUMALASARI  
JAMES DEV. MANSFIELD  
ALEX MOAVENI  
HIROAKI NARITA  
HENDRIK PANZ  
TOBIAS A. ROSEN  
NATHANIEL SIMS  
ALEXEY DMITRIEVICH STOMAKHIN  
MARIE TOLLEC  
SCOTT TOWNSEND  
MILES VIGNOL  
CONG WANG  
BRUCE WRIGHT  
MIR Z. ALI  
ROBERT BENNETT  
BRETT BOGGS  
CHRIS CARIGNAN  
PAUL CARMAN  
STEVEN CHITWOOD  
JOËL D. EINHORN  
BENJAMIN FISKE  
CHRISTOPHER HENDRYX  
MICHAEL KASCHALK  
SAM KLOCK  
DANIEL J. LUND  
AARON JAMES MCCOMAS  
TIM MOLINDER  
MIKE NAVARRO  
DAVE RAND  
ANDREA SCIBETTA  
RATTANIN SIRINARUEMARN  
KEE NAM SUONG  
LE JOYCE TONG  
CESAR VELAZQUEZ  
ZUBIN WADIA  
THOMAS WICKES  
XIAO ZHANG

Production Coordinator . . . . .MELISSA GENOSHE DONNAN

Production Assistant . . . . . JACOB S. BURNHAM

**LIGHTING**

Production Supervisor . . . . . CHRISTOPHER KRACKER

Character Lighting Lead . . . . .AMY L. PFAFFINGER

Environment Lighting Lead . . . . . RICHARD GOUGE

Lighting Artists

BRIAN ADAMS	AYMAN AKOSHALI
JOAN KIM ANASTAS	SUNG JOON BAE
ALEXANDRE CAZALS	JEFF CHUNG
CHERYL DAVIS	RYAN DEYOUNG
JUSTIN DOBIES	KAORI DOI
CHRISTOPHER ERICKSON	SHANT ERGENIAN
JOSHUA R. FRY	JEFF GIPSON
LOGAN GLOOR	PAULA GOLDSTEIN
NICKIE HUAI	KEVIN HUDSON
KATHERINE IPJIAN	IVA ITCHEVSKA-BRAIN
JONGO	MOHIT KALLIANPUR
BLAINE KENNISON	HOLLY KIM-ANGEL
KELLY KIN	KEVIN KONEVAL
GINA WARR LAWES	ROGER LEE
RICHARD E. LEHMANN	BRYAN J. LOCANTORE
JASON MACLEOD	VINA KAO MAHONEY
ANGELA MCBRIDE	ROBERT L. MILES
CRISTIAN G. MORAS	DENNIS MÜLLER
CHRIS NABHOLZ	JONATHAN NAVARRO
DEREK NELSON	JAMES NEWLAND
ALEXANDER NIJMEH	STEVE NULL
JORGE OBREGON	CHADWICK ORR
ELLEN POON	WINSTON QUITASOL
KATIE REIHMAN	OLUN RILEY
AMOL SATHE	WALLACE E. SCHAAB JR
HEEKYUNG SHIN	MARK SIEGEL
KA YAW TAN	FATEMA TARZI
EMILY TSE	ELIZABETH WILLY
ANDY WU	YEZI XUE
NASHEET ZAMAN	DIANA JIANG ZENG
ALINA ZEPEDA	

Production Coordinators . . . . .CAITLIN PEAK COONS  
KIT TURLEY  
NICHOLAS ELLINGSWORTH

Production Assistants . . . . .TAYLOR ANNE TIAHRT  
ERYN EUBANKS

**STEREO**

Production Supervisor . . . . .LEAH LATHAM

Stereo Artists

MICHAEL R.W. ANDERSON	THOMAS BAKER
VANESSA SALAS CASTILLO	ANITA EDWARDS
KATIE A. FICO	ALYSSA BRULE GORENCE
TROY GRIFFIN	ELISSA CORDERO HANSEN
MARK A. HENLEY	RACHEL RUBENSTEIN
DARREN SIMPSON	

Production Assistant . . . . .JENNIFER GANDRUP

**PRODUCTION**

Production Supervisor, Sweatbox . . . . .LEAH LATHAM

Production Assistant, Sweatbox . . . . .JENNIFER GANDRUP

Production Supervisor, Marketing . . . . .MAYKA MEI

Production Coordinator, Marketing . . . . .BLAIR BRADLEY

Production Office Manager . . . . .ELISE ALIBERTI

Directors Assistant . . . . .HALIMA HUDSON

Additional Visual Effects Supervisor . . . . .STEVE GOLDBERG

Production Tracking Specialist . . . . .PAUL FIEBIGER

ADDITIONAL PRODUCTION SUPPORT

CHRISTOPHER BRIGHT	ALEXANDRA ROSENBERG
JESSICA SCHLOBOHM	

**OCEANIC STORY TRUST**

Community Relations Manager . . . . . Kalikolehua Hurley

Story and Cultural Consultants

DIONNE FONOTI, SAMOA  
FRANCIS MURPHY, MO'OREA  
HINANO MURPHY, MO'OREA  
KOROVA COMMUNITY, FIJI  
LAYNE HANNEMANN, CALIFORNIA  
DR. PAUL GERAGHTY, FIJI  
SU'A PETER SULU'APE, SAMOA  
TAUTALA ASAU, SAMOA  
TIANA NONOSINA LIUFAU, CALIFORNIA  
DR. VILSONI HERENIKO, FIJI/HAWAII  
YVES 'PAPA MAPE' TEHIHOTAATA, MO'OREA

A special thank you to the people of the Pacific Islands who inspired us on this journey.



## MUSIC

Original Songs Produced by ..... MARK MANCINA  
LIN-MANUEL MIRANDA  
OPETAIA FOA'I

Original Score Produced by ..... MARK MANCINA  
Executive Director, Music Production ..... ANDREW PAGE  
Music Editor, Production/Songs ..... EARL GHAFFARI  
Songs and Score Orchestrated  
and Arranged by ..... DAVE METZGER  
Songs and Score Recorded and Mixed by ..... DAVID BOUCHER  
Songs and Score Conducted by ..... DON HARPER  
Music Business Affairs ..... DON WELTY  
Manager, Music Production ..... ASHLEY CHAFIN  
Music Production Assistant ..... JIMMY TSAI  
Executive Music Assistant ..... JILL HEFFLEY  
Music Editor, Score ..... DANIEL PINDER, MPSE  
Vocal Coach to Auli'i Cravalho ..... PEISHA MCPHEE  
Vocal Coach, Cast ..... SAM KRIGER  
Fijian Choral Direction by ..... IGELESE ETE,  
FEATURING THE PASIFIKA VOICES CHOIR

Additional Engineering  
and Music Production ..... MARLON ESPINO  
Digital Score Assembly ..... KEVIN HARP  
Digital Recordist ..... LARRY MAH  
Songs and Score Contracted by ..... REGGIE WILSON  
Music Preparation by ..... BOOKER WHITE – WALT DISNEY MUSIC

Performances by ..... TE VAKA

### "Tulou Tagaloa"

Performed by Olivia Foa'i  
Music and Lyrics by Opetaia Foa'i

### "An Innocent Warrior"

Performed by Vai Mahina, Sulata Foa'i-Amiatu, Matthew Ineleo  
Written by Opetaia Foa'i  
Courtesy of Warm Earth Records/Spirit of Play Productions

### "Where You Are"

Performed by Christopher Jackson, Rachel House,  
Nicole Scherzinger, Auli'i Cravalho, Louise Bush  
Music by Lin-Manuel Miranda, Opetaia Foa'i, Mark Mancina  
Lyrics by Lin-Manuel Miranda

### "How Far I'll Go"

Performed by Auli'i Cravalho  
Music and Lyrics by Lin-Manuel Miranda

### "We Know The Way"

Performed by Opetaia Foa'i, Lin-Manuel Miranda  
Music by Opetaia Foa'i  
Lyrics by Opetaia Foa'i, Lin-Manuel Miranda

"How Far I'll Go (Reprise)" Performed by Auli'i Cravalho  
Music by Lin-Manuel Miranda, Mark Mancina  
Lyrics by Lin-Manuel Miranda

### "You're Welcome"

Performed by Dwayne Johnson  
Music and Lyrics by Lin-Manuel Miranda

### "Shiny"

Performed by Jemaine Clement  
Music by Lin-Manuel Miranda, Mark Mancina  
Lyrics by Lin-Manuel Miranda

### "Logo Te Pate"

Performed by Olivia Foa'i, Opetaia Foa'i, Talaga Steve Sale  
Written by Opetaia Foa'i  
Courtesy of Warm Earth Records/Spirit of Play Productions

### "I Am Moana (Song Of The Ancestors)"

Performed by Rachel House, Auli'i Cravalho  
Music by Lin-Manuel Miranda, Opetaia Foa'i, Mark Mancina  
Lyrics by Lin-Manuel Miranda, Opetaia Foa'i

### "Know Who You Are"

Performed by Auli'i Cravalho, Vai Mahina, Olivia Foa'i,  
Matthew Ineleo  
Music by Opetaia Foa'i, Lin-Manuel Miranda, Mark Mancina  
Lyrics by Opetaia Foa'i, Lin-Manuel Miranda

### "We Know The Way (Finale)"

Performed by Lin-Manuel Miranda, Opetaia Foa'i  
Music by Opetaia Foa'i  
Lyrics by Opetaia Foa'i, Lin-Manuel Miranda

### "How Far I'll Go (Alessia Cara Version)"

Performed by Alessia Cara  
Written by Lin-Manuel Miranda  
Produced by Oak Felder, Trevorious  
Mixed by Erik Madrid  
Alessia Cara appears courtesy of  
EP Entertainment/Def Jam Recordings

### "You're Welcome (Jordan Fisher/Lin-Manuel Miranda Version)"

Performed by Jordan Fisher featuring Lin-Manuel Miranda  
Written by Lin-Manuel Miranda  
Produced by Illmind  
Mixed by Joey Raia  
Jordan Fisher appears courtesy of Hollywood Records



## POST PRODUCTION

Post Production Supervisor..... DAVID OKEY  
Post Production Coordinator ..... BRIAN ESTRADA  
Original Dialogue Mixers ..... PAUL MCGRATH  
GABRIEL GUY, CAS  
DOC KANE

Post Production Sound Services by  
SKYWALKER SOUND  
A LUCASFILM LTD. COMPANY  
MARIN COUNTY, CALIFORNIA

Disney Digital Studio Services

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# Disney MOANA

**“WHO AM I? I AM A GIRL WHO LOVES MY ISLAND.  
AND THE GIRL WHO LOVES THE SEA. IT CALLS ME.”**



**F**rom Walt Disney Animation Studios comes “Moana,” a sweeping, CG-animated feature film about an adventurous teenager who sails out on a daring mission to save her people. “Moana is the 16-year-old daughter of the chief of Motunui,” says director Ron Clements. “She’s brave, determined, compassionate and incredibly smart. She has a never-say-die attitude and a profound connection to the ocean.”

“So it’s troubling to her, to say the least, that her people don’t go beyond the reef surrounding their island,” adds director John Musker. “They stay within the confines of that reef, and Moana doesn’t really understand why, especially since she’s felt drawn to the ocean her whole life.”

The story is inspired in part by oral histories of the people and cultures of Oceania, where filmmakers traveled to learn as much as possible. For centuries, the greatest navigators in the world masterfully navigated the vast Pacific, discovering the many islands of Oceania. But then, around 3,000 years ago, their voyages stopped for a millennium – and though there are theories, no one knows exactly why. “Navigation—wayfinding—is such a big part of Pacific culture,” says Musker. “Ancient Polynesians found their way across

the seas, wayfinding island-to-island without the use of modern instruments, using their knowledge of nature, the stars, the waves and the currents.”

Adds Clements, “We heard many times from the people we met during our trips to the Pacific Islands that the ocean doesn’t separate the islands, it connects them. Voyaging is a real source of pride for Pacific Islanders, a part of their identity. They were, and continue to be, some of the greatest explorers of all time. This wayfinding sense is not only quite sophisticated, it is miraculous.”

“Many of the people Ron and John met explained that this belief stems from the deep pride Pacific Islanders have in their ancestors, who were the greatest navigators—wayfinders—that the earth has ever seen,” says executive producer John Lasseter. “That pride in their cultural traditions, that sense of connectedness to the



ocean, and by the ocean, became central to the story. It's why the story's protagonist, and the film itself, is named 'Moana'—the word for 'ocean' in many Polynesian languages."

There are many theories, but no one is certain about what may have led to the 1,000-year gap in exploration before it resumed 2,000 years ago, leading to the discoveries of Tahiti, Hawai'i and Aotearoa (New Zealand). This rebirth—and the possible explanations behind it—sparked the filmmakers' imaginations. Says Musker, "In our story, our heroine, Moana, is at the heart of the rebirth of wayfinding."

#### TELLING THE TALE

Pacific Island storytelling culture is celebrated as the film opens. Gramma Tala, the mother of Chief Tui and Moana's greatest confidante, shares the tale of Te Fiti, the mother island. "Her heart held the greatest power ever known: it could create life itself," she says. "And Te Fiti shared it with the world."

Gramma Tala's story culminates with details of Maui, demigod of the wind and sea, who steals the heart of Te Fiti, unleashing a terrible darkness that threatens the life and habitat of islanders throughout the region. Maui is confronted by Te Kā, a demon of earth and fire, and ultimately loses the heart of Te Fiti to the sea.

The film introduces a very special presence in Moana's life: the Ocean—a living embodiment of the sea who's chosen Moana to find Maui and return the heart of Te Fiti, saving her island and her people from the darkness that has begun to take over. The only problem is that Chief Tui, Moana's father, forbids voyaging beyond the safety of the reef that lies just beyond their shores. Tui has seen too many voyage past the reef—and never return—and out of love for his people, has forbade it. Moana must go against her father's wishes to pursue her destiny set forth by the Ocean.

