



# A story that's out of this world.

## **FLY ME TO THE MOON – 3D**

A Space Adventure of the Third Kind.

In 1969 three astronauts dared to go where no man had gone before; the moon. Today, nWave Pictures is creating an animated feature film that will take you back to that historic moment. Producing and creating truly immersive 3D images that will literally put you, the audience, into the action, a part of the story. Cinema is about to cross into a new frontier.

3D cinema has been around for a very long time. In the early 1900's, the first 3D experiments were carried out by none other than the Lumiere brothers. During the golden era of 3D cinema, 1952 to 1954, Hollywood released over fifty 3D titles. 3D made another resurgence in the late 1970's with films like *Jaws 3D*, and *Amityville 3D*. But in the past, it was never more than a passing fad. The poor quality of the projection systems was largely to blame. With the advent of digital cinema, this is about to change. Rather than being a by-product of digital cinema, 3D could very well become the single most important reason for exhibitors to go digital.

In the past few years, there have been growing indicators of the worldwide appeal of 3D cinema. The huge success of the 3D release of *The Polar Express*, grossing \$45 million in a mere 64 IMAX venues got everyone's attention. The fact that low budget 3D films with no stars attached and hardly any marketing budgets routinely gross well over \$30 million, in a mere 140 IMAX 3D theaters worldwide, is perhaps even more significant. Recently, the successful release of the 3D version of *Chicken Little*, *Monster House* and *Meet the Robinsons* out-grossing the 2D release 3 to 1 on a screen per screen basis, shows once again that audiences truly love the 3D experience. This time around it could be much more than a passing fad. The long term viability of the format will nonetheless depend on the filmmakers' willingness to shape their stories and design their films specifically for the 3rd dimension. Converting existing 2D material to 3D or trying to create films that work as well in 2D as in 3D won't work in the long run. 3D is a new language of cinema.

nWave Pictures is one of the largest producers of original 3D material for IMAX theaters and theme parks. The company's first feature, *FLY ME TO THE MOON*, is the first-ever computer animated film designed, created and produced from first frame, exclusively for the 3D experience. "While I strongly believe that 3D cinema is about to become a major component of the out-of-home entertainment market, I don't think every story lends itself to being shot in 3D," explains director and nWave Pictures co-founder, Ben Stassen. "So when we decided to make the move from specialty films to feature films we searched for a story that could actually be enhanced by 3D. The search took almost 2 years."

"Domonic Paris' script, FLY ME TO THE MOON, was perfect for us in terms of both content and form," says Stassen. "We're creating fun, animated characters evolving in photo realistic environments. When making a 3D film, I don't want to use the screen as a window, but rather as a space. Most 3D films released to-date use the screen as a window. The filmmaker creates perspective behind the window and throws things at the audience through the window. When you eliminate the window effect (by shooting with parallel cameras instead of converging cameras), you create a 3D space and you can actually transport the audience into that space. This is a major distinction in the way you position the viewer. Having flies as main characters enable us to explore this approach in ways we were never able to achieve before. With much less direct interaction with their environment, they fly around a lot and so does the camera."

FLY ME TO THE MOON combines the Apollo 11 mission with a whimsical twist involving three tweenaged flies who go along on an incredible space adventure. FLY ME TO THE MOON introduces new generations to space exploration and to the historic moment when the world was united for this awe-inspiring achievement. A G-rated family film, the story is voiced by talents, Kelly Ripa, Christopher Lloyd, Nicollette Sheridan, Tim Curry and a live action/animation cameo by real-life Apollo 11 astronaut, Buzz Aldrin. 3D is truly a different type of cinema. When you watch a 2D film you relate to it on an intellectual level and an emotional level. With 3D you also have a very strong physical level, the ability to feel that you are literally in the environment – a part of the story.

Today's 3D is a new frontier for cinema, one without boundaries, and

one with incredible potential to propel the movie-going experience into a new realm. Like those intrepid travelers back in 1969, FLY ME TO THE MOON aims to take viewers to a place they have never been before.



# Get Starstruck!

*FLY ME TO THE MOON*

## **American Cast**

### **Character Name**

Nat's Mom

Grandpa

Nadia

Yegor

Poopchev

Scooter's Mom

Nat

IQ

Scooter

Louie

Buzz Aldrin

### **Actor /Actress**

Kelly RIPA

Christopher LLOYD

Nicollette SHERIDAN

Tim CURRY

Ed BEGLEY Jr.

