



D

Den 14. november 1990

P R E S S E M E D D E L E L S E

Fredag den 16. november 1990, er der danmarkspremiere på Walt Disney's

DEN LILLE HAVFRUE

Det er lykkedes DAGMAR TEATRET, foruden den danske kopi, at få den engelske original version af filmen.

Vi mener, at mange både danske og herboende udenlandske Disney-tilhængere vil foretrække denne version, som hver aften vises kl. 21.30 i DAGMAR TEATRET.

Desuden kan vi tilbyde skole- og særforestillinger, både af den danske og den engelske version.

Med venlig hilsen

Irene Thomsen
DAGMAR TEATRET



Vinder af
2 Oscars
BEDSTE MUSIK
og
BEDSTE SANG

Walt Disney's
**DEN LILLE
HAVFRUE**

Med dansk tale
og sange

© 1989 The Walt Disney Company

SISSEL KYRKJEBØ · MARIE INGERSLEV · THOMAS EJE · NIKOLAJ BOHM · PREBEN NEERGAARD
JESS INGERSLEV · KIRSTEN ROLFFES · LARS THIESGAARD · NIS BANK-MIKKELSEN · STEEN SPRINGBORG
HENRIK KOEFOED · LILLIAN TILLEGREEN · PAUL HÜTTEL

GODT NYT OM FILM

FRA WARNER & METRONOME

PRESSEMEDDELELSE

Den 5. november 1990

FREDAG DEN 16. NOVEMBER 1990 ER DER DANMARKSPREMIERE PÅ
WALT DISNEY'S NYE TEGNEFILM "DEN LILLE HAVFRUE".



OBS !

DER ER PRESSEKØRSEL I PALADS, KØBENHAVN
MANDAG DEN 12. NOVEMBER 1990 KL. 10.00

FILMEN VARER 1 TIME OG 22 MINUTTER OG ER TILLADT FOR ALLE
MEN FRARÅDES BØRN UNDER 7 ÅR.

Med venlig hilsen
WARNER & METRONOME FILM

Elisabeth Lindberg
Elisabeth Lindberg

Warner & Metronome Film ApS · 16. Søndermarksvej · 2500 Valby · Copenhagen Denmark · Phone 31 46 88 22 · Telex 19497 Unique DK · Telefax 31 44 06 04



Premierebiografer "DEN LILLE HAVFRUE"

København:

PALADS
PALLADIUM
DAGMAR TEATRET
BIOTRIO, CITY 2
LYNGBY TEATRET

Provinsen:

ROYAL CINEMA	Århus
BIO 5	Ålborg
BIOCENTRET	Odense
STRANDBIO	Esbjerg
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LIDO TEATRET	Vejle
FOTORAMA	Viborg

DANSKE STEMME

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TUMLE	Nikolaj Bohm
TRITON	Preben Neergaard
SKRALDE	Jess Ingerslev
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ONKEL GRIMSBY	Paul Hüttel

Lidt om filmen :

Efterhånden er de rigtige spillefilm nået så langt i deres visuelle tricks og effekter, at de kan gøre det utrolige - det, som i gamle dage kun tegnefilmene kunne gøre. Efterhånden har mange rigtige spillefilm stor trang til at være en slags tegnefilm (se bare på "Batman" og "Indiana Jones"-filmene). Efterhånden skulle man tro, at tegnefilmen måtte være gjort overflødig og døende.

Men det modsatte er tilfældet. De klassiske korte tegnefilm fra Disney og MGM og Warner Bros. oplever en vældig renaissance i disse år - ikke blot på dansk tv - og beviser deres originalitet og tidløshed. En ny generation af tegnefilmkunstnere har fundet inspiration i genrens klassikere og forstår at videreføre den gamle stil, delvis med hjælp af ny teknik. Disney-studierne, der for fem år siden beskæftigede 170 tegnere, har nu 550 i staben, og den gamle Disney-drøm, en tegnet spillefilm pr. år, er gået i opfyldelse.

Der er altid nogen, der udnævner enhver ny Disney-tegnefilm til den store genfødsel, til studiets tilbagevenden til den store, klassiske form fra "Snehvide" og frem til "Peter Pan". Med den nyeste lange tegnefilm, "**DEN LILLE HAVFRUE**", kommer jubelråbet ikke blot fra nogen; det kommer fra stort set alle. Og det kommer ikke uden skelen til den magi og de effekter, som rigtige spillefilm betjener sig af i vore dage. I "Time" skriver Richard Corliss : "Live-action filmmakers, se denne film og prøv at overgå den. Prøv I bare."

"**DEN LILLE HAVFRUE**" bygger meget frit på H.C. Andersens melankolske eventyr om havfruen og hendes håbløse kærlighed til menneskeprinsen. Det er dog mere Disney end Andersen, og eftersom det drejer sig om tegnefilm og ikke litteratur, er det sikkert udmærket. Andersen har spøgt i det disneyske univers tidligere. "Den Grimme Ælling" er hele to gange blevet til en kortfilm, der heller ikke var specielt bogstavtro, men som ikke var ringere filmkunst af den grund. Og i det hele taget var der meget i Andersens egen livshistorie (og dermed også i "Den Grimme Ælling"), der tiltalte gamle Disney selv; han så jo også sig eget liv som en "grim-ælling-der-blev-smuk-svane"-historie.

Historien om "**DEN LILLE HAVFRUE**"s tekniske tilblivelse er hverken ny eller enestående; den samme historie kunne fortælles om de fleste Disney-film. Om tegnere i hundredevis og tegninger i hundredetusindvis, om en arbejdsperiode på flere år. Med særlig tilfredshed fortæller man om de tusindvis af luftbobler (det meste af filmen udspiller sig under vandet), som er håndtegnet i filmens enkelte billeder. Trods alle nye tiltag og trods en ny ledelsesmæssig dynamik er Disney-studierne et konservativt foretagende, hvor man gør tingene på den gammeldags måde, og hvor salig Walts ånd gennemsyrrer alt arbejde.

Det har den altid gjort, så hvorfor er "DEN LILLE HAVFRUE" lige pludselig så enestående god, så klassisk i sin stil, så magisk et stykke underholdning - "den bedste Disney-tegnefilm i mindst 30 år," som New York Times skriver? Alle gode kræfters forening, naturligvis, inspireret af et godt manuskript, gode sange og tekster og gode instruktører. De rette ideer på det rette tidspunkt.

Oven over det hele svæver de to instruktører, JOHN MUSKER og RON CLEMENTS, der også står for manuskriptet. Under dem er der seks instruktør-animatører, og under dem, i et uigennemskueligt hierarki, er der hundredevis af andre tegnere. De har til filmens mest forrygende scener hentet inspiration i en række sange, der er komponeret og forfattet af HOWARD ASHMAN og ALAN MENKEN, som er parret bag musical'en "Little Shop of Horrors". Musiksiden til "DEN LILLE HAVFRUE" blev ved årets OSCAR-uddeling belønnet med hele 2 priser, nemlig "bedste musik" og "bedste sang". En anden inspirationskilde var de skuespillere, der indtalte filmens dialog, for den blev indtalt, før man tog fat på animationen, og det er en af de nye ting ved Muskers og Clements' teknik - at have den fuldt færdige dialog indspillet og redigeret først.

I Danmark - som de fleste andre steder i verden - er man så gået den modsatte vej senere, for "DEN LILLE HAVFRUE" er naturligvis eftersynkroniseret på dansk. Det er BIRTHE FROST, der har forestået arbejdet på grundlag af EDWARD FLEMINGS oversættelse og JESPER KJÆRS sangtekster.

HANDLING

Der var engang, i et kongerige under havet, en smuk havfrue-prinsesse, som hed Ariel. Ariels største drøm var at blive menneske, men hendes far, Kong Triton, forbød hende at have noget med mennesker at gøre. Men intet kunne stoppe den lille prinsesse, som var lige så uafhængig, som hun var smuk.

