



Disney
FROZEN II

Disney
FROZEN II

PARENTAL GUIDANCE
SUGGESTED
PG
ACTION / PERIL
AND SOME
THEMATIC
ELEMENTS
Some Material May Not Be Suitable for Children

DISNEY
presents



The logo for Disney's Frozen II. It features the word "Disney" in its signature script font at the top, followed by "FROZEN II" in a large, blue, icy, serif font. The letters have a textured, crystalline appearance.

Directed byCHRIS BUCK
JENNIFER LEE
Produced byPETER DEL VECHO, p.g.a.
Screenplay by JENNIFER LEE
Story by JENNIFER LEE
CHRIS BUCK
MARC E. SMITH
KRISTEN ANDERSON-LOPEZ
ROBERT LOPEZ
Original Songs by KRISTEN ANDERSON-LOPEZ
ROBERT LOPEZ
Original Score Composed by CHRISTOPHE BECK
Edited byJEFF DRAHEIM, A.C.E.
Executive Producer.....BYRON HOWARD
Associate Producer..... NICOLE P. HEARON
Visual Effects Supervisor STEVE GOLDBERG
Director of Story MARC E. SMITH
Head of Story NORMAND LEMAY
Production DesignerMICHAEL GIAIMO
Co-Production Designer..... LISA KEENE
Art Director Environments..... DAVID WOMERSLEY
Art Director Characters.....BILL SCHWAB
Production ManagerJAMES E. HASMAN
Heads of Animation..... REBECCA WILSON BRESEE
TONY SMEED
Director of Cinematography LayoutTRACY SCOTT BEATTIE
Director of Cinematography Lighting.....MOHIT KALLIANPUR
Technical SupervisorMARK HAMMEL
Head of Characters and Technical Animation...GREGORY SMITH
Head of EnvironmentsSEAN D. JENKINS
Heads of Effects Animation..... MARLON WEST
DALE MAYEDA
Effects Supervisor.....ERIN V. RAMOS
Character Modeling Supervisor..... CHAD STUBBLEFIELD
Character Look
Development Supervisor..... ALEXANDER ALVARADO
Environment Modeling Supervisor LUIS LABRADOR

Environment Look Development SupervisorsJACK FULMER
LANCE SUMMERS
Set Extension Supervisor..... ERIC BOUFFARD
Character Rigging Supervisors.....JENNIFER R. DOWNS
JOHN KAHWATY
Simulation Supervisor.....KEITH WILSON
Technical Animation Supervisors CHRISTOPHER EVART
DAVID J. SUROVIEC

Animation Supervisors

TRENT CORREY HYUN MIN LEE
SVETLA RADIVOEVA JUSTIN SKLAR
WAYNE UNTEN MICHAEL WOODSIDE
Crowds SupervisorYASSER HAMED
Stereoscopic Supervisor.....DARREN SIMPSON
Layout Finaling SupervisorMICHAEL TALARICO
Layout Lead/Camera Polish.....CORY ROCCO FLORIMONTE

Lighting Supervisors

COREY BUTLER GREGORY CULP
RICHARD E. LEHMANN DEREK NELSON
AMY PFAFFINGER AMOL SATHE
Associate Technical Supervisors THADDEUS P. MILLER
MEGAN E. MOORE
NADIM SINNO

Tactics Supervisor..... SEAN Z. PALMER
Senior Production Supervisor HOLLY E. BRATTON
Production Finance Manager..... CHRISTINA W. CHEN
Sound Designer & Supervising Sound Editor ODIN BENITEZ
Head of Post Production BÉRÉNICE ROBINSON
Executive Music Producer TOM MACDOUGALL
Additional Screenplay Material byALLISON SCHROEDER
Casting byJAMIE SPARER ROBERTS, C.S.A.

CAST

AnnaKRISTEN BELL
Elsa.....IDINA MENZEL
Olaf JOSH GAD
KristoffJONATHAN GROFF
MattiasSTERLING K. BROWN
Iduna.....EVAN RACHEL WOOD
Agnarr.....ALFRED MOLINA
Yelena MARTHA PLIMPTON
Ryder..... JASON RITTER
Honeydew..... RACHEL MATTHEWS
King Runeard JEREMY SISTO
Pabbie..... CIARAN HINDS
Guard/Northuldra Leader/Arendellian Soldier..... ALAN TUDYK
Young Anna HADLEY GANNAWAY
Young Elsa.....MATTEA CONFORTI
The Voice AURORA

Ahtohallan Voices

Duke of Weselton ALAN TUDYK
Hans.....SANTINO FONTANA
Young AnnaLIBBY STUBENRAUCH
Young Elsa.....EVA BELLA

Additional Voices

Bulda MAIA WILSON
 KaiSTEPHEN JOHN ANDERSON
 Marshmallow PAUL BRIGGS
 Young Agnarr.....JACKSON STEIN
 Young Iduna.....DELANEY ROSE STEIN
 Halima HALIMA V. HUDSON
 ISABELLA ACRES STEPHEN APOSTOLINA
 KIMBERLY BAILEY DAVE BOAT
 JUNE CHRISTOPHER ANTONIO CORBO
 DAVID COWGILL WENDY CUTLER
 HUDSON D'ANDREA GREY DELISLE-GRIFFIN
 JESSICA DICICCIO TERRI DOUGLAS
 ROBIN ATKIN DOWNES NICK FISHER
 JACKIE GONNEAU FRANCK GOURLAT
 DANIEL KAZ PHIL LAMARR
 ARNAUD LEONARD MIMI MAYNARD
 SCOTT MENVILLE MELANIE MINICHINO
 MAX MITTELMAN MATT NOLAN
 CAPRI OLIVER ARTHUR ORTIZ
 PAUL PAPE MICHAEL RALPH
 AKAI ROBINSON LYNWOOD ROBINSON
 MADDIX ROBINSON KAITLYN ROBROCK
 VIOLET SCHAFFER PEPPER SWEENEY
 FRED TATASCIORE JEAN-ALAIN VELARDO
 KARI WAHLGREN MATTHEW WOOD

Casting AssociateSARAH RAOUPPUR, C.S.A.
 Production Office Manager.....NICOLE C. BUCHHOLZER

STORY

Production Supervisor LEAH LATHAM
 Story Artists
 DAN ABRAHAM CLIO CHIANG
 LOUIE DEL CARMEN ANTOINE ETTORI
 RYAN GREEN MICHAEL HERRERA
 KENDELLE HOYER SUNMEE JOH
 MARK KENNEDY BRIAN KESINGER
 SYLVIA HYO-JI LEE DONNA H. LEE
 NICOLE MITCHELL TOM OWENS
 JEFFREY RANJO LISSA TREIMAN
 JOSIE TRINIDAD FAWN VEERASUNTHORN
 CHRIS WILLIAMS

Story Apprentices.....HILLARY BRADFIELD
 MCKENNA HARRIS
 SAMANTHA VILFORT

Additional StorySTEPHEN ANDERSON
 TOM ELLERY
 JASON HAND
 TOBY SHELTON

Production AssistantsJONNY HYLTON
 ELLEN WILLIS

EDITORIAL

Production SupervisorHEATHER BLODGET
 Associate Editor..... ANTHONY DURAZZO
 First Assistant Editors.....BRIAN MILLMAN
 ADAM DESCOMBES
 Second Assistant Editor MICHAEL WEISSMAN
 Additional Editorial Support JESSE AVERNA, A.C.E.
 Shot CoordinatorJONNY HYLTON
 Script CoordinatorsSAMANTHA STENDAL
 LAURA MONTI

VISUAL DEVELOPMENT

Production Supervisors KELLY EISERT
 BRANDON HOLMES
 Visual Development Artists
 JUSTIN CRAM JAMES AARON FINCH
 JIM FINN MAC GEORGE
 JEAN GILLMORE BRITTNEY LEE
 JIM MARTIN NICK ORSI
 GRISELDA SASTRAWINATA-LEMAI JAMES WOODS

Additional Visual Development

MANU ARENAS NEYSA BOVÉ
 RANDY HAYCOCK JIN KIM
 ANNETTE MARNAT KEVIN NELSON
 Production CoordinatorsLAUREN NICOLE BROWN
 ERYN EUBANKS
 KRISTEN PSINAKIS

ASSET PRODUCTION

Production Supervisor, Characters Brandon Holmes
 Production Supervisor, Environments..... Kelly Eisert

MODELING

Modeling Environment Lead Chris Patrick O'Connell

Modelers

SEAN ABSHER CHRIS YAMAOKA ANDERSON
 VIRGILIO JOHN AQUINO JUAN PABLO CHEN
 CHARLES CUNNINGHAM-SCOTT KI JONG HONG
 KEVIN HUDSON BRANDON LAWLESS
 ZACHARY ANGELICA PETROC LIZA RHEA
 SAMY SEGURA HANA STARR
 VIDYA VINNAKOTA ALENA WOOTEN

CHARACTER RIGGING

Rigging Artists

CAMERON BLACK GLEN CLAYBROOK
 IKER J. DE LOS MOZOS FRANK HANNER
 MICHAEL ANTHONY NAVARRO CHRISTOFFER PEDERSEN
 JASON ROBINSON JONATHAN SOTO
 WALTER YODER

CHARACTER SIMULATION

Character TD Leads CAMERON BLACK
JOHANN FRANCOIS COETZEE
MARC THYNG

Simulation Artists

ERIK EULEN CHRISTOPHER EVART
AVNEET KAUR SI-HYUNG KIM
KATE KIRBY-O'CONNELL ADAM REED LEVY
TIMMY TOMPKINS EDWARD EVERETT ROBBINS III
MARY TWOHIG RICHARD M. VAN CLEAVE JR.
XINMIN ZHAO

LOOK DEVELOPMENT

Production Supervisors KELLY EISERT
BRANDON HOLMES

Look Development Artists

IAN BUTTERFIELD SARA CEMBALISTY
RAMYA CHIDANAND JOSHUA FRY
JAY V. JACKSON HANS-JÖRG E. KEIM
CHELSEA LAVERTU KONRAD LIGHTNER
VICKY YU-TZU LIN ERIC S. MCLEAN
NIKKI MULL JARED REISWEBER
RYAN C. SMITH MITCHELL ALLEN SNARY
JENNIFER STRATTON CHUCK TAPPAN
DYLAN VANWORMER JOSE "WEECHO" VELASQUEZ
ELIZABETH WILLY

Look Development Apprentices NICOLE ALES
DAN LIPSON
SHUTONG LIU

Additional Look Development TYLER BOLYARD
LARRY WU

Set Extension Artists HEATHER ABELS
ALEX GARCIA
SUKI LEE
TRAVIS MANGAOANG
MICHAEL MORRIS

Production Coordinators, Characters. . . . CHRISTIANA CUNANAN
ELISE M. L. SCANLAN
BRANDI STONE

Production Coordinator, Environments KRISTEN PSINAKIS

Production Coordinator, Set Extension DEREK MANZELLA

Production Assistant, Environments ERIK PEREZ

TECHNICAL DIRECTORS

Technical Directors

BRETT ACHORN ANTONELLA ALBUJA
TONY CHAI STELLA HSIN-HUEI CHENG
KAY CLOUD ALLEN CORCORRAN
VIJOY GADDIPATI JONATHAN F. GARCIA
ANDREW P. GARTNER CHRISTINE GERARDI
RAY HALEBLIAN SHAILA HAQUE

GABRIELA HERNANDEZ
JERRY HUYNH
BRANDON LEE JARRATT
NEELIMA KARANAM
LOGAN KELLY
ANDREW KINNEY
KAILEEN KRAEMER
WAYNE CHUN-WEI LAI
KENDALL LITAKER
KRISTA MURPHY
OSIRIS I. PÉREZ OJEDA
ERNEST J. PETTI
JARED REISWEBER
JEFF SADLER
LEWIS N. SIEGEL
REBECCA VALLERA-THOMPSON
ABRAHAM FRANKLIN TSENG
JARED WRIGHT

Assistant Technical Directors

MEERA BENSON MICHAEL AMEN FALKENSTEIN
ANNAMARIE FUCHS WILLIAM HUYNH
GABRIELLA MARINESCU ARCHANA SENTHILKUMAR
SEBASTIEN SICLAIT JUSTIN TENNANT
IRENE WENG

JANET E. BERLIN
SAM KLOCK

TACTICS

MITCHELL D. COUNSELL

LAYOUT

Production Supervisors TUCKER GILMORE
STEPH GORTZ

Layout Artists

JOAQUIN BALDWIN ALLEN BLAISDELL
DARRIN BUTTS JUAN E. HERNANDEZ
DANIEL HU TYLER KUPFERER
MATT LEE KEVIN LEE
CHRIS MCKANE TERRY W. MOEWS
RICK MOORE JEAN-CHRISTOPHE POULAIN
MERRICK R. RUSTIA LINDSEY ST. PIERRE
KENDRA VANDER VLIET DAVID WAINSTAIN
NATHAN DETROIT WARNER

Layout Finaling Artists

LORENZO RUSSELL BAMBINO GINA BRADLEY
TAMARA ALEJANDRA FARALLA KERSAVAGE TODD LAPLANTE
JOHN MURRAH ANDI ISAO NAKASONE
CHRIS PATRICK O'CONNELL

Additional Layout Finaling Support ALLEN BLAISDELL
TYLER KUPFERER
KEVIN LEE

Production Coordinators,
Layout Finaling COURTNEY MADINCEA
JASMINE GONZALEZ REED

Production AssistantASHLEY LAM

Production Coordinator,
Animation/Crowds.....TAYLOR ANNE TIAHRT

ANIMATION

Production Supervisors LAUREN ALBERS
MIKE HUANG

Production Assistant GUS GOTSCHALL

CROWDS ANIMATION

Drawover Lead..... MARK HENN

Crowds Artists

Animators

ALBERTO ABRIL ABRAHAM AGUILAR
VALENTIN AMADOR DOUG BENNETT
DARRIN BUTTERS TONY CHAU
YOUNGJAE CHOI SHAWN CLARK
CHRISTOPHER CORDINGLEY MARAT DAVLETSHIN
MICHAEL DEBROSSE RIANNON DELANOY
ANTHONY DEROSA RENATO DOS ANJOS
JEFFREY ENGEL NATHAN ENGELHARDT
ISAAK FERNANDEZ RODRIGUEZ JASON FIGLIOZZI
ANDREW FORD MICHAEL FRANCESCHI
JACOB FREY MARIUSZ FURMANCZYK
PEDRO DANIEL GARCIA PEREZ MINOR JOSE GAYTAN
BRENDAN GOTTLIEB ADAM GREEN
JENNIFER HAGER DAVE HARDIN
KIM HAZEL RYAN HOBBIEBRUNKEN
JOSEPH HOLMARK BRENT HOMMAN
ROBERT HUTH LEIF JEFFERS
STEVEN R. V. JOHNSON BERT KLEIN
DANIEL JAMES KLUG JACQUELINE KOEHLER
ANDREW LAWSON SHAWN SANGHYUN LEE
KIRA LEHTOMAKI GARRETT LEWIS
KEVIN MACLEAN BORIS MARAS
KELLY MCCLANAHAN BRIAN F. MENZ
MARK MITCHELL LOUAYE MOULAYESS
HYRUM OSMOND IVAN OVIEDO
REECE PORTER NICOLAS PROTHAIS
PATRIK PUHALA MITJA RABAR
JOEL REID HENRY G. SANCHEZ
BRIAN SCOTT CHAD SELLERS
BENSON SHUM JOSHUA SLICE
ALEXANDER SNOW RASTKO STEFANOVIC
DAVID STODOLNY ADAM STRICK
PHILIP TO VITOR VILELA
MALERIE WALTERS JUSTIN WEBER
JEFF WILLIAMS NARA YOUN
AMANDA ZIMA