Adrienne BARBEAU

Trevor GAGNON

Philip Daniel BOLDEN

David GORE

Robert PATRICK

As HIMSELF



# Fly Me Facts.

**AT A GLANCE:** There will be 2000 3D theaters in North America by the time FLY ME TO THE MOON is released and close to 1000 theaters overseas. There will also be over 200 IMAX 3D theaters worldwide.

Only a handful of 3D features have been released to date: *Chicken Little*, *Monster House*, *Meet the Robinsons*, *Nightmare Before Christmas* and *Beowulf*.

However, these films were not originally created in 3D. Instead, they were converted to 3D after the fact. They have all been released in 2D as well as in 3D.

FLY ME TO THE MOON is be the first feature that was conceived, created and produced in 3D for a 3D only release.



# Catch the nWave!

**THE COMPANY:** A multinational company specializing in 3D digital production and dedicated to special venue production and distribution, nWave Pictures is known for utilizing innovative technologies to maximize intellectual properties throughout multiple media platforms including 2D and 3D Giant Screen (IMAX), Motion Simulation and Attraction Films in all film formats and electronic media. As the most prolific producers of 3D films in the world, nWave's titles have generated over \$200 million in box office revenues in IMAX theaters worldwide.

Founded in 1992 by Ben Stassen and Eric Dillens' Brussels-based D&D Media Group, nWave Pictures quickly established itself as the world's leading producer and distributor of Ride films for the motion simulator market. In fact, the company's current library of titles makes up over 50% of all ride simulation films being shown worldwide.

The quick financial and production maturity of the company afforded nWave the production tools necessary to expand into new areas. One year later, the company released its first film for the giant screen, THRILL RIDE: THE SCIENCE OF FUN. Upon its release, THRILL RIDE

quickly gained momentum with audiences and was consistently ranked as one of the top 50 films at the box office for over 70 consecutive weeks (as ranked by Daily Variety). The film remains in distribution through Sony Pictures Classics.

To complement its rapid production growth and further establish itself in the expanding 3D giant screen market, nWave launched its own film distribution company, nWave Pictures Distribution. The division began with the distribution of 3D MANIA and continued its growth by distributing nWave's third giant screen film, ALIEN ADVENTURE 3D. The company has since distributed the BBC/Discovery Pictures award-winning production THE HUMAN BODY, H5B5's OCEANMEN: EXTREME DIVE, as well as nWave-produced films HAUNTED CASTLE (3D), SOS PLANET (3D) featuring Walter Cronkite, MISADVENTURES IN 3D, WILD SAFARI 3D, the first IMAX wildlife film ever shot in 3D on location in South Africa, and AFRICAN ADVENTURE 3D.

With visionary style and confidence, nWave Pictures plans to continue setting new standards by creating a special brand of feature-length 3D entertainment for the digital market, and with film distribution of their most recent property, FLY ME TO THE MOON, scheduled for worldwide theatrical distribution in 2008.





# Aim for the Stars.

## **BEN STASSEN, Director**

Ben Stassen graduated from USC's School of Cinema and Television and enjoys a remarkable career as a special venue filmmaker. Stassen produced one of the first high-resolution computer graphics films for the large format screen, DEVIL'S MINE RIDE. He went on to co-found nWave Pictures, which has since become the largest producer and distributor of ride and attraction films in the world.

As co-founder of nWave, Stassen expanded the company's operations into the large format arena. His first IMAX film, THRILL RIDE: THE SCIENCE OF FUN (Sony Pictures Classics, 1997) was hugely successful, followed by the 3D giant screen spectacular films 3D MANIA: ENCOUNTER IN THE THIRD DIMENSION (nWave Pictures Distribution, 1998) and ALIEN ADVENTURE (nWave Pictures Distribution, 1999). Stassen's talents were then used to create and direct a series of other provocative and successful film titles: HAUNTED CASTLE (nWave, 2001), which blends computer generated digital imagery and live action photography in 3D, SOS PLANET (nWave, 2002), the sequel to 3D MANIA, WILD SAFARI 3D (nWave, 2005), filmed entirely in 3D on location in South Africa and AFRICAN ADVENTURE 3D, shot in the Okavango Delta Botswana. His next film,

FLY ME TO THE MOON is the “true 3D feature film” that has been conceived and created for the 3D environment. A world leader in multi-platform digital filmmaking, Stassen is quoted extensively in industry and mainstream press for his strategies and opinions about the future of 3D cinema and utilizing digital technologies to maximize intellectual properties throughout multiple media.