En nat, hvor Ariel leger med sin bedste ven, flynderen Tumle, passerer et skib forbi. Ariel ser en meget smuk prins om bord - og hun taber sit hjerte til ham. En orkan får skibet til at kæntré, og Ariel redder prins Erik op på land. Med sin dejlige sang kalder hun ham til live igen, men forlader ham, da han vågner. Det eneste, Erik husker, er Ariels smukke stemme.

Opsat på at være sammen med Erik ignorerer Ariel advarslerne fra Tumle og krabben Sebastian og opsøger havheksen Ursula, som måske kan gøre hende til et menneske.

Ursula tilbyder Ariel en handel: Hvis Ursula får Ariels stemme, vil hun til gengæld give Ariel ben ligesom menneskene. Sådan at hun kan møde Erik. Men hvis han ikke kysser hende inden tre dage, bliver Ariel havheksens slave resten af livet.

Trods Tumles og Sebastians protester tager Ariel imod havheksens tilbud. Hun bliver kastet op på land, hvor Erik finder hende og tager hende med hjem til slottet. Ude af stand til at sige noget beundrer Ariel Erik i stilhed. Men selv om Erik finder Ariel yndig, kan han ikke glemme den stemme, der reddede ham fra drukne-døden. Krabben Sebastian, som er fulgt med Ariel op på landjorden, arrangerer en romantisk sejltur for at sætte lidt skub i tingene. Men hans plan forpurres af Ursula, der lige pludselig dukker op, forklædt som en underskøn jomfru, for at lokke Erik bort fra Ariel.

Alt synes nu tabt for Ariel. Erik skal giftes med den underskønne jomfru, og Ariel må blive havheksens slave resten af livet. Men så dukker havmågen Skralde op. Han har opdaget, hvem den smukke jomfru er, og ved alle vennernes hjælp forhindres brylluppet mellem Erik og Ursula i sidste sekund. Men havheksen giver ikke op så let. Ved solnedgang kræver hun Ariel - som jo ikke er blevet kysset af Erik - indtil Ariels far, Kong Triton, tilbyder sig selv i stedet for Ariel.

I et storslået søslag redder Erik både Ariel og Kong Triton, og Ursula forsvinder for altid.

Ariel kan endelig blive gift med Erik - og de lever lykkeligt til deres dages ende ...

WALT DISNEY PICTURES
PRESENTS
THE LITTLE
MERMAID

WALT DISNEY PICTURES
Presents

"THE LITTLE MERMAID"

Produced in Association With
SILVER SCREEN PARTNERS IV

Written and Directed by
JOHN MUSKER and RON CLEMENTS

Produced by
HOWARD ASHMAN and JOHN MUSKER

Original Score by
ALAN MENKEN

Songs by
HOWARD ASHMAN and ALAN MENKEN

With the Voice Talents of

RENE AUBERJONIS
CHRISTOPHER DANIEL BARNES
JODI BENSON
PAT CARROLL
PADDI EDWARDS

BUDDY HACKETT
JASON MARIN
KENNETH MARS
BEN WRIGHT
SAMUEL E. WRIGHT

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DUNCAN MARJORIBANKS
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ANDREAS DEJA
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HORTENSIA CASAGRAN

Based on the fairy tale by
HANS CHRISTIAN ANDERSEN

Featuring the Voice Talents of
(in Alphabetical Order)

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Eric.....	CHRISTOPHER DANIEL BARNES
Ariel.....	JODI BENSON
Ursula.....	PAT CARROLL
Flotsam & Jetsam.....	PADDI EDWARDS
Scuttle.....	BUDDY HACKETT
Flounder.....	JASON MARIN
Triton.....	KENNETH MARS
Carlotta.....	EDIE McCLURG
Seahorse.....	WILL RYAN
Grimsby.....	BEN WRIGHT
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HOWARD ASHMAN, ALAN MENKEN & ROBERT KRAFT	
Songs Arranged by	ROBBY MERKIN and ALAN MENKEN
Supervising Music Editor	KATHLEEN BENNETT
Music Editing	SEGUE MUSIC
Music Scoring Mixer	JOHN RICHARDS
Original Score Recorded and Mixed at	EVERGREEN STUDIOS
Orchestrations by	THOMAS PASATIERI
Orchestra Conducted by	J.A.C. REDFORD
Supervising Sound Editors	RICHARD C. FRANKLIN, JR. LOUIS L. EDEMANN
Sound Editors	CHARLES L. CAMPBELL P. BRUCE RICHARDSON NILS C. JENSEN LEONARD T. GESCHKE G.C. "CHUCK" NEELY J. CHRIS JARGO
ADR Editor	LARRY SINGER
Assistant Sound Editor	PAMELA G. KIMBER
Processed Sound Effects	ALAN HOWARTH MELVIN D. NEIMAN
Apprentice Sound Editor	JACK NIETZSCHE, JR.
Foley by	TAJ SOUNDWORKS
Foley Artists	JOHN ROESCH ELLEN HEUER JOE SABELLA
Foley Recorded by	GREG ORLOFF
Recordist	CAROLYN TAPP
Re-Recorded at	BUENA VISTA SOUND STUDIOS
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JOHN CUNNINGHAM (Supervisor)
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DAVE LINK
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ED AUSTIN
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Additional Camera Services

Available Light

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Video Crew

AL VASQUEZ
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Projection

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Sound Readers

THERESA GILROY
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(credits as of 10/16/89)

THE LITTLE MERMAID

Production Information

Disney animation returns to its classic fairy tale roots for the first time in three decades with its 28th full-length animated feature "The Little Mermaid." Hans Christian Andersen's enchanting fantasy of a beautiful young mermaid who risks life and "limbs" to be part of the human world when she meets the prince of her dreams provided the Disney creative team with one of its strongest stories in years and one of its greatest challenges ever. Disney veterans John Musker and Ron Clements share writing and directing credits for "The Little Mermaid," as they had previously done on the studio's 1986 animated feature "The Great Mouse Detective."

Along with a colorful new cast of animated characters, some dazzling art direction and effects animation, the film features seven outstanding new tunes, resulting from a unique collaboration with the celebrated songwriting team of Howard Ashman and Alan Menken ("Little Shop of Horrors"). The songs are integrally woven into the plot and add a sense of theatricality seldom achieved in this art form.

"The Little Mermaid" is Disney's second new animated feature in as many years and follows the record-setting success of "Oliver & Company" (1988), which stands as the motion picture industry's all-time highest-grossing animated feature (excluding reissues). Under the direction of Peter Schneider, senior vice president of feature animation, and with the support of studio chairman Jeffrey Katzenberg and Roy E. Disney, vice chairman of The Walt Disney Company, the studio's feature animation division has expanded to record levels of employment and productivity both in California and Florida. With this latest film, the studio is on track towards its goal of releasing a new animated feature every twelve months.

Not since 1959, when the studio released "Sleeping Beauty," have the Disney animators tackled a traditional story of this type. Other examples of animated classics derived from classic fairy tales include "Cinderella" (1950) and Disney's very first animated feature, "Snow White and the Seven Dwarfs" (1937).

"When people think of Disney, they think of classical fairy tales," observes Schneider. "That is the heritage of this company. 'The Little Mermaid' was a perfect project for us in that it met our two primary goals of having a great story and great characters. Being a classic fairy tale, it also had the strong value system and view of the world that has always made Disney animation special. In a sense, the moral here is that children have to grow up and

be who they are. The problem of parents trying to hang on too long is a very contemporary one."

A team of over 400 artists and technicians labored for nearly three years to produce "The Little Mermaid." In the end, nearly 150,000 painted cels and 1,100 backgrounds utilizing more than 1,000 different colors went into making the 7,000 feet of hand-drawn film. Additionally, in excess of a million drawings (story sketches, pencil animation, layouts, etc.) were created during the production process.

With 2/3 of the film set underwater, innovative animation techniques and an abundance of effects animation were required to enhance the illusion. Character animators had to re-orient themselves to a world where the rules of gravity didn't apply and the sense of weight they normally strived to achieve in their drawings had to be radically shifted. Effects animators handcrafted hundreds of thousands of bubbles, not to mention reflective light patterns, distortions and other tricks of their trade. "The Little Mermaid" features the most extensive use of animated effects in any film since "Fantasia."