The mighty demigod Maui, a charismatic character in the film, was inspired by the varied tales and legends about him throughout the Pacific. Says Musker, "We were fascinated by the stories we read, the tales told to us by people of the region. In most islands, Maui is larger-than-life, a trickster and a shapeshifter. He could pull up whole islands from the sea with his fishhook; he had the power to slow down the sun. He is an incredible figure."



Maui, who's on his own journey of self-discovery, reluctantly guides Moana in her quest to become a wayfinder and save her people. Together, they sail across the open ocean on an action-packed voyage, encountering enormous monsters and impossible odds, and, along the way, Moana discovers the one thing she's always sought: her own identity.

"It's a story that takes place many, many years ago, but with a contemporary feel," says producer Osnat Shurer. "Our hope as filmmakers has been to create a universal story that is also an homage to the beautiful people of the Pacific Islands who inspired us along this journey."

Filmmakers cast newcomer Auli'i Cravalho as the voice of Moana, and Dwayne Johnson (HBO's "Ballers," "Central Intelligence") lends his voice to demigod Maui. The voice cast also includes Temuera Morrison ("Star Wars: Episode II – Attack of the Clones," "Once Were Warriors," "Six Days, Seven Nights") as Moana's no-nonsense

father, Chief Tui; Rachel House (“Whale Rider,” “Hunt for Wilderpeople,” “Eagle vs Shark,” “Boy,” “White Lies”) as Moana’s trusted Gramma Tala; and Nicole Scherzinger (Grammy®-nominated singer, West End’s “Cats”) as Moana’s playful and strong-willed mother, Sina. Jemaine Clement (“The BFG,” “Despicable Me,” “Rio,” “Rio 2,” “What We Do in the Shadows,” Flight of the Conchords) voices Tamatoa, a self-absorbed 50-foot crab; and Alan Tudyk (“Zootopia,” “Wreck-It Ralph,” “Big Hero 6”) lends his voice to dumb rooster Heihei.

Helmed by Clements and Musker, the directing team behind “The Little Mermaid,” “Aladdin” and “The Princess and the Frog,” and co-directed by Chris Williams & Don Hall (“Big Hero 6”), “Moana” is produced by Shurer (“Lifted,” “One Man Band”), and executive produced by John Lasseter. Jared Bush (“Zootopia”) wrote the screenplay. “Moana” features original songs from a diverse and dynamic team that includes Tony®, Emmy®- and Grammy®-winning lyricist/composer Lin-Manuel Miranda (Broadway’s Pulitzer Prize-winning and multiple Tony-winning “Hamilton,” Tony-winning “In the Heights”), Mark Mancina (“Speed,” “Tarzan” “The Lion King”) and Opetia Foa’i (founder and lead singer of the award-winning world music band Te Vaka). Mancina composed the original score.

“Moana” is rated PG. Walt Disney Animation Studios’ 56th animated feature sails into U.S. theaters on Nov. 23, 2016.

## RESEARCH

### Filmmakers Find Themselves in Oceania

When first thinking of setting an animated feature in the beautiful Pacific Islands, directors Ron Clements and John Musker recalled from their youth beloved novels and paintings about the Pacific. But once they began exploring the incredible tales within Polynesian mythology a few years ago, the filmmakers realized they needed to dive much, much deeper. They knew they needed to go to the islands of the Pacific to see the places and meet the people in person.



Among the many people they met, one meeting stood out, recalls Clements. “An elder on the island of Mo’orea asked of us something so simple and so revealing: ‘For years, we have been swallowed by your culture,’ he said. ‘This one time, can you be swallowed by ours?’”

The Pacific Ocean is home to thousands of islands and island nations, known to generations as Polynesia, Micronesia and Melanesia. But, as the filmmakers learned, many Pacific Islanders consider the entire region not in sections, but as the whole of Oceania. Further, while the islands themselves range in size, inhabitants of these islands consider the ocean between them very much a part of their world—a world many times bigger than the United States. Filmmakers were deeply inspired by the people who live there, the cultures they celebrate, and the history and traditions passed down from generation to generation.

So Clements and Musker, along with a group of artists from Walt Disney Animation Studios, traveled to the southern region of Oceania. Their mission was to experience the islands not as tourists, but as observers, researchers and students—to listen. “We came away from these trips not only with ideas, images and inspirations for our story,

but with an even stronger resolve that we wanted to make something that the people we met would embrace,” says Musker. “We aren’t making a documentary, of course; it’s an animated feature and a work of fiction. But our experiences infused our imaginations in a way we hadn’t anticipated.”

#### FIJI, SAMOA, TAHITI

Clements, Musker and several members of the production team ventured first to Fiji, Samoa and Tahiti. “We wanted to, as much as possible, avoid the ‘touristy’ things, to go deeper,” says Clements. “We wanted to meet people who grew up on islands; we wanted to listen and learn what makes these Pacific Island cultures so remarkable.”



The filmmakers spent time within local communities, meeting and sharing stories and meals with elders and chiefs and their families, as well as teachers, craftspeople, farmers, fishermen and navigators. They consulted with experts in archeology, anthropology, history, culture, music, dance, carving and more.

Musker and Clements donned lavalava—colorful garments wrapped at the waist—and were welcomed to the Korova community, a small village on the southern coast of Viti Levu, Fiji’s largest island. They presented the chiefs and elders with sevusevu—a visitor’s gift to his host—which was, in this case, the roots of a pepper tree. “It’s the main ingredient in kava,” says Clements, “which is a common ceremonial drink. We drank a lot of kava.”



They took part in a kava ceremony, listened to stories and songs, observed the family dynamic, and enjoyed a meal of palusami, fish stew, taro root, tea and cookies. They were invited to take to the seas a couple days later with talking chief and expert seafarer Jiujiua “Angel” Bera, who taught them about Fijians’ relationship with the sea. “He told us that we must ‘speak gently to the ocean,’” says Clements. “The ocean is viewed as a living, breathing, powerful entity. There is immense respect and admiration for the ocean in this part of the world. We sailed aboard a camakau, which is a traditional Fijian sailing vessel.”

The team was invited to explore Fiji’s Sigatoka Sand Dunes National Park with local archeologists, where they saw shards of Lapita pottery scattered across the beaches. Many of the artifacts uncovered at Sigatoka are housed in the Fiji Museum. The group also watched the Oceania Dance Theatre Troupe, drove out to the Bourewa archeological site and shared more kava in Vusama, a traditional Fijian village.

In Samoa, they learned about Samoan culture, including local legends, music and traditional cooking techniques. They were welcomed with an ‘ava ceremony—which, according to senior creative executive Jessica Julius, was in many ways similar to the ceremonies they’d experienced in Fiji, though in Samoa, they are reserved for special occasions. “In Samoa’s ‘ava ceremony, when the cup is offered to you, we were told that you must pour a little



bit out as a blessing and offer up a thanks or ‘manuia!’ before drinking it all in one go.”

Filmmakers noted the deep black, star-covered sky by night and the warm, turquoise water by day. They took a day trip to Savai’i, the largest of the Samoan islands, where they saw traditional fale—which feature a domed roof and a perimeter of support beams—and got doused by the famous Alofaaga Blowholes. “It was exhilarating,” says Julius.

The team met a group of academics from the Centre for Samoan Studies at the National University of Samoa. They welcomed discussion about stereotypes and fallacies, as well as themes and the value of myths and legends.



Filmmakers met with tattooist Su’a Peter Sulu’ape, who taught them that tattoos are a right of passage in Samoa: Samoans have to earn the right to be tattooed traditionally. The skill of giving a tattoo is passed down through generations and the symbols themselves typically have very specific meanings, including powerful qualities like strength, unity, family and spirituality. Sometimes they simply embrace nature.

In Tahiti, the group visited a marae and learned details of historical traditions—from providing for the gods and learning about navigation to their relationship with the ocean. “The time we spent there and the knowledge so generously offered was really a great way to kick off our experience in Tahiti,” says Clements.

Hinano Murphy, president of the Association Te Pu Atitia, assembled a group of association members to speak with filmmakers. The group encouraged the team to infuse the film with historic Oceanic culture without being too specific. Murphy made a profound request to have the film translated into Tahitian, coordinating both the translation and acting for the Tahitian language version. “In these modern times native languages like Tahitian are being lost and it is important to find new ways to excite the communities, elders, young adults and children here about our language,” says Murphy. “Since it is a story about Polynesians it is also important to us to have at least one version in a native Polynesian language to give value to our language and culture. Hopefully this will also inspire other Polynesian islanders to find innovative ways to teach their languages.”



While in Tahiti, they saw black lava fields and met with local chiefs. They canoed along the famous surf break of Teahupo’o, and swam and hiked in areas that would later influence the look of the film. Filmmakers heard elaborate stories, weaved with palm leaves and were invited to watch a class of children learning Tahitian dance. They learned about the process of making tapa cloth: which trees are associated with which colors: banyan looks chocolate brown, while mulberry is white.

Filmmakers returned to the area on subsequent trips. They also joined the trio behind the film’s music, Lin-Manuel Miranda, Mark Mancina and Opetia Foa’i, at the Pasifika Festival in Auckland, New Zealand. “This was the first time we had our incredible ‘Moana’ musical team together—with each other and with the filmmakers,” says producer Osnat Shurer. “The festival was a wonderful

opportunity to experience the variety and joy of the music and the dances of the many Pacific Island cultures.”

“This team was transformed,” says Shurer. “The research trips opened our eyes. To create our fictional story set 2,000 years ago, we knew we needed to invite the experts we met during the trips to be a part of the creation of the film. It was one thing to be inspired by the research trips, but we wanted to go further. We wanted their voices to influence the film—from the story to the look of the environments to the characters. Everything—from how Moana’s canoe looks and functions to plants on the islands to the material used in their clothing—was all deeply influenced by our advisors.”



#### TEAM EFFORT

Deeply inspired by their time in the Pacific Islands, filmmakers assembled a group of advisors the filmmakers named the Oceanic Story Trust (OST). The Trust includes anthropologists, educators, linguists, expert tattooists, choreographers, haka specialists, master navigators and cultural advisors who collaborated with Disney’s creative team. “The Trust has deeply influenced the look and feel of this film,” says Shurer. “The film would not be what it is today without their guidance.”

Filmmakers hired Native Hawaiian Kalikolehua Hurley to help navigate the effort. “The collaboration among our Oceanic Story Trust consultants and every department in production has been, to me, truly history-making,” says Hurley. “Our crew would often tell me how special this project has been to them, both in that they learned about a new area of the world and that they were able to connect directly with people of the Pacific—our Trust, actors and greater communities—creating a deeper sense of responsibility and drive to ensure that our story truly celebrates our Pacific Island cultures.”

Consisting of a dozen members, the OST worked fluidly throughout the course of production. “We met in person, here in Samoa, and also in Los Angeles,” says Dionne Fonoti, a visual anthropologist at the National University of Samoa and a member of the OST. “There were calls and emails between me, the writers, directors and producer. Then they’d go off and work for a while and bounce ideas off me.”

According to Dr. Paul Geraghty, associate professor in linguistics at the University of the South Pacific in Fiji, the OST helped filmmakers find the right balance between the many cultures of Polynesia as well as the fictional nature of the story. “The filmmakers wanted to be non-specific, which makes sense since 2,000 years ago, when the film is set, what now is specific to Samoan or Fijian or Hawaiian society didn’t exist yet, so we looked for a Proto Polynesian characterization as much as possible.”

“I think Ron and John sincerely want to capture the strength and beauty of Pacific Island cultures,” says Fonoti. “I think they want the story to reflect what they felt when they were here. The experience truly resonated with them, and they’re storytellers—they want to share it. They want the audience to feel it, too.”

## THE LINEUP

### “Moana” Features Dynamic Characters and Top-Notch Voice Talent

Inspired by the people they encountered during their travels to the islands of the Pacific, filmmakers populated their story with a host of dynamic characters. A phenomenal voice cast helps bring the characters to life.

“The line where the sky meets the sea—it calls me.”



**Moana** is an adventurous, tenacious and compassionate 16-year-old who is struggling to find her true self. While her father, Chief Tui, guides her to follow in his footsteps and lead their island one day, Moana is drawn to the sea. At Chief Tui’s behest, the people of her village are forbidden to go beyond the safety of the reef, yet the open ocean seems to beckon Moana. “It doesn’t seem possible for her to fulfill her heart’s desire and still

be true to her people and her culture,” says director Ron Clements. “She descended from navigators, but she doesn’t know it—yet.”

When her island is threatened by a terrible darkness, Moana breaks her father’s rules and sets sail on an epic adventure to save her people and find the answers she’s been searching for her whole life. Says director John Musker, “She is inspired to solve the problem of this world that has been haunting them and has made voyaging impossible. If she can face this problem that’s plagued them for a thousand years, perhaps voyaging could resume.”

“She is a strong hero who sets out to retrieve what her people lost a long time ago,” says producer Osnat Shurer. “This isn’t a love story—it’s action, adventure, fun and drama. Moana wants to save the world—literally—even though she’s just about the only person who realizes it needs saving. She’s a powerful role model for today’s audiences.”

Moana plays opposite Maui—a larger-than-life demigod—who she has to convince to accompany her on her journey. It’s a mission that is very important to her, but not high on his list. “He’s a big guy who doesn’t lack in confidence,” says head of story John Ripa. “But she holds her own with him. She’s pretty feisty.”

#### FINDING HER VOICE

Newcomer Auli’i Cravalho was called on to provide the voice of the tenacious teenager. But unlike the hundreds of hopefuls who tried out to be cast as the film’s title character, Cravalho didn’t pursue the role. The film’s Hawai’i-based casting director recalled her singing performance from a video submission for a fundraiser/talent showcase and asked her to come in and try out. Three auditions later, including her first trip to Burbank, Calif., Cravalho earned the role. “She has the spirit of Moana,” says Shurer. “We tease her and she teases us right back. There’s a fearlessness, but at the same time genuine warmth. She is a natural talent and a professional—but still a kid at heart.”

