

PRE INTRO

Hello Anatomy of a Movie fans,

I wanted to share with you a state of the union if you will.

For those that have been watching or listening for a while know that we cover a lot of movies - over 200 at this point. We try to review each with insightful opinions as well as fact that makes it engaging for you.

However, we always strive for better and so all the hosts and producers spoke internally about ways to make the show even better. Best way to achieve that was to look at your comments and see what you thought. Which we appreciate.

So now we begin a revamped Anatomy of a Movie series. The core of the show remains, discussing movies at length with insightful opinions and facts. But what we've realized is that while not everyone, yourself included, may not like all the movies we cover there is excitement each of us have for the filmmaking process. Truthfully, whenever I'd buy DVDs of movies I hadn't seen, I'd watch the behind the scenes commentary first. Because no matter the movie, it takes tremendous effort to make that movie. That's what we want to highlight - the full spec of the process from story to development to editing and ending with the box office and reception. Again, things we've talked about, but now times 10.

Also we'll try to bring in more visuals and clips to broaden the discussion. Don't worry audio fans, we'll post these as links in the descriptions so you too can look at them. In the descriptions will also be an attachment to our rundown/notes. That way if there's something about the movie we don't get to you can still learn about it by reading those.

Most importantly though, this whole show and process is organic and will continue to evolve over time. Please continue commenting on YouTube and also please comment on iTunes. Even if you've commented in past, please update it so we we're not reading old comments that no longer may apply. Thank you fans for your support. Without you, we wouldn't be doing this.

ZOOTOPIA (2016) - RT: 1 hr 48MINS (IMG_001)

- Released March 4th, 2016
- Byron Howard, Rich Moore, Jared Bush directed
- Disney didn't release a budget, but most animated films carry a production price tag in excess of \$100 million (\$150 including P&A)
- Disney Animation
- 55th animation feature

QUICK OVERALL THOUGHTS

- MARISA:
 - Loved it, Fun Characters, Fun Voices, and even a surprisingly interesting, solid storyline with universal themes to boot
- PHIL:
 - Loved the pun on utopia
 - Loved the use of animal traits to build characters and how they played with the expectations of those traits
 - Animation looked amazing
 - I always love a good detective story
 - Good humor
- DEMETRI:
 - CLEVER, FUNNY, TOPICAL, POIGNANT, WITH A DASH OF CHINATOWN TYPE MYSTERY AND THE GODFATHER
 - STACKS UP WITH SOME OF THE BEST PIXAR MOVIES....
 - NO SURPRISE BEING JOHN LASSETTER OVERSEES DISNEY ANIMATION

DEVELOPMENT

- First announced in August 2013 at that year's D23 Expo, Promoted at D23 in August 2015 with Director, Writers, and Ginnifer Goodwin. **(IMG_002)**
- We did about seven or eight months of research. Talked to animal experts and sociologists. Disney's Animal Kingdom and we talked to experts down here who helped us figure out animals personalities
- John Lasseter's idea to go to Kenya. Sent about 14 of us, including a lot of our leadership in different departments of the film, to Kenya. Kissimmee
- The animators were looking for movement and how animals' fur behaves in light, and we came back completely changed and making the film way more in-depth than when we first left
- The crew ended up at a Natural History Museum, where they studied fur under a microscope and even brought in lighting setups to see how the strands reacted to light. Develop 64 individual mammal hair styles for the 64 different species of mammals in the movie
- One mammal you won't see is simians or apes. "Apes are too much like us, so as soon as we put them in the story, everyone goes, oh the ape is the smart one. And we wanted all these mammals to seem like more or less equal intelligence, more or less," said Byron Howard
- There are no birds or reptiles
- After years of development and production, they realized a huge aspect of their movie didn't work. There were two main characters, one primary and one secondary— and they had to be flipped for the film to make sense. Nick, voiced by Jason Bateman, is

jaded, sarcastic, and believes everyone is exactly who they are. Judy, voiced by Ginnifer Goodwin, is exactly the opposite. She's cheery, optimistic and believes anyone can be whatever they want. "We're telling a story about bias, and when you have the Nick character starting the movie, through his eyes the city was already broken," Howard said. "He didn't like Zootopia." Hopps, on the other hand, Judy did. She loved it. And suddenly, everything became obvious. In changing the movie, Howard, Bush, Rawley and others found that they were better able to incorporate the film's message of inclusion and harmony, along with a satisfying story