With regard to the vocal talents, meticulous care was taken to select the appropriate voices for the characters. Four of the leading roles went to actors with extensive musical theater backgrounds who were equally at ease singing or speaking their lines. Jodi Benson, who starred in the Broadway show "Smile," landed the title role of Ariel, the misunderstood mermaid with a passion for a prince. The

voice of the crab Sebastian, an unselfish shellfish assigned the thankless task of keeping Ariel out of trouble, is provided by stage veteran Sam Wright ("The Tap Dance Kid"). The seductive sounds of the seawitch Ursula are supplied by Pat Carroll, a talented comedienne/singer with numerous stage, screen and television credits. Rene Auberjonois, another accomplished stage and screen performer, demonstrates his "chops" as the frantic French chef Louis.

Actor Kenneth Mars gives a performance fit for a king in his role as Triton, Ariel's father and ruler of the sea world. Christopher Daniel Barnes ("Day by Day") is equally regal in speaking for Prince Eric. Comedian Buddy Hackett wings it as a silly seagull named Scuttle, who provides Ariel with lots of misinformation. Rounding out the vocal cast are: Jason Marin as Ariel's fish friend, Flounder; Edie McClurg as Carlotta and Paddi Edwards (in an electric performance) as the evil eels, Flotsam and Jetsam. The late Ben Wright, a veteran stage, screen and television actor who provided voices for "101 Dalmatians" and "The Jungle Book," is heard here as Grimsby, the prince's loyal confidant.

In terms of the animation staff, "The Little Mermaid" had the great advantage of drawing from a pool of in-house artistic talents which has grown stronger with each project. Schneider explains, "Animation is really a collaborative and repertory artistic experience. The longer the same people are together, the better the work becomes. 'Mermaid' is the beneficiary of five years of training, working and learning

together. At the same time, we are more aggressive than at any other time in the studio's history in recruiting new talent."

Six directing animators -- Mark Henn, Glen Keane, Duncan Marjoribanks, Ruben Aquino, Andreas Deja and Matt O'Callaghan -- were charged with fleshing out the look and personalities of the characters and overseeing the teams of artists assigned to bring the storyboards to life. Mike Peraza and Donald Towns shared art direction duties and helped establish the look of the film through color styling and background. Mark Dindal was in charge of the effects animation crew.

"The Little Mermaid" was produced by Howard Ashman and John Musker from a screenplay by Musker and Ron Clements. Maureen Donley served as associate producer and production manager. Alan Menken composed the score.

MAKING FAIRY TALES COME TRUE

Fairy tales have been a favorite source of inspiration for Disney animators dating back to the studio's earliest days. Walt Disney had remembered the story of "Snow White and the Seven Dwarfs" from his childhood and felt it had all the classic elements of good vs. evil that he was looking for in his first feature project. "Cinderella" was said to be a personal favorite of Disney's because the rags to riches tale was reminiscent of his own humble origins. The

universal theme in "Sleeping Beauty" that true love conquers all also lent itself to the Disney philosophy.

What makes fairy tales so suitable for animation? According to director John Musker, "Fairy tales are usually set in a fantastic landscape, and animation, by the very nature of the medium, can create its own world from scratch. For example, 'The Little Mermaid' as we've approached it couldn't have been done in live-action.

"In terms of the stories themselves," continues Musker, "great fairy tales can speak directly to children and teach them things about life they can use later on. They also tend to have a timeless and universal quality that appeals to practically everyone in some way or another. With 'Mermaid,' we're hoping that kids and parents will identify with the relationship between a father and daughter and that the story will stay with them long after the film is over."

Co-director Ron Clements believes that another great aspect of fairy tales is their ability to instill hope. "They tend to be uplifting and offer some hope of success no matter how impossible the dream," he observes. "Many great fairy tales also deal with coming of age, like the transitional period from childhood to adulthood. In 'The Little Mermaid,' Ariel goes from being a teenage girl to a young woman, overcoming problems with her father and traumas along the way."

Glen Keane, one of the film's directing animators who worked primarily on the character of Ariel, expresses

enthusiasm for his first fairy tale assignment. "This story is different from any fairy tale that Disney has ever done in the past in that the heroine is more real and identifiable. What she wants is really impossible, but hopefully the audience becomes so caught up in her determination to make her dreams come true that they'll want more than anything for her to succeed."

As part of its accelerated schedule for production, the Disney feature animation division is currently exploring the development of future fairy tale adaptations. One of the feature projects now in preproduction is an ambitious new approach to the classic "Beauty and the Beast."

HANS CHRISTIAN ANDERSEN

Of all the great storytellers throughout the annals of literature, the name Hans Christian Andersen ranks near the top. Along with the Brothers Grimm ("Snow White and the Seven Dwarfs") and French author Charles Perrault ("Cinderella," "Sleeping Beauty"), he helped to define the art of what is commonly known as the fairy tale. As a weaver of fantastic dreams, he has been touching readers with his charming and whimsical tales ever since the publication of his first book in 1829.

Walt Disney was himself a great fan of Andersen's work and several times turned to his stories for source material. Andersen's most famous tale, "The Ugly Duckling," was

adapted twice by the studio into animated shorts. The first version appeared in 1931 while the 1939 color remake received an Academy Award for best cartoon (1938-39). In the early 1940's, the studio explored the possibility of a compilation feature based on Andersen tales and preliminary story sketches were prepared. A feature-length adaptation of "The Little Mermaid" was also considered at that time. Disney further expressed his admiration for the author's work in a 1955 episode of the "Disneyland" television series which he hosted, entitled "From Aesop to Hans Christian Andersen."

Born in Odense, Denmark in 1805, Andersen was by nature a romantic dreamer who frequently avoided school to spend time making puppets and a puppet theater. His earliest efforts focused on stories told to him by his father. Andersen's fascination with Shakespeare convinced him that he should become an actor, so at age 14 he set off to Copenhagen to seek his fortune. His attempts at singing, ballet dancing, acting and reciting all ended in dismal failure and he eventually returned home to complete his education.

Andersen's earliest attempt to sell his stories and plays were unsuccessful, but in 1829 his first book, a fantasy called A Walking Trip from Holmens Kanal to the East Point of Amger, appeared and was well-received. That same year, his first fairy tale, "The Snow Maiden," was printed in a Copenhagen daily newspaper. Six years later, he wrote

his first novel, The Improvisator, and published a small paper bound volume containing four more fairy stories -- or "trifles," as he called them. The stories were "The Tinder Box," "Big Claus and Little Claus," "The Princess and the Pea" and "Little Ida's Flowers."

In 1838, King Fredrick VI granted the author a pension, which made him independent and allowed him to devote full time to writing. Among his other popular tales are "Thumbelina," "The Emperor's New Clothes," "The Constant Tin Soldier" and "The Little Match-Girl." In 1846, his fairy tales were first translated into English by Mary Howitt, who called the book Wonderful Stories for Children. The legendary storyteller died in 1875, but his work continues to attract and enchant new readers with each passing year. In 1952, his life was portrayed by Danny Kaye in Samuel Goldwyn's big screen musical production of "Hans Christian Andersen."

ORIGINS OF THE PROJECT

The idea of doing this current animated version of "The Little Mermaid" dates back to 1985, when Ron Clements first encountered the story while browsing in a bookstore. He was just wrapping up his assignment as co-director on "The Great Mouse Detective" and had been scouting around for future projects. The prospect of doing an underwater fantasy was particularly intriguing to him. The Andersen tale had all

the elements he was looking for but there were some distinct challenges in adapting it to the screen.

"When I first read 'The Little Mermaid,' I thought it was a beautiful and poetic story with really exciting visual opportunities," recalls Clements. "It was so cinematic, that the images seemed to leap off the page. But it was also one of the saddest stories ever written. The biggest problem was with Andersen's ending where the mermaid sacrifices herself and turns into a sea foam spirit when her love is unrequited. We knew we needed a happier ending to really make it work for our purposes. We tried to come up with a way of doing that and somehow still remaining faithful to the basic themes of the story. Our ending retains the bittersweet quality of the original story, yet is uplifting at the same time."