The 15-year-old, who turns 16 the day before “Moana” opens in the U.S., admires her character. “When I have a lot going on at school and it gets to be too much, sometimes I want to call it quits and crawl under my covers,” says Cravalho. “But Moana would never do that. She’s incredibly strong and down to earth. It takes a lot to stand

for what you believe in, yet she follows her own path. She's such a relatable character, it's easy to want to root for her.

"I connect with Moana in many ways—growing up on an island, as well as the way I love the ocean," continues Cravalho. "She is braver than I am though—literally sailing so far out of her comfort zone. I hope to push to new horizons like Moana does."

#### A GOOD LOOK

According to Ripa, Moana's connection to the ocean isn't one-sided. "The ocean sees something in Moana when she's very young," he says. "The ocean believes Moana is the one to solve the problem—to put an end to the terrible darkness that threatens her people. She has the compassion, determination and grit to get it done."

Moana's adventurous spirit was top of mind when it came to designing the look of the character. "She's an action hero," says Bill Schwab, art director of characters. "We wanted to give her an athletic build."

Artists were inspired by real people living in the Pacific Islands and looked at hundreds of pictures of native Polynesians. "We spent a lot of time on Moana's eyes," continues Schwab. "And we gave her sculptural bone structure with strong cheekbones and a prominent upper lip. We really do sweat the details to get our character design right."



#### THE RIGHT MOVES

Achieving accurate and diverse expressions for Moana was critical. The rigging team, responsible for giving animators tools to achieve the character's performance, created more than 180 controls—points that can be manipulated by an animator—for Moana's face alone.

Animation supervisor Malcon Pierce worked alongside the character design and rigging teams to ensure animators would be able to achieve the expressions they wanted for Moana. "We really wanted her to be able to move around with no limitations," says Pierce. "We wanted her to look like Moana from all angles—which is difficult to do, but really helps give animators a wide range of acting options in building the right performance."

The animation team also ensured Moana's strong, confident personality was showcased in the way she moves. "We wanted her to feel athletic and very capable," says Amy Smeed, head of animation. "She is energetic, powerful and coordinated in her movements."

"Moana is very expressive," continues Smeed. "She's 16 years old—a teenager—and because of that, sometimes she's impulsive, which we tried to incorporate into her acting. There's an energy to her that I really love, which we pushed at times in the timing of her movements. In addition, we wanted her to feel confident, which we tried to incorporate into her facial expressions as well as her body poses."

Animators were very inspired by Cravalho. "We were lucky to document all of her recording sessions," says Smeed. "She's a teenager herself, so we were able to observe the high-energy spirit of a teenager. Auli'i is very expressive, both facially and with her gestures, and we tried to capture that in Moana as well."



## ALL DRESSED UP

Visual development artist Neysa Bové, who attended the Fashion Institute of Design & Merchandising in addition to CalArts, was called on to spearhead costume design for the film. Moana dons seven outfits, including the red tapa bottoms she wears when she meets the ocean for the first time as a toddler. The palette for all the characters' outfits utilizes colors and dyes that would've existed 2,000 years ago, including yellows, reds, oranges, blacks and browns. "For Moana," says Bové, "we used reds and orange hues. Red is a color of royalty in the culture."

Moana's primary outfit includes a tapa top and a pandanus skirt with a shredded pandanus underskirt. "It's meant to be functional for an adventurer, a voyager, an athlete," says Bové. "The skirt has a slit in front to allow movement—whether she's swimming, running or navigating her boat."

"Small, intricate details were added to her bodice—a row of nassarius snail shells create mock beading, and a lovely macramé trim is at the fold of the bodice," continues Bové. "She also has floral motifs embroidered to her skirt."



According to Bové, the ocean was a big inspiration for the character's costumes, which feature marine prints, shells, pearls and island foliage. "Moana's name means 'ocean' or 'deep sea,'" she says.

The final designs all had to be created within the CG world, a complicated process tackled by the look team. Artists had to recreate the fabric selected for each look—applying

accurate physics to ensure it moves as it should. "Then we act as tailors," says simulation supervisor Marc Thyng. "We might add material in places to make it look appealing and take it in other places to get the right fit."

Artists created a special necklace for the character to hold the heart of Te Fiti, the jewel Moana needs Maui to return to restore order to the land. "There were more than 15 designs made," says Bové. "We finally landed on a blue abalone mollusk shell. It's usually covered by a layer that resembles rock, but if you carve that layer away, you reveal this beautiful blue abalone full of colors from the ocean—it has a pearlescent look. We carved it to have both the rock layer and the abalone visible to create a juxtaposition between land and sea. I added stylized stars and details to symbolize the stars that a voyager needs to navigate the ocean."

## HAIR TODAY

Another critical piece of Moana's look was her long, curly hair. The style may seem easy and breezy, but it isn't easily achieved in CG animation. "The last time we really saw a lot of curly hair was on 'Tangled' with Mother Gothel," says Thyng. "But the curl was actually faked—it didn't really move like curls; it didn't twist and unravel."

More than six months was spent developing a system called Tonic that artists could use to create authentic-looking hair for several key characters. The system needed to be fast enough to allow for artistic iteration. Then they needed to figure out how to make that fabulous, curly hair look right when it's wet—since Moana spends some time underwater. "We brought in some volunteers who had similar hairstyles and dunked them in water," says Thyng. "We were surprised at how much of the curl remains—even when the hair is soaking wet."

According to Thyng, technology allowed artists to create a wet look for Moana that was much closer to real life—messy. "It allows wet hair to break apart and come back together again in a slightly jostled look—not always going back to original style."

**“I could explain every natural phenomenon. The tide? The grass? The ground?  
Oh that was Maui just messing around.”**

**Maui** is a demigod—half god, half mortal, all awesome. Charismatic and funny, he wields a magical fishhook that allows him to shapeshift into all kinds of animals and pull up islands from the sea. He lassoed the sun to give humans longer days and harnessed the breeze for their benefit. In the film’s story, Maui was once considered the greatest hero in Oceania, but after a fateful decision, he finds himself banished to solitude. “Maui is responsible for the trouble that threatens Moana’s people,” says director John Musker. “He’s paying a price for his actions and is somewhat of a lost hero—a shadow of his former self.”



“He’s always looking for man’s approval,” says head of story David Pimentel. “He wants to be liked.”

“The more praise he gets, the more he wants to do,” adds John Ripa, head of story. “So he decides to steal the heart of Te Fiti, thinking it’ll win him the love and adoration of everyone. He believes it’ll give him the power of creation. He has no idea of the damage it does—of the darkness that is unleashed.”

It’ll take hundreds of years and one determined teenager for him to have the opportunity to undo his actions. “Moana needs him to right his wrongs and restore what’s been lost,” says Musker.

Embarking on an important journey of self-discovery alongside Moana, Maui brings his super strength—as well as his super-sized issues. “He has an all-encompassing drive to succeed that gets him into trouble,” says director Ron Clements. “But facing the reason behind it isn’t easy.”

The character of Maui was inspired by a great mythological hero known throughout Oceania—though the stories of Maui are widely varied. “Maui is a very funny, powerful hero,” says Oceanic Story Trust member Hinano Murphy, who lent filmmakers her cultural knowledge of the islands. “Everyone enjoys sharing stories about Maui. He has such personality—and though the stories are different within different Pacific Polynesian cultures, there are lots of commonalities. The biggest challenge for [the filmmakers] was making Maui fit within everyone’s expectations, because he is so popular. He is such a powerful character, it is not surprising he caught the attention of the directors.”



GIVING VOICE

#### GIVING VOICE

Filmmakers called on Dwayne Johnson to provide the voice of Maui. “He’s very connected to his Samoan roots,” says Clements. “Maui is a charismatic character and Dwayne is nothing if not charismatic. He has great comedic timing, nails the action scenes and is so likable. And he can sing.”

Johnson was sold on the role. “We all grew up with stories of Maui—this great demigod who’s larger than life,” he says. “It just blows you away as a kid. So it was an opportunity to showcase my culture and to be part of

something that was truly historic. And I'm not saying that because I'm a little biased."

Artists were inspired by the actor. "There is definitely a little Dwayne in Maui," says art director of characters Bill Schwab. "We didn't want it to feel like a caricature, we just wanted to convey the feeling of Dwayne—which really comes out in the animation with his eyebrows. We were also inspired by his maternal grandfather, who was also a wrestler. He just really had to look cool."

"I paid close attention to how Dwayne would accent his dialogue with his head movement," says animation supervisor Mack Kablan. "Dwayne has this air of confidence to him that was really well-suited to the character of Maui that we wanted to incorporate."

#### ON THE MOVE

According to character rigging supervisor Matthew Schiller, the character called for extra controls. "He basically has more detail in his face than most characters do so," says Schiller. "When he squints his eye you can see more facial expression and detail. We wanted to maximize his expressions to show off his confident personality."



The confidence extended to the character's entire repertoire of movement. "He has a swagger to him because he really has nothing to fear," says Kablan. "He's an accomplished demigod who has achieved many epic feats for which humans have adored him. He also moves with great agility—he's incredibly athletic."

According to directors, Maui's confidence is rooted in his previous conquests and special powers—all made possible thanks to a magical fishhook that was bestowed upon him by the gods. "It's big and remarkable—the design is detailed and inspired," says Clements. "He uses it as a weapon and it also gives him his powers—the ability to shapeshift into various creatures: a hawk, shark, lizard, bug, fish, pig and more."

Each creature reflects Maui's more identifiable characteristics, including some form of the tattoos that cover much of his body. According to Schiller, Maui Hawk was the most challenging shape to conquer. "Opening and closing wings are tough to do," he says. "There's a lot going on with the feathers. This is the first time since 'Bolt' that we had birds to this degree of detail."

Unlike feathers, human hair has been tackled in recent films from "Tangled" to "Frozen." But Maui's long, curly style was not easy to achieve. "He's got this big mass of shoulder-length hair," says simulation supervisor Marc Thyng. "It's just wild. The curls are going everywhere; it has a lighter feel than Moana's hair. You can see his hair uncoil as it bounces around, because he's pretty dynamic."

#### DEMIGOD DÉCOR

In addition to a full head of hair, filmmakers gave the demigod an organic skirt. "Maui's been stranded on an island for a long time," says visual development artist Neysa Bové. "His skirt is made up of whatever leaves he might find there."

It's what his wardrobe lacks that most challenged filmmakers. "Maui doesn't wear a shirt, so we couldn't hide under clothing," says Hyrum Osmond, head of animation. "We had to make sure all the anatomy was right—for animation, we needed tension controls that we could dial in and out as needed.

"It was tricky," continues Osmond. "We didn't want it too realistic. There's a balance there we needed to hit for it to feel right."

Animators referenced weightlifting and bodybuilding competitions to ensure the character's muscular chest felt right. "We were looking at athletic, powerful male figures," says Carlos Cabral, head of characters and technical animation. "We looked at a lot of wrestlers and football players—world's strongest men types with muscles and powerful mass. Then we stylized it and worked to maintain that level of stylization throughout these very dynamic performances."

The rigging team added controls to Maui's chest, while simulation was tasked with adding the subtle extras to Maui's muscles—the jiggle of his pecs or biceps when he's moving with power.

Layered on top of that are Maui's tattoos. "Maui's tattoos are inspired by Marquesan tattoos from French Polynesia," says production designer Ian Gooding. "And although that part of the world had not yet been populated at the time Moana is set, it's possible to theorize that Maui is a demigod—he's immortal—maybe he provided the inspiration."

Maui's tattoos reveal moments of Maui's past. "What we discover is that it's not just great feats that appear on Maui," says producer Osnat Shurer. "It's also his greatest defeats as well. Maui has a tattoo of Te Kā, who handed him his first defeat, which is something he's not proud of. He keeps that tattoo on his back so he doesn't have to look at it."

But keeping Maui and his feelings in check is a very special two-dimensional character. "Maui has a tattoo that actually acts as his conscience," says Johnson. "It's alive; it's really cool. He's called 'Mini Maui' and he's a small version of Big Maui. He's there to stop Maui from doing something that he might later regret."

According to Musker, the idea to bring Maui's tattoos to life came early in the character's development. "As Maui's personality began to take shape," says the director, "we thought, 'what if a particular tattoo was like his alter ego?' So we created this 2D character that Maui can talk to: it's someone who's been with Maui a long time and knows him too well. Mini Maui undercuts this big demigod's pomposity.

"Eric Goldberg, who's one of the world's greatest hand-drawn animators, served as animation supervisor, helping to create these vignettes that play out like billboards on Maui's chest," continues Musker. "And then that animation was placed on the 3D character. It was a wonderful marriage of hand-drawn and CG animation."

The technology team created an entire pipeline to tackle the tattoos; the process called for a lot of collaboration thanks to the mixed animation techniques. "We're all animators, no matter what the delivery system, so it's been really fun working together on this," says Goldberg. "Logically, all tattoos are hand-drawn, so it made sense to use that medium. So all of the animation for Mini Maui is done traditionally on paper, allowing a more stylized look; it's very graphic.

"Then it's mapped to Big Maui," Goldberg continues. "There was a lot of back and forth to get the proportions right. And for the characters to actually interact—Big Maui pokes Mini Maui in the belly, for example—it takes a lot of collaboration between the hand-drawn and the CG animators to make that work."



**“If that voice starts to whisper to follow the farthest star – Moana, that voice inside is who you are.”**

**Gramma Tala**, Moana’s confidante and best friend, shares her granddaughter’s special connection to the ocean. Although her son, Chief Tui, is a no-nonsense leader, Gramma Tala most definitely dances to the beat of her own drum. She feels in her soul that the ocean has big plans for Moana, but she won’t reveal the legendary secrets of their wayfinding ancestors till the time is right.