- "Nick was always the con man, and Judy was this optimistic, pure of heart character," Howard says, describing the rabbit as akin to Frank Capra's protagonists "who believes their truths to the core, but are surrounded by characters that are super-cynical and always pushing on those beliefs." The question is, will the ideals of that character survive?
- While the story overhaul was dramatic, it wasn't unusual for a Disney or Pixar movie, since filmmakers at the two studios, overseen by chief creative officer John Lasseter, are encouraged to rethink and revise their stories during the storyboarding and editing process in advance of the actual animation production
 - The makers of Pixar's Academy Award-winning *Inside Out*, for example, have described how they made a major change in their film when they realized that its story needed to be about emotion/character Sadness
- In the case of *Zootopia*, the directors said they were already having internal screenings and were getting ready to go into production when they had their eureka moment, leading them to abandon Nick's point of view

WRITING (Jared Bush, Phil Johnston)

- *Dumb and Dumber, Who Wants To Marry My Dad?* - Bush
- *The Brothers Grimbsy, Wreck-It-Ralph, Cedar Rapids, Thousand Words*
- Well early on Byron had this idea. So Byron loved animal movies, talking animal movies. Love them, especially *Robin Hood*. And early on he had this idea to have two characters, a fox and a bunny together in a world populated by animals. And when I came onto the project it was originally a spy movie. And the first 10 minutes of that movie took place in this mammal world. And then they went to this crazy tropical island where a bunch of other stuff happened. And it was more of a spy movie. - Jared
- And as the project continued on and we started to build out the world, originally the fox was the main character as opposed to the rabbit
- "We love that about those movies and we took an element of that and put that into Judy's very smart, modern character," he continues. "Next to this confirmed cynic, Jason Bateman's character, it's great chemistry for a buddy movie."
- We found out through our research that there are 90 percent prey animals in our natural world. 90 prey and only 10 percent predators. And that was a really interesting ratio.

- Originally Nick had this really fun business called Wilde Times where animals could live out their animalistic nature
- The city of Zootopia is a real city where animals have to get up, get dressed, brush their teeth, buy coffee, and ride the bus to work, so the clothes needed to fit convincingly. This led to the first difficult decision to combine human and animal anatomy by planting the animal's feet flat on the ground while trying to keep the natural feel of the animal

STORY/CAST

- POINT OF DISCUSSION: The buddy comedy format
- POINT OF DISCUSSION: The twist of the sheep
- POINT OF DISCUSSION: Favorite moments/characters
- **GINNIFER GOODWIN (JUDY HOPPS) (IMG_003)**
 - *Once Upon a Time, Killing Kennedy, Big Love, Robot Chicken,*
 - BFA in acting, with honors, from Boston University
 - Long time friend Topher Grace recommended her for the role of Cathy Feely in *Win a Date with Tad Hamilton!* (2004)
 - Attended and failed clown school
 - Disney character with BOTH parents
 - "I think that the key was letting Judy make a mistake. Letting her not be perfect, not a sterling kind of Eagle Scout of a character that never makes a mistake." (Moore)
 - Both Ginny and Judy are fiercely optimistic
 - Would laugh so hard during recording sessions with Jason, she would mess up his takes
 - Della Saba voices a younger Judy
 - Moore said that she brought "very centered sweetness, tremendous heart and a great sense of humor", describing Judy as "a little Pollyanna mixed with Furiosa"
 - The main character is a female police officer named Judy Hopps similar to the 21 Jump Street character Judy Hoffs played by Holly Robinson
- **JASON BATEMAN (NICK WILDE) (IMG_004)**
 - *Horrible Bosses, Bad Words, Arrested Development*
 - A unique accent that helps with his dry comedic style
 - Often plays a put-upon everyman
 - Became the DGA's youngest-ever director when he directed 3 episodes of *Valerie* (1986) (aka "The Hogan Family") at the age of 18 years
 - The Fox
 - Kath Soucie voices a younger Nick Wilde
 - Prior to the official announcement, in May 2013, information about Jason Bateman's casting was leaked to the press although little else about the film was known at the time