Clements initially wrote a two-page treatment for "The Little Mermaid," which was presented to Jeffrey Katzenberg and Roy Disney in 1985. With their approval, the treatment was expanded to 20 pages, with John Musker joining his colleague in the writing process. In this version, the unnamed seawitch from Andersen's story became more of a villain and figured more prominently into the overall story. Characters like Sebastian, Flounder and Scuttle were created and personalities for Triton and the Prince began taking shape.

As the development process progressed, Howard Ashman was independently approached about contributing to a Disney

project. Being a lifelong Andersen fan, he jumped at the chance to work on "The Little Mermaid." In the summer of 1986, Clements and Musker went to New York to meet with Ashman and his partner, Alan Menken. The songwriters offered their opinions on the role and placement of the music in the film and played an early rendition of the "Part of Your World" number. As the script was finalized, they became an important part of the creative process.

MAKING AN ANIMATED MUSICAL

More than any animated feature in recent history, "The Little Mermaid" makes extensive use of songs and underscoring to accentuate and advance plot points, story action and the personalities of the characters. From the very inception of the project, composer Alan Menken and lyricist Howard Ashman (who also served as the film's co-producer and contributed dialogue) worked in close collaboration with the directors. This unique relationship harkens back to the studio's earliest days, when resident staff musicians routinely worked with the creative team during the formative stages of such films as "Snow White and the Seven Dwarfs," "Pinocchio," "Dumbo" and "Bambi."

"In the old days," explains Menken, "the music was written before they began animating. Even some of the background music was written first. In many ways we've gone back to that tradition for this film by laying the songs out

early in the storyboarding process. There are a lot of places where they've animated right to the music. It's amazing to see the way the animators bring life to the music by causing something inanimate to act. It's like having the greatest actors in the world performing your material."

"Animation is the last great place to do Broadway musicals," says Ashman. "Unlike live-action movies, it's a place you can use a whole other set of skills and a way of working which is more the way plays and musicals are made. With most films, the story seems to come first and the songs are an afterthought.

"Coming from a musical theater background," continues Ashman, "we're used to writing songs for characters in situations. For 'The Little Mermaid' we wanted songs that would really move the story forward and keep things driving ahead. Instead of stopping to sing a song, it's more like you get to a certain point where the crab has to convince the mermaid not to go up above the water and change her life, so he sings 'Under The Sea'."

From the animators' point of view, the musical contributions of Ashman and Menken brought something special to the project. Their songs created an excitement and enthusiasm among the staff that motivated them to create visual elements that would be equally dynamic.

"Howard and Alan brought a theatrical approach and style to the project that we tried to wed with animation and film techniques," says Musker. "I think the marriage is a

good one. The songs are better-integrated here than in any Disney film in a long, long time."

THE SONGS

The seven songs heard in "The Little Mermaid" were written and fine-tuned over a period of 18 months. During that time, the songwriters set up a music studio at Disney's animation facility in Glendale, California, where Ashman spent at least two weeks out of every month.

"Usually the lyrics come first," explains Menken. "Because Howard was involved as a producer, as well as a lyricist, he had a strong concept for the music, as well as the lyrics. He would come in with not only the words, but the whole dramatic thrust and the style of the song, and how we were going to use the underscore."

According to Ashman, "Writing the songs is usually pretty easy. The hard part is what we call 'routining,' which means deciding how many times to repeat a part, if at all, or whether to cut it out entirely."

The songwriters describe their work for the film as "a pastiche." "Working with a fairy tale, you lose a sense of specific time and therefore have the latitude to work in all kinds of musical styles. It allows you to do a different kind of dreaming," says Ashman.

For the character of Sebastian, who sings two of the film's main tunes, the songwriters dreamed up a special

musical style that would allow a rhythmic edge and a contemporary feeling to it. Howard Ashman recalls, "At our first meeting with the directors, we came up with the idea of giving Sebastian a Caribbean flavor so that we could have a whole range of calypso and reggae styles to play with in the music. It was a way of adding energy, spice and a little bit of contemporary pop feeling."

Sebastian's first song in the film is the spirited production number "Under The Sea." Backed by a hot crustacean band and a Busby Berkeley-style chorus line of brightly colored marine life, the crafty crab musically extols the virtues of living below the surface. Sebastian returns to the spotlight later in the film to stir up a romantic mood by crooning the upbeat tune "Kiss The Girl." Providing some "doo-wop" harmonies are a chorus of grasshoppers, pelicans, flamingos, frogs, ducks and turtles.

For the ballad "Part of Your World," Ashman and Menken set out to articulate Ariel's dream through music in a way that would get the audience to like her and root for her to succeed.

"In almost every musical ever written," elaborates Ashman, "there's a place usually early in the show where the leading lady sits down on something -- in 'Brigadoon' it's a tree stump; in 'Little Shop of Horrors' it's a trash can -- and sings about what she wants most in life. We borrowed this classic rule of Broadway musical construction for 'Part of Your World.' Because Jodi Benson (the voice of Ariel) is

an actress who also sings, she was able to convey a tremendous amount of soul and specificity in her performance."

The song "Poor Souls," is delivered by Ursula in a raunchy, caberet-style with strong overtones of Kurt Weill. Ashman put the character's sophisticated and verbal nature to best advantage by using more rhymes, puns and sly humor in the lyrics. The song plays a pivotal role in the plot since it follows Ariel's transformation from mermaid to human.

Also on the musical menu is a hilarious number called "Les Poissons" served up with a dash of slapstick by the palace chef, Louis. It focuses on the joy of cooking fish as he desperately tries to turn Sebastian into the daily special.

Two other diverse musical selections complete the program. "Fathoms Below" is a sea chanty that introduces Prince Eric and his shipmates at the beginning of the film. "Daughters of Triton" is a concert showcase for Ariel's sisters, created by that great impresario of the deep, Sebastian.

CREATING THE CHARACTERS

"As animators here at Disney, our biggest challenge is not only to make the characters move but also to make them breathe," says directing animator Glen Keane. "They have to

appear to be thinking and making their own decisions. You have to see the thinking process. Whenever I do a scene where that comes across, then I feel like I've accomplished something."

Andreas Deja, another of the film's directing animators, sums it up this way: "To be a good animator, you have to like what you're doing so much that the drawing part is really secondary. The things that are uppermost in your mind are acting, emotions, communicating clearly, and getting it all technically right. You just happen to be drawing at the same time."

With these ideas in mind, the "Mermaid" creative team set out to design and animate a new cast of characters that would come to life on the big screen. In the early stages of production, a large aquarium was moved into the animation building and artists with sketch pads frequently gathered to study and draw the exotic fish. Research photos from National Geographic and reference books were plastered on the walls of the animators' rooms.

Live-action models also proved useful for study purposes. Sherri Stoner, a talented young actress/performer with Los Angeles' premiere comedy improvisation group, "The Groundlings," was called in to model for the title mermaid. Animators were able to study her movements as she swam about in a clear glass tank (8 feet deep) filled with water.

Directing animator Mark Henn credits Stoner with inspiring some of Ariel's facial expressions as well. "She

was able to bring to the character a unique and believable spark which we may not have thought of otherwise," says Henn. "Little things like the way she bites her lip were incorporated into Ariel's personality and helped bring the character alive."

Drawing from personal experiences and real-life situations can also be an important influence on animators. For animation director Deja, much of the spirit for the character of Triton came from his own father.

"I get the best performances for my characters when I base things on real life," explains Deja. "In the case of Triton, I discovered that there's a lot of my own father in him. My father was also very concerned about the fate of his children and wanted things played by his rules. When you're a teenager, you start developing your own rules. He would get impatient and lose his temper, then calm down and feel bad that he had been too hard. By thinking back on these confrontations and experiences from my own life, I was able to make things become real."

Some of the characters were more difficult to base on a real situation or persons. Animating director Duncan Marjoribanks had to invent his own set of parameters for the personality of Sebastian.

"Sebastian is sort of a reluctant Jiminy Cricket who sees his job of looking after Ariel as being somewhat beneath him," says Marjoribanks. "He has a big ego for such a small body and he's always in trouble because of his

size. We had to invent a boneless face for Sebastian. Real crabs have an ectoskeleton, and no heads at all. Their eyes are on stalks and are quite unappealing. He was great fun to draw because the shape of his head is determined by the expression of his mouth and eyes. Besides, we didn't have to draw ears, nose or hair."