“Gramma Tala is the keeper of the ancient stories,” says screenwriter Jared Bush. “She knows the history of their people and understands how important it is that Moana holds onto her dreams. But she never gives her the answers. She lets Moana find her way.”

Adds head of story John Ripa, “Gramma Tala is the one person who realizes that the ocean has chosen Moana. She supports that yearning Moana has inside and encourages her to listen to her inner voice—which is a big theme of the movie.”

#### SPEAKING HER MIND

Rachel House provides the voice of Gramma Tala. “I was really drawn to Moana as a character,” says House. “It’s a very lovely thing to have a Polynesian lead character and a very brave one at that. Women in particular are taught to be perfect; they are not taught to be brave. I feel like Moana epitomizes that bravery. I hope girls embrace it.”

According to House, Gramma Tala is both wise and stubborn. “Our elders have a different way of being—they don’t care what other people think: what a wonderful and liberating place to be. As a result, Tala might be perceived to be a little cuckoo by many people in the village, as opposed to someone who is the keeper of that knowledge that ultimately arms Moana to take an epic journey.”

#### GIVING CHARACTER

Filmmakers wanted to simultaneously showcase the woman’s strength, delicacy and off-beat personality. Says art director of characters Bill Schwab, “Tala is this bold, eccentric presence. We tried to reflect that in her look—she wears somewhat funkier clothing and colors. But she is a grandmother, after all, so we had to get her age across, too.”

“Gramma Tala is one of the oldest characters, and her movements show that,” says head of animation Amy Smeed. “We imagined that she was very graceful in her earlier years, but now her movements are a bit more labored than the other characters.”

**“No one goes beyond the reef.”**

Moana’s father, **Chief Tui**, is the gregarious and well-respected leader of the people of Motunui Island. He wants Moana to follow in his footsteps as leader of their people, but fears his daughter’s connection with the ocean and the world that lies beyond their reef. “Her dad tells her again and again she must not venture out into the dangerous sea,” says screenwriter Jared Bush. “He insists Moana’s role is as future chief of their people. He reminds her of this massive responsibility and how important it is for her to embrace it.”



Though it may seem like they are worlds apart, Chief Tui and Moana have more in common than either of them realize.

#### STRONG LOOKS

Art director of characters Bill Schwab knew that Chief Tui had to come across as confident and capable. “We wanted him to feel like an aging athlete—that guy who was a real bruiser and

still could be if he wanted to be,” says Schwab. “Chief Tui is very handsome; he’s big and strong. But he carries a lot of emotional stuff around and it is reflected in his appearance.”

“Chief Tui has a lot of responsibility,” says head of animation Hyrum Osmond. “He has to show his people that he has it under control. He’s strong and capable.”

Visual development artist Neysa Bové says she didn’t have to design the chief’s costume to allow for the kind of mobility Moana’s needed. “Chief Tui is much more stoic, and even the big patterns on his garment resemble the feeling,” she says. “His skirt has a flap panel also showcasing a trim of red feathers to show without a doubt that he’s the chief.”

#### STRONG VOICE

Temuera Morrison lends his voice to Chief Tui. “The best big chiefs are the humble ones with their feet firmly on the ground. Chief Tui is a likable chap—taking good care of the people of Motunui,” says Morrison, who can relate to Moana’s urge to venture beyond the reef. “Some people are just born to traverse the ocean—to seek beyond the horizon. I have a sister called Moana and I know her name means ‘the great blue ocean,’ so I was very excited to be a part of the movie.”

**“Sometimes—who we wish we were, what we wish we could do—it’s just not meant to be.”**

Moana’s mother always has her back. Playful, sharp and strong-willed, **Sina** appreciates Moana’s longing to be on the water. But much like Tui, her hard-headed husband, Sina wants to protect her daughter from the fabled dangers beyond the reef. Above all, Sina trusts Moana to make the right decisions.

#### MOTHER’S VOICE

Nicole Scherzinger voices Sina. “Sina reminds me of all the women in my family—my ohana,” says Scherzinger. “She’s fun, she’s playful, but she’s also very strong. I feel like she’s the backbone of a family, as women often are.”

#### LIKE MOTHER, LIKE DAUGHTER

“She is very loving and caring,” adds head of animation Amy Smeed, “but also has a little spunk to her which comes through in Village Song in the way she bounces as she sings.”

**“The Ocean chose you.”**

**The ocean** might come across as simply a stunning body of water. But for a select few—like Moana and her grandmother—the ocean reveals itself as a thoughtful and determined character. Concerned for the health and future of Oceania, the ocean chooses Moana to embark on a daring mission to return the heart of Te Fiti and right their world.

According to the directors, they met a host of people during their travels who cited a profound connection to the ocean. “They think of the ocean as a living, breathing being that has feelings and emotions,” says director John Musker. “Your relationship with the ocean is one of the most important relationships you’ll have in life.”

According to head of story David Pimentel, the ocean plays a pivotal role in the film. “It’s an interesting spiritual side to the movie that the ocean is a character and the ocean has a desire for everyone to be in unity.”

#### SHAPE UP

Filmmakers had to figure out how to create a character from flowing water. “We wanted to find that sweet spot of the ocean looking like a believable water character that is part of the sea,” says head of effects Marlon West. “It’s not a water creature who sticks its head up out of the ocean. It is the ocean.”

Character rigging supervisor Matthew Schiller says the first step was creating a rig that could be placed in layout and posed in animation. Rapunzel’s hair from “Tangled” was an early inspiration, but they ultimately decided on a simple shape. “It can be anything, but is often like a giant wave that comes up to interact with Moana.”

#### GETTING EMOTIONAL

It was up to the animation team to sell the character, which is likened to a sock puppet. “It wasn’t easy animating the ocean as a character,” says head of animation Hyrum Osmond. “There’s no eyes or mouth, but the ocean still has to emote. You have to get inside the head of the character, which just sounds strange in this case.”

#### ALL WET

Once the performance was complete, effects artists were responsible with adding the water look to the ocean. “It’s definitely a tricky effect,” says head of effects Dale Mayeda. “There were a lot of opinions with regard to how fast the water should move, how tight the shapes are on the water, how many drips should be added. Ocean required a lot of communication between several departments to get it right.

“There are moments when the ocean gets excited and it’s almost like a Bellagio fountain show with big, passionate splashes and spouts,” continues Mayeda. “And then there are more subtle times when it’s calm and serene.”

“The character is the embodiment of the ocean,” adds West. “It emerges, engages and then has to seamlessly meld back into the water.”

#### “Murdering little pirates.”

**The Kakamora** are wild, coconut-armored pirates who live on a trash- and flotsam-covered vessel that floats freely around the ocean. The Kakamora may be small, but they are ruthless warriors who will stop at nothing to get what they want.



Art director of characters Bill Schwab liked the idea of introducing coconuts. “I did all this research and I found full suits of armor made out of coconut fiber with helmets made out of puffer fish,” he says. “The coconut gives you scale right away. So when you see this sea of them, you know right away that they’re small.

“Then we had the idea of adorning them,” Schwab continues. “One has a crab claw on his head. Another one has a starfish. The sequence is fantastic.”

Filmmakers employed their crowd system, Denizen—introduced in the film “Big Hero 6”—to create the Kakamora—building a few different sizes of the coconut characters, and painting multiple variations to create the massive army.

**“I can be happy as a clam because I’m beautiful, baby.”**



**Tamatoa** is a self-absorbed 50-foot crab who lives in Lalotai, the realm of monsters. The conceited crustacean wants to be more than a “bottom feeder” and overcompensates for this perceived shortcoming by covering himself in all things shiny. The avid collector fiercely holds onto his ever-growing array of artifacts, along with a nasty grudge against Maui.

According to screenwriter Jared Bush, Maui and Tamatoa have something in common. “Tamatoa tells Maui that they’re not so different. Both make a point of covering themselves in greatness—Maui with tattoos of his many feats, and Tamatoa with his glittery collection of treasure. Both want to feel important—and cover up their deeper insecurities.”

According to head of story John Ripa, Tamatoa also has a very important item in his collection. “We see in the prologue that Maui lost his fishhook after stealing the heart of Te Fiti. Turns out Tamatoa got his claws on it and Maui wants it back.”

#### THAT VOICE

Jemaine Clement provides the voice of Tamatoa. “His obsession has driven him to madness,” says Clement of his character. “He thinks a lot of himself—he’s one of those guys—so, naturally, he sings about himself. It’s a song called ‘Shiny,’ which was written by Lin-Manuel Miranda of ‘Hamilton’ fame and composer Mark Mancina, and it’s all about his collection of trinkets and jewelry. It’s a challenging song with fast little phrases.”

Adds producer Osnat Shurer, “It’s this British Invasion kind of song that Tamatoa sings while taking on his nemesis, Maui. Jemaine is incredibly funny.”

According to character rigging supervisor Matthew Schiller, not only were Tamatoa’s crab legs difficult to rig, his facial adornments got in the way. “He’s got a bunch of barnacles on his chin,” says Schiller. “We had to make sure they looked right when his mouth moved—and it moves a lot during his song.”

#### HOME SWEET HOME

Lalotai, the realm of monsters, is a place of fantasy located beneath the ocean’s floor. Indeed it was named in honor of its unusual location. “Lalo’ means ‘below’ and ‘tai’ means ‘the sea,’ says Oceanic Story Trust member Paul Geraghty, who is associate professor in linguistics at the University of the South Pacific in Fiji.

The home of Tamatoa called for a look that would aptly suit its eccentric star resident. Adolph Lusinsky, director of cinematography-lighting, wanted to create a beautiful, saturated feel. “Imagine the sky during magic hour,” he



says, “after the sun’s gone down when there’s a deep blue sky with a soft blue light source everywhere. That’s the look we wanted. What’s really cool is that it’s primarily lit by the bioluminescence of all the plants and details there—really colorful, vibrant colors.”

**“Sometimes our strengths lie beneath the surface—far beneath in some cases.”**

**Heihei** is one dumb rooster—the village idiot, in fact. When the clueless chicken accidentally stows away on Moana’s canoe, he lands a front-row seat for her epic journey. But when Maui targets the feathered fowl as his next meal, kind-hearted Moana sticks her neck out to save Heihei.



The bird actually started out with a higher IQ and a judgmental personality. But filmmakers felt they’d seen that character before so they decided to turn Heihei on his head. “But it wasn’t enough to make him dumb,” says story artist Sunmee Joh. “We had to find a way to make him a complication for Moana and ultimately her journey. Complications are a great way to challenge characters and enrich their story.”

#### FEATHERED FRIENDS

According to technical supervisor Hank Driskill, Moana’s feathered friend—along with Maui’s shape-shifted hawk character—triggered the development of a feather pipeline. “Feathers in general are hard because in computer graphics there’s no real physicality,” says Driskill. “Objects happily pass right through each other. But feathers need to rest on top of each other. They slide across each other and interact with each other. There is a complicated mechanism to all of that.”

Walt Disney Animation Studios’ lucky charm Alan Tudyk is behind the voice of Heihei. Tudyk can be heard in “Zootopia” as Duke Weaselton, “Big Hero 6” as Alistair Krei, and “Frozen” as Duke of Weselton. He won an Annie Award for voice acting for his performance as King Candy in 2012’s “Wreck-It Ralph.”

**“We’re okay, Pua. I can do this.”**



**Pua** is Moana’s loyal pet pig with puppy energy and an innocent puppy brain. He’s guileless and sweet—he’d do anything for Moana. Pua just wants her to be happy.

“The great part about Pua is that he makes Moana question herself,” says head of story David Pimentel. “When she decides to test the waters—literally—he goes with her and they

get pummeled by a wave. The fear Pua has forces her to think twice, which is important for a character. Here’s what she needs to overcome.”

**“To get to Te Fiti, you gotta go through a whole ocean of bad – not to mention Te Kā.  
Ever defeat a lava monster?”**

**Te Kā** is a massive, 200-foot-tall lava monster who can never be defeated. When Maui stole the heart of Te Fiti, Te Kā awoke and battled the demigod for the beloved treasure. But the heart of Te Fiti was lost to the sea and it’s safe to say Te Kā isn’t pleased about it. “Te Kā lurks near Te Fiti,” says screenwriter Jared Bush. “It’s this impossible foe that even Maui couldn’t defeat and it’s still out there—waiting for the next battle. If Maui failed to conquer Te Kā, how in the world will Moana overcome it?”

#### IT’S GETTING HOT

“Te Kā is comprised of lava, surrounded by flames, lightning and smoke,” says visual effects supervisor Kyle Odermatt. “And on top of that, the character interacts with water, which just adds to the complexity of the things we had to accomplish.”

Making the character was a collaborative effort between several departments, including animation and effects. “We created some tools that the animation team could use to see within animation how the smoke looks coming off of Te Kā,” says head of effects Dale Mayeda. “That way they can incorporate the effect into the animation—they might choose to hide the character within the smoke that’s billowing around, for example.”

According to head of effects Marlon West, building advanced foundation effects assets was a game changer. “An animator can literally push a button and see the smoke much like it might ultimately look,” says West. “Directors can review a performance and better visualize everything.”



“The assets can actually be placed in layout,” adds Mayeda. “They can compose their cameras with it and, subsequently, animation can see it. They can even retime the smoke plumes, for example, to support the storytelling.”

According to director of cinematography-lighting Adolph Lusinsky, Te Kā is an emissive character. “Sometimes that provides a good light source, but often it doesn’t help tell the story,” he says. “Plus, Te Kā appears in a dark environment—the sky is dark, the smoke is dark, the water is dark. We needed to figure out ways to create more light that would look like it’s coming from the character.

“For example we would light up the smoke behind with warm light to bring out its dark silhouette—dark over light,” Lusinsky continues. “Creating these strong value structures direct the viewer’s eye.”