### **ERIC DILLENS, Executive Producer**

After a career as TV and radio host, director and producer Eric Dillens left Belgian TV to create his own media & entertainment company: D&D Entertainment Group. Under his direction D&D Entertainment Group became a leading independent TV production company in Belgium, the Netherlands and Germany, producing numerous talk shows, game shows, fiction and drama.

Joining forces with Ben Stassen, he acquired comprehensive experience in the executive production of 3D content for the location-based institutional & entertainment market and for the giant screen film industry, and co-founded nWave Studios.

### **CAROLINE VAN ISEGHEM, Producer**

Caroline studied communications and photography but quickly became interested in moving pictures. In 1993, she launched her own company which quickly became the largest producer of 3D animation and visual effects in Belgium. Today, nWave Digital is the production arm of the nWave Studios group. In addition to managing

the production entity, Caroline is also the General Manager of nWave Studios.

Her producing credits include 3D MANIA: ENCOUNTER IN THE THIRD DIMENSION, ALIEN ADVENTURE, HAUNTED CASTLE, SOS PLANET, MISADVENTURES in 3D and HAUNTED HOUSE.

**DOMONIC PARIS, Illuminata Pictures – Co-creator,  
Writer and Executive Producer**

Domonic worked for over ten years as a Cinematographer and Editor before moving on to directing, writing and producing. He wrote and directed *The Sleepless*, an independent feature film and has directed other independent films as well.

Paris has written, directed and/or produced a number of one hour specialty DVD shows, and served as Producer on the USA Network show, *Reel Wild Cinema* as well as producing the *Oh! No! Mister Bill Show* for Fox Kids Network. He also served as Producer of *Exploítica* a comedy show for Canal+ and has had extensive experience in numerous capacities in the network and cable reality TV world.

**MIMI MAYNARD, Illuminata Pictures – Producer, Voice  
Director and Casting Director**

Mimi Maynard is founder of Loopys, a post production and voice casting company. She has also served as Vice President of Development for Carlyle Productions. Maynard was President and

Partner of Polestar Group, where she oversaw development of various projects and produced the TV movie *Gundam*, based on the hugely popular Japanese series. She was also associated with Sleeping Giant Productions, where she oversaw the partnership with Mandalay Television on reality and original TV programming.

**GINA GALLO, Illuminata Pictures – Co-creator,  
Producer, Voice Director and Casting Director**

Gina Gallo started as a live action film editor on such movies as *The Rapture*, and *The Sleepless* and the docu-drama *Blackbird Fly*. She soon found herself working on high-profile animated features such as *Tarzan* for Disney Feature Animation, *Road to El Dorado*, *Sinbad* and *Over the Hedge* for DreamWorks. Her love of animation was the impetus for coming up with the idea of FLY ME TO THE MOON.

**CHARLOTTE HUGGINS – Producer**

Huggins is one of the early proponents of 3D and fully embraces her passion for special venue productions. She has worked on a number of highly successful large format films including Disney's 3D theme park attraction, "Honey, I Shrunk The Audience," Sony Pictures Classics' 3D film "Wings Of Courage" and LG Group's 35mm 3D attraction film "Ahead Of Time."

Huggins also served as executive in charge of production for the "King Kong" sequence in Public Broadcasting WGBH /NOVA's "Special Effects: Anything Can Happen." Producer credits include THRILL

RIDE: THE SCIENCE OF FUN, 3D MANIA: ENCOUNTER IN THE THIRD DIMENSION, ALIEN ADVENTURE, HAUNTED CASTLE, S.O.S. PLANET, MIS-ADVENTURES IN 3D, WILD SAFARI 3D.