The creation of Ursula, the omnipotent octopus, was another exercise in imagination. Her design was an evolutionary and collaborative process. Early incarnations pictured her as part manta ray, sea mollusk or scorpion fish. For Ruben Aquino, the directing animator overseeing the Ursula unit, working on this deliciously evil character was a plum assignment.

"She has such a volatile personality that you can really get extreme in animating her," says Aquino. "When she's talking to Ariel and putting on a front, she can be very nice and sweet. The next moment she can get very explosive and nasty. Pat Carroll's voice was a great inspiration for us. The hardest thing about animating Ursula was keeping track of all her tentacles and going back to draw them after the main body was completed."

ART DIRECTION

To create a distinctive design and fitting color style for the fairy tale setting of "The Little Mermaid," the directors turned to a number of top artists for inspiration

during the early stages of preproduction. Cartoonist Rowland B. Wilson influenced the color schemes with his watercolors of Mediterranean castles and seascapes. Renowned children's book author/illustrator Chris Van Allsburg and veteran Disney layout man Ken O'Connor suggested additional artistic approaches.

Also helpful during this period were some evocative pastel drawings by sketch artist Kay Nielson that were unearthed in the Disney Archives. Nielson, who had previously worked on the "Night on Bald Mountain" sequence for "Fantasia" and was a prominent illustrator of his day, had created storyboard art in the early 40's for two proposed features based on Andersen's works.

With these inspirations, art directors Mike Peraza and Donald Towns began experimenting with color and backgrounds to see how these elements could strengthen the telling of the story.

"Just because so much of the film takes place underwater, didn't mean our color palate was limited to blue," explains Towns. "The great thing about animation is that you have the ability to take liberties that you wouldn't ordinarily take in a live-action picture. We were able to create a full range of moods and emotions by varying and contrasting colors. This was also useful in enhancing the theatrics of our musical numbers."

To ensure a consistent style and flow of color throughout, Towns devised a schematic approach which served

as his visual outline for the entire film. A board with small color squares representing the various scenes allowed him to analyze the impact of the changing colors for the entire film.

The "Under The Sea" number provides a good example of this approach. The scene begins in almost a monochromatic blue to suggest its setting on the ocean floor. As Sebastian sings about life being greener, the background shifts to that color. When he mentions the unhappy fate of fish in captivity, the background becomes purple. As the musical number builds to its full theatrical intensity with hundreds of dancing fish and marine musicians joining in, a full spectrum of color is introduced. Pinks, yellows, and even a brilliant red (to illustrate the song's reference to a hot crustacean band) add to the overall effect. At the song's conclusion, when Ariel has wandered off, the environment returns to a calm shade of underwater blue. This sudden contrast from the cheery scene which preceded it suggests that "reality" has returned and helps set up what is to follow.

With regard to colors for the characters themselves, great care had to be taken to compensate skin tones and hair color in changing environments and light sources. There were 32 color models for Ariel alone and numerous costume changes (from mermaid fin to rag dress to wedding gown). The Disney paint lab even invented a new color appropriately called "Ariel" for the blue-green color of her fin.

EFFECTS ANIMATION

While the work of the character animators is prominently on display in the form of any movement involving personality, the more subtle efforts of the effects animators are equally important in creating an overall sense of excitement and credibility. Animated effects can range from huge crashing waves on the ocean to a tiny teardrop of water coming from a faucet. For "The Little Mermaid," a team of 25 effects artists were responsible for animating storms at sea, billowing sails, schools of fish, shadows, raging fire, explosions, magic pixie dust, surface reflections, underwater distortions, ripples and more bubbles than a Lawrence Welk marathon.

According to effects animation supervisor Mark Dindal, "This film has more effects than probably any film since 'Fantasia.' Nearly 80% of the film required some kind of effects work. The fairy tale setting gave us the challenge of coming up with images that were new and fantasy-related. The more successful we are, the more the audience is pulled into the story. We tried to strike the right balance so that the effects added enough without overpowering the characters."

For research and inspiration, Dindal and his team studied the scenes from Walt Disney's 1940 classic "Pinocchio" involving Monstro the whale. "That particular

scene really captured the feeling of a massive ocean in terms of its scale and dimensions," says Dindal. "The strong drawings and timing of the waves helped us with our storm sequence. We also discovered how effective the use of distortion effects, bubbles and light patterns crawling over rocks could be."

The biggest challenge for the "Mermaid" effects team was the sea storm, where the Prince's ship runs aground, catches fire and eventually explodes. It took eight weeks to choreograph the various elements of nature in this scene which appears on screen for a scant 2-1/2 minutes.

"The mood we tried to create was one of total chaos," explains Dindal. "By painstakingly creating the elements one at a time, we were able to build towards a powerful climax. Things like gusts of wind obliterating the field of view for an instant and slow, rolling waves added greatly to the overall dramatic impact and theatrics of the scene."

ABOUT THE VOICE CAST

JODI BENSON (Ariel) is the vocal embodiment of a beautiful mermaid who longs to be part of the human world. The talented stage actress, whose Broadway credits include leading roles in "Smile" and the 1989 Cy Coleman musical "Welcome to the Club," was chosen from among hundreds of candidates who auditioned across the country. In the end, she was selected on the basis of her taped audition and

didn't actually meet the directors face to face until the first recording session many months later.

"Ariel was one of the most difficult voices to cast," recalls Ron Clements. "Because the songs are structured almost as extensions of the dialogue, we felt it was really important to have the same person doing the singing and speaking voice. Jodi had a sweetness and purity to her singing voice and a youthfulness to her speaking voice that was very unique. We felt she best captured the innocent and vulnerable quality we were looking for."

According to Benson, "As an actress, I never realized how difficult it was to get across what you're feeling and thinking just by using your voice. It was a great challenge. I was thrilled to get the part of Ariel and grateful to be able to sing such a beautiful song as 'Part of Your World.' It's not just a song but more as if Ariel was just sitting there, secure in her own place, and speaking this out from the heart."

Benson made her Broadway debut in "Marilyn: An American Fable" (1983). Her other stage credits include a national tour of "Sophisticated Ladies," an international tour in "Once Upon a Mattress" and a recent production of "West Side Story" in Venice, where she played Anita. In addition, she originated the role of Tania in the world premiere of "Dangerous Music" at the Jupiter Theater. The actress currently resides in New York.

SAM WRIGHT (Sebastian) puts the accent on comedy with his vocal performance as Ariel's Calypso crab companion. The scene-stealing shellfish owes much of his on-screen persona as well to this talented stage performer whose Broadway credits include "The Tap Dance Kid" (for which he received a Tony nomination); the musical "Welcome to the Club" (with co-star Jodi Benson); "Jesus Christ, Superstar;" "Two Gentlemen From Verona;" "Pippin" and "Over Here." Wright travelled extensively across the country in a touring production of "I'm Not Rappaport" (in which he played Midge) and is currently on the road starring in the Ken Hall musical production of "Phantom of the Opera."

On screen, Wright appeared as legendary musician Dizzy Gillespie in Clint Eastwood's "Bird." His television credits include recurring roles on such daytime favorites as "All My Children" and "Search for Tomorrow" and guest stints on primetime series like "The Cosby Show," "Simon & Simon" and "Spencer: For Hire." He has also starred in two series of his own: "Enos" and "Ball Four." The actor had one of his "juiciest" roles as "the grape" in the long-running Fruit-of-the-Loom commercials.

Being a voice in a Disney animated film has a very special meaning for the actor. "This is something I've been dying to do all my life," says Wright. "In fact, it's the most important thing I've ever done, including some very heavy stuff. I'd always read how they selected the voices and how picky they were. I'm proud to be part of what I

know is going to be a classic. I get a big smile on my face every time I think of it."

For Sebastian's distinctive dialect, Wright drew on memories of his two college roommates from Trinidad. According to the actor, the crab's patois even sounds kind of Irish at times.