## THE LOOK

### Stunning Setting Steals the Show

Directors John Musker and Ron Clements have a storied background in hand-drawn animation, in addition to CG work on several of their projects. But when they envisioned “Moana,” they knew their approach would

be different. “What we endeavored to do with the ocean and island settings in this film really called for CG animation,” says Clements. “The lighting and textures and dimension we can achieve in CG create an incredible, really immersive experience.”

Adds Musker, “The islands, the skylines, the mountains, even the characters all have a sculptural quality to them that comes through really well in CG animation.”



But Musker says they never aspired to create a photo-real look. “We have developed a world that’s a slightly caricatured version of the Pacific Islands we’ve experienced,” he says. “The colors, already rich, are pushed a little. We want the look of this film to be so enveloping that you want to jump right in.”

Production designer Ian Gooding, who lived in Jamaica until he was 20, says that the research trips proved more valuable than he expected. “There’s a lot of things that you just take for granted,” he says. “For example, everyone imagines coconut trees swaying in the wind, but the truth is that the little leaflets might be affected by a breeze, and then the boughs will move if you have a lot of wind, but the trunks remain still. I didn’t know that even though I had five of those trees in my backyard when I was growing up.”

The film features more than 60 species of plants, including those native to the islands and also varieties Polynesians brought with them from their home islands, like specific coconut tree varieties, breadfruit and taro. Oceanic Story Trust member Frank Murphy helped identify which plants would’ve been on the islands at the time the film is set. “They couldn’t feature many of the flowers or fruits that we have now because they were introduced by the Europeans and they wouldn’t be there yet.”

Filmmakers did take artistic license in some cases, adding colorful flowers to the landscape that may not have existed on the islands prior to the European introductions beginning in the 18th century.

The island of Motunui was designed in part when it received its name. “Motu means ‘island’ and nui means ‘big,’” says Gooding. “So it’s meant to be pretty large.” That fact proved challenging, because they wanted to be able to include establishing shots that would showcase the entire island—but in reality, they found that to get far enough away to do so, the atmosphere would obscure the island. They ultimately scaled the island to make it appear large and fanciful with exaggerated verticals. “We had to adjust the scale a bit to make the height of the mountain more realistic and to make the size of the island something we could capture,” says Gooding.





Adding to their challenges was the reality that was compelling Moana to venture out into the ocean. “Trouble is brewing,” says Gooding. “All is not right on this island. The crops are failing, the fish are not as plentiful. We really battled the need to create a pleasant, beautiful setting and still show that something is going terribly wrong.”

## THE OCEAN BLUE

The Pacific Island setting meant filmmakers would be challenged with creating water—a lot of it. While 40 to 50 percent of a typical movie from Walt Disney Animation Studios features effects shots, the presence of water in “Moana” takes its effects up to more than 80 percent. The ocean, as Clements and Musker learned, is very special to the people of Oceania, whose wayfinding roots have endeared them to the sea for generations. The sentiment is reflected in Moana’s relationship with the ocean.

To achieve the overall look of the sea, the team had to conquer different types of water for the film, ranging from the wide-open sea to shorelines to the ocean personality that has Moana’s back. A water task force was assembled while the story was still in development. Filmmakers decided early on to render fully volumetric water to ensure proper refraction.



According to technical supervisor Hank Driskill, proprietary software called Splash was created to create a softer, believable look to water. “We put a lot of energy into making the simpler water shots as easy as possible,” he says. “When you see a large body of water, there are mathematical equations that describe how it moves. A boat in the water messes up those equations. So we had to slice a section out of the overall ocean movements to simulate the movement of the boat and the way it’s interacting with the water—wakes, splashes up onto the boat—and then integrate that back into the overall body of water.”

The effort allowed the layout team to place waves in a shot—setting the height, speed and direction of the waves—and composing it all for the camera. The team even planned ahead for the many water shots that feature boats. “We set up a system that runs buoyancy after the waves are created so the boats actually feel like they’re moving on the water,” says Mayeda.

Animators were able to create the performances given much more detail than what would previously have been available. The effects team followed animation, adding wakes and splashes, while ensuring a seamless fit within the ocean backdrop.

In addition to the sailing shots, “Moana” features a number of scenes on the shorelines of Motunui and other islands. “We have a lot of water lapping on the shoreline and people interacting with that water,” says head of effects Marlon West. “We really wanted to capture how the sheet of water goes up and sinks into the sand and drops back into the rest of the tide. We looked at the bubbles it leaves, the color of the sand before and after, the level of foam. We expected more of a foamy look to it—but they’re really clean in that part of the world.”

Indeed, filmmakers found that the waves break differently on islands in Oceania. “It’s very different from what we get in California,” Gooding says. “Many of the islands there have huge coral reefs in the lagoons, so the big swells that come across the Pacific break there. What you get on the shore is a little chop. We also had to



consider factors like rainfall, the presence of volcanoes and even the type of rock that forms the sand.”

#### LIGHT IT UP

Critical to the overall look of the water in “Moana” was the lighting. “We really pushed the color of the water—and the color of the water in that part of the world is already amazing,” says director of cinematography-lighting Adolph Lusinsky. “We want it feel believable. There’s a sweet spot where you saturate certain parts of the water and leave other parts less saturated.”

Water, naturally, creates a lot of reflection and current technology allows for the reflections to happen accurately. “They’re all ray traced—they’re all there,” says Lusinsky. “But when we were in the Pacific Islands, I took two sets of photos: one of the water as it was, and the other with a filter called a polarizer, which knocks out a lot of reflection.



“A lot of photography uses this kind of filter because reflection can wash out the color of the water,” continues Lusinsky. “So we actually incorporated the idea into the movie, removing about 50 percent of the reflection. Basically, we stylized the look in order to appreciate the true color of the water.”

According to Lusinsky, the research trips were essential. Filmmakers studied everything from color and clarity of the water to the way light bounces off of the white sand—even beneath the water. Keen to understand the clarity of the water, the team conducted some extraordinary tests. “We created a physical rig that was 50 feet long with a series of balls that were painted gray, black and red,” says Lusinsky. “The balls were hung from a rope every five feet and photographed underwater in three different environments or types of water. We took it to a pool in Van Nuys, Mission Bay in San Diego and all the way to Bora Bora.”

Hyperion, the renderer that was introduced for the Oscar®-winning feature “Big Hero 6,” was taken to the next level in order to render big water shots efficiently.

## NAVIGATING THE WATERS

### Filmmakers Dive Into Wayfinding

Ron Clements and John Musker found themselves enchanted by the stories of Pacific Island wayfinders. “Thousands of years ago, Oceanic voyagers very deliberately voyaged their way across the Pacific,” says Musker. “They were incredibly skilled navigators, and this ability was a great source of pride for them. It still is.”

Members of the Association Te Pu Atitia in Moorea, French Polynesia, introduced filmmakers to the concept “know your mountain.” “There is such an emphasis within these regions of knowing where you came from,” says Clements. “People not only know who their grandparents and great grandparents are, but through their oral histories, they can trace their lineage back for generations. The expression ‘know your mountain’ refers to understanding everything and everyone that led up to you. You exist because of your mountain.”

Adds Musker, “It all relates to the theme of navigation, finding your way, finding your identity.”

While in Fiji, Clements and Musker spent time with Jiujiu “Angel” Bera, who stressed the importance of the ocean to Pacific Islanders. Clements returned later to go sailing with the talking chief. In Hawaii, screenwriter Jared Bush and the



filmmakers went out on the Hikianalia, an ocean voyaging canoe of the Polynesian Voyaging Society. “It was one of those huge, traditional, double-hulled canoes,” he says. “It was amazing to see how it actually works. We learned that a master wayfinder could be lying in bed in the hull and still know if the boat is going off course without seeing a thing.”

The filmmakers aspired to showcase wayfinding in a way that properly paid homage to the brilliant Oceanic navigators of the past, while also tapping into the breathtaking excitement they imagined.

“The idea of a teenage girl who dreamed of becoming a navigator—considering the abilities of her ancestors—was so appealing,” says Musker. “What better way to illustrate her becoming empowered, finding her identity than a story about wayfinding?”

“Wayfinding is an old form of navigation that uses everything in nature,” says Nainoa Thompson, Hawaii’s premier navigator. “You need to know where you’re going—you need to have a destination in mind. You need to know how fast you’re traveling.”

Thompson says that wayfinders might use the rising and setting sun, the moon and planets and the movement of the ocean waves to guide them in their journeys.

## ROCKING THE BOAT

To conquer the seas, filmmakers had to first design the boat. According to production designer Ian Gooding, it was important to design a vessel that mirrored the real thing from two or three thousand years ago. But there was a big problem. “There’s no way of knowing for certain what their boats looked like back then,” says Gooding. “We can only guess based on what we could see from the late 1800s.”

Once the boats were designed in CG and rigged, layout tackled the difficult task of staging each scene that featured boats. According to director of cinematography-layout Rob Dressel, it’s possible to place the camera anywhere in animation, but most camera placements reflect a live-action movie—it wouldn’t look right otherwise. “Most of the movie is on water, which can be challenging when the camera feels like it’s on the boat with the characters or on a boat next to the characters,” says Dressel. “We have to consider how much movement we want and always keep the story in mind.

“For example,” continues Dressel, “during the storm sequence, the camera movement actually underscores the uneasiness of the scene.”

Filmmakers did their homework to best capture the movement of the film’s boats. Oceanic Trust Member

Paul Geraghty found himself in front of a roomful of animators explaining how Polynesian canoes are sailed. “Polynesian sailing canoes don’t tack in the same way that western yachts do,” he says. “They do what’s called shunting. And if you want to go fast in a Polynesian canoe, you have to sail so that the outrigger is lifted out of the water so that it’s no longer providing resistance to the water. The canoe almost looks like it’s flying.”

Oceanic Story Trust member Dionne Fonoti looks forward to seeing the voyaging scenes come to fruition on the big screen. “I was so moved by the first cut—especially the voyaging scenes.”

Dressel wants to push that emotion one step further. “If we get a kid who walks out of the movie and says, ‘I want to learn how to sail,’ then we’ve done a good job.”

## BEATING THE DRUM

### Stars Align to Create Moving Soundtrack for “Moana”

With film credits like “The Little Mermaid,” “The Princess and the Frog” and “Aladdin” under their belts, filmmakers John Musker and Ron Clements clearly enjoy telling stories with music. “Moana” is no exception; in fact, according to filmmakers, the setting for the film can’t properly be showcased without music. During their research trips to the Pacific Islands, the directors found themselves surrounded by song. “One morning—very early—we boarded a ferry to Savai’i just as the sun was beginning to rise,” says Clements. “It was breathtaking.



A Samoan chief who was acting as our guide spontaneously started singing this beautiful melody. It was extremely touching. And that sort of thing happened everywhere we went.”

wanted to infuse the film with music that has a contemporary feel, but was really reminiscent of the Pacific Islands. We set out to find the right people to help tell our story in a way that would resonate with people everywhere—and we couldn’t be happier.”

According to producer Osnat Shurer, who was already a fan of world music, filmmakers wanted to assemble a diverse team. “We

The diverse and dynamic team behind the film’s inspired music includes Tony<sup>®</sup>-, Emmy<sup>®</sup>- and Grammy<sup>®</sup>-winning lyricist/composer **Lin-Manuel Miranda**, who counts among his credits Broadway’s Pulitzer Prize-winning and multiple Tony-winning “Hamilton” and the Tony-winning “In the Heights.” Miranda is also a 2015 MacArthur Foundation Award recipient. “I really related to Moana in a lot of ways,” says Miranda, who was “transported” by the Clement-Musker-helmed feature “The Little Mermaid” at age 9. “She has a family that she loves, an island that she loves, but there’s a voice inside that’s calling. The idea of quieting life enough so that you can hear that inner voice was something really worth writing about for me because I think it’s so important.”

Three-time Grammy<sup>®</sup>-winning composer **Mark Mancina** created memorable scores for films like “Speed,” “Tarzan” and the Oscar<sup>®</sup>-winning “Training Day,” and also co-wrote songs, produced and arranged the score for Broadway’s musical production of “The Lion King.” According to Mancina, the music is designed to propel the story. “Music is like a gigantic magnifying glass when it comes to the emotion of a story,” says Mancina. “It can enhance it; it can manipulate the story—you have to be very careful. I like to leave a theater with those tunes



in my head. And if I still have them in there the next day, I'm really happy."

**Opetaila Foa'i**, the founder and lead singer of Te Vaka, is a winner of numerous world music awards, including the Senior Pacific Artist award for his contribution to Pacific music. "For more than 20 years, I've been touring the world telling stories of our ancestors, who were the best navigators the world has ever seen," says Foa'i. "When I first learned that 'Moana' was about voyaging, I thought 'when you dream upon a star.' Everything really aligned with my purpose of sharing this awesome culture."

Filmmakers first brought the team together in New Zealand at the massive Polynesian music and dance festival Pasifika. The group got together for their first studio session while there watched live performances at the festival. "There was a dance competition—fast Pacific Island movements," says Foa'i, "and Lin got up there on stage. He actually won the competition. I was so impressed and thought 'this is the right man for this job.' When we get together, there is a kind of magic that generates."



## THE SONGS

The soundtrack features seven original songs, plus two reprises, as well as two end-credit versions of songs from the film.

Written and performed by Foa'i and Miranda, "**We Know the Way**" showcases the rich and vibrant voyaging life of Moana's ancestors. "After meeting with [directors] John and Ron in 2013, I actually started writing that song on the flight home," says Foa'i. "It came quite naturally. Then Lin added his beautiful lyrics and it just came to life."



"**How Far I'll Go**" is Moana's song. "It's intimidating to write an 'I want' song for a Disney animated movie," says Miranda. "You think of Ariel with 'Part of Your World' or 'Reflection' from 'Mulan.' This is Moana's chance to say for herself how she feels and where she belongs."