- "I foolishly said, 'What kind of voice do you guys want me to do?' And they just looked at me like I was an idiot and said, 'Just do what you do. Just talk'"
-
- **IDRIS ELBA (CHIEF BOGO) (IMG_005)**
 - *Beasts of No Nation, Thor, Prometheus*
 - Disc jockey under the name "Big Driis the Londoner"
 - Is an only child of African immigrants living in England. His father was from Sierra Leone and his mother was from Ghana. His name is of Krio African origin
 - Cape buffalo
 - This is Idris Elba's first of two animated movies in 2016, his second animated movie being Finding Dory (2016)
- **NATE TORRENCE (CLAWHAUSER) (IMG_006)**
 - *She's Out of My League, Get Smart, Hello Ladies*
 - Studied improv at Second City's Players Workshop in Chicago
 - Once a trampoline gymnast who won national competitions for age group 12-14
 - Obese cheetah
- **BONNIE HUNT (BONNIE HOPPS) (IMG_007)**
 - *Green Miles, Cars*
 - Quick-witted sense of humour
 - Rabbit
 - Long list of voices for Disney. Including: A Bugs Life, Monsters Inc., Cheaper By The Dozen, Cars 1 & 2, Toy Story 3 & 4, Monsters University
- **DON LAKE (STU HOPPS) (IMG_008)**
 - *Return to Me, Life with Bonnie*
 - Friend and writing partner of Bonnie Hunt
 - Alumnus of Second City theater group, Toronto, 1982
 - Rabbit
- **ALAN TUDYK (DUKE WEASELTON) (IMG_009)**
 - *Adventure of Puss and Boots, Big Hero 6, Frozen, Wreck-It-Ralph, Ice-Age Continental Drift,*
 - Alan Tudyk voiced the haughty, conniving Duke of Weselton (FROZEN), who is constantly irked by folks mispronouncing his homeland as "Weaselton." Now, in *Zootopia*, Tudyk voices an actual weasel named Duke Weaselton, who's also a scheming little guy.
 -
- **J.K. SIMMONS (MAYOR LIONHEART) (IMG_010)**
 - *Whiplash, Spiderman, Juno, Bojack Horseman, The Legend of Korra,*
 - Often plays leaders and authority figures
 - The lion
- **SHAKIRA (GAZELLE) (IMG_011)**
 - Famous pop star gazelle and has a lot of fans

- Teased her song at D23 Expo - August 2015
- **JENNY SLATE (Assistant Mayor Bellwether) (IMG_012)**
 - *Bob's Burgers, Parks and Rec, House of Lies*
 - Known for accidentally dropping the F-bomb on her debut performance of "Saturday Night Live" in 2009
 - Voicing a character for Disney is top of her list in career goals
 - Jenny thinks the Fox is handsome
 - This is the first of two animated movies in 2016 featuring Jenny Slate. The next one is *The Secret Life of Pets* (2016)

EASTER EGGS (IMG_013)