MOE EL-ALI JACK GECKLER
TUAN NGUYEN JOSH RICHARDS
ALBERTO LUCEÑO ROS JEFF SULLIVAN
D'LUN WONG

TECHNICAL ANIMATION

Production Supervisor STEPH GORTZ

Tech Anim 2D Lead ALEX KUPERSHMIDT

Technical Animation Artists

MICHAEL A. ALTMAN KATHLEEN M. BAILEY
BRET B. BAYS KSENIA BEZRUKOV
CAMERON BLACK AARON CAMPBELL
GLEN CLAYBROOK LETICIA MAYCOTTE DIAZ
MARK EMPEY JAY GAMBELL
ERIK HANSEN NATHAN HUGHES HILLIER
DANIEL JARDIN ANDREW TAYLOR JENNINGS
SI-HYUNG KIM KATE KIRBY-O'CONNELL
DANIEL KOLE IAN KREBS-SMITH
NATNICHA FOAM LAOHACHAIARON HUBERT LEO
ADAM REED LEVY BRIAN MISSEY
MAIA NEUBIG JOSEPH PIERCY
GARRETT RAINE JASON ROBINSON
RYAN ROGERS MAREESA SANCHEZ
JONATHAN SOTO JASON STELLWAG
ANDRE W. STUPPERT BRETT TAGGART
PANAT THAMRONGSOMBUTSAKUL NATE YELDIG

Technical Animation Apprentices.....KELSEY GRIER
CATHRINA MCDONNELL
BRITTANY A. MCGRATH
KELLEY WILLIAMS

Additional Technical
Animation SupportRICHARD M. VAN CLEAVE JR.

Production CoordinatorNORA ROGERS

EFFECTS

Animation Apprentices..... SAGAR ARUN
MADISON HEALY
KATIE LOW
KEVIN J. MAIER
PAULA BENEDICTO MARTINEZ

Production Supervisors DANIELLE CATHERINE BEVERSON
JENNIFER NEWFIELD

Effects Leads

Additional Animation Support.....ANDREW FELICIANO
ZACH A. PARRISH
MALCON B. PIERCE III
AMY LAWSON SMEED

MARC BRYANT JESSE ERICKSON
BENJAMIN FISKE DAVID HUTCHINS
ALEX MOAVENI MARIE TOLLEC
SCOTT TOWNSEND THOMAS WICKES

Production Coordinators, Animation.....MADISON BOEHME
ALAIA BRAXTON-WALKER

Foundation Effects Lead.....IAN J. COONY
Effects Designer.....DAN LUND

Effects Animators

ROBERT BENNETT
BRETT BOGGS
DONG JOO BYUN
DEBORAH CARLSON
DANIEL CLARK
JOËL DAVID EINHORN
DIEGO GRIMALDI
CHRISTOPHER HENDRYX
CHANTAL LEBLANC
TIM MOLINDER
HENDRIK PANZ
FRANCISCO RODRIGUEZ
RATTANIN SIRINARUEMARN
LE JOYCE TONG
CONG WANG
XIAO ZHANG

DIMITRE BERBEROV
ALIREZA BIDAR
CHRIS CARIGNAN
PAUL CARMAN
PETER DE MUND
HENRIK FÄLT
CHRISTIAN A. HATFIELD
JOHN KOSNIK
JAMES DEV. MANSFIELD
MIKE NAVARRO
JACOB RICE
TOBY ROSEN
KEE NAM SUONG
BRIAN JASON TRAN
BRUCE WRIGHT

Lighting Apprentices

ALEX AVRAKOTOS
WALKER KENNEDY
MIGUEL ANGEL PEREZ GORDILLO
MASHA ZARNITSA

MIKIELIZA HANSEN
ASH OGASAWARA
ALISON ROBERTS

Additional Lighting Support ANGELA MCBRIDE
EAZA SHUKLA

Production Coordinators DEMI CHEN
ERYN EUBANKS
ELISE M. L. SCANLAN

Production Assistant RUSSELL JAMES PIKUS

STEREO

Production Supervisor DEBBIE YU

Effects Animation Apprentices PARISA BONAKDAR

STUART GRIESE
ELANA LEDERMAN

Production Coordinators CHRISTIANA CUNANAN
SAMANTHA STENDAL
NICOLE STONE

Production Assistants SASHA DMITRIEVA
MAGGIE HUGHES

Stereo Artists

THOMAS "TOMB" BAKER
KATIE A. FICO
TROY GRIFFIN
MARK A. HENLEY
CARLOS MENDOZA JR.
VANESSA SALAS CASTILLO

ANITA NAUFAL EDWARDS
JOANNA N. GOSLICKA
ELISSA CORDERO HANSEN
DAVID ANDREW MALDONADO
ROBERT NEUMAN
SEYE TESFAZGY

Stereo Final Color Artist BRIAN ADAMS

Production Assistant JILLIAN CARNEY HOWELL

LIGHTING

Production Supervisor STEPHANIE HACHEM
Character Lighting Lead JONGO
Environment Lighting Lead ALEX NIJMEH

PRODUCTION

Production Supervisor, Sweatbox CHRISTOPHER KRACKER
Production Assistants,
Stereo and Sweatbox JILLIAN CARNEY HOWELL
SASHA DMITRIEVA

Lighting Artists

AYMAN AKOSHALI
JOAN KIM ANASTAS
SUNG JOON BAE
ALEX CAZALS
JEFF CHUNG
JONATHAN DAVIS
JUSTIN DOBIES
SHANT ERGENIAN
RICHARD GOUGE
ROBERT HOLDER
IVA ITCHEVSKA-BRAIN
MASON KHOO
SOO KYUNG KIM
BRIAN LEACH
KEVIN LUAN LU
CHRIS NABHOLZ
STEVE NULL
WINSTON QUITASOL
SEAN RIVET
AFONSO SALCEDO
DEMORRIUS SIMS
DON TAYLOR
EMILY TSE
ELIZABETH WILLY
JENNIFER YU FARR

TONY ALEXANDER
RUBEN ATHOUEL
ALLAN ALJESS C. BERNARDO
ROBERT GLEN CHAPMAN
JUSTINE CODRON MOULAYESS
RYAN DEYOUNG
KAORI DOI
PAULA GOLDSTEIN
JOHN HELTON
KATHERINE IPJIAN
ALESSANDRO JACOMINI
HOLLY KIM-ANGEL
GINA WARR LAWES
ROGER LEE
ROBERT L. MILES
JAMES NEWLAND
JORGE OBREGON
OLUN RILEY
ROMAN ROBBINS
MARK SIEGEL
ASHLEY SOUZA
ELLEN TRINH
GABRIEL LESLIE WHITE
KA YAW TAN
ALINA ZEPEDA

Production Supervisor, Marketing NICHOLAS ELLINGSWORTH
Production Coordinators, Marketing LAUREN NICOLE BROWN
STEPHANIE LOPEZ MORFIN

Art Direction, Character Poses Paint JIM FINN
BRITTNEY LEE
GRISELDA SASTRAWINATA-LEMAY

Production Secretary JASMIN ATILES
Assistant to Jennifer Lee EILEEN AGUIRRE
Casting Assistants MALLORY HORNCastle
LORENA GALLEG0

Production Tracking Specialist PAUL FIEBIGER
Senior Production Finance Analyst JENNIFER "JEJO" SLEEPER
Production Finance Analyst LINDA MATSUOKA NARMORE

Additional Production Support CHARLYN GO
ALBERT V. RAMIREZ

Community Relations Manager KALIKOLEHUA HURLEY

MUSIC

Vice President, Music Production ANDREW PAGE
Supervising Music EditorEARL GHAFARI
Songs and Score Recorded and Mixed by DAVID BOUCHER
Original Songs Arranged byDAVE METZGER
Songs - Vocal Arrangements and
Conducted bySTEPHEN OREMUS
Original Songs Produced by ROBERT LOPEZ
KRISTEN ANDERSON-LOPEZ
DAVE METZGER
Score Music Editor/Produced by FERNAND BOS
Original Score Produced by MICHAEL PARASKEVAS
Score Recorded and Mixed byGREG HAYES
Score Conducted and Orchestrated by TIM DAVIES
Score Orchestrations byDAVE METZGER
JEREMY LEVY
RYAN HUMPHREY

Music Business Affairs DONNA COLE-BRULÉ
Manager, Music Production ASHLEY CHAFIN
Music Production Assistant JIMMY TSAI
Associate Music Editor KENDALL DEMAREST
Assistant Music Editor BENJAMIN ROBINSON
Vocal Coaching by SAM KRIGER
Additional Song Recording by KEVIN HARP
JOEY RAIA

Score Digital RecordistLARRY MAH
Score Coordinator TYLER WESTEN
Score Technical EngineerTOM HARDISTY
Technical AssistantsRYAN ROBINSON
RICHARD WHEELER JR.

Songs Contracted by REGGIE WILSON
Score Contracted byPETER ROTTER
Choir Contracted byJASPER RANDALL
Music Preparation by BOOKER WHITE - WALT DISNEY MUSIC
AND JOANN KANE MUSIC SERVICE

PERFORMANCES BY

“All is Found”
Performed by Evan Rachel Wood

“Some Things Never Change”
Performed by Kristen Bell, Idina Menzel, Josh Gad,
Jonathan Groff and Cast

“Into the Unknown”
Performed by Idina Menzel, featuring AURORA

“When I Am Older”
Performed by Josh Gad

“Reindeer(s) Are Better Than People (Cont.)”
Performed by Jonathan Groff

“Lost in the Woods”
Performed by Jonathan Groff
“Show Yourself”
Performed by Idina Menzel, Evan Rachel Wood

“The Next Right Thing”
Performed by Kristen Bell

“Into the Unknown” (Panic! At The Disco Version)
Performed by Panic! At The Disco
Produced by Jake Sinclair
Recorded by Suzy Shinn and Rachel White
Mixed by Claudius Mittendorfer
Panic! At The Disco appear courtesy of Fueled by Ramen

“All Is Found” (Kacey Musgraves Version)
Performed by Kacey Musgraves
Produced by Ian Fitchuk, Daniel Tashian and Kacey Musgraves
Recorded and Mixed by Justin Francis
Kacey Musgraves appears courtesy of MCA Nashville,
a division of UMG Recordings, Inc.

“Lost in the Woods” (Weezer Version)
Performed by Weezer
Produced by Jake Sinclair and Weezer
Recorded by Suzy Shinn and Rachel White
Mixed by John Sinclair
Weezer appears courtesy of Crush Music and Atlantic Records

“Vuelie”
Written and Produced by Frode Fjellheim and Christophe Beck
Featuring Performances by Cantus and Cast
Cantus Conducted by Tove Ramio-Ystad

The Voice: AURORA
Aurora appears courtesy of Glassnote Entertainment Group,
Petroleum Records and Decca Records a division of Universal
Music Operations Limited

POST PRODUCTION

Post Production Supervisor DAVID OKEY
Post Production Coordinator BRIAN ESTRADA

Original Dialogue Mixers GABRIEL GUY, CAS
PAUL MCGRATH, CAS
DOC KANE, CAS

Re-Recording Mixers DAVID E. FLUHR, CAS
GABRIEL GUY, CAS

Post Production
Sound Services byDISNEY DIGITAL STUDIO SERVICES
Re-Recording Mix Technicians ERIC FLICKINGER
ANNLIE HUANG
DOUG PARKER

Post Production Sound Services by FORMOSA GROUP
Supervising Dialogue/ADR Editor HARRISON MEYLE

Sound Effects EditorsELIOT CONNORS
ANGELO PALAZZO
STEPHEN ROBINSON
JEFF A. SAWYER
RUSSELL TOPAL

Foley Supervisor	CHRISTOPHER BONIS	SYSTEMS OPERATIONS	
First Assistant Sound Editor.	PERNELL L. SALINAS		
Sound Effects Recordist/Librarian.	CHARLIE CAMPAGNA	VINCENT M. D'AMORE	JOEL DAGANG
Audio Engineer	DONNIE LITTLE	ERIC N. GARCIA	MATTHEW C. GOODMAN
		TINA LEE	ALAN A. PATEL
Post Production Sound Services by	SKYWALKER SOUND	JOEY SCHULTZ	
	A LUCASFILM LTD. COMPANY		
	MARIN COUNTY, CALIFORNIA		

Foley Artists	JOHN B. ROESCH, M.P.S.E.	Director of Technology	PATRICK DANFORD
	SHELLEY RODEN, M.P.S.E.	Manager.	JAMES COLBY BETTE

Foley Mixer	SCOTT CURTIS	INFORMATION SERVICES	
Skywalker Sound General Manager	JOSH LOWDEN		
Skywalker Sound Accounting	CATHY SHIRK	KRISTA HALEY	KYLE D. HAYES
		FAR JANGTRAKOOL	JENNIFER PEREZ
ADR Group Voice Casting	TERRI DOUGLAS	JOHN ROBERT PERRY	KANE STAPLER
	THE LOOP TROOP	WENDY M. TAM	JOANNA ZETA

Digital Imaging Supervisor	ROBERT H. BAGLEY	Senior Manager.	NAIDU BUYYALA
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Colorist	ELIOT MILBOURN		
End Title	BRIAN ESTRADA	PLATFORM ENGINEERING	
End Title Art Design	MAC GEORGE		
	DAVID WOMERSLEY	CORE SERVICES	
Transfer Room/Theater Operations	LUTZNER RODRIGUEZ	TOM CORRIGAN	JUSTIN GARRISON
	GABRIEL STEWART	NAVNEIL KUMAR	EDWARD LABAO
		CHRIS STEINKE	

TECHNOLOGY

ENGINEERING SERVICES

NATALIE ACOSTA	FATIMA ANES
ANDREW FISHER	DAWN HALLORAN
SHANT RAFFI HAMAYAN	JAMES LAVRAKAS
DOUGLAS E. LESAN	G. KEVIN MORGAN
GARRET SAKURA	TAMARA VALDES
LISA S. YOUNG	

Senior Manager.	DARREN ROBINSON
Manager.	DAYNA B. MELTZER

INFRASTRUCTURE & SUPPORT

DATA CENTER ENGINEERING

THOMAS GREER	DANNY JEWELL
MICHAEL A. MCCLURE	KIMBERLY M. RIOS
PAUL TAKAHASHI	MATT WATSON

HELPDESK

PETER LEE CHUN	BRENDAN DAUENHAUER
MICHAEL J. DOBSON	MICHAEL M. FUKUMOTO
JESSICA MARY KAIN	GALEN MUIR

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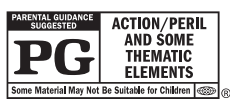


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Disney FROZEN II

**“Yes, she will sing to those who hear.
And in her song, all magic flows.
But can you brave what you most fear?
Can you face what the river knows?”**

—“All is Found,” “Frozen 2”



Venturing into the unknown, even for a strong queen like Elsa, calls for courage, passion, grit, imagination—and a little magic.