Auli'i Cravalho performs the song. Says Tom MacDougall, executive vice president of music at Disney, "Auli'i, a newcomer to all of this, totally delivered—to a degree I've never actually seen in my career."

"**Where You Are**" is written by Miranda, Foa'i and Mancina and performed by Christopher Jackson, Rachel House, Nicole Scherzinger, Auli'i Cravalho and Louise Bush. The song introduces the audience to Moana's village and the key players.



Written by Miranda and performed by Dwayne Johnson, “**You’re Welcome**” showcases the colorful personality of Maui. “I just thought that it would be really fun to hear The Rock sing ‘You’re welcome for my existence. You’re welcome that you get to meet me,’” says Miranda. “Dwayne has such incredible charm and he totally delivers the character’s confidence and cockiness.”

Miranda, who’s been a fan of Johnson since his wrestling days, was on hand for the recording session. “I flew down to Miami where he was filming his TV show and we took a day in the studio. He went at it with everything he had. He really sings it beautifully. It was a lot of fun.”



Jemaine Clement was tapped for “**Shiny**,” a song written by Miranda and Mancina that spotlights Tamatoa, the 50-foot crab with trust issues. “Disney has some great villains like Jafar, Scar, Cruella and Ursula,” says Miranda. “Tamatoa is mean and ostentatious, so we really wanted to create the anti-lesson of the movie. If Moana’s journey is listening to her inner voice, Tamatoa is there to say, ‘It doesn’t matter. Who cares? It’s really about how you look.’ He’s from the deepest, darkest part of the sea and feels his armor is important. You got to be shiny.”

“I really went to the glam rock of the ’70s,” continues Miranda. “It’s our only rock tune in the show because it’s about being fabulous and glamorous.”

“**I Am Moana (Song of the Ancestors)**” was written by Miranda, Mancina and Foa’i and performed by Rachel House and Cravalho. “The song marks a really important moment in the film when Moana is doubting her decision to take on this huge challenge,” says MacDougall.

With music by Foa’i, Miranda and Mancina, and lyrics by Foa’i and Miranda, “**Know Who You Are**” is performed by Cravalho, Vai Mahina, Olivia Foa’i, Foa’i and Matthew Ineleo. The song is heard late in the film as Moana’s journey nears its culmination.

Canadian singer/songwriter and Def Jam recording artist Alessia Cara (“Here,” “Wild Things,” “Scars to Your Beautiful”) was called on to do the end-credit version of “How Far I’ll Go.” Cara is a Juno Award winner for Breakthrough Artist of the Year and is a 2016 America Music Award nominee for New Artist of the Year. She recently completed a tour with Coldplay. “When we met with Alessia, she proved to be the perfect extension of Moana,” says MacDougall. “She even has a tattoo of a boat on her wrist. She says she’s always had a connection to the ocean.”

Hollywood Records artist Jordan Fisher teams up with Miranda for the end-credit version of “You’re Welcome.” “I just needed any reason to get Lin singing again,” says MacDougall. “And Jordan gives the song a modern, cool vibe. It’s not easy making an already great song great in a different way, but we’ve found that people end up loving both versions.”

After a breakout performance in the Emmy® Award-winning production of “Grease: Live,” Fisher released his

debut single, “All About Us,” which soared to the top of the Billboard Pop charts. Fisher, who recently opened for Alicia Keys at this year’s Apple Music Festival, has joined the Broadway cast of “Hamilton,” and is set to release his full-length album in 2017.



#### KEEPING SCORE

“The backdrop to the movie is percussive and choral and orchestral, but then pop at times,” says composer Mark Mancina. “We have these really great rhythms inspired by music from the Pacific Islands; we have rhythms that are signatures of Opetiaia’s band Te Vaka, which has been performing original Pacific music for more than two decades. It all makes for a likable score and a fun movie.”

According to Mancina, the score is an organic blend of styles, often incorporating the style and sound of the film’s roster of

songs. “I had the luxury of being involved in writing some of the songs and being able to use those themes as my emotional connection to different characters,” says Mancina. “I pulled apart the new songs and set them into the score. We didn’t want the music in the score to feel like it could be dropped into another film.”

To record the score Mancina used an 80-piece orchestra, as well as a band with drums, bass and guitar. The score features contributions from Te Vaka’s singers and log drummers, who spent two days recording with Mancina in 2015. Mancina also incorporated a choir, the Pasifika Voices, consisting of 10 men and 10 women from Fiji, Solomon and Cook Islands, among others. They were led by Igelese Ete, who is the head of performing arts at the Oceania Centre for Arts, Culture and Pacific Studies at the University of Pacific in Suva, Fiji. “For me, it was trying to catch the emotion of each of our 38 cues, ensuring when you hear it that you can feel that emotion even without seeing the images on screen,” says Ete. “I’m really big on the emotion of every single word or sound we sing. It has to connect with the audience.”

Available wherever music is sold and streamed on Nov. 18, 2016, the “Moana” original motion picture soundtrack features 14 tracks, including seven original songs and a full original score, plus two reprises as well as two end-credit versions of songs from the film. The “Moana” two-disc deluxe edition and the digital deluxe edition soundtrack, which are also available Nov. 18, feature additional tracks including demos, outtakes and instrumental karaoke tracks.

## **BOLD MOVES** Filmmakers Tap Specialists in Dance and Haka

Filmmakers hoped to infuse “Moana” with movement reflective of the cultures that inspired the story. Their travels introduced them to many styles and a host of people behind them. “We wanted to include a little bit of haka from the Maori world, slap dance from the Samoan world,” says producer Osnat Shurer. “We looked at dance in Fiji, Tahiti, Cook Islands. The action we’ve developed is an amalgamation of what we observed, what we’ve been taught and what makes sense for the characters within the story.”

Tiana Nonosina Liufau has roots in Hawaii and Samoa. “Dance, which harmoniously lives with music, is a tool that we have always used to keep our stories, our morals, our values,” she says. “It can be used to describe nature, keep our genealogy, explain where we’ve been and our hopes for the future.”

Liufau was asked to choreograph dance movements for specific sequences in the film and perform the choreography for animators and directors. “I took them through the process—why I made each motion, what it meant to me and the historical context and regional association,” she says. “I did it over and over. Animators took notes, sketched and asked lots of questions—the meaning of a head tilt or foot positioning. They really wanted to understand the cultural significance of every move.”



Haka is a form of traditional dance and song of the Maori people of New Zealand. Layne Hannemann, who’s also a member of the Oceanic Story Trust, provided both background on haka to filmmakers, and also wrote and demonstrated haka for the animators to incorporate into the film. “There are many kinds of haka,” says Hannemann. “They can be performed by women and men. Whenever there’s a major community event, one can count on a haka to be performed at the event.

“A haka can be compared to a time capsule that captures and preserves raw emotion, feeling and MANA—power that can transcend time and ability,” continues Hannemann, whose grandmother’s name, coincidentally, was Moana. “It can bring to life those same feelings even after the event has finished and everyone has moved on.”

## ABOUT THE VOICE TALENT

**AULI’I CRAVALHO (voice of Moana)** helps bring to life Walt Disney Animation Studios’ newest heroine in “Moana.” The 15-year-old Native Hawaiian is the voice of the determined and fearless lead character in the animated comedy adventure, which is directed by animation greats John Musker and Ron Clements (“The Little Mermaid,” “Aladdin,” “The Princess and the Frog”).

Filmmakers auditioned hundreds of talented young women throughout the Pacific Islands before finding the gifted Auli’i, who did not initially pursue the coveted role. The film’s Hawai’i-based casting director recalled her singing performance from a video submission for a fundraiser/talent showcase and asked Auli’i come in and try out. Three auditions later, including her first trip to Burbank, Calif., she earned the title role, thanks to raw talent.

A sophomore at the Kamehameha Schools Kapālama on the Island of O’ahu, Auli’i grew up singing and dancing for family. She takes part in her school’s Concert Glee Club, but is a newcomer to the entertainment industry. When she’s not in school or performing, Auli’i likes to spend time with friends and family—studying for her AP and honors classes, hitting the beach and dancing hula.

Born in Kohala on the Island of Hawai’i, Auli’i resides on the Island of O’ahu with her mother, Puanani.

With film revenues exceeding \$2 billion worldwide, **DWAYNE JOHNSON (voice of Maui)** is a global box-office powerhouse in both film and television.

He can be seen in the critically acclaimed “Ballers” for HBO, directed by Peter Berg, in which he plays an ex-football star-turned-money manager, navigating life on the other side of the field. Johnson stars in the upcoming big-screen adaptation of “Baywatch” and Universal’s “Fast 8.” He will appear in Sony’s continuation of the classic, “Jumanji,” alongside Kevin Hart and Jack Black, and is tied to the remake of the cult classic “Big Trouble in Little China” for FOX, “The Jansen Directive” for Universal, and an action-based feature “Rampage.”

In addition, Johnson’s production company, Seven Bucks Productions, will be releasing a youth prison documentary, “A Rock and a Hard Place,” for HBO, as well as the SPIKE special “Rock the Troops” this fall. Seven Bucks Productions is also developing an LAPD-based television project, “Boost Unit,” for FOX.

Among Johnson’s recent film credits are “Central Intelligence,” opposite Kevin Hart for New Line; the 2015 summer blockbuster “San Andreas”; Universal’s “Furious 7,” reprising his role as Agent Hobbs alongside Vin Diesel; Paramount’s “Hercules,” directed by Brett Ratner, for which Johnson took on the title role; the dramatic thriller “Snitch,” which is about a father who goes undercover for the DEA in order to free his imprisoned son; the comic book action-adventure “G.I. Joe: Retaliation,” as well as the second installment of the franchise, opposite Bruce Willis and Channing Tatum. Johnson’s credits also include the dramatic independent film “Empire State” with Liam Hemsworth and Emma Roberts; “Pain & Gain” with Mark Wahlberg; franchise films “Fast Five” and “Fast and Furious 6,” which grossed a combined \$1.4 billion globally; “Race to Witch Mountain”; “The Tooth Fairy”; “Planet 51”; “Get Smart”; “The Game Plan”; “Journey 2: The Mysterious Island,” which grossed more than \$325 million in 2012; “Be Cool,” MGM’s sequel to “Get Shorty,” alongside John Travolta, Uma Thurman and Vince Vaughn; the 2004 remake “Walking Tall”; and Universal’s “The Rundown,” a critically acclaimed action/comedy directed by Peter Berg and co-starring Sean William Scott, Rosario Dawson and Christopher Walken.

Johnson appeared on “Saturday Night Live” in March 2000, garnering the show’s highest rating that year. He was cast by Stephen Sommers in “The Mummy Returns,” which grossed more than \$400 million worldwide. Johnson’s character was so well received by Universal executives during dailies that they followed up with a film based on his character, “The Scorpion King,” which broke box-office records in 2002, becoming the greatest April opening of all time.

In 2009, “Entertainment Weekly” named Johnson to the top of Hollywood’s next A-list alongside Robert Downey Jr., Ellen Page, James McAvoy and Amy Adams. Born in San Francisco and raised in Hawaii, Johnson excelled as a high school All-American and subsequently as a defensive lineman for the University of Miami, which won the National Championship in 1991 during Johnson’s freshman year. Upon graduating, he followed in the footsteps of his WWE Hall of Fame father, Rocky Johnson, and grandfather, High Chief Peter Maivia, by joining the competitive sports entertainment world of the WWE. From 1996-2003, Johnson’s passion led to an extraordinarily successful career that broke attendance records across the U.S. and setting pay-per-view buy rate records during that period as well. His character, “The Rock,” became one of the most charismatic and dynamic characters in the industry. In March 2012, Johnson made a record-breaking return to the WWE, where he crushed John Cena at Wrestle Mania XXVIII in Miami.

Johnson penned an autobiography, “The Rock Says,” which reached No. 1 on The New York Times Bestseller List shortly after its publication in January 2000. He also created The Rock Foundation in 2006, with a mission to educate, empower and motivate children worldwide through health and physical fitness. A dedicated philanthropist, Johnson became the National spokesperson for the Entertainment Industry Foundation’s Diabetes Aware Campaign in 2009. He is also a committed Celebrity Cabinet Member for The American Red



Cross and serves as a National Celebrity Wish Ambassador for The Make-A-Wish Foundation. In 2008, the United States Congress and the United States Joint Leadership Commission recognized Johnson with the prestigious Horizon Award, the U.S. Congressional Award given to an individual in the private sector who has demonstrated outstanding leadership and provided opportunities for youth nationwide.

**TEMUERA MORRISON (voice of Chief Tui)** has appeared in numerous films and television shows. He starred as Ramusan in 2012's "The Scorpion King 3: Battle for Redemption," directed by Roel Reiné, and appears in 2011's DC comic book feature "Green Lantern." Morrison's credits also include "Couples Retreat" for director Peter Billingsley, "Star Wars: Episode III – Revenge of the Sith," "Star Wars: Episode II – Attack of the Clones" as Jango Fett, "Vertical Limit" for Sony, "From Dusk Till Dawn 3: The Hangman's Daughter" for Miramax, "Six Days Seven Nights," and "Speed 2: Cruise Control," among others. He appeared as a series regular on BBC America's "Tatau," the lead in "The Immortal Voyage of Captain Drake" for the Sci-Fi Channel, and counts roles for T.V.N.Z., South Pacific, Atlantis Films and Thames TV among his credits.

**RACHEL HOUSE (voice of Gramma Tala)** has acted in some of Aotearoa/New Zealand's most critically and commercially successful films, including "Whale Rider," "White Lies" and Taika Waititi's "Eagle vs Shark and Boy."

In 2016, House played the role of fearsome and ridiculously serious social services officer Paula in Waititi's "Hunt for the Wilderpeople," which went on to become New Zealand's highest-grossing film of all time and an international indie hit. She has continued her collaboration with Taika, making an appearance in Marvel's upcoming "Thor: Ragnarok."