# Exploring New Dimensions.

**3D THOUGHTS FROM BEN STASSEN:** “Recent advances in computer technology make it possible to convert 2D films to 3D. However, while converted films like *Chicken Little*, *Monster House*, *Meet the Robinsons* or *Beowulf* will be crucial to spurring the development of digital 3D theaters, to fully utilize the potential of 3D cinema, you must design and produce a film differently than you would a 2D film. It’s a different medium. It involves more than just adding depth and perspective to a 2D image. There’s a very strong physical component to authentic 3D...”

“There are very encouraging signs that Hollywood is starting to pay attention to the 3D revival spreading worldwide through the giant screen theater network. *The Polar Express* benefited from a great 3D IMAX version, which generated over \$40 million of the film’s \$283 million worldwide grosses on only 64 screens...”

“By 2008, when FLY ME TO THE MOON is ready for release, there will be well over 1000 digital 3D theaters in North America capable of showing authentic 3D along with over 200 IMAX Theaters. FLY ME TO THE MOON plans on using different visions – not just a normal perspective but also ‘macro vision’ where you see things from a fly’s

perspective. To the flies in this film, the human environment around them appears gigantic. If a fly lands in a cup of coffee, it becomes a giant swimming pool. A head of hair is a dense forest. In 'fly-vision' 3D, the ordinary is transformed into the extraordinary..."



# The Big Picture.

**SYNOPSIS:** In 2008, nWave Pictures brings to the screen the first-ever computer animated feature film designed, created and produced in 3D from frame one. "It took a monkey to get man into space, but it will take three flies to get them back!"

**PROLOGUE - 1961.** Gas-guzzling V-8's cruised down America's highways. The Archies', "Sugar, Sugar" climbed the pop charts and NASA's space program was in full swing. In an action-packed, 3D opening montage we ride along with Ham, the first primate, as he goes into space quickly followed by Apollo 10 orbiting the moon and coming back to earth.

**ACT I - 1969.** Our story opens on a tweenaged fly named Nat and his two best friends, I.Q. and Scooter building a "fly-sized" rocket in a field across from Cape Canaveral Florida where the Apollo 11 sits on its launch pad. From his earliest memory our hero, Nat, remembers his grandfather, Amos, telling him of his daring rescue of Amelia Earhart as she crossed the Atlantic on her historic flight. Wanting to be an adventurer like his Grandpa, Nat knows what he has to do! Defying the notion that "dreamers get swatted!" he tells his friends his plan: To get aboard the Apollo 11 and go to the moon!



His buddies, with some reluctance, are in!

The next morning, as their families realize they are missing, our three flies make it to Space Center command. In their homemade space suits, Nat, I.Q. and Scooter stow away inside the space helmets of Commanders Armstrong, Aldrin and Collins. As they blast off our three tiny adventurers are about to make some history of their own!

**ACT II** - Back on earth, Grandpa, Mom and the others watch TV to get news of their offspring's adventure. As the astronauts appear on camera, our heroic flies' wave in the background, visible to other flies but barely seen by humans – except for an attentive NASA team member, who informs Armstrong that there appear to be “contaminants” on board.

One other problem: In far-away Russia, there are other flies watching TV - Russian flies that cannot tolerate American flies getting to the moon first. A Russian plan is hatched and operatives are enlisted to interfere with the US mission. Mother Russia puts all its hopes of success on the back of one nasty operative named, Yegor. Fortunately, one pretty Russian fly named Nadia also sees the flies on board and hears Nat calling out his Grandpa's name, the very name of the fly Nadia met in Paris and once loved so many years ago. Back on board the space ship, as they begin the burn cycle to enter the moon's orbit, the capsule begins to SHAKE violently! There's a short circuit in a control panel that must be manually fixed or the ship won't complete its mission! In a wild 3D ride sequence, Nat and I.Q.

fly through a maze of wires, find the problem and repair it just in time. Unaware of the flies' aid, the ship enters orbit – all is well!! Or so they think. Just as they congratulate each other, the little flies are sprayed with a numbing aerosol and held captive in a test tube vial – contaminants indeed.

In an exciting sequence of events the flies manage to break the vial (not easy in zero gravity!) Nat sneaks into Armstrong's helmet just in the nick of time. The Lunar Module lands on the surface of the moon. From inside the helmet, Nat beams with every awe-inspiring historic step. I.Q. and Scooter join him on the surface inside Aldrin's helmet. Today, history has been made indeed.