During the recording sessions for the musical number "Under The Sea," the actor was asked to improvise some movements, to help inspire the animators. "I lost myself and went a little wild," remembers Wright. "I was doing barrel turns, flipping over, jumping about and things like that. When it was over, all these people were staring at me. I'd never done anything like that before."

Wright was born in Camden, South Carolina and studied drama at South Carolina State College and C.W. Post College. The actor and his family currently live in upstate New York.

PAT CARROLL (Ursula) provides the villainous voice of the seductive seawitch. The part gave the veteran performer a rare chance to play a bad guy and challenged her to dig to the depths of her vocal capabilities.

"To play someone mean is heavenly," enthuses Carroll. "It's a roller coaster. You can go wild. She's everything you hate and yet everyone is fascinated by what makes her tick and all her quirks."

The actress envisioned the character as part Shakespearean actress, with all the flair, flamboyance and

theatricality, and part used car salesman with a touch of con artist. "The excitement is to arrive at a character with only your voice," says Carroll. "You have to think of the emotion in your head because the character always has a thought and an emotion forthcoming from that thought. By nature I am a contralto, but they wanted Ursula's voice to be lower, growly and gravelly so there would be a greater contrast with Ariel's sweet tones. They made me work hard to get it and I adored it."

Carroll was born in Shreveport, Louisiana and moved to Los Angeles at the age of five. Her first professional stage appearance was in 1947 when she starred with Gloria Swanson in "A Goose for the Gander." The following year she joined Actors Equity and played more than 200 roles in stock theater over the next two years.

In 1952, the actress made her official TV debut on "The Red Buttons Show." She went on to guest-star on many popular variety, drama and comedy series as well as most talk shows. In 1956, she received further acclaim and an Emmy Award (plus a second nomination) for her regular appearances on "Caesar's Hour" (starring Sid Caesar). TV fans will also remember her recurring stint (1960-63) as Bunny Halper on "The Danny Thomas Show" and her role in the CBS presentation of Rodgers and Hammerstein's "Cinderella" in the early 60's.

The actress's numerous stage credits include the 1955 Broadway production of "Catch a Star" (for which she received a Tony nomination) and the acclaimed 1980 one-woman show "Gertrude Stein," which won her a Drama Desk Award, a Grammy and was named Best Show by the Outer Critics Circle.

Carroll returns to The Shakespeare Theater at The Folger in Washington, D.C. next year to star as Falstaff in "The Merry Wives of Windsor."

CHRISTOPHER DANIEL BARNES (Prince Eric) gives a handsome performance as the handsome young prince of Ariel's dreams. The actor envisioned his character as "a romantic who falls instantly in love with Ariel's voice. He's trying to follow his heart but his mind keeps getting in the way," says Barnes.

Born in Portland, Maine, Barnes began his acting career at the age of eight with appearances in national commercials. He went on to become a regular for two years on the daytime drama "As the World Turns." At the ripe old age of 13, he moved to California to star with Robert Hayes in the TV series "Starman." A leading role in the NBC series "Day by Day" (where he starred as Ross Harper) followed.

Barnes was recently featured in the ABC Afterschool Special entitled "Private Affairs" and has an ongoing arrangement with that network to develop future series and projects. Off screen, the actor is strongly committed to a

safer and healthier environment and currently serves as the teenage spokesperson for the Greenpeace organization.

BUDDY HACKETT (Scuttle) turns in a top-flight comedy performance as a squawking seagull. The veteran comic, who has been delighting Broadway, film, television and nightclub audiences for almost forty years, flew at the chance to do an animated voice in a Disney film.

"Scuttle is very real to me," says Hackett. "I found myself projecting into the character and thinking I was that bird to the point where I even tried to fly. Once you cross over that line from reality to make believe, make believe is reality."

Hackett's wide range of facial expressions and distinctive voice served as great inspiration to animator Dave Stephan who headed up the Scuttle unit. "We tried to put Buddy's sort of cross-eyed look and side-of-the-mouth delivery into the character," says Stephan. "His readings were just so funny it gave us a real handle on the character and something great to work with."

Hackett made his professional debut as a stand-up comic on the "Borscht Circuit" and went on to become a popular headliner in comedy clubs across the country. This led to a starring role in the hit road production of "Call Me Mister" and later a Hollywood contract. The actor made his film debut in "Walking My Baby Back Home" (1953). His other motion picture credits include "God's Little Acre," "The

Music Man," "It's a Mad, Mad, Mad, Mad World" and the 1969 Disney blockbuster car-medy "The Love Bug." On Broadway, Hackett starred in the hit revue "Lunatics and Lovers." In 1956, he starred in the TV series "Stanley," along with Carol Burnett and Paul Lynde. He continues to be a much-sought-after guest on all the top talk shows and occasionally accepts nightclub engagements in Las Vegas and elsewhere.

KENNETH MARS (King Triton) is the strong-yet-sensitive, speaking voice of Ariel's father, King of the Mer-people. The versatile character actor is well-known to moviegoers for his comic portrayals in two of Mel Brooks' cult comedies, "Young Frankenstein" and "The Producers," as well as for his work in "Radio Days" "Fletch," "What's Up, Doc," "Viva Max" and "Butch Cassidy and the Sundance Kid," among others. On television, he has been seen most recently in such hit shows as "Head of the Class," "Charles in Charge," "Simon and Simon" and "Murder, She Wrote."

His stage credits run the gamut from musicals to dramas and comedies. Among the busy actor's most recent motion picture credits are "High Spirits" and Martin Mull's "Rented Lips."

RENE AUBERJONOIS (Louis) proves himself a real cut-up with his temperamental turn as the castle's cook. The Tony Award-winning actor, who is currently starring on Broadway

in the Larry Gelbart/Cy Coleman musical "City of Angels" drew on his extensive musical theater training to make his role one of the comical highlights of "The Little Mermaid."

A native New Yorker, Auberjonois began his stage career at the American Shakespeare Festival in Stratford, Connecticut, under the tutelage of renowned actor/director John Houseman. He went on to appear in regional repertory theater and became a founding member of The American Conservatory Theater in San Francisco.

In 1970, he appeared on Broadway opposite Katharine Hepburn in "Coco" and was honored with a Tony Award for best featured actor in a musical. In addition to his other Tony-nominated performances in Neil Simon's "The Good Doctor" and Roger Miller's "Big River," Auberjonois has appeared in such stage productions as "Metamorphosis," "Richard III," "The Misanthrope," "Flea in her Ear," "The Miser" and "Petrified Forest." He has also appeared in seven productions at Los Angeles' acclaimed Mark Taper Forum.

The actor has guest-starred on many popular television shows and is perhaps best known for his recurring role as Clayton on the hit series "Benson." Moviegoers will know him for his featured roles in "M*A*S*H," "McCabe and Mrs. Miller," "Pete 'n Tillie," "King Kong" and "The Eyes of Laura Mars."

BEN WRIGHT (Grimsby) is the delightfully distinguished voice of reason behind the prince's trusty advisor. Nearly 30 years ago, this same versatile actor provided the speaking voice for Roger, the lead human in Disney's animated classic "101 Dalmatians." Additionally, Wright was the voice of a wolf in Disney's animated version of "The Jungle Book" and also narrated several other animated and live-action films for the studio.

Wright, who passed away in July, 1989 at the age of 74, was born in London where he began his stage career in 1934. A graduate of the Royal Academy of Dramatic Arts, he appeared in many West End productions before relocating to Hollywood in 1946.

The actor worked steadily in radio, film and, later, television. His motion picture credits include "The Sound of Music" (where he took on a German accent for the role of Herr Zeller), "Judgment at Nuremberg," "Witness for the Prosecution," "Mutiny on the Bounty," "My Fair Lady" and "Topaz." His television credits include guest appearances on literally hundreds of episodic TV shows and mini-series.

Wright came out of semi-retirement to take on the role of Grimsby in "The Little Mermaid" and expressed great delight at returning to the Disney studios. He was chosen for the role on the basis of his audition and without any prior knowledge on the part of the filmmakers that he had worked on previous Disney animated films.