Graduating from Toi Whakaari/NZ Drama School in 1992, House has won several awards as both a theatre actor and director. She has performed in many Maori plays that became classics in her native country, touring nationally and internationally. House also attended the Prague Film School in 2007-2008. In 2012 she directed the Māori-language version of Shakespeare's "Troilus and Cressida," performed at London's Globe Theatre as part of the Cultural Olympiad.

In 2012, House received an Art's Laureate given in recognition of excellence across a range of art forms for an artist with prominence and outstanding potential for future growth. In 2016, she was co-awarded the Women in Film and Television (WIFT) Mana Wahine award, which acknowledges "trailblazing Maori women" both in front of and behind the camera.

House is a popular acting coach for young people in NZ films, including "The Rehearsal," "Dark Horse," "Boy" and "Hunt for the Wilderpeople."

Tribe/Iwi - Ngai Tahu, Ngati Mutunga

**NICOLE SCHERZINGER (voice of Sina)** is a Grammy®-nominated triple threat. She has accrued No. 1 singles on both sides of the Atlantic, selling 37 million singles worldwide, 16 million records as a solo artist and a staggering 54 million albums as the lead singer of the Pussycat Dolls, which made them one of the best-selling girl groups of all time. The incredibly accomplished singer, dancer and television personality stars as Penny in the highly anticipated "Dirty Dancing" remake for ABC. Scherzinger teamed up with Neil Patrick Harris to co-host his new NBC primetime variety series "Best Time Ever with Neil Patrick Harris." Harris previously directed Scherzinger in a special engagement of the Tony® Award-winning musical "Rent" at the Hollywood Bowl in Los Angeles, for

which she received rave reviews for her performance as Maureen.

The “X Factor” judge (both the U.S. & UK versions of the show) has also made a name for herself on the West End stage. By far one of her greatest recent achievements was a nomination for a Laurence Olivier Award for her debut performance as Grizabella in a revival of Andrew Lloyd Webber’s “Cats.” In a BBC radio interview, Webber called Scherzinger’s recording of the famed hit single “Memory” the “best recording of anything of my music ever done.”

With music still her first love, Scherzinger is hard at work on new tracks. She wowed an L.A. crowd last fall, sharing the stage with one of the most acclaimed opera singers in the world, Italian classical tenor Andrea Bocelli. The sold-out Dolby Theatre concert event featured a musical tribute to the silver screen, featuring songs from Bocelli’s most recent album, “Cinema,” in which Scherzinger is featured. The performance aired as part of the 2015 PBS Arts Fall Festival “Great Performances” series last Thanksgiving. Scherzinger was also featured on Paul McCartney’s recent UN Foundation charity single “Love Song to the Earth,” along with Jon Bon Jovi, Sheryl Crow, Fergie, Natasha Bedingfield, Angelique Kidjo and more, which was written to raise climate change awareness and pull in funds for Friends of the Earth and the UN Foundation.

Outside of her work in the entertainment industry, Scherzinger is an ambassador for UNICEF and a global ambassador for the Special Olympics.

**JEMAINÉ CLEMENT (voice of Tamatoa)** was the lead villain in the DreamWorks feature based on the Roald Dahl novel, “The BFG”, opposite Mark Rylance and directed by Steven Spielberg.

Clement starred in Jim Strouse’s “People Places Things” alongside Regina Hall, and Jared Hess’ “Don Verdean” opposite Sam Rockwell and Danny McBride. Clement co-wrote, co-directed and co-starred in the vampire mockumentary “What We Do in the Shadows,” alongside Taika Waititi.

Clement also starred in the Jared Hess comedy “Gentlemen Broncos,” a role that landed him an Independent Spirit Award nomination for best supporting male. His feature credits include Taika Waititi’s “Eagle vs. Shark,” the standout role of Kieran opposite Steve Carrell in “Dinner for Schmucks,” as well as the voice of Jerry in “Despicable Me” and Nigel in “Rio” and “Rio 2.” Clement portrayed Boris the Animal in “Men in Black 3.”

In addition, Clement and Bret McKenzie comprise the GRAMMY® Award-winning musical comedy duo Flight of the Conchords. They have toured internationally and released four CDs: “Folk the World Tour” in 2002, “The Distant Future” EP in 2007, “Flight of the Conchords” in 2008 and “I Told You I Was Freaky” in 2009. The Conchords produced a six-part improvisational comedy radio program on BBC Radio 2 and have appeared on “Late Night with Conan O’Brien,” “Late Show with David Letterman” and “The Late, Late Show.” After appearing in 2005 on HBO’s “One Night Stand,” the Conchords were offered their own 12-part HBO series, “Flight of the Conchords,” which turned into a two-season run. The show developed a massive cult following and garnered an Emmy® nomination for outstanding comedy series.

## ABOUT THE FILMMAKERS

**RON CLEMENTS (Director)** is a renowned storyteller and filmmaker at Walt Disney Animation Studios. With his longtime collaborator John Musker, Clements has written and directed iconic feature films that have become part of Disney’s legacy, including beloved classics like “The Little Mermaid” in 1989 and “Aladdin” in 1992, as well

as Disney's 2009 return to hand-drawn animation, "The Princess and the Frog."

Clements teams up with Musker again, this time venturing to ancient Oceania for an epic adventure about an aspiring wayfinder. "Moana is a vibrant, tenacious 16-year-old growing up on an island where voyaging is forbidden," says Clements. "But Moana has been drawn to the ocean since she can remember. She's torn between what's expected of her and what she is compelled to do."

Born and raised in Sioux City, Iowa, Clements traces his interest in animation to his first viewing of "Pinocchio" at age 9. As a teenager, he began making Super-8 animated films, including "Shades of Sherlock Holmes," a 15-minute featurette he animated single-handedly. "Shades" won critical acclaim and led to a part-time job as an artist at a television station, where he animated commercials for the local market.

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

After successfully completing the training program, Clements served a two-year apprenticeship under Disney legend Frank Thomas. He quickly progressed through the ranks from in-betweener to assistant to animator-storyman. His credits include "Winnie the Pooh and Tigger Too," "The Rescuers," "Pete's Dragon," "The Fox and the Hound" and "The Black Cauldron." Clements made his writing-directing debut with Musker on the 1986 feature "The Great Mouse Detective." Their credits also include 1997's epic comedy "Hercules" and the intergalactic adventure "Treasure Planet" in 2002.

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

**JOHN MUSKER (Director)** is a renowned storyteller and filmmaker at Walt Disney Animation Studios. With his longtime collaborator Ron Clements, Musker has written and directed iconic feature films that have become part of Disney's legacy, including beloved classics like "The Little Mermaid" in 1989 and "Aladdin" in 1992, as well as Disney's 2009 return to hand-drawn animation, "The Princess and the Frog."

Musker joins Clements on yet another sweeping adventure, "Moana." "I was fascinated by the world of Oceania," he says. "I read novels by Joseph Conrad and Herman Melville. But once I began to explore their history as voyagers and read the mythology—particularly about this cultural hero called Maui—I was hooked, so to speak."

Born in Chicago, Ill., Musker knew by age 8 that he wanted to become an animator. Inspired by such Disney classics as "Sleeping Beauty" and "Pinocchio," as well as Bob Thomas' primer "The Art of Animation," Musker developed a thorough understanding of the animation process. His fascination with comics, cartoons and MAD magazine further stimulated his desire to draw.

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

Following graduation from college in 1974, Musker set out for California to pursue a career as an animator.

Initially rejected by Disney, he enrolled at the California Institute of the Arts the following year to master his craft. After completing his first year, which included a summer internship at Disney, Musker was offered a full-time job as an animator. Musker turned it down, opting instead to complete the second year of his training. In 1977, he started work at Disney as an assistant animator on “The Small One.” He also animated on “The Fox and the Hound” and did story work on “The Black Cauldron.”

Musker and Clements joined creative forces in 1983 to write “The Great Mouse Detective” and went on to co-direct the film along with Burny Mattinson and Dave Michener. Their credits also include 1997’s epic comedy “Hercules” and the intergalactic adventure “Treasure Planet” in 2002.

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

**OSNAT SHURER (Producer)** joined Walt Disney Animation Studios in 2012 as vice president of development, working with filmmakers to move features and shorts through the creative process. As producer of “Moana,” Shurer helps manage the film through story, script, music, casting and throughout production, as well as overseeing publicity, marketing and consumer products efforts. Part of her role includes ensuring the team is able to access the locations, people and other resources necessary to create an authentic and believable film. “I learned about the amazing people of the Pacific Islands—their incredible history and achievements, their gorgeous home islands and their love of the sea,” she says. “But most importantly, I met wonderful people who turned from advisors to good friends!”

Previously, Shurer served as the executive producer of the shorts group at Pixar Animation Studios, responsible for Pixar’s short films. While at Pixar, Shurer produced or executive produced a host of hit shorts, including the Oscar®-nominated “Lifted” (2006), “One Man Band” (2005) and “Boundin” (2003). Her credits at Pixar also include video shorts like “Jack-Jack Attack” and “Mr. Incredible and Pals.”

Shurer’s duties at Pixar also included training production management, creating and supervising an in-house documentary department to produce DVD bonus material content and other archival materials, as well as overseeing the development of commercials and theme park attractions. For “The Incredibles,” Shurer produced and directed “Vowellet: An Essay by Sarah Vowell” and executive produced “The Making of ‘The Incredibles.’” She also produced “Exploring the Reef with Jean-Michael Costeau” for director Andrew Stanton, in conjunction with the release of “Finding Nemo.”

At Pixar, Shurer was also responsible for helping to create several cutting edge multi-media shows, including MoMA’s impressive “Pixar: 20 Years of Animation,” which opened in 2006 and went on travel the world. The exhibit featured “Artscape,” a widescreen projection space that provided viewers with a unique digital artistic experience, and “Zoetrope,” a dynamic 3D installation, modeled on pre-cinema technology, which used dimensional character sculptures to simulate continuous motion.

Shurer was consulting producer on the 2011 Golden Globe®-nominated feature “Arthur Christmas.”

Prior to joining Pixar in 2002, Shurer produced and directed film and television in various mediums - live action, animation, live television, and various interactive presentations for museums. She worked on documentaries and narrative films throughout the world, in such places as India, China, Tibet, Japan, Africa and Europe, with directors ranging from Michelangelo Antonioni to Alfonso Cuarón.

Shurer was born in Israel, and, as the child of an airline executive, she grew up in many parts of the world. She



received a degree in film from New York University in 1983. She resides in Los Angeles, Calif.

**JOHN LASSETER (Executive Producer)** creatively oversees all films and associated projects from Walt Disney Animation Studios, Pixar Animation Studios and Disneytoon Studios, in addition to his involvement in a wide range of activities at Walt Disney Imagineering.

Lasseter made his feature directorial debut in 1995 with “Toy Story,” the first-ever feature-length computer-animated film, for which he received a Special Achievement Oscar® recognizing his inspired leadership of the “Toy Story” team. He and the rest of the screenwriting team earned an Academy Award® nomination for best original screenplay, marking the first time an animated feature had ever been recognized in that category. Lasseter also directed “A Bug’s Life” (1998), “Toy Story 2” (1999), “Cars” (2006) and “Cars 2” (2011). He is directing Disney•Pixar’s “Toy Story 4,” which is slated for release in June 2019.

Lasseter was executive producer for Walt Disney Animation Studios’ Oscar®-winning features “Big Hero 6” (2014) and “Frozen” (2013), which also won an Oscar for best original song (“Let It Go”). Since assuming creative oversight of both animation studios in 2006, Lasseter has served as executive producer on all Walt Disney Animation Studios’ features, including “Bolt” (2008), “The Princess and the Frog” (2009), “Tangled” (2010), “Winnie the Pooh” (2011), “Wreck-It Ralph” (2012) and this year’s “Zootopia” and “Moana.” He also serves as executive producer for Disneytoon Studios’ films, including “Planes: Fire & Rescue” and “Tinker Bell and the Legend of the NeverBeast.”

Lasseter has executive-produced all Pixar features since “Monsters, Inc.” (2001), including the studio’s seven Academy Award® winners “Finding Nemo” (2003), “The Incredibles” (2004), “Ratatouille” (2007), “WALL•E” (2008), “Up” (2009), “Toy Story 3” (2010), “Brave” (2012), 2015’s “Inside Out” and “The Good Dinosaur,” this year’s “Finding Dory” and next summer’s “Cars 3.” To date, Pixar’s films have earned more than \$10 billion in gross box-office receipts, with 15 of 17 features opening at No. 1.

Lasseter wrote, directed and animated Pixar’s first short films, including “Luxo Jr.,” “Red’s Dream,” “Tin Toy” and “Knick Knack.” “Luxo Jr.” was the first three-dimensional computer-animated film ever to be nominated for an Academy Award® when it was nominated for best animated short film in 1986; “Tin Toy” was the first three-dimensional computer-animated film ever to win an Academy Award when it was named best animated short film in 1988. Lasseter has executive-produced all of the studio’s subsequent shorts, including the Academy Award-winning shorts “Geri’s Game” (1997) and “For the Birds” (2000), plus “La Luna” (2011), “The Blue Umbrella” (2013), “Lava” (2015), “Sanjay’s Super Team” (2015), and “Piper,” which opened in front of “Finding Dory.” He also serves as executive producer for Walt Disney Animation Studios shorts, including the Oscar®-winning shorts “Feast” (2014) and “Paperman” (2012), as well as “Get a Horse!” (2013), “Frozen Fever” (2015) and the new short “Inner Workings,” which opens in front of “Moana.”

In his role as principal creative advisor for Walt Disney Imagineering, Lasseter was instrumental in bringing the beloved characters and settings of Radiator Springs to life for Disneyland Resort guests with the successful 2012 launch of Cars Land, a massive 12-acre expansion at Disney California Adventure Park.