Elsa has a gift—the power to create ice and snow. She’s only recently learned how to control her magic, and only recently revealed her powers to her kingdom after years of keeping them hidden for fear she’d be persecuted for her differences. “Elsa is a fascinating character with this miraculous ability to harness the power of nature,” says director Chris Buck. “Her connection to nature has always been there. But she has no idea why.”

So, no matter how happy Elsa is to finally embrace her powers and be with her sister, Anna, their friends and the people of Arendelle, she finds herself unsettled. Says director Jennifer Lee, who also penned the screenplay, “Elsa

hears a voice calling that no one else can hear. She tries to block it, but it won’t stop. It shows her pieces of the past. It promises answers about why she is the way she is, so it’s both epic and a mystery, and she’s compelled to find that voice.”

The answers promised by the calling also threaten the kingdom and everything Elsa and Anna ever wanted—including the bond between them. So, when Elsa faces a dangerous journey into the unknown to the enchanted forests and dark seas beyond Arendelle, Anna is determined to go with her, be by her sister’s side, and help uncover the mystery—along with Kristoff, Olaf and Sven. In “Frozen,” Elsa feared her powers were too much for the world. In “Frozen 2,” she must hope they are enough.

According to producer Peter Del Vecho, the characters long ago became more than characters to the filmmakers. “It’s like they are family,” he says. “They are endearing in that they are both flawed and aspirational, and there is so much more to their story. And like a lot of storytellers, we found we couldn’t get them out of our heads. We wanted to know more—go deeper in exploring this relationship between two sisters.”

“If ‘Frozen’ was happily ever after,” says Lee, “then ‘Frozen 2’ is the day after happily ever after. Life gets in the way. It throws you curve balls. So, this is about learning to fight for your place in the world, do what’s right—all of the grown-up things you have to do. There’s still fun and humor, but it’s a deeply emotional story about finding out who we are meant to be.”

According to Buck, in “Frozen,” the world had just opened up for the characters. “They were trying to figure out who they were,” he says. “But it feels like they’ve graduated college now. They’re getting their lives together. But there is also so much that is unknown ahead of them. We wanted to know what that means for each of them.



“The world gets a little grittier for our characters—a little tougher,” continues Buck. “There’s a lot of change in the movie—it’s a theme you can see within the story and even in the look of the film. Autumn reflects the maturity we see in our characters and with the change of seasons comes a beautiful new palette of rich autumnal colors we’ve never explored before. If you take a single frame from ‘Frozen,’ the colors alone would tell you that it’s ‘Frozen.’ And now, the same is true for ‘Frozen 2.’”

“Frozen” hit theaters in 2013, introducing the compelling pair of sisters, a charming mountain man and an unforgettable snowman who loved summer. It became the highest-grossing animated film of all time in worldwide box office. It won an Academy Award® for best animated feature film of the year. The film’s iconic song, “Let It Go,” with music and lyrics by Kristen Anderson-Lopez and Robert Lopez, won an Oscar® for best original song.



The Lopezes returned for “Frozen 2,” writing seven all-new original songs that capture the emotion, fun and intrigue in a compelling and forever-contagious way. They credited their daughters for inspiring a lot of the music in the first film, and it seems that perhaps some things never change. “Anna and Elsa are growing up,” says Anderson-Lopez. “And our own girls are growing up, too. Our daughters

are around the same age as Jennifer Lee’s daughter. They informed the choices we made with ‘Frozen,’ and have also informed the choices we made together with ‘Frozen 2.’ As the girls get more independent and have to walk their own paths and face their own moments of crisis without us there to protect them, it’s ushered in a new era of parenting for us, which also made its way into the film.”

Adds Lopez, “I feel like all of our songs lean into the theme of growing up. And the epic tone of the new movie set by Jennifer and Chris was something we wanted to hit right from the beginning.”

Much like the first film, which was inspired by Hans Christian Andersen’s 1845 fairy tale “The Snow Queen,” “Frozen 2” embraces the tenants of fairy tales and stories within mythology that were often written to explain the inexplicable. The all-new story takes place three years after the conclusion of the first movie: Elsa is queen and Anna is happy to have everyone she loves—Elsa, Kristoff, Olaf and Sven—under one roof. The bond between sisters is strong—and anchors the story. But, according to the filmmakers, there is an underlying current of unrest and angst that ultimately leads to a great adventure—one that will bring clarity to everything we know about these characters. “‘Frozen 2’ is even bigger and more epic than the first,” says Buck. “But most importantly, in the end ‘Frozen’ and ‘Frozen 2’ work together to form one complete story.”

Kristen Bell (“The Good Place,” “Veronica Mars”), Idina Menzel (Broadway’s “Rent” and “Wicked,” “Uncut Gems”), Josh Gad (Broadway’s “The Book of Mormon,” “Little Monsters”) and Jonathan Groff (Broadway’s “Spring Awakening” and “Hamilton,” “Mindhunter”) return to Arendelle as the voices of Anna, Elsa, Olaf and Kristoff, respectively. Evan Rachel Wood (“Westworld,” “Mildred Pierce,” “The Wrestler”) joins the cast as Queen Iduna, Anna and Elsa’s mother, and Sterling K. Brown (“Waves,” “Black Panther,” “This Is Us,”) portrays Lieutenant Destin Mattias. The film is directed by Chris Buck (“Frozen,” “Tarzan,” “Surfs Up”) and Jennifer Lee (Walt Disney Animation Studios’ chief creative officer, writer/director “Frozen,” writer “Frozen” Broadway, screenwriter “A Wrinkle in Time”). Lee also wrote the screenplay. The film is produced by Peter Del Vecho (“Frozen,” “The Princess and the Frog”) and executive produced by Byron Howard (“Zootopia”). Songwriters Kristen Anderson-Lopez (“Frozen” film/Broadway, Off-Broadway’s “In Transit”) and Robert Lopez (“Frozen” film/Broadway, Broadway’s “The Book of Mormon”) wrote seven all-new original songs for the film, and Christophe Beck, who scored “Frozen,” is composing the score. Blending heart and humor in an action-packed adventure, Walt Disney Animation Studios’ “Frozen 2” opens in U.S. theaters on Nov. 22, 2019.

“Some things never change. Like how I’m holding on tight to you.”

—“Some Things Never Change,” “Frozen 2”

DISCERNING MYTHS AND FAIRY TALES

Story Unfolds as Filmmakers Develop Deeper Relationships with Characters



Filmmakers set out to deepen their understanding of their main characters in an effort to uncover the answers to questions that lingered after the conclusion of “Frozen.” They found themselves delving into the innerworkings of both fairy tales and myths. “We realized that in the first movie, we had both a myth and a fairy tale going on at the same time,” says producer Peter Del Vecho. “Elsa was definitely a mythic character, which generally carries the weight of the world on their shoulders and do things the rest of us can’t. They also typically suffer a tragic fate—which might have happened to Elsa in the first film were it not for Anna.”

Director Jennifer Lee says Anna is the fairy-tale character. “She’s the optimist,” says Lee. “These characters are only human. They’re not magical, but often enter into the dangers of a magical world. They go into the belly of the beast, suffering hardship and loss with great struggles, yet rise triumphant.”

When it came to designing the characters for “Frozen 2,” filmmakers naturally began with their look from the first film. “We wanted to stay true to the design language of the first film,” says Bill Schwab, art director of characters. “It has to feel like we are still in the same world, but we also want to put a new spin on that, creating new costumes and new characters to support the story.

“The film takes place three years after ‘Frozen,’ so we aged the characters slightly,” continues Schwab. “It’s almost indiscernible, but there’s definitely a maturity to all of the characters. They’re older, more experienced. We leveraged that in their costuming and even in their hairstyles.”

The technology that helped usher in the characters in “Frozen” has advanced to such a degree since the film was released in 2013, the artists and technicians responsible for bringing even established characters like Anna and Elsa to life essentially had to start from scratch. “We had to honor the original vision, but technically we were able to do it better,” says Alexander Alvarado, character look development supervisor.

WHO’S WHO IN “FROZEN 2”?

ELSA is the perfect mythic character—magical and larger than life. Grateful her kingdom now accepts her, she works hard to be a good queen. But deep down she can’t help but wonder why she was born with powers. The mystery leads to a journey to uncover a buried truth about the past. Elsa ventures deep into an uncharted and mysterious land, where her powers will be tested to their limits. Along the journey, she will discover the life she was meant to live, but in so doing, risk losing everything, including herself. “Elsa has always been a fascinating character, but it’s her connection with nature that we get to explore this time,” says director Chris Buck. “She not only has a connection, but she can actually harness the power of nature with her icy powers. But there’s more to it, we learn, as she’s forced to deal with the spirits of nature: wind, fire, earth and water.”

While Elsa learned to harness her magic in “Frozen,” her magic is maturing with her. “Her magic is still tied to her emotions,” says head of effects animation Dale Mayeda. “A lot of her magic will look familiar, especially when she’s happy. It’s lyrical with S-curves and her signature swirls.”

But everything begins to change when Elsa feels that she’s being beckoned by a voice from far away. She tries to ignore it, but the calling is strong and becomes irresistible in the course of the original song “Into the Unknown.” “When Elsa starts hearing the call, she wants to avoid it,” says director Jennifer Lee. “But it won’t stop and it shows her pieces of the past and it shows her what her magic could be.”

“The voice is haunting her—aggravating her at first,” says Idina Menzel, who returns as the voice of Elsa. “She needs to understand who she is and why she has powers. Deep down she knows she’ll find those answers if she goes into the unknown and follows this mysterious voice.”

As the song progresses, Elsa begins to see imagery alluding to what’s in store for her—all depicted within her own magic. “These ice visions are very delicate at first,” says Mayeda. “It’s made out of particulates. And while it’s Elsa’s magic, it seems to be taken over by these icy visions. She’s not necessarily controlling it. As it grows, it becomes lacy and more tangible. Later, her magic gives her more visions with different characters that continue to evolve during her journey. Her magic evolves as she does—but she finds that nature challenges her.”



“Mythic characters are magical,” adds Lee. “But it’s not aspirational, it’s about the hard answers and truths that we face. There can be a tragic aspect, too, so in that way, they teach us about ourselves.”

Says Menzel, “I love what Elsa represents. I think anytime we are able to see a woman personified who is embracing how strong and powerful she is, that’s a good thing. She’s not apologizing anymore for her power. She owns it and has a sense of pride about it.”

“Her power and its link to nature emerges over time,” adds Buck. “She leans into Olaf’s theory about water having memory, for example. She’s able to bring the water out of certain items and reveal memories and she’s never been able to do that before.”

That connection to nature is reflected in her wardrobe. According to visual development artist Brittney Lee, Elsa’s wardrobe is not limited to real-world fabrics. “She can create clothing out of ice with her magic,” says Lee. “So we didn’t feel like we had to restrict her to materials available in Norway at that time. She has more sheer fabrics that are very ethereal.”

Says production designer Michael Giaimo, “The key word is maturity. And this time they’re going on a journey. We had to figure out what Elsa would wear out there in the enchanted forest. She can’t wear a floor-length gown—neither can Anna. They must be pragmatic, so they both wear pants—something along the lines of riding pants.”

Brittney Lee adds that the color palette for Elsa’s clothing remained cool. “If we go too warm, it inherently feels like something’s off.”



ANNA is the perfect fairy-tale character; unflappable, she is the forever optimist. Anna is fine as long as she has her family, Arendelle is safe, and she never has to be alone again. Her positive spirit is reflected in a song she begins in an effort to assuage Olaf’s uncertainty about the ever-evolving world around him. The song, “Some Things Never Change”—which features Anna, Kristoff, Elsa and Olaf—introduces the idea of change to the story, and despite its title, it’s also a promise that change is on the horizon.

So, as life seems to feel blissfully unalterable to Anna, Arendelle is threatened and Elsa is being called to solve a dangerous mystery about the past: Is there buried truth about their family’s past? “Anna had nothing to lose in the first movie,” says Buck. “But now she has everything to lose because she got everything she ever wanted. While Elsa finds herself yearning for answers, Anna is trying to hang onto everybody and everything. She might wonder why they can’t just be happy and live in the castle together for the rest of their lives. But that’s not real life, is it?”

Kristen Bell once again lends her voice to Anna. “Anna is just as spunky as she’s always been,” says Bell. “She is incredibly excited to have a family foundation that has been built with her sister.”

Indeed, Anna has a big heart and she’s devoted to her sister. So, when Elsa declares she needs to venture into the unknown, Anna is determined to go with her—every step of the way. As Anna journeys with Elsa to the

enchanted forests beyond Arendelle, along with Kristoff, Olaf and Sven, she wonders if they can ever return to the happiness they once knew. “Anna realizes this voice is pulling her sister away and it terrifies her,” says head of story Normand Lemay. “This is new for Anna, she’s always seen the positive. She tries so hard to hold on tight—too tight—to Elsa.”

Inevitably, Anna struggles in “Frozen 2,” hitting a very low point in her journey that’s shared in the song “Do the Next Right Thing.” “That’s actually a mantra that I have in my life when I’m anxiety-ridden or depressed—that’s the only thing you can do—the next right thing,” says Bell. “It’s baby steps for anyone who has experienced a hardship or is flat on the floor and feels they can’t pick themselves up.”

Adds Lemay, “It’s only when she finds herself at her lowest point that she realizes what she—Anna—is capable of doing.”