- DVD Releases: *Wall-E* and *Pig Hero 6*, *Frozen*, *Wreck-It Ralph*, and *Big Hero 6*.
Movies that haven't been released yet: *Finding Dory*, *Moana*
- "There is signage all over the movie. With crazy amounts of puns. There's literally hundreds of signs, and the guy who was doing them... he was an uncontrollable pun master. His name is Marty. He's got a problem! He went bananas. Every sign you see is Marty's doing. ... You will enjoy it."
- Trader Doe's, Urban Snout-fitters, Snort's Illustrated
- Our character designer is a big fan of Patrick Swayze's "Road House," and one of the villains wears a t-shirt that is a homage to the bar in "Road House."
- Princess elephants in Tundratown- Dressing up as Anna and Elsa. (FROZEN)
- Chief Bogo tells the persistent Judy, "Life isn't a cartoon musical where your dreams come true, so *let it go!*"
- Duke Weaselton is voiced by Alan Tudyk, who also voiced the Duke of Weselton (often mispronounced Weaseltown) in *Frozen* (2013). Interestingly in a twist, Judy mispronounces Duke's last name as "Weselton" in this movie
- The pirated DVDs that Duke Weaselton is selling are movies with wordplays to other Walt Disney Animation Studio features. Examples are "Wreck-It Rhino" ("Wreck-It Ralph") and "Meowna" (the upcoming "Moana")
- In *Big Hero 6* (2014), character Honey Lemon's smartphone case looks like Nick Wilde
- Nick calls Judy Hopps by her first name only once in the film. He more commonly calls her "Rabbit" or "Carrots"
- This is the third film in the Disney Animated Features canon to have anthropomorphic animals with no humans or non-anthropomorphic animals. The other two being *Robin Hood* (1973) and *Chicken Little* (2005)
- It's also the 6th Disney Animated Feature Film to have no human characters at all. The others being *Bambi* (1942), *Robin Hood* (1973), *The Lion King* (1994), *Dinosaur* (2000), and *Chicken Little* (2005)
- Judy's cellphone provider, as seen on her screen, is PB&J
- In the night howler lab scene, the rams who deliver the coffee are named Walter and Jesse, referencing the characters from *Breaking Bad*

- Mr. Big's home is based on The Godfather. The driveway is blocked off with a chain, the house is modeled after Vito Corleone's place, the study/office resembles the Godfather's study. The main characters, Officer Hopps and Nick, also are brought to Mr. Big's on the day of his daughter's wedding, which is how the Godfather opens **(IMG_014)**
- This is the fourth consecutive Disney animated feature for Alan Tudyk following Wreck-It Ralph (2012), Frozen (2013), and Big Hero 6 (2014)
- Mr. Otterton's full name, Emmitt Otterton, is a reference to the Emmett Otter's Jug-Band Christmas TV special, according to Byron Howard
- Josh Dallas voices a background character named "frantic pig". Dallas and Ginnifer Goodwin, who voices Judy, star together in the ABC fantasy series Once Upon A Time as Snow White and Prince Charming. Goodwin and Dallas are married in real life
- As a change of pace, Kristen Bell, who voices DMV sloth Priscilla, is a slow-talker compared to her Frozen (2013) character Princess Ana, who is a fast-talker. Sloths are one of Bell's favorite animals **(IMG_015)**

DIRECTING (Byron Howard, Rich Moore, Jared Bush)

- Before any drawings could begin, the animators met with the directors and writers to learn more about their plans for the characters. What would the characters need to do, and what memorable personalities would the characters need to have. To add to the challenges of creating new animated characters, for the first time in Disney history the animators had to tackle the challenge of creating animals who wear pants

PRODUCTION/ANIMATION (David Goetz (*Atlantis*)- Production Designer, Matthias Lechner - Art Designer)

- Lechner grew up in Germany and spent his childhood watching Disney movies
- Used new software with a rendering system and lighting system called Hyperion that they also used in Big Hero 6
- Lechner is art director of environments for the film, so he was tasked with creating a metropolis the animals themselves might have created
- "We wanted the city to be 'character' in the film, the same way New York City is a character in Woody Allen movies," Lechner explained **(IMG_016 - IMG_021)**
 - The result is a conglomeration of distinct neighborhoods based on climate and species preferences: Sahara Square, Tundra Town, Rainforest District, Downtown, Bunnyburrow
- Lechner drew inspiration from his own life as he designed Zootopia. Take, for example, the train station that serves Zootopia. It has "many, many similarities" to a train station he knew well in Berlin, Germany, Lechner said
- Sixty-four unique animal species are featured in the movie
- Created as many as 12 unique environments for the town (including Nocturnal District and Cliffside).