In 2009, Lasseter was honored at the 66th Venice International Film Festival with the Golden Lion for Lifetime Achievement. The following year, he became the first producer of animated films to receive the Producers Guild of America’s David O. Selznick Achievement Award in Motion Pictures. Lasseter’s other recognitions include the 2004 outstanding contribution to cinematic imagery award from the Art Directors Guild, an honorary degree from the American Film Institute, and the 2008 Winsor McCay Award from ASIFA-Hollywood for career achievement

and contribution to the art of animation.

Prior to the formation of Pixar in 1986, Lasseter was a member of the computer division of Lucasfilm Ltd., where he designed and animated “The Adventures of André & Wally B.,” the first-ever piece of character-based three-dimensional computer animation, and the computer-generated Stained Glass Knight character in the 1985 Steven Spielberg–produced film “Young Sherlock Holmes.”

Lasseter was part of the inaugural class of the character animation program at California Institute of the Arts and received his B.F.A. in film in 1979. He is the only two-time winner of the Student Academy Award for Animation, for his CalArts student films “Lady and the Lamp” (1979) and “Nitemare” (1980). His very first award came at the age of 5, when he won \$15 from the Model Grocery Market in Whittier, Calif., for a crayon drawing of the Headless Horseman.

**JARED BUSH (Screenplay by)** is responsible for helping to develop and shape character personalities and overall story for “Moana.”

Bush is also co-creator, executive producer and writer for Disney XD’s animated comedy adventure series “Penn Zero: Part-Time Hero.” He also helped develop the Oscar®-winning features “Big Hero 6” and “Frozen,” and served as a screenwriter and co-director for this year’s hit feature “Zootopia.”

Bush, who began his career as a script reader for Academy Award®-winning director Robert Zemeckis, worked as a staff writer on the series “Baby Bob,” starring Adam Arkin and Elliott Gould. Bush added producing to his repertoire, serving as executive story editor and co-producer of Will Smith’s series “All of Us.” Bush has developed original television series for Revolution Studios, Fox and NBC, and feature film projects for New Line Cinema, Columbia/TriStar and 20th Century Fox.

A Harvard University graduate with a degree in English and American literature, Bush is an avid traveler who has visited forty countries on six continents and an accomplished trombone player who has played with several jazz bands over the years. Bush currently resides in Los Angeles with his college sweetheart, three sons and a house full of pets, including an emperor scorpion, a ball python, a tree frog and an 80-pound pit bull.

**LIN-MANUEL MIRANDA (Original Songs by)** is an award-winning composer, lyricist and performer, as well as a 2015 MacArthur Foundation Award recipient. His current musical, “Hamilton” - with book, music and lyrics by Miranda, in addition to him playing the title role - opened on Broadway in 2015. “Hamilton” was awarded the 2016 Pulitzer Prize in Drama and has earned a record-breaking 16 Tony® nominations, including three nominations for Miranda for book, score and leading actor in a musical. The Original Broadway Cast Recording of “Hamilton” won the 2016 Grammy® for best musical theater album. Both Miranda and “Hamilton” won the 2016 Drama League Awards for distinguished performance and outstanding production of a musical, respectively. For its sold-out Off-Broadway run at The Public Theater, “Hamilton” received a record-breaking 10 Lortel Awards, as well as three Outer Critic Circle Awards, eight Drama Desk Awards, the New York Drama Critics Circle Award for best new musical, and an OBIE for best new American play. Material from the show was previewed at the White House during its first-ever Evening of Poetry & Spoken Word in 2009, Lincoln Center Theater’s 2012 American Songbook Series and New York Stage and Film’s 2013 Powerhouse Theatre Season at Vassar College.

Miranda’s first Broadway musical, “In the Heights,” received four 2008 Tony® Awards (best orchestrations, best choreography and best musical), with Miranda receiving a Tony for best score, as well as a nomination for

best leading actor in a musical. Off-Broadway, “In the Heights” received nine Drama Desk nominations (best music, best lyrics) and an award for outstanding ensemble performance. “In the Heights” also won the Lucille Lortel Award and Outer Critic’s Circle Award for best musical. Additionally, Miranda received an Obie Award for outstanding music and lyrics for the show. “In the Heights” also took home a 2009 Grammy® for its original Broadway cast album and was recognized as a finalist for the 2009 Pulitzer Prize in drama. In 2016, Miranda won the Olivier Award for outstanding achievement in music for the original London production of “In The Heights.”

Miranda is the co-composer (with Tom Kitt), and co-lyricist (with Amanda Green) of Broadway’s “Bring it On: The Musical” (2013 Tony® nomination for best musical, 2013 Drama Desk nomination for best lyrics). The original Broadway cast recording was released by Sh-K-Boom Records in 2012. Miranda contributed new songs to the revival of Stephen Schwartz’ “Working” and worked with Arthur Laurents and Stephen Sondheim on Spanish translations for the 2009 Broadway revival of “West Side Story.” In 2014, Miranda received an Emmy® with Tom Kitt for their song, “Bigger,” from the 67th Annual Tony Awards.

As an actor, Miranda received a 2007 Theater World Award for outstanding debut performance, and the 2007 Clarence Derwent Award for most promising male performance courtesy of Actor’s Equity Foundation for “In The Heights.” He also received the ASCAP Foundation’s Richard Rodgers New Horizons Award. Miranda played Charlie Kringas in the 2012 City Center Encores! production of “Merrily We Roll Along” and can be heard on the 2012 cast recording released by PS Classics. He also appeared in the 2014 City Center Encores! Off-Center production of “tick, tick... BOOM!” as Jonathan.

In May 2009, Miranda received the degree of Doctor of Humane Letters, honoris causa, from Yeshiva University, the youngest recipient of such an honor in the University’s 123-year history. He is a National Arts Club Medal of Honor recipient. Miranda serves as a Council Member of The Dramatists Guild, board member of Young Playwrights Inc. and was appointed by Mayor Bill de Blasio to New York City’s Theater Subdistrict Council in 2015.

Miranda is a co-founder and member of Freestyle Love Supreme, a hip-hop improv group that has toured the Edinburgh Fringe Festival, as well as the Aspen, Melbourne and Montreal Comedy Festivals and now performs in NYC. The group’s eponymous television series premiered on Pivot TV in 2014.

Miranda lended his voice to the audiobook recordings of “The Brief Wondrous Life of Oscar Wao” by Junot Diaz, and “Aristotle and Dante Discover the Secrets of the Universe” by Benjamin Alire Saen. He provided the voice of Zak in Coca Cola’s 2013 Polar Bears animated short film. TV/Film credits include “The Electric Company,” “Sesame Street,” “The Sopranos,” “House,” “Modern Family,” “Do No Harm,” “Smash,” “How I Met Your Mother,” “Sex and the City” movie, “The Odd Life of Timothy Green” and “200 Cartas.” Miranda received his BA from Wesleyan University in 2002. He lives in NYC with his wife, son and dog.

**MARK MANCINA (Original Songs by/Original Score Composed by)**, American composer/producer/ songwriter, has created a body of work ranging from the Hollywood box office to the Broadway stage. He has been awarded three Grammy® Awards, Britain’s Ivor Novello Award and an American Music Award. Mancina received a Tony® nomination as co-composer/lyricist and music producer of “The Lion King on Broadway,” a record-breaking production with an estimated audience of 55 million to date. Although he has scored more than 30 films, he is known to rank his scores for “August Rush,” “Tarzan,” “Training Day” and “Twister” among his personal favorites.

Although Mancina is best known as a Broadway and Hollywood composer, his music proliferates in nearly every genre of entertainment. He has written for Sony PlayStation games. Disney’s famous “Castle Logo” and its “Disneyature Logo” both feature Mancina’s work. Countless sporting events, including the 2008 Olympics

Games, have highlighted his compositions, and his themes can be heard regularly on the TV shows “Criminal Minds” and “Saturday Night Live.” His song, “He Lives in You”—featured in “The Lion King on Broadway”—has been recorded by multiple artists. Mancina also writes for the concert stage, including works based on some of his most memorable film scores. Mancina is currently working with stage director John Doyle, on an adaptation of “August Rush” for the theatre.

Mancina is a noted rare-instrument collector and classical guitar enthusiast.

**OPETAIA TAVITA FOA'I (Original Songs by)** was born in Alamagoto, a small village in Apia, Western Samoa. His father is from Tokelau his mother from Tuvalu, they met while attending school in Samoa. His early upbringing was in a small Tokelauan settlement in Alamagoto. The houses were the traditional thatched roof kind, no walls and only one room for the whole family and everyone slept on the floor. The houses or fales (as they are called in Samoa), were arranged in a circular formation with a playing field in the center, there was a river that ran just behind the village providing heaps of fun for the children and fruit trees were everywhere. The beauty of the Island way when it comes to music is that everyone’s contribution is accepted and valued. In that environment any self-consciousness or shyness is quickly forgotten as everyone becomes one, performing as a group.

Because most of the people in the community that Foa’i grew up in were Tokelauans, the main songs and dances performed at these events were the Tokelau fateles, or sometimes Tuvalu fateles if the people were from his mother’s Island. A fatele consists of a group of people in several lines one behind the other doing a set of actions expressing the words contained in the song. There is a whole line of dancers—children, men, women, grandparents—with females in one row and males in the other. Behind the dancers a group of men sit around a wooden box called a Pusa and play an accompanying beat to the song and everyone sings. It starts off slow and gets faster and faster as it repeats and the dancers get lower and lower and the singing gets louder and louder. The vibrations of the Pusa with the harmonized singing is something very special to experience. It was just about heaven for Foa’i who, whenever he could, would sneak in and join in the beating of the Pusa and sometimes be bold enough to join in the dancing. The whole atmosphere was one of music and rhythm and togetherness. There was another style of music sometimes performed at these gatherings—the Samoan Siva. As soon as the igi or the Samoan-style picking started, usually done on the guitar or the ukulele, for people that know the Siva and particularly if you are Samoan, something turns on inside and you immediately jump up and dance. The Siva is a traditional Samoan dance—it is an absolute pleasure to watch it performed because the people dancing radiate pride that is simply infectious.

When Foa’i was growing up, music and rhythms were everywhere. There were large bamboo sections with holes in them that were used to play beats (a variation of the Pate or the lali) and there was the Apa, or the biscuit tin, which would feature when the village played “Kilikiti” or cricket. One village would play against another with as many as 100 people on each side.

Foa’i never learned to read music or had any formal training in music, but this exposure to real traditional music and rhythms set the foundation for all his upcoming work. His uncle played the ukulele and later the guitar, and Foa’i spent a lot of time watching him play and imitating him, ultimately learning to play himself. In 1965 at age 9, Foa’i and his uncle traveled to Auckland in search of opportunity for their family—neither spoke a word of English. Before this trip Foa’i had never even worn a pair of shoes let alone a suit. For the next three years Foa’i lived in Grey Lynn, Auckland, an inner-city environment vastly different to the freedom and family environment that he had come from in the Islands. One of the most important influences on Foa’i’s musical development happened on his first day of high school when another student sold him an album for a dollar. The double album—“Electric Ladyland” by Jimi Hendrix—launched a major musical phase of his life.



Foa'i was so enthusiastic about this music that he would force people to sit down and listen. At age 15, Foa'i had a band and a residency in a nightclub in K'road, performing mainly Jimi Hendrix material. He later dove into other styles of music: jazz, blues, reggae, admiring works of various songwriters along the way, including Joan Armatrading and Peter Gabriel.

Foa'i set up a small recording studio at home and in 1994 started experimenting with a Traditional Tokelauan song. He changed it considerably using the traditional song as an introduction and then writing a percussion piece with verses and a chorus. It ignited something inside Foa'i and there was no turning back. He recorded this track with the band he had at the time, with the addition of his cousin Sulata and the Tokelauan choir. This marked the beginning of Te Vaka. In 1995, Foa'i's cousin, Sam Panapa, who was playing rugby league for the Wigan club in the UK, managed to get the demo tape into Real World Studios. They wanted to hear more. By 1997, Te Vaka released their first album, signing with ARC music. The band began touring the world starting with three months on the road in Europe, where they rapidly gained a following among world music enthusiasts.

In 1998 they traveled to Texas to showcase at South by Southwest. There were 800 bands performing, yet Te Vaka was featured on the local news, live on the radio and mentioned in the New York Times. Their subsequent five-month European tour kicked off in Spain and culminated at a charity pop concert in the UK alongside Ringo Starr & his All-Starr Band, Bob Geldof, Peter Frampton, Roger Taylor, Gary Brooker, Simon Kirke, Jack Bruce and other music legends.

Musically, Foa'i has traveled full circle, from traditional music to many other styles and musical influences and now feels he is home. Although Foa'i speaks Samoan, Tuvaluan and English fluently, he writes his music in Tokelauan because it is the most comfortable language for him to work with and also the most rhythmic. It is close to the original Polynesian dialect, due to Tokelau's isolation geographically, and it's a unique language that has a musical sound and rhythm all its own.

Foa'i is enjoying the satisfaction of doing something that comes from his own roots and encourages others to do the same. He says his songwriting is really the product of his great interest in Polynesia and love of traditional music and its marriage with other influences. He was lucky enough to be exposed to authentic traditional music in the Islands and authentic rock, pop, jazz and other genres via the radio, live concerts and albums.

Foa'i has written, recorded and co-produced eight Te Vaka albums and the work to date has been documented with two live DVDs. He has toured the world with Te Vaka, taking the message of the Pacific Islands – the people, the culture, the music and the dance. Among numerous awards and nominations, he has won the Senior Pacific Artist award for his contribution to Pacific Music and has been instrumental in getting the music and culture of the South Pacific to a much wider international audience. Although the group has already been touring internationally for 20 years, it still feels like only the beginning with many new projects in the pipeline such as writing the songs and music alongside Lin-Manuel Miranda and Mark Mancina for the upcoming Disney animated feature "Moana."

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