Back on earth, other plots are being set in motion. After more than 50 years apart, Nadia finds Grandpa, though the joy of their reunion is brief. She tells Grandpa and Nat's Mom about the Russian plot to divert the mission to crash directly into Mount Rushmore! Yegor must be stopped! Nat's Mom faints while Grandpa takes off with a renewed youthful vow to save his grandson. At Mission Control, the Russian operatives have infiltrated and are preparing to alter the descent codes.

Unaware of the potential danger looming, the astronauts and our little flies sit back and prepare to come back home – as HEROS!

**ACT III** - In an action-packed finale, Grandpa, Nat's Mom and Nadia join forces to stop Yegor and the Russian plan as Apollo 11 hurtles

closer and closer toward earth. In a series of death-defying stunts and macho one-on-one bravery they crush the Russian threat and save their little champions! Apollo 11 splashes down safely in the Pacific Ocean the world still totally unaware of the three little flies on board who made it all possible. Returning as heroes our three little flies share a code embraced by all: "Adventure forever! Dreamers get swatted? Never!!"



# Who did what!

Directed by:

Ben STASSEN

Produced by

Caroline VAN ISEGHEM  
Gina GALLO  
Mimi MAYNARD  
Charlotte HUGGINS

Executive Produced by

Eric DILLENS  
Domonic PARIS  
Ben STASSEN

Based on an idea by

Gina GALLO & Domonic PARIS

Original Screenplay by

Domonic PARIS

Music Composed by

Ramin DJAWADI

Voice Casting  
& Voice Direction

Mimi MAYNARD  
Gina GALLO

## AMERICAN VOICES

CHRISTOPHER LLOYD  
KELLY RIPA  
NICOLLETTE SHERIDAN  
TIM CURRY  
TREVOR GAGNON  
PHILIP DANIEL BOLDEN  
DAVID GORE  
ED BEGLEY, JR.  
ADRIENNE BARBEAU  
ROBERT PATRICK  
BUZZ ALDRIN  
SANDY SIMPSON  
EDDIE FRIERSON  
DAVID COWGILL  
STEVE KRAMER  
MIMI MAYNARD  
LLOYD SCHER  
CHARLIE ROCKET  
PHIL PROCTOR  
NICHOLAS GUEST  
ARCHIE HAHN  
LYNNANNE ZAGER  
SCOTT MANVILLE  
CAM CLARKE  
MICHAEL MCCONNAHIE  
DOUG STONE  
MAX BURKHOLDER  
JESSICA GEE  
MONA MARSHALL  
BARBARA GOODSON  
TOBY STONE  
JAMES FREDERICK  
JEFFREY BRAER  
GREG BERGER  
SOPHIE SIMPSON  
LORRAINE NICHOLSON  
AUGUSTE PARIS  
MICHAEL CONSUELOS

Grandpa  
Nat's Mom  
Nadia  
Yegor  
Nat  
IQ  
Scooter  
Poopchev  
Scooter's Mom  
Louie  
As Himself  
Commander Armstrong  
Commander Aldrin  
Commander Collins  
Leonid  
IQ's Mom  
Mission Control 1969  
Mission Control 1961  
Senior Official  
Fly Buddy #1  
Fly Buddy #2  
Fly At Launch  
Butch  
Ray  
American Newscaster  
Russian Newscaster  
Mom's Maggot  
Maggot #1  
Maggot #2  
Maggot #3  
Mosquito  
Horsefly #1  
Horsefly #2  
Pale Russian Flies  
Katie  
Polly  
Kid Fly At The Party  
"Party Mold" Kid Fly

Art Director	Jérémie DEGRUSON
Animation Supervisor	Philippe TAILLEZ
CGI Producer	Caroline VAN ISEGHEM
CGI Line Producer	Lynn COHEN
Layout Supervisor	Anthony HUERTA Vincent KESTELOOT
Layout	Jérémie DEGRUSON Frédéric MERLE Clarisse ROBERT
Storyboards	Olivier SAIVE
Production Artwork	Stefan COLMAN
Character Design	Lionel HAUTIER Anthony HUERTA Anthony LEVEQUE Olivier SAIVE Yvan VERHOEVEN