ABOUT THE FILMMAKERS

HOWARD ASHMAN (Producer/Lyricist) makes his debut in the world of feature animation with "The Little Mermaid" following a distinguished career as a musical comedy librettist, lyricist, playwright and director. This transition seems a natural one for the creative talent who directed and provided the book and lyrics for the acclaimed Off-Broadway sensation "Little Shop of Horrors." That production was recognized as Best Musical by The Drama Critic's Circle, The Outer Critic's Circle and The Drama Desk.

A native of Baltimore, Maryland, Ashman studied at Boston University, Goddard College and Indiana University, before relocating to New York to work in theater.

In 1978, Ashman was looking for a composer to work with him on a musical adaptation of Kurt Vonnegut's God Bless You, Mr. Rosewater. Renowned Broadway conductor Lehman Engel, who was then teaching a musical theater workshop at BMI, introduced him to Alan Menken. The chemistry was immediate and by the following spring, the play was finished and staged at the WPA Theater, where Ashman served as artistic director. The duo's next collaboration was the much-acclaimed "Little Shop of Horrors."

As a librettist, lyricist and playwright, Ashman's work has been performed at Washington's Arena Stage, Houston

Grand Opera, Pittsburgh Light Opera and Philadelphia's Annenberg Center. He has directed shows for Arena Stage, Manhattan Theater Club, the O'Neill Center's Composer/Librettists' Conference, the WPA, as well as the Off-Broadway, London, Los Angeles and national touring versions of "Little Shop." In 1987, he made his Broadway directing debut with "Smile," for which he also wrote the book and lyrics (in collaboration with Marvin Hamlisch).

Ashman plans to work on additional animated features for Disney and has recently completed his first live-action script for the studio's Touchstone Pictures banner.

JOHN MUSKER (Producer/Director/Writer) has been playing a major role in the creation of Disney animated features for over a dozen years. Beginning as an animator with the studio in 1977, he has gone on to become a guiding force in the production of two of the last three full-length animated films. His other directing/writing credit (with collaborator Ron Clements) was on Disney's 1986 animated release "The Great Mouse Detective."

Like many of the artists who eventually came to work at Disney, Musker knew at an early age that he wanted to become an animator. By the time he was eight, he had already set his sights on this profession.

Born in Chicago, Illinois, Musker first began drawing while in grammar school. Inspired by such Disney classics as "Sleeping Beauty" and "Pinocchio" as well as Bob Thomas'

primer on animation entitled The Art of Animation, he developed a thorough understanding of the animation process. His fascination with comics, cartoons and Mad Magazine further stimulated his desire to draw.

At Loyola Academy, a Jesuit high school in Wilmette, Illinois, Musker became a cartoonist for the school paper. His special brand of caricature, which included outrageous sketches of teachers and school celebrities, quickly caught on. This preoccupation with caricature and cartooning continued throughout his college years at Northwestern University, where he majored in English and drew cartoons for The Daily Northwestern.

Following graduation from college in 1974, Musker put together a portfolio and set out for California to pursue a career as an animator. After an initial rejection by Disney, he enrolled at CalArts the following year (with a partial scholarship) to master his craft.

After completing his first year, which included a summer internship at the Disney studio, he was offered a full-time job as an animator. This time Musker turned it down, opting instead to complete the second year of his training.

In 1977, Musker started work at Disney where his two training tests were enthusiastically received and he began as an assistant animator on "The Small One." He also animated on "The Fox and the Hound" and did story work on "The Black Cauldron."

Musker attributes his successful writing/directing partnership with Ron Clements to the fact that "we're both relatively agreeable Midwestern types and we each have slightly different strengths and approaches. Ron is more structure-oriented and makes sure that the overall story doesn't disintegrate during the course of too many rewrites. I tend to be more concerned with specific details and gags. We constantly go over each other's scenes and drafts and add new ideas and suggestions in the process."

RON CLEMENTS (Director/Writer) is another esteemed member of Disney's feature animation division who has been lending his numerous creative talents to the studio since 1974. His keen instincts for storytelling attracted him to Hans Christian Andersen's "The Little Mermaid" and his initial presentation of this material was the impetus for getting this production off the ground.

Born and raised in Sioux City, Iowa, Clements traces his interest in animation to his first viewing of "Pinocchio" at the age of 10. As a teenager, he began making super-8 animated films, including a 15-minute featurette (which he animated singlehandedly) entitled "Shades of Sherlock Holmes." The latter won critical acclaim and led to a part-time job as an artist at a television station, where he animated commercials for the local market. Several years later, his animated Sherlock Holmes project helped him get a job at Disney and also

served as the inspiration for "The Great Mouse Detective," which Clements wrote and directed (with John Musker).

After graduating from high school, Clements came to California to try his luck at animation. Since there weren't any openings at Disney, he went to work for several months at Hanna-Barbera while studying life drawing in the evening at Art Center.

With a little persistence and determination, Clements was finally accepted into Disney's Talent Development Program, a training ground for young animators. His self-taught experience and ambition made up for his lack of formal training.

After successfully completing the training program, Clements served a two-year apprenticeship under Disney veteran Frank Thomas. He quickly progressed through the ranks from in-betweener to assistant to animator/storyman. His credits include "Winnie the Pooh and Tigger, Too," "The Rescuers," "Pete's Dragon," "The Fox and the Hound" and "The Black Cauldron."

ALAN MENKEN (Composer) is the musical maestro behind Disney's first fairy tale in 30 years. In preparing for this assignment, he made an extensive study of music from previous animated classics and actually poured over original arrangements and music tracks buried in the studio's archives to get a better feel for how they were done and what made them so successful.

Menken grew up in New Rochelle, New York and claims to have always had an interest in music. After studying liberal arts in college and briefly toying with the notion of attending medical school, he found that music was his true passion while attending the Lehman Engel Musical Theater Workshop at BMI. This led to an intense personal learning and growth period for him as a musician and eventually resulted in his meeting Howard Ashman.

At that time, Menken was working primarily as a songwriter who performed frequently in local clubs and had an active career singing commercial jingles. Several shows that he had written for had been successfully showcased, but had not yet been produced. His first collaboration with Ashman was the WPA production of "God Bless You, Mr. Rosewater," which later went on to be well-received in its Off-Broadway debut. Menken also wrote music for Michael Bennett's workshop production of the New Wave rock musical "Battle of the Giants" and provided music and lyrics for the Manhattan Theater Club's production of "Real Life Funnies."

Menken reteamed with Ashman for the musical adaptation of Roger Corman's classic film "Little Shop of Horrors." According to the composer, "Although Howard and I work with other people occasionally, we are each other's primary partners. Since he also works in so many other departments and sometimes spends a couple of years touring and directing a show, I often work on my own projects in between collaborations."

Menken and his songwriting partner, Ashman, are currently working together on music for future Disney projects, both animated and live-action. In addition, he has written lyrics and music for an upcoming stage version of the popular television series "The Honeymooners," set to premiere next year at The La Jolla Playhouse.

RUBEN AQUINO (Directing Animator) began his career as an animator in 1979 and has been drawing ever since. For his most recent assignment on "The Little Mermaid" he oversaw a staff of four animators assigned to the character of Ursula. Prior to this, he had served as supervising animator on Disney's 27th full-length animated feature "Oliver & Company," where he doggedly drew Francis and other assorted canine characters.

Born and raised in Okinawa, Aquino attended English-speaking school and developed an interest in art at an early age. "Bambi" was the only Disney feature he saw as a child, but through the Disney television programs he was exposed to and influenced by animation.

In 1975, Aquino graduated from the University of Pennsylvania with a Bachelor of Arts and the inclination to become an architect. Moving to Honolulu, where his family had relocated, he found work hard to come by in his chosen profession and accepted an animation trainee position with a local commercial house called Farmhouse Films. To his

surprise, he found animating to be a challenging and stimulating art form and a career path worth pursuing.

When Farmhouse Films moved to Los Angeles in 1980, Aquino came with them. One year later he was working for Hanna-Barbera as a designer and layout man. During this period, he also enrolled in classes sponsored by the cartoonists' union and had the good fortune of studying under industry veteran Art Babbitt.