- Small pond outside of City Hall - According to Zootopia history, that was the watering hole where animals first realized that predator and prey could live together and evolve beyond their natural instincts. From there, the rest of the city developed in an organic, almost spiral, format. (IMG_022)
- “In the city center, you see a little bit of everything,” says Goetz. “You see a lot buildings that look fairly conventional by human standards and you see a lot of buildings that are pretty organic looking or something crazy modernistic. Either mostly rock shapes or a horn-shaped building. Somethings look like trees.”
- When Disney was looking to create the environments of *Zootopia*, their number one priority was to make sure that everything looked like they were animal-built, natural environments, and when they’re creating an onscreen world even bigger than San Fransokyo in *Big Hero 6*, that’s saying something. That doesn’t mean that the designers couldn’t have fun with the city itself though, implementing different kinds of animal patterns in and throughout the locations, and in order to make the city feel real and alive, the animators and designers created different, aged styles of architecture and buildings throughout the city of *Zootopia*, in order to make it feel as though it had been around as long as some of the largest cities in our world have
- Careful to make sure that the world still feels somewhat familiar though, the animators loosely based a majority of their locations on real places and environments. For example, Bunny Burrows are shaped like real life carrot fields, Sahara Square is like the animal version of a Las Vegas or Dubai, with heavy moroccan influences. The buildings in TundraTown are made of pure ice and snow, in the Rainforest District (my district of choice) the trees covering the area have sprinklers at the tops of them, so the district is always raining. Shown to the journalists was concept art of this very district, and the way they managed to create a very urban life in the Rainforest is breathtaking in my opinion, with the lights reflecting off the always wet pavement and the dimly lit streetlights
 - On the other side of the size spectrum though, there’s also Little Rodentia, made for the mice, with “*You must be this tall to enter*” signs guarding their entrances, which basically looks like mini New York brownstones and suburbs tucked into one area of the large city of *Zootopia*. Apparently audiences can look forward to a *King Kong*-like chase sequence set in this neighborhood too, which will likely show off the film’s details in terms of pure scale alone, better than anything else in the film
- Disney’s trusty team of engineers introduced iGroom, a fur-controlling tool that had never been used before. The software helped shape about 2.5 million hairs on the leading bunny and about the same on the fox. A giraffe in the movie walks around with 9 million hairs, while a gerbil has about 480,000 (even the rodent in the movie beats Elsa’s 400,000 strands in *Frozen*). The software gave the animators a ton of flexibility. They could play around with the fur -- brush it, shape it and shade it. (IMG_023a)
 - For the first time in animation, Disney needed to bring to life muscle and body dynamics. To do this would require an all-new technology, one that allows the

audience to see the wind move through the fur as you would see in real life. To not only bring connectivity and realism to the characters, but to bring touch-ability to the characters. To make the audience want to reach out and pet the soft fur of each animal