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Set Modelling Supervisor	Frédéric ROBERT
Sets & Props Modelling	Christophe BALIKO Nicolas CHOMBART Frédéric CONVERT Boris de MOFFARTS Guillaume FLORET Christopher GRAO Ambre MAURIN Arnaud MEILHON Benjamin MOUSQUET Grégory NAUD Eric PAQUET Guillaume ROUX

Sets & Props Shading Supervisor	Nigel DENTON-HOWES
Sets & Props Shading	Aurélie BADIN Nicolas CHOMBART Wim COENE Olivier DE CAFMEYER Othman HADDI Michael HASLAM Guillaume FLORET Christopher GRAO Anthony LEVEQUE
Character Modelling Supervisor	Yvan VERHOEVEN
Character Modelling	Wim COENE Jérôme ESCOBAR Lionel HAUTIER
Character Shading Supervisor	Roland FRANCK
Character Shading	Othman HADDI Guillaume FLORET
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Character Painting	Anthony LEVEQUE Wim COENE
Rigging Supervisor	Emmanuel SEYNAEVE
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Animation Baking

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Character Animators

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Mélanie BEIBWENGER  
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Jesùs DEL CAMPO  
Maxime DEVANLAY  
Sébastien EBZANT  
Jérôme ESCOBAR  
Alex ESPIGARES  
Lionel HAUTIER  
Anthony HUERTA  
Laurent LABAN  
Benjamin MOUSQUET  
Ambre MAURIN  
Arnaud MEILHON  
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Peter SEGERS  
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Guionne LEROY

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Lightin & Rendering

Damien ANCINELLE  
Frédéric CERVINI  
Nicolas CHOMBART  
Wim COENE  
Frédéric CONVERT  
Roland FRANCK  
Nigel DENTON-HOWES  
Anthony FRISTOT  
Ryan GROBINS  
Othman HADDI



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Hair SFX and Liquid Effects	Olivier DE CAFMEYER
Compositing Supervisor	Boris de MOFFARTS
Compositing	Matthieu CADET Virginie DELLISSE Julien DUCENNE Frédéric ROBERT Vincent VISCA
Smoke Operator	Virginie DELLISSE
Technical Supervisor	Joël LABBY
IT Crew	Michel KILL Jean-François MABILLE Michaël MAREE
Renderman TD	Stéphane SIMAL
Pipeline Consultant	Jeff RANASINGHE
Pipeline Engineers	Bruno DE KEIJSER Nigel DENTON-HOWES Mathias LAUTOUR John MARTIN Emmanuel SEYNAEVE Stéphane SIMAL Vincent VISCA
Sound Design By	LELE and Yves RENARD

Sound Editing By	Yves RENARD Luc THOMAS Pierre LEBECQUE
Foley By	Phil VAN LEER
Aiddtional Music By	SLANG Quentin HALLOY LELE
Recorder	Etienne CARTON Philippe CHARBONNEL
Mix	Luc THOMAS Philippe BAUDHUIN
Mix Supervisor	Pierre LEBECQUE
Film Recording (70mm & 35mm)	Ken SEMER
Post Production	RPG PRODUCTIONS
Post Production Supervisor	Rick GORDON
Post Production Manager	James MANKE
Post Production Coordinator	Miya LAU
Film Laboratory	FOTOKEM FILM & VIDEO
Color Timers	Dan MUSCARELLA Kristen ZIMMERMANN
Lab Manager	Jeff HEACOCK
Score Produced by	Ramin DJAWADI
Score Performed by	VLAAMS RADIO ORKEST
Conductor	Dirk BROSSÈ

Score Mixed by	Jeff BIGGERS
Score Mixed at	REMOTE CONTROL PRODS. Santa Monica, CA
Score Recorded by	Geoff FOSTER
Orchestrator	Stephen COLEMAN
Music Editor Technical Score Advisor	Shannon ERBE Rob SIMON
Copyist	DEROCHE MUSIC Audrey DEROCHE Ross DEROCHE
Featured Vocalist	Azam ALI
VRO Philharmonic Orchestra Recorded at	DADA STUDIO, Brussels
ProTools Engineer (Geoff Assistant)	Jarek FRANKOWSKI
Neve Engineer (Control Room Assistant)	Peter SOLDAN
Scoring Stage Assistant	Robin JARRY
Stage Assistant	Philippe PARIZOT
Technical Manager	Olivier GILSON
Post Production Manager	Pierre LEBECQUE
Production Assistants	Rodger SCHINS Martine BRANCKAERT Jean-Marc LEDERMAN