Aquino joined Disney in 1982 as an in-betweener on "Mickey's Christmas Carol." He moved up to assistant and later animator on "The Black Cauldron." For the 1986 feature "The Great Mouse Detective," Aquino mainly handled Dr. Dawson and Mrs. Judson. He was also one of several animators on Disney's award-winning computer-generated short, "Oilspot and Lipstick."

ANDREAS DEJA (Directing Animator) first applied for a job as a Disney animator at the age of 10. Deja, who was born in Poland and raised in Germany, remembers writing to the studio immediately after seeing "The Jungle Book." "I'd never seen a Disney feature before," says the artist. "It was one of those key experiences because I just couldn't believe what I'd seen. All those drawings moving, thinking and acting seemed so real."

The studio wrote back to Deja explaining that they were fully staffed but they were always on the lookout for new talents. This offered him the encouragement he needed and

the motivation to work hard towards that goal. At the age of 20, after completing his studies, he applied again and this time was accepted.

Working with Eric Larson, one of Disney's legendary "nine old men," Deja completed several tests and went on to do early character design, costume research and animation for "The Black Cauldron." His next assignment was "The Great Mouse Detective," where he animated the mouse queen and her robotic twin. Deja helped design many of the characters for "Oliver & Company" and did some animation before spending a year in London as a lead animator on "Who Framed Roger Rabbit," under director Richard Williams.

On "The Little Mermaid," Deja oversaw the animation of Triton, a powerful figure requiring expert skills in draftsmanship and acting ability. The animator's current assignment is co-directing Disney's next fairy tale adaptation, "Beauty and the Beast."

GLEN KEANE (Directing Animator) has emerged as one of the top talents working in animation today. His bold expressive style and innovative character designs have been compared favorably by critics and colleagues alike to the legendary masters of the art. For "The Little Mermaid," he worked primarily on the character of Ariel and oversaw the "Part of Your World" musical number.

Keane grew up in Paradise Valley, Arizona, where he learned to appreciate art at an early age from his father

Bil Keane, the creator/cartoonist of the nationally-syndicated comic strip "The Family Circus." Keane's father encouraged him to learn how to draw not just cartoons, but anatomy and real life, and instilled in him a sincere approach toward what he was drawing.

Keane enrolled in CalArts in 1972 with the intention of becoming an editorial cartoonist, but when his portfolio ended up at the school of film graphics (i.e. animation) by accident, he decided to give it a whirl. At the age of 19, he discovered animation and quickly realized it was the perfect marriage of all his interests.

He joined Disney in 1974 and trained under legendary animators Ollie Johnston and Eric Larson. He went on to animate scenes in "The Rescuers" and "Pete's Dragon" before being promoted to directing animator on "The Fox and the Hound" where he animated the spectacular bear fight sequence. For the featurette "Mickey's Christmas Carol," Keane drew Willie the Giant. He also served as a supervising animator on "The Great Mouse Detective" (where he oversaw Ratigan) and "Oliver & Company".

In 1983, Keane animated a 45-second experimental film based on Maurice Sendak's Where the Wild Things Are which combined hand-drawn animation with computer-generated backgrounds and camera movements for the first time.

Keane's freelance credits include numerous animated television commercials and a series of recently published

Christian allegories. He is currently co-directing (with Deja) Disney's animated version of "Beauty and the Beast."

MARK HENN (Directing Animator) started working at Disney in 1980 following completion of the character animation program at CalArts. After being on the job for less than a year, he was given the enviable assignment of drawing Mickey Mouse's first screen role in 30 years for the holiday featurette, "Mickey's Christmas Carol." In 1988, he again animated Mickey, this time for his appearance on the Academy Awards ceremony opposite Tom Selleck.

Henn was born in Dayton, Ohio, and remembers telling everyone at the age of seven that he wanted to be an animator after being inspired by the Disney classic "Cinderella."

In the ten years he has been with the studio, Henn has distinguished himself as a top animating and directing talent. After animating on "The Black Cauldron," he was elevated to supervising animator and served again in that capacity on "The Great Mouse Detective" and "Oliver & Company."

In his role as directing animator for the character of Ariel, Henn got to explore new areas of his artistry. "Ariel was a great challenge to work on," says Henn. "We wanted her to have a flexibility and fluidity to her movements and not just look like a human in a fish suit. Watching footage of seals proved helpful since they are

mammals with definite spines and bone structure. The live-action reference material was also useful particularly where she loses her voice and has to rely on pantomime and expressions to communicate the action."

Following his assignment on "The Little Mermaid," Henn and his family relocated to Florida, where he now works as an animator at the new facility at The Disney-MGM Studios Theme Park. His current assignments are the next Roger Rabbit cartoon short "Roller Coaster Rabbit" and a new featurette starring Mickey Mouse and the gang.

DUNCAN MARJORIBANKS (Directing Animator) makes his Disney debut on "The Little Mermaid." Behind every great animated character is an artist with a pencil and in the case of Sebastian, it was Marjoribanks and his team that provided the personality and movements.

Born in Toronto, Canada, Marjoribanks first began thinking of a career in animation when he took a 3-year course on the subject at Sheridan College. After graduating in 1976, he formed his own animation studio and created titles and training films for such clients as Xerox.

In 1978, Marjoribanks moved to Los Angeles where he worked as an animator for Hanna-Barbera. He left to work freelance for a number of commercial houses. In the latter role, he animated such television notables as Tony the Tiger and the tasty trio of Snap, Crackle and Pop.

The animator later did some design work and presentations for other Saturday morning producers and worked as an animator on "Family Dog," an innovative and entertaining animated episode for Steven Spielberg's "Amazing Stories."

Marjoribanks came to Disney in 1986 and became one of the first artists to be assigned to work on the development of "The Little Mermaid."

MATT O'CALLAGHAN (Directing Animator) came to Disney in 1981 as an assistant animator on "Mickey's Christmas Carol." He had been interested in drawing ever since he was old enough to hold a pencil and by the age of 12 he was already making his own experimental animated films with the family home movie camera. From that point on, he set his sights on becoming an animator. Six years later, he enrolled in the character animation program at CalArts, which led him to an entry-level position at Disney upon graduation.

O'Callaghan's credits at the studio include two years of story work on "The Great Mouse Detective" as well as an animation assignment on that film's lead villain, Ratigan. He also animated scenes with Roger Rabbit and Benny the Cab for the Toontown segment of "Who Framed Roger Rabbit."

For "The Little Mermaid," O'Callaghan worked on three diverse characters: Prince Eric, Chef Louis and the Shark. In animating the broad antics of the wacky chef, he used a

mental image of comedian Jackie Gleason to create weighty yet graceful movements.

MAUREEN DONLEY (Associate Producer) is another veteran of the theater world making her feature film debut on "The Little Mermaid." As a stage manager, her credits include such acclaimed shows as the Broadway production of "The Glass Menagerie" starring Jessica Tandy and Amanda Plummer; the first and second national touring companies of the Tony Award-winning musical "Cats," and the Midwest premiere of Lanford Wilson's "Fifth of July" starring John Malkovich. She served in a similar capacity for both the on and off-Broadway productions of "Pump Boys and Dinettes" and also directed productions of that show in Alabama and Atlanta. Just prior to coming to Disney in 1987 to work on "The Little Mermaid," she stage-managed the La Jolla Theater presentation of "The Matchmaker," featuring Linda Hunt.

A native of Chicago, Donley majored in broadcasting and theater at Marquette University in Milwaukee and completed her graduate studies at Purdue. Her first professional assignment was at the St. Nicholas Theater in Chicago as stage manager for "Funeral March for a One-Man Band." In 1979, she began a 2-1/2 year association with New York's renowned Juilliard School, where she served as a member of the faculty and was involved in the staging of a number of theater productions.

Donley feels her extensive theater background was good training for her assignment on "The Little Mermaid." "This film followed much more of a musical theater process of collaboration than usual," she observes. "Because the music was such an integral part of the process, everyone -- including the songwriters -- worked together from the very beginning. I've always loved fairy tales and it's been a great opportunity to be able to work on Disney's first fairy tale in 30 years."

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