- During the research phase, the team paid close attention to the underlayer of animal fur that gives it plushness in real life. But the same detailing couldn't be recreated on a computer. "It's not practical for production to do it," said senior software engineer David Aguilar as he displayed iGroom at a *Zootopia* presentation in Los Angeles. "We created an imaginary layer with under-coding so the animators could change the thickness and achieve the illusion of having that layer to create the density of fur." That kind of trickery made it possible for them to create characters like Officer Clawhauser, a chubby cheetah with a massive head of spotted fur on his face
- The software gave the animators a ton of flexibility. They could play around with the fur -- brush it, shape it and shade it -- to create the stupendous range of animals for the movie. "The ability to iterate quickly makes all the difference," said Michelle Robinson, character look supervisor. "You can push the fur around and find the form you want." From the slick pouf on the shrew's head to the puffy, dirty wool on the sheep, the grooming made it possible for them to stylize the characters with quirky features
- Before this tool, animators had to work with approximation. When creating the silhouettes or posing their creatures they had to predict the way their characters would change with the addition of fur. "We have to wait hours and hours for renders to come back to see how the characters looked," said Kira Lehtomaki, animation supervisor. "That works for one character but not for *Zootopia*. Animators are obsessed with posing and silhouette, so if the render changes shape, any discrepancy can ruin the performances."
- While the animals were getting ready to inhabit their virtual world, a team of environment CG specialists put together the backdrops that made their lives believable. The modern-world setting in the movie captures the essence of a city designed for animals. When a train pulls up at a crowded stop, tall mammals step off the train through high doors and tiny commuters scurry through little mouse doors. But the *Zootopia* zone has different districts to suit the peculiar needs of its many species. Tundratown supports polar bears, and Sahara Square is home to camels. While the rainforest isn't marked by a specific species, the Amazonian density of the vegetation stands out **VID001** (<http://www.engadget.com/2016/03/04/fur-technology-makes-zootopias-bunnies-believable/>)
 - Each environment was meticulously crafted on Bonsai, a tree-and-plant-generation tool that was first used for *Frozen* in 2013. Once the software learned how to make a tree, it regenerated many different variations to create a rainforest with intricately layered foliage (**IMG_023b**)

- For the film Zootopia, the Disney Animation team was challenged to turn an empty world into a metropolis teeming with life and wide variety of different species from around the globe. The team started out early on with a sampling of what the different species in Zootopia might be using body characters to get rough scales and place in the environment, and it quickly became apparent the team would have to go with real world scale for the animals.
 - Beginning with the little mouse versus the giraffe, the animators found it would take 97 mice standing head to toe to reach the height of the giraffe. Along with the challenges of creating the different animals, came the challenge of creating different vehicles for each animal, different ways for each animal to enter a building, and different sizes of technology each animal might use
 - Once the standardized scale for the animals in Zootopia was created, the team began creating even more citizens to fill the different tundras; desert animals for Sahara Square, rodents for Little Rodentia, as well as arctic animals, rain forest district animals, and rabbits to fill Bunny Burrow. For every species that was made the animators had to create a family of animals with males, females, and children
- On top of creating the animals, the animators had to create a proper wardrobe to fit each animal and their lifestyle and environments. Within each species, a variety of shapes and colors were used within the wardrobe to create the robust population
- As the story changed the character designs had to change as well to accomplish the feel the director and writers were looking for. Once that was complete, the next step in bringing the drawings to life was modeling. Modeling brings the layers of realism that make the characters come to life
 - To bring the models to life, realistic elements like fur, color, and texture need to be added. From the heavy, coarse feel of honey-badger fur to the fiberglass feel of polar bear fur, the natural environment needed to be met. With help from the Natural History Museum of Los Angeles, the animators were able to get close to the animals and learn more about the structure of each species fur
 - From there, the animators were able to create parameters to help them achieve the range of shininess, flexibility, and flowiness that is found in real, lush fur. The mouse in the film has about 400,000 hairs in its fur, about the same amount Elsa has. But the giraffe has about 9.2 million hairs, a new record amount of hair for any one Disney animated character
- The last step in the design process was in simulation, layering on all the dynamics of animation and all the departments before to create a sense of physicality to bring them alive. From the jiggle in their cheeks to the way their clothes fit and wrinkle around their bodies, even making the fur move as it would naturally on a real animal
- To keep the performances intact, the engineers turned to Nitro, a real-time display software that's been in development since *Wreck-It Ralph* (2012). The animators were then able to see realistic renders almost instantly to make decisions on the fly. The tool

sped up the process, making it possible to keep subtle expressions on the furry faces in the movie

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SOUND/MUSIC (Michael Giacchino)