"FLY ME TO THE MOON"

Courtesy of BMG MUSIC PUBLISHING  
Publisher Hampshire Essex

Composer	Bart HOWARD
Performed by	Engelbert HUMPERDINCK
Produced by	Gustavo BORNER
Arranged by	Ruy FOLGUERA
Coordination	Daniel BORNER
Recorded and Mixed by	Gustavo BORNER
at	IGLOO MUSIC, BURBANK, CALIFORNIA
Assistant Engineer	Joe GRECO
ADR FACILITY	ORACLE POST
Dialogue Recordists	Dan CUBERT Bill DEVINE

Assistant Recordists	Ian NYESTE Rob McINTYRE
Additional Sound Services	ARES ENTERPRISES

NYC ADR FACILITY Sound Hound (Kelly RIPA VOICE RECORDING)

"GROOVIN"

Courtesy of	EMI MUSIC SERVICES BELGIUM NV
Composed by	Eddie BRIGATI/Felix CAVALIERE
Performed by	Quentin ALLOY
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"GOING UP THE COUNTRY"

Courtesy of	EMI MUSIC SERVICES BELGIUM NV
Composed by	Alan WILSON
Performed by	CANNED HEAT
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Script Supervisors	Anita LISH
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Eleanor LESH

USA Production Secretary

Laurel SCHAFFER

SAG Teachers

Kathy BERK  
Nancy KLINE

BUZZ ALDRIN - LIVE ACTION SHOOT:

Line Producer

Don MACBAIN

Data/Recording

Ken SEMER

HD Producer

Terry THOMPSON

Talent Coordinator

Laurel SCHAEFER

Dir. of Photography

Vince PACE

Make-up/Hair

Jami ZABNER

Assistant Camera

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Engineer

Nick THEODORAKIS

Cue Cards

Mary STEC

Engineer-Utility

Daniel APPLGATE

Gaffer

Fester/John SANDAU

Key Grip

Edmundo SEPULVEDA

Sound Recordist

Glenn BERKOVITZ

P.A.

Kim CULOTTA

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LOOP GROUP

Dean WEIN

David JOLLIFFE

Jessica GEE

Jesse LIFTON

Mona MARSHALL

Olivier PARIS

Barbara GOODSON

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Gigi PERREAU

Jackie GONNEAU

Angelica HUGGINS

Grant GEORGE

Lynnanne ZAGER

David COWGILL

Nicholas GUEST

Doug STONE

Wendy HOFFMAN

Steve KRAMER

Archie HAHN

Phil PROCTOR

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Melora HARTE

IN ASSOCIATION WITH

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Maria COSTEIRA

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Adrian POLITOWSKI  
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SPECIAL THANKS TO

Ardis Optimisation Software  
Beddeleem NV  
Berghen  
Besins Healthcare  
Centre Financier Van Ingelgem  
Ciné Télé Revue  
DEMIMPEX - VRP  
Ethias  
Fisher Frères  
Graham  
Gravaubel  
IBT NV  
JM Construction  
Lunch Garden  
Meeùs & Goldprint Nutrico  
Panos  
Pierre Baucher  
Pierre-Philippe Hendrickx  
Poleyco - Godelieve Coomans  
Profile Group  
Rubens Investment SA  
Société Générale de Cautionnement  
-Algemene Borgstellingen  
Somnis Beding  
Wanty  
SRIB - BRUSTART

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Hubert Gendebien  
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## **ADDITIONAL SONG CREDITS**

"FLY ME TO THE MOON"

Executive Producer

Produced by

Vocals Produced and Arranged by

Performed by

Recorded and Mixed by

at

Vincent HERBERT

Tamar and Vincent HERBERT

Tamar and Vincent HERBERT

American Pie Courtesy of  
Streamline/Interscope Records

Dave RUSSELL

ENCORE STUDIOS,  
Burbank, California

"GROOVIN"

Executive Producer

Produced by

Performed by

Recorded and Mixed by

at

Vincent HERBERT

Jon John ROBINSON

Mishon Courtesy of  
Streamline/Interscope Records

Dave RUSSELL

ENCORE STUDIOS,  
Burbank, California