Anna’s look is more mature, but stays within the language established in the first film. Says visual development artist Griselda Sastrawinata-Lemay, “With Anna, it is all about Arendelle. For the first dress, it was very important to show the scallops that are Anna’s signature. The lighter color shows the lightness of her personality—she’s so happy as the film begins. But for her travel outfit, we go much darker—deep cranberry, fuchsia, gold and black—which foretells the darkness she finds in her journey.”

Adds head of characters and technical animation Gregory Smith, “Anna had playful double braids in the beginning—like the first film—but for the most part, her hairstyle is much more mature.”

According to technical animation supervisor Christopher Evert, Anna’s hair built on learnings during “Moana.” “Moana’s hair has a lot of tight coils,” says Evert. “But Anna’s hair is very styled so we have to maintain really art-directed curls—it’s a different challenge for sure.”

“Frozen 2” is the first feature to utilize new proprietary software—a hair solver simulator called Beast. “It’s much faster than what we had for ‘Moana,’” says Evert. “That just means we can simulate more and more hairs for the same time per frame.”



Though he’s told no one but Sven, KRISTOFF is ready to take the next steps with Anna and propose. “Anna and Kristoff fell in love at the end of the first movie,” says producer Peter Del Vecho. “In ‘Frozen 2,’ we get to see how their relationship evolves.”

According to Del Vecho, Kristoff’s efforts to pop the question go awry—often because Anna is distracted by what’s happening to Elsa. Anna loves Kristoff deeply, but is completely unaware of his plans for the future. And when Arendelle is threatened, Kristoff doesn’t hesitate to be there for Anna and Elsa as they journey into mysterious lands that even this well-traveled iceman has never seen.

Jonathan Groff once again provides the voice of Kristoff. “I had butterflies in my stomach on my way to record the first day,” says Groff. “I couldn’t remember how I had done Kristoff. Then when I got into the session, there was Jenn [Lee], Chris [Buck] and Peter

[Del Vecchio]. They're all the same people from the first movie. There's this familial connection that we all have. We've grown up together. Getting the opportunity to record the second one felt like a homecoming, and I felt freer and more creative than I did even during the first one."

Groff was tapped to sing the song "Lost in the Woods" for "Frozen 2." "It's a power ballad," says head of animation Tony Smeed. "We grew up on power ballads, and Jonathan Groff gave the song a bit of an '80s vibe. But yet it's so sincere, so genuine—it gets me every single time. So within the animation, we really wanted to strike a good balance between drama and sincerity."

According to technical animation supervisor Christopher Evert, Kristoff gets the '80s music video treatment, too, for "Lost in the Woods." "We have a wind dial available for the entire sequence," he says. "We went through the whole song to decide when to give him music video wind—that signature romantic breeze."



It's been a little over three years since Elsa made OLAF, and with his new permafrost, courtesy of Elsa's magic, he can really enjoy summer. His bond with his family—Anna, Elsa, Kristoff and Sven—is as close as ever. He's absolutely fascinated with the various wonders of life: Did you know that men are six times more likely to be struck by lightning than women? And did you know that water has memory? With his new curiosity for knowledge, and his "stop-and-smell-the-flowers" approach to life, Olaf is a source of hope in dark times.

All of the characters have matured in years since Elsa became queen and Olaf is no exception. "He's 3 years old and he can read now," says director of story Marc E. Smith. "He looks to the adults around him like, 'Wow, this is a confusing world.' And he has complete faith—blind faith—that they have it all figured out."

"He's full of questions," adds director Jennifer Lee. "He's contemplating life and death and existence—much like any kid would, but he's doing it the Olaf way."

As the epic adventure gets underway and the characters find themselves in the enchanted forest, Olaf faces a series of inexplicable events, illustrated in the song "When I Am Older." Says head of animation Tony Smeed, "He gets separated from the rest of the characters and comes into contact with all of the spirits: earth, wind, fire and water," he says. "He can't make sense of it." Despite the mystery and dangerous realities coming to life before his eyes, the lovable snowman is convinced that one day, he'll understand everything.

Josh Gad again provides the voice of Olaf. "What I find so endearing and wonderful is the collaborative spirit that allows me to play," says Gad. "The directors are never precious about their dialogue. They're never precious about their ideas. They want the artists to get in there to talk through those ideas and fully explore them. They are always willing to hear input and see what works as they strive to never settle for anything. That is a luxury that you don't often find.

Gad says Kristen Anderson-Lopez and Robert Lopez absolutely rose to the challenge of writing songs for the follow-up to a film known around the world for its music. "What makes the music of 'Frozen 2' so special is that it's not trying to be 'Frozen.' It is doing its own thing and adding to an already incredible tapestry of music.

"I want to apologize ahead of time because I think a lot of these songs are going to be earworms," Gad continues. "I've played them once or twice in my own household and my kids will not stop singing them. I look forward to

a whole new slate of YouTube videos with people singing these incredible songs.”

Trusted reindeer SVEN remains Kristoff’s best friend. Although Kristoff now has the love of his life with Anna, he still finds himself leaning on Sven as a best friend and a confidante, especially as Kristoff’s attempts to propose to Anna go awry. “Sven is Kristoff’s wingman,” says producer Peter Del Vecho. “He tried to tell Kristoff the best way to do things and often convinces him he’s approaching it all wrong.”

As the voice of Kristoff—who often gives voice to Sven—Jonathan Groff helps bring the trusted reindeer to life. “Sven is Kristoff’s moral and emotional compass,” says Groff. “Kristoff does that insane psychotic voice to express what he believes to be Sven’s feelings and emotions—and sometimes they are. But I feel more often Sven really knows what’s going on and is a little bit more grounded and aware than perhaps even Kristoff—especially when it comes to Kristoff’s emotional intelligence.”

Mother to Anna and Elsa, wife to King Agnarr, QUEEN IDUNA loves her daughters and wants to protect them at all costs—especially from the secrets of her past. But as young Elsa’s powers and questions grow, she begins to wonder if her own past may hold the answers for her family. Unfortunately, it’s not a journey she can make for her daughters, but one they must do themselves when they’re older...and ready to face their destinies.

Evan Rachel Wood was cast as the voice of Queen Iduna. “There was something about Evan’s voice that we really zeroed in on,” says Del Vecho. “Her voice sounds like there’s something underneath it—something hidden from the past.”

Adds Lee, “Her singing voice sits beautifully between Kristen Bell and Idina Menzel, which was an amazing discovery.”

According to Wood, audiences will get to know Iduna more in the second film and how she inspired her daughters. “You can see why Anna and Elsa love to sing so much,” she says. “The lullaby she sings is beautiful. I love it because it leaves such an impression on her daughters. Although she left them too soon, she’s still very much present in their hearts and in their spirits. I think she’s still there to guide them.”

The haunting lullaby Iduna sings, entitled “All is Found,” is about a river that holds all of the answers. “All of the clues and metaphors and big ideas of where the story is going are contained in that lovely lullaby,” says head of story Normand Lemay.

For years, Lieutenant Destin MATTIAS loyally protected his homeland of Arendelle against their enemy, the Northuldra. But, in doing so, he became trapped by a magical mist, where he’s been for more than 30 years. He’s never forgotten his sworn duty to Arendelle, but the arrival of Queen Elsa and discovery that she has magical powers is just the first of many challenges to his long-held beliefs.

Filmmakers called on Sterling K. Brown to provide the voice of Mattias in “Frozen 2.” Says director Chris Buck, “Sterling is so incredible. He was truly invested in his character and the journey he takes in the story. There is a lot of Sterling in Lieutenant Mattias.”

According to Brown, there’s something for everyone in the movie. “It’s very jam-packed with action—it’s very kinetic,” he says. “You get the laughs that you expect and the heart you always get from a Disney flick, but it’s

almost like an adventure film, which I really appreciate about the whole thing. And there is a maturity to the writing that allows both young and old to appreciate the film simultaneously.”

Adds head of characters and technical animation Gregory Smith, “The soldiers have all been wearing their uniforms for 30 years. But they’re soldiers—they’d take care of their uniforms. So while there’s a lot of wear in Mattias’ uniform, it’s not shabby or dirty.”



The mythical water spirit, the NOKK, takes the form of a horse with the power of the ocean in the charge of a stallion. The Nokk is a warrior and guards the secrets of the forest fiercely. In order to get past the Nokk, a person must prove they are worthy and earn its respect—an almost impossible task.

“The Nokk is from Nordic folklore,” says director Chris Buck. “It can be very beautiful and wonderful, but also scary and dangerous and very powerful if you don’t measure up. We played with the power of nature and how it’s hard to harness. But Elsa finds that she can connect.”

According to co-production designer Lisa Keene, finding the right look for the Nokk was challenging. “What exactly does a water horse look like?” she asks. “It’s a legend—a myth. We had a black sky, a black sea,

and we had to make this water horse pop. So, we did a lot of artwork to find our Nokk, which has a volume inside and a bit of a shimmer against the dark background.”

Visual effects supervisor Steve Goldberg says the look and execution of the Nokk was collaboration between multiple departments, artists and technicians. “We pulled these groups together,” he says. “We just picked a place to start and then started to refine. Then we go back and iterate. It was probably an eight-month process of testing and iteration before we got it right. That’s the beauty of the studio that we can take that time to do the exploration.”

According to head of animation Rebecca Wilson Bresee, the Nokk’s movement was based largely on that of a horse. “Some of the animators took horseback riding lessons and several met with a horse trainer,” she says. “We learned what movements like an ear flick might convey and what kind of weight we’d need to give it so that Elsa would feel its power.”

The Nokk is not a solid mass, however, like a horse. It’s made of water. But filmmakers wanted it to have more stability than the ocean had, for example, was in “Moana.” They decided to add water effects to a well-defined silhouette. Says effects supervisor Erin Ramos, “The effects team was responsible for giving the Nokk a surface quality that felt like liquid. We gave the mane and tail qualities that mimicked crashing waves—with mist and bubbles and spindrift—so that our Nokk would feel like a strong and stormy creature.”

KING AGNARR, the son of King Runeard, is married to Queen Iduna, and is Anna and Elsa's father. King Agnarr loves his family, and would do anything to ensure his daughters' well-being and safety. Alfred Molina lends his voice to King Agnarr.



BRUNI is a curious and cute salamander who inhabits the enchanted forest. Though shy at first, Bruni can't help but be drawn to Elsa's icy magic and enjoys the cool snowflake treats she creates. According to head of animation Rebecca Wilson Bresee, Bruni and Elsa have a special connection. "He's misunderstood," she says. "Elsa can relate to that."

YELANA is the unspoken leader of the Northuldra. She is fiercely protective of her family and community but is known to soften when people show an understanding of nature and their environment. According to head of animation Tony Smeed, Yelana's performance reflects her status as an elder in the community. "She's stoic and wise," says Smeed.

Martha Plimpton was called on to bring Yelana to life.

HONEYMAREN, a member of the Northuldra, is a true free spirit and wants nothing more than to bring peace to the enchanted forest. She is bold and brave, with a reverence for the magic of nature. According to Bill Schwab, art director characters, that connection to nature is reflected in the costuming for Honeymaren, and all of her fellow Northuldra. "We really wanted to contrast with Arendelle," says Schwab. "The Northuldra are self-sufficient. So their clothing comes from materials they'd have from nature."

Rachel Matthews provides the voice of Honeymaren.

Eager and fun, RYDER, Honeymaren's brother, embraces life with optimism. Ryder's love of reindeer might just rival Kristoff's—but unlike Kristoff, Ryder has never roamed the great plains outside of the enchanted forest. He longs to embrace the world and venture beyond the magical mist.

Jason Ritter lends his voice to Ryder.

GALE, the wind spirit, isn't easily seen, but has no trouble making her presence known. Gale can be curious and playful, or rage with a tornado's force. According to technical animation supervisor Christopher Evert, after doing a number of tests for Gale, filmmakers landed on a specific approach. "We found that less is more with Gale," he says. "We thought we'd need to throw everything at it to let the audience know where Gale is and what he's doing, but we realized we could imply a lot by having Gale interact with a character's clothing and hair."

Adds head of effects animation Marlon West, "Sometimes Gale is completely invisible, but then it moves through a bush or against a character moving leaves, dust or someone's hair," he says. "We gave character animation the tools to actually perform with an ultimately invisible rig that resembled a little comet. They were able to sell the performance that way, indicating Gale's speed and later driving our effects simulation. We also used old-fashioned key framing to let leaves and debris represent Gale."

“Gale has a lot of personality,” continues West. “Gale gets mad. She’s whimsical. She can be helpful. She’s not just the wind blowing in one direction or another. Gale is very laser-focused. In the sequence when Gale is like a giant dust devil, she’s strong enough to lift our five main characters, including Sven, into the air and spin them around.”

That, says technical animation supervisor David J. Suroviec, didn’t come easily. “When our characters are caught up within a spinning tornado, we had to make sure their performances would still read, while also maintaining the right look for grooms and costuming.”

EARTH GIANTS, the earth spirits, are massive creatures formed by the earth. They form the rocky riverbanks when sleeping, but when they are awakened, they’re capable of intense destruction—uprooting trees at will and hurling giant boulders at those who anger them. The earth giants were both characters and environment—calling for collaboration. While some are sedentary, sleeping along the riverbanks, others are fully animated as they make their way through the enchanted forest.

“There’s a lot of complexity in the way they move,” says head of animation Tony Smeed. “They’re very restricted because they’re made of rock. They had a long rigging process to make sure when we move the characters that we didn’t see solid rock penetrating solid rock. They had to collide and stop or separate. The restrictions make it more fun. They can’t move very quickly because they’re so heavy and big.”

Adds head of effects animation Marlon West, “Our job in effects was to generate rocks that would fall out of the joints as they moved. We had to be careful that the rocks weren’t a distraction. We also had to shake the trees as they walked through the forest—but since they’re nature spirits, they don’t leave a path of destruction in their wake.”

FIRE SPIRIT is a tiny, fast-moving flame that can wreak havoc in the forest in a matter of seconds. “It’s like a fireball zipping around,” says visual effects supervisor Steve Goldberg.

Director of cinematography Mohit Kallianpur worked hand in hand with the effects team to light the fire spirit. “It’s magical fire being generated,” he says. “It’s magenta and blue—it doesn’t have the same colors as traditional fire, but it still had to instantly read as fire.”

Like the wind spirit, the fire spirit has a range of emotions that affect how big or how dangerous the element becomes. Says West, “There’s curious or playful fire all the way to super angry, totally engulfing flames. But it’s magical fire: It emits heat—we add heat distortion to show that—but it doesn’t emit smoke. It ignites the forest, but doesn’t char or destroy it.”