- *The Incredibles* (2004), *Sky High* (2005), *Ratatouille* (2007), *Up* (2009), *Cars 2* (2011), *Inside Out* (2015), *Toy Story of Terror* (2013)
- He has received multiple Grammy awards, an Emmy, Golden Globe Award and Academy Award
- "It affected me in a very personal way," Giacchino says. "It made me want to look at all the issues that are going on in our world right now. The chance to explore that artistically was very interesting to me. It's really a personal movie. That may sound strange to say. 'This big giant Disney animated film is really a personal film.' But it really, really is."
- Directors Byron Howard and Rich Moore say Giacchino's score — slinky, rhythmic and constantly moving the film forward — zeroed in on what was most important to the narrative. That is, the naivete of Hopps, her at-times unconscious prejudice and her relentless optimism. It was announced that Giacchino was brought onto the film in late 2015, and at an early meeting Howard and Moore showed the composer what they deemed to be the six most poignant and emotional scenes of the movie.
- Giacchino came back two weeks later with an eight-minute suite, one that ignored the film's more comedic elements. Instead, he turned in a tune of piano-driven heartbreak
- "Michael instinctively knew not to try and underscore the comedy of the movie," Moore says. "Good comedy films, if you listen to the score, the music is not trying to be funny. It's always in a way underscoring the tragedy and struggle of the main character. Michael knew to go right for that."
- Giacchino prefers to talk about film music as it relates to story. Press him on specific details and he'll bring the conversation back to the film's character arcs. Still, he reveals he used some unconventional gadgets for "Zootopia," including Indonesian instruments,

Middle Eastern bells and numerous gifts from percussionist Emil Richards, who worked on the original "Planet of the Apes." The latter included a steel mixing bowl and a ram's horn.

- "I wanted to take odd things and use them as you would a piano or a violin," Giacchino says. "I wanted to use instruments in ways you normally don't use them. For me, that was a representation of a big city. I lived in New York City for six years, and I was always amazed at how diverse everything was. It was right in your face. You step out the door and diversity is right in front of you. I wanted to get some of that feeling in the music somewhere."
- Giacchino has often said he initially likes to focus on the saddest moments of a film. Though the city in "Zootopia" is presented as a bustling metropolis with neighborhoods often segregated by animal, Giacchino very intentionally focused the score around the feelings of the character of Hopps, who is voiced in the film by Ginnifer Goodwin. She's a bunny who wants to be a cop, and the world keeps trying to beat her down. There are prejudices other animals hold toward rabbits, but Hopps has her own not-so-politically-correct thoughts about some animal predators herself.
 - Giacchino, then, tries to capture what's going through Hopps' head rather than attempt to reflect the emotional severity of the individual scenes. For instance, there's a moment early on that the fox Nick Wilde, voiced by Jason Bateman, gives Hopps a lecture on life in the big city. Rather than cue the strings or bring on the melancholy, Giacchino's score keeps zipping along with a Latin-influenced festivity.
 - "I don't know that at that point in the story she's 100% ready to accept that yet," Giacchino says of Hopps' reaction to Wilde's reality check. "She's listening to it, but it's sort of going through her because she's still focused on what she wants, which is just his help. She's being righteous. She's not at the point where she's looking back at herself. She's still at the point where she's like, 'I'm not listening to you. What you did is wrong and I'll tell you why.'"
 - In turn, Giacchino's score helps shift what could have been a police procedural into a story about individual growth and how to battle unfounded fears. Hopps throughout the course of the film carries a spray that will keep foxes at bay — just, you know, in case her underlying prejudices turn out to be right. That inner struggle — and, let's face it, ignorance — is what Giacchino wanted to reflect.
 - "How does that affect somebody? How does that affect the people she's forced to interact with? The idea of someone who is the most optimistic person on the planet, and believes that they don't hold bias toward anyone, but then realizing, 'Oh, my God. I actually do!' That's a very human thing that we all have and all struggle with," he says. "The idea of exploring that was the most exciting thing about doing the movie."
- Giacchino has strong feelings about modern animation. The composer, in his late 40s, cites the mid-to-late-'70s' "The Muppets Show" as a primary influence; it introduced him

to "1920s music, big band music, jazz and Latin," he says. Today, he fears that much of animation is about "stupidness." His word.