**“Every day’s a little harder as I feel my power grow!
Don’t you know there’s a part of me that longs to go...
Into the unknown?”**

—“Into the Unknown,” “Frozen 2”

VENTURING INTO THE UNKNOWN

Filmmakers Trek to Norway, Finland and Iceland to Garner Inspiration

Walt Disney Animation Studios filmmakers trekked to Africa to help populate the world of “Zootopia,” traveled throughout the islands of the Pacific to garner inspiration for “Moana,” and took a field trip to a racetrack to inform the Slaughter Race sequences in “Ralph Breaks the Internet.” Research is the root of every story.

Many of the filmmakers behind “Frozen” ventured to Norway and studied fjords, architecture and garb, among other areas—but since “Frozen 2” continues the story, taking Elsa, Anna, Kristoff, Olaf and Sven far from Arendelle, filmmakers needed to go back. And in September 2016, they did just that, embarking on a two-week trip to Norway, Iceland and Finland. “We were deeply inspired by the beauty of these places,” says producer Peter Del Vecho. “It’s amazing to me how much of that research trip made it into ‘Frozen 2’: the fall colors of Norway and Finland, the waterfalls, the stark beauty of Iceland.”

Filmmakers also referenced old Norse myths and folklore of found across the Nordic lands, discovering connections to nature that led them to what would become their story. But the key to their story was discovered—at least in part—during that epic trip. Says director Jennifer Lee, “‘Frozen 2’ is ultimately a mythic fairy tale about home and family, self-discovery, courage and the power to never give up.”

The idea of myth versus fairy tale took root somewhere between Norway and Iceland. “There was a beautiful fairy-tale feel to the forests in Norway and Finland,” says director Chris Buck. “Iceland was different. It felt dangerous—mythic. We felt small there. Nature was definitely in control in Iceland.”

Another major theme in the story, change, is illustrated by the autumn setting of the film. So, the September timing of their travels was strategic in an effort to envelop the filmmakers in the unique foliage that Anna and Elsa might find on their adventures.

NORWAY

Filmmakers spent time in Oslo, where they met with experts in cultural studies and the history of the region. Deeply inspired by Nordic folklore, filmmakers saw several nods to the traditional storytelling, including trolls.



Up north in Karasjok and its surrounding areas,

filmmakers met with Sámi ethnographers, cultural practitioners and joikers. Filmmakers learned about Sámi history, culture and art. They visited the Norwegian Sámi Parliament and RiddoDuottarMuseat, a Sámi museum, and attended a traditional reindeer herding siida. “We were deeply touched by our time with the Sámi in their homelands,” says Del Vecho. During production, filmmakers continued to seek consultation with a Sámi working group known as the Verddet on elements within the film that were inspired by their visit. “We are so grateful to the Sámi for their continued collaboration,” says Del Vecho.

The landscape in northern Norway inspired production designer Michael Giaimo. “All throughout northern Norway, we saw beautiful fall foliage,” he says. “The height of the trees is incredible—and that works so beautifully in the ‘Frozen’ language, which is based on verticality. It was truly striking.”

According to Buck, it wasn’t just the trees that featured the striking colors. “The ground cover was just gorgeous and something we hadn’t really expected. It was really special and is reflected in the film.”

The filmmakers also visited Tromsø, spending time at the botanic gardens, studying regional plants—which proved valuable when filling the enchanted forest. They cruised to the Lofoten Islands as well.

FINLAND

The team explored Lake Inari in Finland, passing the sacred Sámi island Ukonkivi. Filmmakers also visited the Sámi Siida Museum and sat with Sámi scholars and storytellers.



They also took a pivotal eight-mile hike in Finland forests to Pielpajärvi Wilderness Church—an experience that proved a valuable source of inspiration for what would become the film’s enchanted forest sequences, as well as the characters and spirits

that would inhabit it. “My first impression was how still and quiet it was,” says director of story Marc E. Smith. “Most of the birds had migrated south, so there was no noise but the sound of our footsteps. The deeper into the forest we traveled, the more it felt like a meditation. But I couldn’t help but feel as if we were quietly being watched.”

“It was as if the forest was alive,” adds Lee. “The giant boulders we saw seemed out of place—out there by themselves, as if they’d really been thrown by the giants we’d heard so much about.”

Filmmakers heard stories about nature spirits in the forest. “We joked that they didn’t seem to like me,” says Lee. “I fell down and ripped my pants. Everything went wrong for me—while Chris was just skipping along.”

Says Buck, “I had a great time. Norway and Finland felt like a fairy-tale world. It’s very cozy and warm and wonderful.”

ICELAND

Iceland inspired filmmakers in a different way. According to Buck, Norway and Finland’s contrast with Iceland struck the filmmakers and fueled their burgeoning concept of fairytale and myth. “We found that the fairy-tale settings of Norway and Finland suited Anna—she’d feel at



home there,” he says. “Elsa, on the other hand, strangely felt at home in dark, mythic Iceland.”

Lee, it turns out, could relate to Elsa. “I felt like I was home,” she says. “I was completely fine with things that should’ve scared me. ‘I’ll go into the volcano,’ I said. ‘I’ll walk on that glacier.’ I knew I could slip and die if I fell into the crevasse, but I wasn’t worried.”

According to Smith, one of the other key learnings in Iceland was the unpredictability of nature. “When we saw the Seljalandsfoss waterfall, the weather turned from a few scattered clouds to a deluge of rain and hail in such a short time while we were there,” he says. “At Gljufrabui—a hidden waterfall—we had to remove our shoes and walk through an ice-cold stream of water to get to the waterfall. We could’ve been stepping on jagged rocks and not known it because our feet were so frozen. Unlike Elsa, the cold does bother me!”

Filmmakers also visited the black-sand beach Reynisfjara on the south coast of Iceland, which would serve as reference for Elsa’s monumental entry point into the dark sea. Says Smith, “I remember thinking to myself how dramatic the setting was and how even though Elsa has enormous powers, nature is perhaps more powerful.”

Smith says their walk on Sólheimajökull—a glacier in southern Iceland, between the volcanoes Katla and Eyjafjallajökull—“really brought home the power of nature.”

For Buck, the power of Iceland was overwhelming. “I love adventurous things, but I preferred the cozy, fairy-tale place,” he says.

**“Growing up means adapting.
Puzzling out your world and your place.”**

~ “When I Am Older,” “Frozen 2”

EMBRACING AUTUMN

New Story Unfolds Against Fall Backdrop

When “Frozen” debuted in 2013, it largely reflected the icy ideas that might accompany a movie named “Frozen”—cool tones, snow and ice—despite the fact that it took place during summer. But “Frozen 2” is rooted in change, so production designer Michael Giaimo embraced the idea. “Anna and Elsa go on very specific journeys in ‘Frozen 2,’ and they both grow and mature in the process,” says Giaimo. “Little by little they each peel back layers, revealing more and more depth and dimension in these characters. For me, that meant removing the layers of snow and getting down into the earth.”



According to Giaimo, the new palette in “Frozen 2” embraced the colors of autumn, a season that’s symbolic of change. But traditional colors seemed counter to the whole “Frozen” world. “A fall palette means an incredibly

vibrant environment with striking colors that I was initially concerned would pull focus from our characters, or look like a new place and time,” he says. “But we were able to create a ‘Frozen’ version of fall that still felt cool. We minimized the yellows in favor of oranges, orange-reds and red-violets. It’s distinctive to our world.”

“Frozen 2” also introduces the four elements—water, wind, earth and fire—that seem to be connected to the calling. Each element is associated with a color throughout the film. Says co-production designer Lisa Keene, “Fire is represented by hot magenta, water is greenish-blue or cyan, earth is a darker purple-bluish hue, and air or wind is a lighter blue. The colors are more or less saturated as needed.”

According to Keene, the representation of the elements also includes a diamond motif. “We see diamond-shaped ice crystals at the end of ‘Into the Unknown’ with the symbols of the elements inside,” says Keene. “The diamond motif is also in Queen Iduna’s shawl, as well as at the entrance to the enchanted forest.”

The story begins in Arendelle where Elsa hears the voice calling her, compelling her to embark on an adventure that will take her—as well as Anna, Kristoff, Olaf and Sven—to a host of new places, including a mysterious enchanted forest, a black-sand beach and dark sea, a paralyzing cavern and a climactic locale alluded to in Queen Iduna’s lullaby.

ARENDELLE

David Womersley, art director of environments, says that since Arendelle was designed for a mostly winter environment, his team had to ensure it would look good in autumn. “When buildings are covered in snow, it creates a specific graphic look with cool colors,” he says. “Some of the buildings were originally designed to look good against snow and ice. Not only did we have to remove the snow from those we wanted to reuse, we had to upgrade several buildings with new colors and details so they’d look good against a new backdrop that included not just trees and leaves, but fall decorations.”

The Arendelle community went through a bit of a renovation—buildings received a fresh color scheme, banners were placed in celebration of the fall season, roof details filled in where snow might have been. But the real update happened in the computer. “The technology changed so much since the first film that we had to do a lot of rebuilding,” says Womersley. “We get a lot closer to some of the buildings, so we wanted to make them look as good as possible.”

Crowds supervisor Yasser Hamed and his team were responsible for populating Arendelle. “Anna walks through Arendelle and she’s really happy as she interacts with the crowd,” he says. “The crowd has to feel alive and dense. And now that Arendelle is open, there are people from around the world living there.”



ENCHANTED FOREST

The film is largely set in an enchanted forest—a location filled with foliage and underscored in magic. “I don’t know if you know about enchanted forests, but they’re places of transformation,” says director Jennifer Lee, “whether you like it or not. Relationships are tested.

Everything you thought you knew proves to be wrong. Powers that were once too strong for the world are suddenly not enough. It's easy to get lost."

According to Giaimo, the fact that this forest is enchanted heavily influenced the look of the forest. "It is a beautiful place that's entirely surrounded by a wall of mist," he says. "We differentiate what fall looks like inside the enchanted forest versus outside—there are no blue skies in the enchanted forest. And since there is a wall of mist, there are deep layers of atmosphere that are filled with mystery."

Artists were inspired by the artist Eyvind Earle, who was a celebrated part of Disney Animation in the 1950s and behind the ethereal backgrounds and color choices in "Sleeping Beauty." Says head of environments Sean Jenkins, "When you look at his work, it's all about silhouette and shape and negative space—but how do you realize that in 3D?"



Adds Keene, "The way he grouped his trees in his landscapes was compelling and we loved his verticals. I also liked how turn-of-the-century Russian painters depicted light in their landscapes. Their work is just beautiful. It speaks to a palette we don't experience here in Southern California. There's a lot more atmosphere in those paintings."

According to Womersley, artists consulted a botanist from Oslo, Norway, to ensure they were populating the forest with appropriate vegetation. Among the 10 varieties of trees, is the aspen, which features predominantly in the film. "Our enchanted forest is different from what most people might expect," says Womersley. "It's not the oak forest from 'Snow White' where everything is curved and convoluted, because aspens have vertical trunks."

Adds Keene, "Fall is also on the ground. In fact, often it's more on the ground than in the trees, because they're so tall. There are beautiful ground covers that literally change hue in the fall. Add that to the trees and we ended up with an explosion of color, which was something we had to monitor to ensure we didn't lose our characters."

Examples of the ground cover include bearberry, crowberry and bracken fern. "Another one was fireweed," says Keene. "Fireweed is a really beautiful plant. It's very vertical. In the spring, it's green-leafed with little purple flowers on top. In the fall, those flowers seed out like a dandelion and the leaves turn a brilliant cranberry red. It was very decorative, so we used it a lot."

According to Jenkins, artists also explored textures within the forest in an effort to achieve authenticity. "We really wanted to add life to the items we placed in the forest," he says. "The rock faces have history—water has run through them, there's a buildup of dirt, organic material growing on them and leaves that have fallen on top of it all."

The enchanted forest was enveloped by a mysterious mist three decades ago—a product of the resident spirits who were angered by a fierce battle between Arendellian soldiers and the Northuldra. They've resided inside an impenetrable dome ever since. "It's almost alive because it's constantly moving," says effects supervisor Erin Ramos. "The shape is always evolving, which was a big challenge for us. And the way it reacts to light looks magical and cool."

The mist, by design, is a volume that features some sparkle—to showcase the magic of it all—as well as the colors of the elements. “It had to look both soft and mist-like, but believably impenetrable,” says Marlon West, head of effects animation. “It opens and closes when Elsa and Anna arrive. But once they’re inside, the sky is altered to show that they are encased in an enchanted forest.”

According to Mohit Kallianpur, director of cinematography lighting, if the mist were to lift, his team would create an entirely different look for the forest setting. “We’d create beautiful shafts of light to create a sense of warmth, beautiful clear skies and a lot of light bouncing around the trees and coming through the leaves.”

BLACK-SAND BEACH & DARK SEA

Inspired by the black-sand beach and the basalt column cliffs in Reynisfjara on the south coast of Iceland, this coastal set is the launchpad for what is one of the toughest parts of Elsa’s journey. According to Keene, the set was designed devoid of color. “It’s a transition,” she says. “She’s leaving a lot behind to move forward, and she’s doing it with no idea what lies ahead.”

According to Womersley, it is a volcanic beach, which seems appropriate for the intense sequence. “It needed to be a very bleak location,” he says. “We decided to make it almost like a black-and-white movie—the only color on the beach is her, and later in the Dark Sea, only Elsa and the Nokk have any color.”

According to Scott Beattie, director of cinematography layout, the camera is an integral part of the storytelling. “The sequence is meant to be dramatic and dynamic,” he says. “We wanted to add energy to the camera—most of it has a handheld feel.”

Lighting scenes that feature so much darkness presented Kallianpur’s lighting team with a few challenges. “Our job was to support Elsa’s emotional journey at that point,” he says. “We wanted to make the background really subdued and gray, but we did make sure that she popped. No matter how small she is in frame when she’s running across the water, we introduce quite a bit of color around her. Whether it’s through her magic that she’s stepping on—the ice crystals that generate light—or just her clothing itself, she reads no matter what the action is, and there’s a lot of action.”



Elsa’s magic takes on a less lyrical form in the Dark Sea. “She’s in a battle with the Nokk and the ocean,” says effects supervisor Erin Ramos. “She’s pretty powerful—she built a giant castle in the first film. But in this case, she’s battling the forces of nature. She is really stretching herself.”

Adds head of effects animation Dale Mayeda, “In the first film, when she crossed the fjord, it was very stable with snowflakes beneath her feet. This time, it’s not completely stable. Sometimes she falls down. Her magic in this sequence is reactionary—last-moment efforts to save herself. The shape language is sharp and jagged. We can still see her signature snowflake shapes within it, but this is what you might call survival magic.”

CAVERN

When Anna and Elsa get separated, Anna ends up in a dark cavern with no clear way out. According to Keene, the sequence brings to light—so to speak—Anna’s own journey. “This is also a transformation,” says Keene. “She’s enduring some pretty heavy stuff, actually. She’s dark emotionally and everything around her is dark, which isn’t easy.”

Beattie and his team used layout to help establish the mood. “We wanted to make it all feel uncomfortable as we get into the sequence,” he says. “Then it was just a matter of subtle push-ins and moves to add height and emotion to what’s going on. We kept everything pretty wide so that it felt empty and Anna would feel more alone and desperate.”

According to Kallianpur, his team had to be strategic to light a dark environment in which the main character is dressed largely in black. “We had to make sure that Anna would read and that we could see her acting,” says Kallianpur, who adds that the source of light is elusive. “We make it feel believable, even though it is coming from an impossible source. But from a story standpoint, that is one of the lowest points of the story.”

Kallianpur says that leading up to the sequence in the cavern, filmmakers slowly drained the color. “Apart from the Dark Sea, it’s probably our grayest and definitely the darkest sequence. But there is actually a dark side and a hopeful side, so when you look at the sequence you will see if you’re facing Anna, it’s really dark on screen right. On screen left, we have a little bit of light, which represents hope. As Anna gets up and realizes she needs to do the next right thing, we slowly bring in a little bit more color.”

AHTOHALLAN

“Where the Northwind meets the sea, there’s a river full of memory. Sleep my darling, safe and sound. For in this river, all is found.” The lyrics in the lullaby Queen Iduna sings to young Anna and Elsa—while mysterious and ethereal—offer clues to answers that the devoted mother knows Elsa may someday seek. In “Frozen 2,” Elsa discovers where she needs to go, but she has no idea what she’ll find there.

Ultimately, the sequence, which is largely accompanied by the song “Show Yourself,” features a stunning setting and a host of revelations. But for the storytellers, artists and technicians responsible for conceiving and executing the climactic locale, it was complicated. “It’s really the focal point of the whole movie,” says Giaimo—but, for now, that’s all he’ll reveal.

**“Up is down, day is night when you’re not there. Oh, you’re my only landmark,
so I’m lost in the woods, wondering if you still care.”**

—“Lost in the Woods,” “Frozen 2”

STRIKING THE RIGHT NOTE

**“Frozen 2” Features Seven Original Songs from Kristen Anderson-Lopez & Robert Lopez,
Score by Christophe Beck, Plus End-Credit Artists Include Panic! At The Disco, Kacey Musgraves and Weezer**

Walt Disney Animation Studios’ upcoming feature film “Frozen 2” features a stunning soundtrack, including original songs from Oscar®- and GRAMMY®-winning songwriters Kristen Anderson-Lopez and Robert Lopez, original score by GRAMMY nominee Christophe Beck, and end-credit artists Panic! At The Disco, Kacey Musgraves and Weezer.

“The music of the Lopezes and Christophe Beck are part of the DNA of ‘Frozen,’” says director Chris Buck. “We couldn’t imagine building ‘Frozen 2’ without them. They bring such a rich, emotional understanding of the world and characters, and through their incredible music we have been able to really deepen and expand the story.”



“The songs and score of ‘Frozen 2’ reflect the growth of the characters and the deepening of their story,” adds director Jennifer Lee, who worked alongside Buck and the Lopezes as she penned the screenplay. “The music is fun but emotional, personal yet powerful, intimate but also epic. Kristen, Bobby and Christophe have definitely outdone themselves and taken the music to brave new heights.”

ORIGINAL SONGS BY KRISTEN ANDERSON-LOPEZ & ROBERT LOPEZ

Seven all-new original songs were written for “Frozen 2.” “From the beginning of our collaboration with Jennifer Lee, Chris Buck and Peter Del Vecho, everything we’ve created has come from big questions—what is the story that we all as artists, individually and collectively, need to tell?” says Anderson-Lopez. “Bobby and I approach the story through the lens of which moments of our story lead to big emotions—feelings so strong our characters can no longer talk but need to sing.”

Adds Lopez, “Our tradition of songwriting comes from the world of musical theater, where songs must always forward the story in a fresh and surprising way. Every song has to take a character on a journey.”

ORIGINAL SONGS – TRACK LIST

“All is Found” – *performed by Evan Rachel Wood*

“It is an epic melody in disguise,” says Lopez. “It’s really Queen Iduna’s secret message to Elsa, and it serves as a road map to the mythology of the story.”

Adds Anderson-Lopez, “Evan Rachel Wood has a warmth to her voice, so it’s wonderful to give her this mysterious and intimate song.”

The song and its message are so important to the story that the theme recurs orchestrally in critical moments as a reminder of Iduna’s relationship with the girls.



“Some Things Never Change” – performed by Kristen Bell, Idina Menzel, Josh Gad and Jonathan Groff

Anna, who is finally where she wants to be, is reassuring Olaf in the song that not everything has to change—in part because that’s what she wants deep down. She has her family together—including Elsa—and as she says in the song, “I’m holding on tight to you!”

According to Buck, the title is misleading. “Our gang confronts change in ‘Frozen 2,’” he says. “In the end, nothing will ever be the same.”

“Into the Unknown” – performed by Idina Menzel (featuring Norwegian singer AURORA)

The song forces Elsa to ask herself some important questions: Where does she truly belong? What is her purpose? The nature of her journey is epic, which is reflected in the songs. “There is something pulling, almost seducing

Elsa,” says Anderson-Lopez. “It’s a voice that only she can hear.”



Adds Lee, “She starts off saying ‘I hear you, but I don’t want to.’ But she can’t help herself. It’s this wonderful tug-of-war and ends up with her surrendering as she reaches the edge of a cliff. It’s the catalyst for change.”

Del Vecho agrees. “The song really starts Elsa’s personal journey beyond Arendelle. It’s really a show-stopping song that drives the entire story forward.”

Menzel inspired the songwriters. “She’s our muse,” Anderson-Lopez says. “Her voice can go from low into a charged, passionate place—it’s so exciting. And in ‘Into the Unknown,’ she’s really vulnerable—it’s a side of Elsa you haven’t heard yet. It’s more mature. It’s questioning. It was so fun to explore with her.”

“When I Am Older” – performed by Josh Gad

“‘When I Am Older’ actually does double duty,” says Lopez. “We get to see that Olaf is changing, and we get to explore more of the enchanted forest, which is a big part of the movie.”

Adds Anderson-Lopez, “Olaf is alone in the forest, but this forest is unlike any forest he’s ever seen. Things catch on fire, the wind takes him for a ride, there are giant footprints, and he sees eyes looking up at him from the water.”

Olaf, of course, is optimistic, believing it’ll all make sense when he’s older. Says Anderson-Lopez, “There’s an important theme in the bridge of the song: ‘Growing up means adapting, puzzling out your world and your place.’ That’s really what all the characters are doing.”

“Reindeer(s) Are Better Than People (Cont.)”

– performed by Jonathan Groff

Groff revisits the ditty he so eloquently sang in “Frozen,” continuing its story to reflect what Kristoff is going through this time.

“Lost in the Woods” – performed by Jonathan Groff

The song channels ’80s glam rock, illustrating Kristoff’s struggles to move forward in his relationship with Anna. “He doesn’t know why Anna left without telling him,” says director Jennifer Lee. “The song is hilarious because

it represents what he thinks of love. Plus, he's accompanied by singing reindeer, which makes complete sense because it's Kristoff's fantasy. It's genuine, too. He's singing about his love for her."

Says Anderson-Lopez, "He's a guy's guy who's falling into a bit of a crisis because his true love isn't understanding what he's trying to do. The 1980s was that brief moment in music when men were allowed to sing those big power ballads—and to be vulnerable while doing it."



Groff does the voices of all the reindeer, too. "An entire crew of reindeer join Sven," says head of animation Rebecca Wilson Bresee. "They sing at the top of their lungs, too."

Crowds supervisor Yasser Hamed and his team were responsible for animating the reindeer crowds. "We have never animated quadrupeds in crowds before," he says. "In 'Zootopia,' the animal characters were actually bipeds. So this was new. Then add to it the fact that they're singing."

**"I have always been so different. Normal rules did not apply.
Is this the day, are you the way I finally find out why?"**

—"Show Yourself," "Frozen 2"

"Show Yourself" – performed by *Idina Menzel and Evan Rachel Wood*

The song marks the moment Elsa finds her true purpose. "Elsa discovers what's behind the voice that's been calling her," says Anderson-Lopez.

Adds Menzel, "Everything culminates for Elsa within this song. She tames the Nokk and rides the water horse to Ahtohallan. It's a mythical, spiritual, amazing moment. And she comes to really love herself."

"The Next Right Thing" – performed by *Kristen Bell*

The deeply emotional song is the last song of the film. "Anna needs to choose optimism over despair," says Lopez. "It's a completely different tone from the first movie."

Adds Anderson-Lopez, "I had recently watched people close to us go through the unimaginable. As a lyricist and a mother, I looked at their strength and courage and wanted to break that down to figure out what it takes to get over something like that. We all have seen darkness. In the hands of our eternal optimist Anna, what would it take? You break it down into the next breath, the next step."

PANIC! AT THE DISCO, KACEY MUSGRAVES & WEEZER TAPPED FOR END CREDITS

According to executive music producer Tom MacDougall, who won a GRAMMY for the "Frozen" soundtrack, the "Frozen 2" soundtrack features a wide range of songs and an eclectic mix of artists performing the end-credit versions. Panic! At The Disco performs "Into the Unknown," Kacey Musgraves was called on for "All Is Found," and Weezer does a version of "Lost in the Woods."

“While we can’t wait for the world to hear these songs, we feel like we got a sneak peek of how people will react with how quickly our end-credits artists signed on,” he says. “Their excitement for the ‘Frozen’ world and these songs is represented in their wildly creative takes on each of their versions.”

ORIGINAL SCORE COMPOSED BY CHRISTOPHE BECK

Beck, who’s behind the score for “Frozen,” returns to Arendelle for “Frozen 2.” He ensured a cohesive musical thread throughout the film, weaving elements from the original songs into the score. Beck once again utilized traditional Norwegian instruments to showcase the unique setting of the film—“magical, but rooted in real tradition”—as well as the Norwegian female choir Cantus, who were recorded in Norway.



According to the composer, the new score reflects the evolution of the characters. “Similar to how Elsa and Anna have grown up since the last film, the new score has also matured and introduces more sophisticated musical concepts and thematic elements,” he says. “The story’s emotional arc is more complex and intense than the first so I wanted the score’s thematic concepts and instrumentation to follow suit. I enjoyed exploring extreme dynamic contrasts, harmonic complexity,

intricate textures with vibrant colors, and hugely expressive melodic moments.”

For “Frozen 2,” Beck created a new theme for Elsa that underscores her journey of self-discovery and determination to understand her powers. “Her theme reflects this sense of yearning with her strong perseverance and becomes very abstract and intense as she interacts with magical elements,” says Beck, who also wrote themes for the Northuldra people and the four elements, as well as a special theme to celebrate the bond between Anna and Elsa. “Their relationship is the heart of our story, so I wanted to reflect their special bond in the score,” says Beck. “The new theme embodies their strength and tenderness when they’re together but also their melancholy and dissonance when they’re apart.”

According to Beck, the score was recorded with 91 of Los Angeles’ finest players—the largest he’s ever recorded with. “I wanted to push the boundaries of what they could play together,” he says. “They delivered an incredibly virtuosic and technically demanding performance to create this epic sound.



“I particularly wanted to feature woodwinds in this score because they add so much color and richness to the orchestra,” continues Beck. “They are often underutilized in contemporary film scoring, so I’m happy I was able to highlight their special, impressionistic qualities throughout.”

“Frozen 2” digital deluxe soundtrack

1. Introduction – Christophe Beck and Frode Fjellheim
2. The Northuldra – Christophe Beck
3. Sisters – Christophe Beck
4. Exodus – Christophe Beck
5. The Mist – Christophe Beck
6. Wind – Christophe Beck
7. Iduna’s Scarf – Christophe Beck and Frode Fjellheim
8. Fire and Ice – Christophe Beck
9. Earth Giants – Christophe Beck
10. The Ship – Christophe Beck
11. River Slide – Christophe Beck
12. Dark Sea – Christophe Beck
13. Ghosts of Arendelle Past – Christophe Beck
14. Gone Too Far – Christophe Beck
15. Rude Awakening – Christophe Beck
16. The Flood – Christophe Beck
17. Free Again – Christophe Beck and Frode Fjellheim
18. Reunion – Christophe Beck
19. Epilogue – Christophe Beck and Frode Fjellheim



According to Beck, while the score underscores the drama, emotion and action, it’s also fun. “It really leans into the lighter, comedic moments and serves as a breath of fresh air to counterbalance the story’s emotional depth and intensity,” he says. “I especially wanted to reinforce Olaf’s wise-cracking humor by carefully crafting the music around his performance. For example, during one of his long hilarious monologues, I took a page from Carl Stalling’s book by scoring the literal action on screen — quickly cutting between brief musical references and bringing back short snippets from the first film — actual Mickey-Mousing if you will!”

The “Frozen 2” soundtrack is available from Walt Disney Records beginning Nov. 15, 2019. The “Frozen 2” vinyl cast songs soundtrack and “Frozen 2” digital deluxe soundtrack, including score by composer Christophe Beck, are also available on Nov. 15.

“How to rise from the floor when it’s not you I’m rising for?”

—“The Next Right Thing,” “Frozen 2”

ABOUT THE VOICE CAST

KRISTEN BELL (voice of Anna) stars in the NBC series “The Good Place,” opposite Ted Danson, which is in its fourth and final season. She reprises her role as the titular character in the revival of popular series “Veronica Mars,” on Hulu. Additionally, Bell is executive producing and appearing in a second season of “Encore!” that will air on Disney’s streaming platform, Disney+, in 2019. Bell recently starred in “A Bad Moms Christmas,” alongside Mila Kunis and Kathryn Hahn. The film is a sequel to 2016’s “Bad Moms,” the first STX film to gross more than \$100 million domestically.

In 2016, Bell was seen as Jeannie Van Der Hooven in Showtime's "House of Lies" opposite Don Cheadle. In 2014, Bell reprised her beloved title role in the Warner Bros. film "Veronica Mars," which raised \$2 million on Kickstarter in less than 11 hours and broke the record at the time for the fastest project to reach \$1 million and \$2 million. She appeared in a guest-starring arc on NBC's hit series "Parks & Recreation" and played the lead role in the independent film "The Lifeguard," which premiered at the 2013 Sundance Film Festival.

Her other film credits include: "PANDAS," "Olaf's Frozen Adventure," "Teen Titans Go! to the Movies," "Like Father," "CHIPS," "How to Be a Latin Lover," "The Lifeguard," "The Boss," "Hit & Run," "Movie 43," "Some Girl(s)," "Writers," "Big Miracle," "You Again," "Burlesque," "When in Rome," "Couples Retreat," "Forgetting Sarah Marshall," "Pulse," "Serious Moonlight" and David Mamet's "Spartan." Her television credits include: "Veronica Mars," "Parks and Recreation," "Unsupervised," "Deadwood," "Heroes" and "Party Down."

Her Broadway credits include "The Adventures of Tom Sawyer" and "The Crucible," opposite Liam Neeson and Laura Linney. Her Off-Broadway credits include "Reefer Madness" and "A Little Night Music."

IDINA MENZEL (voice of Elsa) is a powerhouse of talent: a singer, an actor in film and TV, a songwriter, a Broadway star and a philanthropist. She rose to fame for her role as Maureen in the popular Broadway musical "Rent," and her career took off when she won a Tony® Award for her role as Elphaba, the Wicked Witch of the West, in the smash musical "Wicked." Menzel recently starred as Jodi in the West Coast premiere of Joshua Harmon's "Skintight"; the show is a follow up to the off-Broadway performance that opened to rave reviews at Roundabout Theatre Company. Additionally, she joins Adam Sandler, Eric Bogosian, Lakeith Stanfield and Judd Hirsch in the Safdie Brothers' A24 film "Uncut Gems."

A skillful songwriter, Menzel's prolific recording career includes multiple cast albums and the solo albums: "Still I Can't Be Still," "Here," "I Stand," and her latest album, "idina.," which was released September 2016 by Warner Bros. Records. "idina." marks Menzel's first original studio album since 2008's "I Stand," and its first two singles "I See You" and "Queen of Swords" are available everywhere now. The album is produced by Eric Rosse (Tori Amos, Sara Bareilles) and Greg Wells (Katy Perry, OneRepublic). "idina." is Menzel's first album since her October 2014 release of "Holiday Wishes," a Christmas album produced by GRAMMY® Award-winner Walter Afanasieff (Barbra Streisand, Celine Dion, Mariah Carey). The album was met with rave reviews, debuted at No. 1 on Billboard's Holiday Albums Chart and gave Menzel a top-10 album on the Billboard Top 200 Album Chart. Menzel has received the Breakthrough Artist of the Year Award at Billboard's annual Women in Music event, and recently completed a worldwide tour that included Asia, the U.K. and North America. Menzel also sang the National Anthem at Super Bowl XLIX.

In January 2017, Menzel was seen in Lifetime's remake of "Beaches," in which she portrayed CC, the role made famous by Bette Midler. Her other film credits include Disney's "Enchanted," opposite Susan Sarandon, Patrick Dempsey and Amy Adams; Maureen in Chris Columbus' film version of "Rent"; and Robert Towne's "Ask the Dust," opposite Salma Hayek and Colin Farrell. On television, Menzel appeared in the recurring role of Shelby Corcoran, Rachel's biological mother, on Fox's "Glee."

Menzel was previously seen on Broadway in the original production "If/Then," for which she earned her third Tony nomination. "If/Then" played at the Richard Rodgers Theatre through March 2015, which was followed by a nationwide tour with Menzel and several cast members. Menzel also appeared as Sheila in the Encores! production of "Hair" and starred as Amneris in Broadway's "Aida." In London, she premiered the Broadway hit "Wicked" in the West End and received the Theatregoers Choice Award for best actress in a musical. She also starred in Michael John LaChiusa's musical "See What I Wanna See," directed by Ted Sperling at The Public Theater.

Other Off-Broadway credits include the pre-Broadway production of “Rent” and “The Vagina Monologues.”

Menzel is consistently lauded for her strong yet emotional live performances. Accompanied by world-renowned symphonies, Menzel has played to sold-out audiences and demonstrated why she is one of the great performers of her time. In March 2012, Menzel released a CD and DVD entitled “Idina Menzel Live: Barefoot at the Symphony,” a live concert with an orchestra led by legendary composer/conductor Marvin Hamlisch, filmed at The Royal Conservatory’s Koerner Hall in Toronto, Canada. The concert also aired nationally on PBS stations. Her highly successful international concert tour has also included sold-out performances at Carnegie Hall and Radio City Music Hall, and a New Year’s Eve 2012 performance at the Walt Disney Concert Hall.

Philanthropy is also important to Menzel, who co-founded the A BroaderWay Foundation in 2010. The organization is dedicated to offering girls from underserved communities an outlet for self-expression and creativity through arts-centered programs. The emphasis is on building self-esteem, developing leadership qualities and striving for personal and social achievement. In 2014, Menzel was recognized as one of Variety magazine’s Power of Women honorees for her work with the organization.

JOSH GAD (voice of Olaf) brings incredible wit, humor and depth to all of his roles, from a summer-loving snowman to a wacky Mormon missionary.

Gad premiered his film “Little Monsters” at the 2019 Sundance Film Festival; the film also stars Lupita Nyong’o and Alexander England, and will be distributed by Neon.

His latest projects include Sony’s animated film “The Angry Birds Movie 2,” opposite Jason Sudeikis and Bill Hader, and Disney’s “Artemis Fowl,” opposite Judi Dench for director Kenneth Branagh. He recently wrapped production on HBO’s “Avenue 5” from creator Armando Iannucci.

He can be heard in Apple’s animated musical comedy “Central Park,” which tells the story of how a family of caretakers, who live and work in Central Park, end up saving the park. He will star opposite Leslie Odom Jr., Kristen Bell, Stanley Tucci and Daveed Diggs.

Gad’s recent films include Universal’s “A Dog’s Journey,” Open Road’s “Marshall,” Fox’s “Murder on the Orient Express” and Disney’s “Beauty and the Beast.” Additional film credits include starring alongside Adam Sandler and Peter Dinklage in Sony’s “Pixels,” starring opposite Kevin Hart in “The Wedding Ringer,” Zach Braff’s indie project “Wish I Was Here,” starring as Olaf in Disney’s award-winning animated film “Frozen,” “Angry Birds” and the Steve Jobs biopic “Jobs.” His credits also include “Thanks for Sharing” with Gwyneth Paltrow, Mark Ruffalo and Tim Robbins; Shawn Levy’s “The Internship,” opposite Vince Vaughn and Owen Wilson; Ed Zwick’s “Love & Other Drugs,” with Jake Gyllenhaal, Anne Hathaway and Hank Azaria; Shawn Levy’s “The Rocker,” alongside Rainn Wilson; “21,” opposite Kate Bosworth, Laurence Fishburne and Kevin Spacey; and “Crossing Over,” with Harrison Ford, Sean Penn, Ray Liotta and Ashley Judd. Other voice credits include “Ice Age: Continental Drift,” with Ray Romano, Queen Latifah, Jennifer Lopez and John Leguizamo.

In 2015, Gad starred alongside Billy Crystal in the FX show “The Comedians” about a veteran comedian who is reluctantly paired with a younger, edgier comedian for a late-night comedy sketch show. In 2012, he served as an executive producer, co-creator and star on NBC’s family comedy “1600 Penn.” He played Skip Gilchrist, the clumsy eldest son of the president (Bill Pullman), whose sincere attempts to do the right thing often go awry. Gad voiced a character on MTV’s animated series “Good Vibes,” and played the title role on BBC Worldwide’s “Gigi: Almost American.” He has guest-starred on hit series such as “New Girl” and “Modern Family.”

Gad took Broadway by storm as Elder Cunningham in the Tony® Award-winning comedy musical “Book of Mormon.” Gad was nominated for Tony, Drama League and Astaire awards, winning the Outer Critics Circle Award. He made his Broadway debut in the Tony-winning production of “The 25th Annual Putnam County Spelling Bee.”

After graduating from the Carnegie Mellon School of Drama, Gad began his career in the theater. He then turned his sights to comedy, co-founding his own company, The Lost Nomads comedy troupe.

JONATHAN GROFF (voice of Kristoff) has made memorable performances in theater, film and television since his award-winning breakout performance in Broadway’s “Spring Awakening” in 2006 (Theatre World Award winner, Tony Award®, Drama Desk Award, Drama League Award nominee).

Groff reprises his role in the second season of David Fincher’s critically-acclaimed series, “Mindhunter,” which returned to Netflix in August. The series, executive produced by Charlize Theron and based on the true crime book by John E. Douglas, stars Groff as FBI agent Holden Ford, who interviews incarcerated serial killers in an attempt to solve ongoing crimes.

Groff returns to the stage as Seymour Krelborn opposite Christian Borle and Tammy Blanchard in the Westside Theatre’s Off-Broadway production of “Little Shop of Horrors.”

His film credits include the Academy Award®-nominated “American Sniper,” as well as “C.O.G.,” “The Conspirator” and “Taking Woodstock.”

On television, Groff starred in the beloved HBO series “Looking” and subsequent television film “Looking: The Movie,” which concluded the acclaimed two-season series. Groff also appeared as “Jesse St. James” on the Emmy®- and Golden Globe®-winning show “Glee,” created and produced by Ryan Murphy. Other television credits include “Boss,” “The Good Wife” and “The Normal Heart.”

Groff originated the role of King George III in the Pulitzer Prize-winning production of “Hamilton” on Broadway, receiving a Tony Award nomination for his performance. The musical, written by Lin-Manuel Miranda, won 11 Tony Awards, including best musical, and also won the best musical theatre album GRAMMY for original cast recording.

Groff’s theater credits also include “The Bobby Darin Story” (92Y), “Encores! Off-Center: A New Brain” (City Center), “The Bacchae” (Delacorte Theater); “Hair” (The Public Theatre); “The Submission” (MCC Theatre); Craig Lucas’ “The Singing Forest” (The Public Theater) and “Prayer for My Enemy” (Playwrights Horizons, for which he won an Obie Award), “Deathtrap” (West End) and “Red” (Mark Taper Forum, Los Angeles).

He resides in New York City.

Two-time Emmy®-winning actor **STERLING K. BROWN (voice of Mattias)** stars in NBC’s Emmy- and Golden Globe®-nominated drama series “This Is Us.” For his role as Randall Pearson, Brown has won an Emmy Award for outstanding lead actor in a drama series, as well as a Golden Globe, becoming the first African-American actor to win his category in the award show’s 75-year history. Additionally, Brown made history by becoming the first African-American actor to receive the SAG Award® for outstanding male actor in a drama. He has also received two SAG awards alongside his cast for outstanding performance by an ensemble in a drama series. In 2018, Brown was included in TIME magazine’s list of 100 most influential people in the world.

Brown stars in Sony's animated "Angry Birds 2," and opposite Blake Lively and Jude Law in Paramount's spy thriller "The Rhythm Section" (November 22). Additionally, he will star in A24's family drama "Waves." He is in production on the third season of the Emmy-winning Amazon series "The Marvelous Mrs. Maisel," for which he will guest star.

In 2018, Brown created Indian Meadows Productions under a pact with 20th Century Fox. The company's chief mandate is to champion diversity while developing and producing entertaining, educational and edifying projects for broadcast, cable and streaming. Indian Meadows is attached to executive produce a limited series adaptation of author Esi Edugyan's award-winning novel "Washington Black" for 20th Century Fox TV.

Also in 2018, Brown co-starred in Marvel Studios' Academy Award-winning film "Black Panther." The blockbuster broke worldwide box-office records in its release, with Brown earning a SAG Award alongside the ensemble cast. Brown also led the cast of Fox's sci-fi thriller "The Predator" and starred in the action film "Hotel Artemis," alongside Jodie Foster and Brian Tyree Henry. In 2017, Brown co-starred in the drama "Marshall," receiving an NAACP Image Award nomination for his performance. In 2016, Brown co-starred alongside Tina Fey in Paramount's "Whiskey Tango Foxtrot." Additional film credits include "Our Idiot Brother," "The Suspect," "Righteous Kill," "Trust the Man" and "Spaceman."

For his 2018 television work, Brown received additional Emmy nominations for his role on "This Is Us," as well as his guest-starring comedy role on "Brooklyn Nine-Nine." In addition to his Emmy, Golden Globe and SAG accolades for his performance on "This Is Us," Brown has also won an NAACP Image Award and Critics Choice Award, and has been nominated for a BET Award, TCA Award and a Teen Choice Award. In 2016, Brown portrayed prosecutor Christopher Darden in FX's highly-rated award-winning television event series "The People v. O.J. Simpson: American Crime Story." He won an Emmy Award and Critics' Choice Award for the role and was nominated for a Golden Globe, SAG Award and NAACP Image Award.

For seven years, Brown portrayed Dr. Roland Burton in the critically acclaimed Lifetime series Army Wives. His additional television credits include hosting "Saturday Night Live" (2018), "Insecure," "Supernatural," "Person of Interest," "Masters of Sex," "The Mentalist," "Castle" and "Criminal Minds."

A lover of theater, Brown has performed in a variety of staged shows, including NY and L.A. productions of "Father Comes Home from the Wars" (Parts 1, 2 & 3), for which he won an NAACP Theatre Award and was nominated for an Ovation Award. His additional stage credits include "Macbeth," "The Brother/Sister Plays" and "The Resistible Rise of Arturo Ui" opposite Al Pacino.

Brown graduated with a Bachelor of Arts in drama from Stanford University, before receiving his master's degree in fine arts from NYU's Tisch School of the Arts. He resides in Los Angeles with his wife and two children.

EVAN RACHEL WOOD (voice of Queen Iduna) is one of the most talented young actresses of her time. She gained critical acclaim and was nominated for an Emmy® in both 2018 and 2017 for lead actress in a drama series for her role as Dolores in HBO's hit series "Westworld." She also received a Critics Choice Award for best actress in a drama series, a Golden Globe® nomination for best performance by an actress in a TV series, drama, and a SAG Award® nomination for outstanding performance by an ensemble in a drama series—all for her role in "Westworld." Having been renewed for a third season and produced by Jerry Weintraub and J.J. Abrams, the series is about the dawn of artificial consciousness and the future of sin.

Wood received a Golden Globe and Emmy nomination for outstanding supporting actress in a miniseries or

movie for her portrayal of Veda Pierce in the HBO miniseries “Mildred Pierce.” She also earned acclaim for her powerful performance as Stephanie, Mickey Rourke’s estranged daughter, in Darren Aronofsky’s 2008 film “The Wrestler.” A working actress since she was 5, Wood had her breakout role in 2003 with Catherine Hardwicke’s controversial independent film, “Thirteen” (2003), for which she was nominated for a Golden Globe as best actress in a drama as well as a best actress SAG Award.

After a one-season role on the drama “Profiler,” Wood was cast as a series regular on the award-winning series, “Once and Again,” in which she appeared for four seasons. Her first major screen role was “Digging to China” with Kevin Bacon, followed by “Practical Magic” with Sandra Bullock and Nicole Kidman. In 2002, she made her teenage debut as a leading film actress in “Little Secrets,” and played a supporting role in the sci-fi drama, “S1m0ne” with Al Pacino. The following year, in addition to her role in “Thirteen,” Wood played the kidnapped daughter of Cate Blanchett and Tommy Lee Jones in Ron Howard’s “Missing.” Her subsequent films include “The Upside of Anger,” “Pretty Persuasion” (2005 Sundance Grand Jury Prize winner), “Down in the Valley,” “Running with Scissors” and “King of California.” She displayed her singing talents in 2007 with her role as Lucy in Julie Taymor’s “Across the Universe,” set to the songs of the Beatles. She then voiced the role of an alien in “Battle for Terra” and starred opposite Uma Thurman in “The Life Before Her Eyes,” before “The Wrestler.” She also played Melody in Woody Allen’s “Whatever Works.”

In 2010, Wood was seen in Robert Redford’s “The Conspirator” in which she starred alongside James McAvoy and Robin Wright. She also appeared as Queen Sophie-Ann Leclercq in the critically acclaimed HBO show “True Blood.” Wood starred in “The Ides of March” directed by and starring George Clooney. The cast also included Ryan Gosling, Marisa Tomei, Paul Giamatti and Philip Seymour Hoffman. She was also seen in “Charlie Countryman” alongside Shia LaBeouf and Mads Mikkelsen, as well as “A Case of You” alongside Justin Long, Wood also appeared opposite Scott Speedman in Andrew Fleming’s “Barefoot.”

In 2015, Wood starred alongside Ellen Page in “Into the Forest,” a film based on Jean Hegland’s apocalyptic novel about two sisters struggling to survive in the wilderness. Film credits include Joe Berlinger’s adaptation of “Facing the Wind” based on the true-crime story of Bob Rowe, and Gerardo Naranjo’s “Viena and the Fantomes” opposite Dakota Fanning and Zoe Kravitz. She also voiced a character in Gary Rydstrom’s “Strange Magic,” and starred in the film “Allure,” which premiered at the 2017 Toronto International Film Festival and was directed by Carlos and Jason Sanchez.

In 2017, Wood received the Human Rights Campaign Visibility Award, honoring her advocacy on behalf of the LGBTQ community. That same year, she was recognized in Forbes’ annual 30 Under 30, which honors innovators and trailblazers in over 20 different industries. In February 2018, Wood took to Capitol Hill to testify in front of Congress to advocate for the implementation of the Sexual Assault Survivor’s Bill of Rights Act in all 50 states. In April 2019, she spoke in front of the California Senate to extend its statute of limitations on domestic violence reports and successfully got the Phoenix Act passed in the state.

Wood recently wrapped filming on the Annapurna film “Kajillionaire” alongside Gina Rodriguez. She will also star alongside Jim Sturgess and Shinobu Terajima in “One Thousand Paper Cranes.”

ABOUT THE FILMMAKERS

CHRIS BUCK (Directed by/Story by) and Jennifer Lee helmed “Frozen,” the highest-grossing animated feature ever released with more than \$1.27 billion in global box office. The film has received multiple honors, including two Academy Awards®, the Golden Globe®, BAFTA® Award, PGA Award, five Annie Awards and two GRAMMY®

Awards. The digital and Blu-ray/DVD release was one of the biggest home entertainment successes of the last decade becoming the most popular Blu-ray in U.S. history. “Frozen’s” triple Platinum soundtrack, featuring the Oscar®-winning song “Let It Go,” spent 33 weeks in the top 5 on the Billboard 200 Chart. Buck returned to the director’s chair alongside Lee in 2015 with the theatrical short “Frozen Fever.” Buck, Lee and producer Peter Del Vecho team up again for “Frozen 2,” slated for theaters Nov. 22, 2019.

Buck made his directing debut on the 1999 Disney animated blockbuster “Tarzan,” and was back at the helm (along with director Jennifer Lee) for the new 2013 animated adventure from Walt Disney Animation Studios. Buck began his professional career with Disney in 1978, and has made important contributions as an animator, supervising animator, character designer and director. His other feature directing credit is on the Oscar®-nominated 2007 film “Surf’s Up” from Sony Pictures Animation.

Born in Wichita, Kan., Buck studied character animation for two years at CalArts before launching his career at Disney as an animator on the 1981 animated feature “The Fox and the Hound.” He received an animation credit on the short film “Fun with Mr. Future” and did some early experimental work on “Who Framed Roger Rabbit.”

From 1984-92, Buck worked on a variety of freelance assignments, including several for Disney. Joining creative forces with director Tim Burton, Buck helped storyboard Disney’s 1984 live-action featurette “Frankenweenie.” He went on to animate commercials for such Los Angeles-based production entities as Film Fair, Kurtz & Friends and Duck Soup. He also served as a directing animator (teamed again with Burton) on the 1993 “Family Dog” episode of Steven Spielberg’s “Amazing Stories,” which was directed by Brad Bird. Buck served as director of the subsequent 13 half-hour episodes of the animated series. Buck helped design characters for Disney’s 1989 animated blockbuster “The Little Mermaid,” and performed similar duties as well as experimental animation for “The Rescuers Down Under.” This was followed by a stint at Hyperion Pictures, where he helped develop several films and served as a directing animator on the feature “Bebe’s Kids.”

JENNIFER LEE (Directed by/Screenplay by/Story by) is the chief creative officer of Walt Disney Animation Studios (WDAS) and is the writer of “Frozen 2,” which she is directing with Chris Buck. Lee is the writer/director of WDAS’ “Frozen,” sharing directing duties with Chris Buck. The film became the highest-grossing animated feature ever released with more than \$1.27 billion in global box office, and Lee became the highest-grossing female director of a feature. “Frozen” earned two Academy Awards®, the Golden Globe®, BAFTA Award, PGA Award, five Annie Awards and two GRAMMY® Awards. The digital and Blu-ray/DVD release was one of the biggest home entertainment successes of the last decade, becoming the most popular Blu-ray in U.S. history.

Lee’s career with Walt Disney Animation Studios began in March 2011, when she became the co-writer of 2012’s Oscar®-nominated, arcade-hopping adventure “Wreck-It Ralph.” For their screenplay, she and Phil Johnston received an Annie Award. She then penned the screenplay for “Frozen” and went on to direct the film (with Buck). In 2014, for her work on “Frozen,” Lee was given Women In Film’s Dorothy Arzner Directors Award at the Crystal + Lucy Awards. That same year, she gave a memorable commencement speech at her undergraduate alma mater, University of New Hampshire, and was awarded an honorary doctorate degree.

In 2016, Lee was one of the writers of the story for the 2016 Academy Award-winning feature, “Zootopia,” and she executive produced 2018’s “Ralph Breaks the Internet.” She also recently wrote the book for “Frozen: The Broadway Musical,” for which she received a Tony® Award nomination, as well as adapted the screenplay for Disney’s live-action feature “A Wrinkle in Time.”

Before joining Walt Disney Animation Studios, Lee built a career in book publishing before she pursued

screenwriting, entering Columbia University's graduate film program in 2001. There she received the William Goldman Award for excellence in screenwriting, and her first feature-length script, "Hinged on Stars," won the Columbia University Film Festival. She graduated in 2005 with an MFA in film.

Lee lives in Los Angeles with her family.

PETER DEL VECHO (Producer) serves as senior vice president of production for Walt Disney Animation Studios. In his role, Del Vecho oversees the production of all feature films for WDAS.

In 2013, Del Vecho produced "Frozen," the highest-grossing animated feature ever released with more than \$1.27 billion in global box office. Del Vecho earned an Oscar® and a PGA Award for his efforts. Overall, the film received multiple honors, including two Academy Awards®, the Golden Globe®, BAFTA Award, PGA Award, five Annie Awards and two GRAMMY® Awards. The digital and Blu-ray/DVD release was one of the biggest home entertainment successes of the last decade becoming the most popular Blu-ray in U.S. history. "Frozen's" triple Platinum soundtrack, featuring the Oscar®-winning song "Let It Go," spent 33 weeks in the top 5 on the Billboard 200 Chart.

Del Vecho joined Walt Disney Animation Studios in 1995 and came to the studio with a wealth of production experience in theater. Having worked at numerous theaters in New York and on the East Coast, Del Vecho eventually joined the renowned Guthrie Theater before leaving in 1995 as the associate producing director. It was his passion for a collaborative artistic environment that brought him to Disney.

As the production manager of "Hercules," Del Vecho was responsible for guiding a production team of 300 artists. He served as the associate producer of the 2002 animated film "Treasure Planet," which received an Oscar® nomination for best animated feature. As associate producer of the 2005 animation adventure "Chicken Little," Del Vecho was creatively involved in the production of the studio's first full-length 3D animated feature.

Del Vecho produced the animated musical comedy "The Princess and the Frog," which hit theaters in 2009 and received three Oscar® nominations, including best animated feature. He also guided WDAS back to the Hundred Acre Wood as the producer of 2011's big-screen adventure "Winnie the Pooh."

KRISTEN ANDERSON-LOPEZ and **ROBERT LOPEZ** are the Oscar®- and Grammy®-award winning, married songwriting team behind Walt Disney Animation Studios' "Frozen 2." They wrote the songs for the original "Frozen," for which they won the Oscar for best original song for "Let it Go." They also wrote the Oscar-winning song "Remember Me" from Disney and Pixar's "Coco," and adapted "Frozen" for the Broadway stage.

Lopez co-conceived and co-wrote the hit musicals "Avenue Q" and "The Book of Mormon," both earning him Tony® Awards. Anderson-Lopez's show "In Transit" made history as the first all a cappella musical to run on Broadway, after earning recognition at the Drama Desk, Drama League and Lucille Lortel Awards for its Off-Broadway run.

Lopez and Anderson-Lopez have written for television, film and stage, including "Finding Nemo: The Musical," songs for "The Wonder Pets" (two Emmy® Award wins) and the "Winnie the Pooh" animated film. Their original musical "Up Here" premiered at the La Jolla Playhouse.

Graduates of Yale University and Williams College, respectively, Lopez and Anderson-Lopez now reside in Brooklyn, NY, with their two daughters.

Award-winning composer **CHRISTOPHE BECK (Original Score Composed by)** has a career that bridges genres and garners well-deserved acclaim. Beck displays his range from scoring Marvel Studios' action-adventure "Ant-Man" to Fox's film adaptation of Charles Schulz's beloved comic strip "Peanuts." Recent projects include the documentary "Watson," "The Christmas Chronicles" for Netflix, and Marvel Studios' "Ant-Man and the Wasp."

The prolific composer scored the Oscar® and GRAMMY®-winning animated film "Frozen" (the soundtrack album has sold over 3 million copies). Beck is the musical voice of iconic comedies of the last decade, including: "The Hangover," "American Pie," "Hot Tub Time Machine" and "Pitch Perfect"; poignant films, including "Cake," starring Jennifer Aniston, and the true-life-based drama "We Are Marshall"; documentaries including "Red Army" and the award-winning "Waiting for Superman"; rom-coms, including "Under the Tuscan Sun" and "Crazy, Stupid, Love"; along with action films, including "Year of the Dog" and "Edge of Tomorrow," the sci-fi thriller directed by Doug Liman, starring Tom Cruise and Emily Blunt, as well as the drama/crime film "American Made." Beck's breakthrough success came by composing music for the TV series "Buffy the Vampire Slayer," for which he earned an Emmy®.

Beck is unique in his versatile ability to develop the tone in any genre. His music combines a masterful use of complex dynamics to create tension and convey a vast spectrum of emotion. Beck's scores add depth, intrigue, humor and sentiment, and his music contributes powerfully to the aesthetic of each film he scores.

Beck began playing piano at age 5. He then studied music at Yale and attended the USC film-scoring program under the tutelage of legendary composer Jerry Goldsmith. He began composing in television at the personal recommendation of Disney music legend Buddy Baker.

MARC E. SMITH (Director of Story/Story by) along with the rest of the story team is responsible for getting the directors' vision for the story on screen. He helps build the story and oversees the story boarding team.

Smith joined Disney in 1993 as an intern at Walt Disney World. Since joining Walt Disney Animation Studios, he has worked on "Treasure Planet" as supervising animator, "Tangled" and "Frozen" in the story department, and "Big Hero 6" and "Zootopia" as a story lead.

Inspired by his mother, Smith decided at age 18 that he wanted to pursue a career in animation. He attended California Institute of the Arts (CalArts).

Smith, his wife of 19 years, and their son, age 14, and daughter, age 11, reside in Santa Monica, Calif.

BYRON HOWARD (Executive Producer) directed Walt Disney Animation Studios' Oscar®-winning feature film "Zootopia."

As a child, Howard's favorite Disney animated films included "Robin Hood," "Cinderella" and "Sleeping Beauty." He was also inspired by artists like Chuck Jones, Ronald Searle and Bill Watterson, and he would fill reams of computer paper with characters of his own creation. His love of art and animation continued through high school and college.

Howard earned a Bachelor of Arts degree at The Evergreen State College in Washington, where he pursued his interest in filmmaking by studying cinematography, art and literature. By 1991, he was part of the Disney family, hosting the animation tour at Disney-MGM Studios in Orlando. In 1994, Howard officially joined the Walt Disney

Animation Studios in Florida as an inbetweeners and clean-up artist on “Pocahontas.” He quickly went on to become an animator on “Mulan” and a supervising animator on “Lilo & Stitch” and “Brother Bear,” as well as doing character design on both those films.

Howard later relocated to California where he continued his study of cinematography and drawing as a story artist and character designer at Walt Disney Animation Studios before becoming a director in 2006. Walt Disney Animation Studios’ Oscar®-nominated 2008 release “Bolt” marked Howard’s debut as a feature film director (alongside Chris Williams). Howard also designed some of the characters in that film. He went on to direct WDAS’ 2010 worldwide hit feature “Tangled” with Nathan Greno. The film featured the Oscar®-nominated and GRAMMY®-winning song “I See the Light.” Howard and Greno teamed up again in 2012 for the short film “Tangled Ever After.”

In addition to Howard’s lifelong passion for animation and a career spanning the last 20-plus years, his interests include art, music, theater, travel and a deep love for animals (he has two lovable, quirky cats). He resides in a midcentury atomic-ranch home on a quiet hill in sunny Los Angeles, Calif.



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