- "I hate to say this, but there's so much that's just about being silly and dumb," he says. "They ignore the chance to tell real stories about real human experiences. So when they try and do it, it feels false. 'Here's the sad moment.' It doesn't ring true. But I think what Byron and Rich did so well was connect it to our world. This film is about what we're dealing with right now in our society."
- And, directors and composer say, if the film manages to have something grander to say about modern society, it's because the story — and its music — were focused on the tale of one bunny.
 - "We don't like message movies," Moore says. "I don't like movies, TV shows or books or anything that's preaching to the audience or speaking down to us. We never came at it from a POV [point of view] of presenting a theory and intellectually try to win over the audience by proving it on the screen."
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MARKETING

- Promoted at D23- August 2015 (**IMG_024**)
- *Zootopia*'s campaign teamed up with Vine star Zach King, creating a parody video of King's wildly popular "Jail Escape" Vine video.
- One marketing agency working with Disney on *Zootopia* reached out directly to the Furrie community, in particular the Furry meetup group Furlife. The campaign encouraged members of the group to upload photos of themselves in their chosen fursuits (animal costumes in layman's terms) and include the movie's hashtag in exchange for free stuff from the movie
- Disney artist Matthias Lechner offered Johnson County Community College students a sneak peek at his latest movie, "Zootopia," and answered questions about getting started in an animation career
- The first teaser trailer was released online at Walt Disney Animation Studios' YouTube page on June 11, 2015, and theatrically with Pixar's *Inside Out*
- A second teaser trailer was released online again at Walt Disney Animation Studios' YouTube page on November 23, 2015, (and theatrically with Pixar's *The Good Dinosaur*) featuring a sequence of the film where the main characters encounter a Department of Mammal Vehicles (based on the DMV) run entirely by sloths
- A digital marketing company, Allied Integrated Media, was contracted by Disney to reach out to members of the furry fandom on Meetup, encouraging them to post photos of themselves in their fursuits on social media, with the movie hashtag, as a form of viral marketing for the movie
- A Junior Novelization of *Zootopia*' was released

BOX OFFICE/RECEPTION

- In the United States and Canada, pre-release tracking suggested the film would open to \$60–70 million from 3,827 theaters in its opening weekend
- Domestic: \$88,706,867 | 30.9%
- +Foreign: \$198,400,000 | 69.1%
- =Worldwide: \$287,106,867
- Domestic Summary
 - Opening Weekend: \$75,063,401
 - (#1 rank, 3,827 theaters, \$19,614 average)
 - % of Total Gross: 84.6%
- Widest Release: 3,827 theaters
- In Release: 6 days / 0.9 weeks
- It earned \$1.7 million from Thursday previews, a record for a non-Pixar Disney animated film
- Buoyed by good word of mouth, it earned \$19.5 million on its opening day, also a record for a non-Pixar Disney animated film (breaking *Frozen's* record)
- IMDB: 8.3
- Rotten Tomatoes: RT: 99%, 96% Audience
- CinemaScore: A
- *Rolling Stone's* Peter Travers wrote that *Zootopia* "may be the most subversive movie of" 2016, praising its timely message about the harm of prejudice in the face of the prevailing xenophobic political rhetoric at the time of the film's release and the film's humor
- Mark Hughes, writing for *Forbes*, found it the best Disney feature since *Beauty and the Beast*, extolling its "wonderfully imaginative and joyfully expressive animation, consistently smart humor, instantly lovable and interesting characters, and remarkable commentary on race and culture."

FINAL THOUGHTS

- MARISA: Loved it.
- PHIL:
- DEMETRI:

