



PRODUCTION NOTES

FILMMAKERS

Directed by..... Robert Cullen and José L. Ucha
Co-Directed by.....Mark Fattibene
Produced by Cecil Kramer, Peter Lewis
Screenplay byTim Sullivan and Gillian Berrow
Story byRobert Cullen, José L. Ucha, and Tim Sullivan
Original Songs Written by.....Alan Schmuckler and Michael Mahler
Original Score Composed by.....Heitor Pereira
Executive Music Producer.....Ron Fair
Production Designer.....Pablo Mayer
Animation Director & Head of Characters.....Graham Gallagher
Director of Photography.....Todd Heapy
Editor.....Inbal Elazari
Supervising Editor.....Lisa Linder Silver

CAST

Vanessa Hudgens.....Sunny Starscout
Kimiko GlennIzzy Moonbow
James Marsden.....Hitch Trailblazer
Sofia CarsonPrincess Pipp Petals
Liza Koshy Zipp Storm
Ken Jeong Sprout
Elizabeth Perkins Phyllis
Jane KrakowskiQueen Haven
Phil LaMarr Alphabittle
Michael McKean Argyle



SYNOPSIS

The unimaginable has happened...Equestria has lost its magic! Earth Ponies, Unicorns, and Pegasi are no longer friends and now live separated by species. But idealistic Earth Pony Sunny (Vanessa Hudgens) is determined to find a way to bring enchantment and unity back to their world. Teaming up with open-hearted Unicorn Izzy (Kimiko Glenn), the pair travel to faraway lands where they encounter the likes of charismatic and brave Pegasi Pipp (Sofia Carson) and Zipp (Liza Koshy) and the ever-responsible fellow Earth Pony Hitch (James Marsden). Their mission is full of misadventures, but these new best friends each possess their own unique and special gifts that may be just what this ponyverse needs to restore magic and prove that even little ponies can make a big difference.

Entertainment One's animated adventure film "My Little Pony: A New Generation" gallops onto Netflix, September 24, 2021, and also into theaters in China, Russia, Hong Kong, Macau, Singapore, Malaysia, Vietnam, South Korea, Taiwan and Thailand on the same day.

The Mane 5 voice cast for the equestrian-themed feature are Vanessa Hudgens ('Sunny'), Kimiko Glenn ('Izzy'), James Marsden ('Hitch'), Sofia Carson ('Pipp'), and Liza Koshy ('Zipp'). Additional voice cast members include Ken Jeong ('Sprout'), Elizabeth Perkins ('Phyllis'), Jane Krakowski ('Queen Haven'), Phil LaMarr ('Alphabittle'), and Michael McKean ('Argyle').

The film is directed by Robert Cullen, José L. Ucha, and co-directed by Mark Fattibene. The story was created by Robert Cullen & José L. Ucha, and Tim Sullivan. The screenplay was written by Tim Sullivan and Gillian Berrow. Cecil Kramer and Peter Lewis serve as producers.

THE EVERYPONY GUIDE TO MY LITTLE PONY

My Little Pony has been beloved for nearly 40 years, ever since the world was introduced to the first six pony characters - Cotton Candy, Blue Belle, Butterscotch, Minty, Snuzzle, and Blossom - in 1983. Since that launch, more than 400 million ponies have been welcomed into homes around the world, and the ponies have become a meaningful part of pop culture, transcending both age and gender.

Each decade, what has remained constant in the universe of My Little Pony is how synonymous they have become with the transcendent magic that radiates from being a good friend to others. Emily Thompson, Hasbro's Global Brand Lead - and a co-producer on "My Little Pony: A New Generation" - shares, "This is a universe without sexism, racism, or homophobia. It's an idyllic society. With pastel-colored ponies, everyone is coming together and celebrating their uniqueness and their differences. My Little Pony has stood for friendship and inclusion since the very beginning."

Three years after the toys debuted came the first feature-length film, "My Little Pony: The Movie" with Danny DeVito, Cloris Leachman, Rhea Perlman, Tony Randall, and Madeline Kahn lending their voices to the pony characters. Other stories soon followed, both on-screen and in print, and in 2010, a series dedicated to telling tales about the importance of friendship - "My Little Pony: Friendship is Magic" premiered - becoming a global phenomenon and featuring what would be known as the Mane 6 ponies - Twilight Sparkle, Pinkie Pie, Rarity, Rainbow Dash, Fluttershy, and Applejack. These ponies also starred in a theatrical film titled "My Little Pony: The Movie" in 2017. More recently, the Mane 6 ponies and their heartwarming stories of camaraderie can be seen in "My Little Pony: Pony Life."

Wonderfully memorable music has also always been associated with the world of My Little Pony. In addition to the iconic theme songs, over 60 albums in 12 different languages have been released in conjunction with past series and films. Now with “My Little Pony: A New Generation,” more show-stopping songs will complement this inspiring new story about acceptance and friendship, accompanied for the first time by stunning 3D CGI animation.

As kids and families around the world are introduced to a whole new generation of ponies with distinct personalities, goals, and aspirations, for the first time they will also become acquainted with a male pony in the core group of friends, so every kid will be able to see themselves reflected in this special band of horses. After all, My Little Pony is for everyone.

ABOUT THE PRODUCTION

“My Little Pony: A New Generation” began taking shape shortly after the prior movie debuted in 2017. After numerous discussions about the direction in which to take the ponies next on screen and whether to continue the stories of the Mane 6 in the next feature film, the decision was made to innovate this world by expanding the ponyverse further, jumping ahead in the timeline and allowing audiences to go on a brand new fantastical journey across Equestria alongside a new generation of ponies. This would allow the filmmakers to not only build upon a decade of incredible storytelling and rich lore, but also have a lot of fun connecting these generations and subtly paying homage to what came before.

The team at Hasbro/eOne was also excited by the prospect of evolving the world further to allow the next generation of pony fans to see more of their peer groups represented on screen. This resulting new chapter for My Little Pony will undoubtedly appeal to both those with no prior experience of the ponyverse, as well as the incredibly passionate existing fanbase for these characters.

“Kids today are acutely aware of what is going on in the world and they want to see their lives represented in what they watch,” says Thompson. “The message in this new film is that even though the world can be scary and the people around you can be doing things that you don’t understand or you don’t agree with, but even though you’re little, you still have a voice. You have an opportunity to take part, change the world and make it a better place.”

This became the starting point for a tale that centered on one of the new central pony characters in the Mane 5 - Sunny Starscout - a young Earth Pony who is determined to solve the mystery of why the pony species have all become separated over time and why the magic in Equestria has gone missing. Sunny is an activist pony determined to improve the world by choosing to spread a message of friendship and acceptance, in spite of the challenging circumstances that surround her..

It was also determined early on that the new film would be produced in theatrical-quality, 3D CGI animation for the first time. This would fully immerse the audience in a lush, fully-realized pony world allowing for an even deeper bond between kids and characters. The film was animated by multi-award-winning Irish animation studio, Boulder Media, based in Dublin, and “My Little Pony: A New Generation” marks the first 3D animated feature film produced not only by Boulder but in Ireland.

The film is directed by Boulder’s Robert Cullen and José Ucha, and co-directed by Mark Fattibene. Cullen and Ucha, both the parents of young children, were thrilled by the prospect of creating a new

adventure for the My Little Pony universe, and couldn't be more proud to have produced Ireland's first 3D animated feature.

"We'd never made a feature film before, particularly a full CG theatrical-quality release, so we had to create everything from scratch and also find the talent to make the movie. It's been a massive undertaking but it's been one of the best experiences of my professional life," says Cullen.

Ucha adds that while they knew there were always going to be challenges, they couldn't wait to take them on, understanding just how important My Little Pony is to so many people around the world. "I remember when 'Friendship is Magic' came out and I saw what an impact it had," he recalls. "It has been so much fun to play in a world with rainbows, glitter, and color. We love the happiness of the brand and we knew we could make this film funny and ultimately surprise people."

Given the monumental enterprise in front of the animation studio, accomplished producer Cecil Kramer joined the project to help guide the team. Kramer had spent 12 years at Dreamworks and possessed an innate understanding of what was going to be most challenging when it came to setting up a 3D CG pipeline.

"It's a really hard thing to do and you don't realize how hard it is until you're in it," Kramer explains. "We had a 2D studio who had only ever done TV, in a country that had never done a 3D animated feature and who were now working on launching a 3D CG animated film."

However, on arriving in Ireland to see Boulder's initial reel, Kramer says she was amazed by what they had already been able to accomplish. She remembers, "They had all three acts in there only a matter of months after receiving the script for the first time. I thought, 'Wow, hats off!' It was entertaining, there was so much in it and I was truly impressed. This project started out as the little engine that could, but there were true believers and the whole team had an open mind about allowing seasoned veterans to come in to support them."

It was Kramer who brought in co-director Mark Fattibene to complement the work Cullen and Ucha were doing. "Rob's strength was animation so we knew he would run with that, José's strength is in story solutions, and then Mark ran with the pipeline and everyone was unified when it came to layout," she says. "There's a quiet strength to Rob and José and there's no ego. They really set the tone for the film."

"Everyone respected everyone else," agrees Fattibene. "There were people who may not have had a lot of experience in CG or features but who really rose to the occasion and took up the challenge. We always tried to be really respectful to the essence of My Little Pony and I'm so proud that we made a movie that both felt true to My Little Pony but also felt relevant to the world today."

As has been the case with most recent productions around the world, work on the film had commenced pre-pandemic so significant adjustments needed to be made during the course of the last 18 months. In the case of "My Little Pony: A New Generation," this resulted in the production becoming an even more international affair.

“The movie is about embracing diversity and different cultures and this movie was the United Nations,” says Cullen. “We had every nationality involved in this film and everyone brought their own gifts, talents, and viewpoints to the movie as well. It was so great to have people from different upbringings and backgrounds put their own mark on the film because it made it more authentic given the message that ‘My Little Pony: A New Generation’ is delivering.”

The film’s Head of Animation, Graham Gallagher shares, “The animation team started as being all based in Ireland, but after the pandemic, we had 48 animators and we hired people from all over the world. This meant that I was sometimes talking to people in five time zones in a single day.”

“I think this film helped us all survive COVID a little better, feel a little happier and be more positive,” adds Fattibene. “The film’s message really permeated with everyone and it’s great to think that this crew - no matter where they’re from - will be able to watch the movie with their families and friends and it will resonate with them. It won’t feel like it’s solely an American film because the references in the movie are really from all over.”

THE REI(G)N OF A NEW ERA OF PONIES

When it came to the central idea of “My Little Pony: A New Generation,” the story was conceived by Cullen, Ucha, and Tim Sullivan, who also served as co-screenwriter, alongside Gillian Berrow. It was important to the filmmakers that the movie reflected what kids and families around the world could use more of right now: great humor, action, music, and most of all, heart.

While the stories in past pony productions existed within a vague fantasy timeline, the characters in “My Little Pony: A New Generation” have been brought into our modern world. “The ponies in this generation are very much adjacent to what kids’ lives today are like, in terms of both social media and also the social issues that are relevant to today’s kids,” says Berrow.

Cullen says he was always deeply invested in telling Sunny’s story and found inspiration in the actions of young people around the world who are making a difference in their communities. “What happens to a character like Sunny who, deep in her heart, believes that there’s something wrong with her world and no one else believes her?” he says. “What does it take for a character like that to not just say that there’s something wrong, but to go out and do something about it? Greta Thunberg kept coming back to us as an inspiration because she went from being a child protesting at her school to crossing the Atlantic Ocean and addressing a room of the world’s most powerful people. To me, that was an interesting story to tell because it is hard for people to go out and speak their truth.”

For Ucha, this new story added so much to the My Little Pony canon of tales about Earth Ponies, Pegasi, and Unicorns. “The set up of this movie is to forget about the past unity between these species because now these colorful, cute ponies don’t get along and they live separately. I thought, ‘Wow, you don’t expect that from a pony movie!’ We are telling the story of how it comes full circle and gets back to a super cute place where they love each other as they should because it’s My Little Pony.”

Berrow had been writing for properties featuring the My Little Pony characters for several years including “My Little Pony: Friendship is Magic,” “Equestria Girls,” and “Pony Life” but in reality, she had been preparing for this role far longer. “I was very into My Little Pony as a child,” she recalls.

“Whenever my grandmother would babysit me, I’d have separation anxiety and we’d watch the ‘My Little Pony’ movie on repeat. It was the only thing that would chill me out. I’m so excited for people to fall in love with these new characters and to spend some time in a world of sparkles, rainbows, and magic. I’m also hoping that there will be that next generation of little ones who want to watch it on repeat and be calmed or excited by it like I was when I was little.”

For the directors, it was invaluable to be working with a writer who had had her hooves so deep in this universe for so long. “While we did have a lot of freedom when it came to creating the story of this movie, we also had great advisors,” shares Ucha. “If we ever got to a point that seemed like maybe it was too far out of the pony world, we really relied on people like Gillian.”

Fans of “Friendship is Magic” will also undoubtedly be excited to watch the new film’s opening scene unfold, as it features the previous generation of pony characters and provides a beautiful bridge between the stories. Berrow was ecstatic to work with her old pony friends again for this sequence. “It was very helpful to have written for those characters for years and years so I knew exactly what to write for them,” she says. “It was so wonderful to hear their voices again for a moment.”

Cullen admired the way Berrow infused such vibrancy into all of the ponies. “The film has a really strong female voice, but it’s also a fresh, contemporary voice so it lent authenticity to the characters and their personalities. It didn’t feel forced. It felt natural and likable. She brought a real freshness to these characters.”

Ucha adds that it was imperative to everyone on the creative team that the film never talked down to children or felt condescending in any way. “Kids are used to watching much more sophisticated stuff than we did at their age,” he says. “It’s the same with the music because children today don’t listen to the silly, super young songs that we listened to when we were kids. That’s why I think it will be a surprise for audiences who might not expect what they get from this movie. We also wanted to reward parents for their interest and their time with something that makes them feel like they just had a really fun experience too.”

It was equally crucial to Berrow that while the characters may have elements of previous pony casts - or pay homage to certain archetypes - that they are each truly unique. “Their interests, their mannerisms, and their passions are very different and more aligned with today’s young person,” she explains. “Sunny is this passionate activist and we brought a lot of nuance to her role. My main goal was to make sure that they all really felt like friends by the end of the film, that there was a true bond and some true emotional weight behind it.”

“What still amazes me,” notes Ucha, “is that you watch 83 minutes of colorful talking ponies who are running, drinking, grabbing things, eating, singing, and sleeping, and you don’t question it at all. That’s truly amazing and for that, Gillian, Graham, and the animation team were essential.”

MEET THE MANE 5 PONIES

“My Little Pony: A New Generation”’s stunning CG animation is accompanied by beautifully nuanced performances by an all-star cast, allowing the audience to form a connection with these characters in an even deeper way than ever before. “We wanted powerhouse, passionate, fiery, and fun women to

bring these ponies to life,” says Thompspon of the initial search for the female leads. “We also wanted to make them feel relatable, like friends that you want to have, and friends that you want to hang out with.” Adds Cullen, “There’s a playfulness and lightheartedness to all of the performances, and they could all sing!”

SUNNY STARSCOUT voiced by **VANESSA HUDGENS**

Sunny is an Earth Pony who is curious, adventurous, and determined to make the world a better place.

Pony Kind: Earth Pony
Home: Maretime Bay
Hobby: Roller skating
Passion: Bringing magic and harmony to all pony kinds
Cutie Mark: Shooting star. Sunny’s cutie mark not only reflects her name but also the idea that stars have always been used for navigation. She’s a born explorer who’s leading a whole world to a new way of life.



Earth Ponies like Sunny are known for being honest, hard-working, and practical and they have a strong sense of community. They have never experienced magic - only hearing tales passed down to them - and they have been taught to be very afraid of Unicorns and Pegasi in this new pony world.

However, Sunny doesn’t fit in with the rest of the Earth Ponies because she has an insatiable curiosity about the other species. She feels very strongly that ponies were meant to live united - not divided - and she’ll stop at nothing to change the hearts and minds of the rest of the Earth Ponies. It’s her mission to make the world a better place.

When it came to finding the perfect actress to bring this wonderfully adventurous, hopeful, and brave character to life on screen, the filmmakers immediately looked to Vanessa Hudgens who they believed would not only play the humor and heart of Sunny beautifully but she would also be able to do justice to the film’s spectacular songs.

Upon taking the role, Hudgens revealed that she had been a fan of My Little Pony since she was “a wee little thing.” She says, “I remember playing with My Little Ponies when I was four or five years old. I distinctly remember sitting in my bedroom and it was just me and my My Little Pony. That little pony meant a lot to me.”

Hudgens’ co-stars agree that Sunny’s casting was spot on. “Vanessa gave life to Sunny,” says Liza Koshy, who plays the Pegasus princess, Pipp. “She did such a spectacular job. I’ve been a fan of Vanessa’s for a long time so to be able to be in a movie together was fun and she absolutely crushed it. She is so grounded and she is the heart throughout the entire film. We’re so invested in her story and she brought us along with her.”

Aside from her childhood love of My Little Pony, Hudgens says that what drew her to playing Sunny was the character’s persistence in speaking out for something she believes in, even if it’s not the

popular opinion. “She has faith that Earth Ponies can be friends with Pegasi and Unicorns and that there doesn’t need to be any fear. So she is going to stand her ground and tell that to everyone who’s willing to listen, even if it hurts her at times and even if people don’t understand her. She stands up for what she believes in and I respect that.”

Hudgens also felt that the ideas running throughout the story couldn’t have been better timed. “I feel like this is the perfect moment for this movie because there is a lot of separation in the world. If some pony - or somebody - doesn’t look like you and you may not know a lot about them, you should still treat each other with kindness and love because that’s truly magical.”



IZZY MOONBOW voiced by **KIMIKO GLENN**

Izzy is an energetic Unicorn who loves crafting, creating, and sparkles.

Pony Kind:	Unicorn
Home:	Bridlewood Forest
Hobby:	Arts and crafts
Passion:	Uni-cycling (unicorn upcycling!) and creating beauty out of ordinary things
Cutie Mark:	Heart with crafting pins and buttons. Izzy’s Cutie Mark reflects her creativity. Izzy is friendship personified and the big heart indicates love and acceptance in its purest form.

Izzy is different from the other Unicorns because even in a world without magic, she has found a way to sparkle brighter than ever. Everypony has a sparkle and finding your sparkle is about discovering the glimmer within you that makes you extraordinary. However, Izzy decides her sparkle may actually be too sparkly for Bridlewood and so she leaves to find a place where she fits in, kicking off the big adventure. She is thrilled to make a new group of friends and immediately accepts the other species without a moment of hesitation.

As the creative team set out on a search for the right person to capture Izzy’s beautiful and unique spirit, Kimiko Glenn came quickly to mind. The filmmakers were fans of the actress’ work on the Broadway musical “Waitress” - and knew that not only would she deliver on the film’s incredibly catchy songs, but that she’d perfectly personify Izzy’s humor, energy, and Unicorn quirkiness.

“I think she actually is a Unicorn, to be honest,” laughs Cullen. “She was a revelation. With a lot of the dialogue, we encouraged the actors to go off script and adlib with whatever felt right to them and a lot of the adlibbing made it into the final film. It was absolute gold dust.”

Glenn says she was enraptured by the charming story and like Hudgens, she felt that it was being told at a significant moment in our cultural history. “I was drawn to the storyline of trying to do what’s right,” she remembers. “The fact that everyone is so scared of this species, but then you meet Izzy and she is just like, ‘Hi!’ and you see that there is nothing to fear. I think the more we separate ourselves and don’t

bother to understand one another, the more we're going to fear one another. My Little Pony is all about friendship, love, and acceptance.”

When Izzy and Sunny come together, they make a great pair, complementing each other exquisitely and championing each other’s sparkle. Hudgens says, “This Unicorn shows up and she is curious and bright-eyed and wants to be Sunny’s friend. Kimiko’s voice did the perfect job of being so expressive and adorable. You can’t help but want to be her friend, plus Kimiko has an amazing singing voice and sounds fantastic on the songs that she sings.”

While Glenn discovered that she and her character had quite a lot in common, she also felt that elements of Izzy’s personality felt aspirational to her. “Izzy and I both care a lot about the earth and she lives with an open heart, which is how I try to live, but I think I could also learn a lot from Izzy. I tend to put my guard up but she has no walls up. She’s like, ‘Hi everybody! I love you!’ and I love that about her. I think we can all take a lesson from Izzy in that department.”

The filmmakers were also thrilled that two of the film’s pony friends - Glenn and Liza Koshy - came to the project having already established a close relationship off-screen. “We loved that Kimiko Glenn and Liza Koshy are best friends in real life,” recalls Thompson. “That was our dream cast scenario.” Cullen adds, “I don’t think either of them was initially aware that the other was in the movie for the first couple of recordings because everything was so top secret!”



The pair were thrilled to inhabit this magical world together. “What a great casting choice with Kimiko Glenn,” says Koshy. “And what a great friend choice on my part to be friends with Kimiko Glenn! I love her. She did an amazing job with this film. She brought so much life and breath into every moment. She is one of my closest friends and to live, eat and breathe with her both in real life and through animation is just an absolute dream. You can tell that the joy and heart that she brought to Izzy is really special and is done so well. I’m proud of my pony friend.”

HITCH TRAILBLAZER is voiced by **JAMES MARSDEN**

Hitch is dedicated to helping everypony in Maretime Bay as their caring sheriff.

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| Pony Kind: | Earth Pony |
| Home: | Maretime Bay |
| Hobby: | Listening to music |
| Passion: | Helping ponies and critters as sheriff of Maretime Bay |
| Cutie Mark: | Shield, horseshoe, and hearts. The shield indicates his role as a protector, the hearts stand for kindness, and the horseshoe is a symbol of luck and protection – all perfect for a born nurturer like Hitch. |

Hitch Trailblazer is the epitome of an Earth Pony – he loves rules, embraces the status quo, and is perfectly content never to leave the safety of Maretime Bay. Hitch has also been Sunny’s best friend ever since foalhood and they even have a secret hoofshake! However, while Hitch believes in following all the rules, Sunny can be a rule-breaker which creates some friction in their relationship. But he is always looking out for Sunny and he just wants her to be happy.

Hitch is also the first male central character in the ponyverse, something that the creative team felt was incredibly important in terms of reflecting the diversity of friend groups for young people. “It used to be the case that things were designated as being just for boys or just for girls and everything was kept very separate,” says Berrow. “However, as our world changes, people are realizing that we don’t need to define things like that anymore. Everything is for everyone. We wanted to display relationships that are real and that kids would have.” Adds Thompson, “Girls want to see their peer groups represented and girls don’t just hang out with other girls.”

James Marsden came on board to play Hitch, bringing humor, warmth and tenderness to the role. His performance creates a character who completes this group of five friends. Marsden relished being a key part of the evolution of this brand. “My Little Pony has been around for nearly 40 years and times continue to change and evolve,” he says. “The themes of acceptance, inclusion, and embracing each other for our differences are the heartbeat of this movie and they have been part of this universe for a long time. Throughout the movie, we learn that if we connect and embrace each other’s differences we’re a much stronger unit.”

“James is the most charming, loveliest guy you could ever meet,” shares Cullen. “In another movie Hitch might not be as likable a character because he can sometimes be vain, he has an ego and he thinks he’s the real deal, but he’s likable because of James’ performance. He might say things that you don’t always agree with but you still grow to love him.”

Marsden describes the film as being a big epic adventure story at its core. “And Hitch is a guy who could probably use an adventure because he likes rules and he likes order,” he says. “But there’s a very nurturing element to him where he cares for Sunny and all of the other ponies in Maretime Bay in a very positive way. He’s probably one of the characters who changes the most throughout the film because he’s the most reluctant pony to change.”

“For Hitch to come around and really see the importance of what all the different species brought to the table was nice,” says Thompson. “There’s a warmth and sincerity to James Marsden’s voice but he is also really great with comedy - he makes Hitch funnier than I ever thought Hitch could be.”

Marsden, who is also known for having a lovely singing voice, had the opportunity to croon in the movie too. In fact, that was one of the aspects of the role he was most drawn to. He also notes that after acting for 28 years, this is the project that his sister has been most excited about him being a part of. “When I was growing up, my younger sister had a full collection of My Little Pony,” he says. “She was obsessed



with them. There are certain things that reach iconic status and the My Little Pony universe is definitely one of them. I never thought I'd be sitting here talking about being in this movie. The ponyverse continues to evolve and you will now have a whole new, younger generation who get to experience My Little Pony with cutting-edge technology and animation.”

PRINCESS PIPP PETALS voiced by **SOFIA CARSON**

Pipp is the stylish and talented pop princess of Zephyr Heights.

Pony Kind: Pegasus
Home: Zephyr Heights
Hobby: Singing and social media
Passion: Entertaining everypony - especially her fans!
Cutie Mark: Music note with a crown. Like her sister Zipp, the crown indicates royalty and their bond as sisters. The music note is for Pipp's love of music and her career as a joyful, playful pop star.

Pipp Petals is the popstar princess of Zephyr Heights and she's also an influencer. She is confident, charismatic, wildly popular, but also incredibly kind. She's always advocating for various causes and uses her celebrity platform to help others. She cares deeply for her fans - the Pippysqueaks - and she takes her responsibilities very seriously.

As a globally beloved pop star herself, Sofia Carson was an impeccable fit for Pipp Petals. Her bubbly and joyful take on Pipp brings the character to life beautifully – and the contrast between Zipp and Pipp feels incredibly believable. Like many members of the cast, Carson had spent a lot of time inadvertently prepping for the role during her childhood. “My Little Pony is iconic,” she says. “I don't think I know any boy or girl that didn't grow up singing the My Little Pony theme song. My sister and I had ponies and we would brush their hair. There was something magical about it because it made you believe in magic and in something greater than you.”

Carson says that beyond their mutual love of music, she related to the character in a lot of other ways. “We're both devoted to those that we're lucky enough to call our fans - or Pippysqueaks - in Pipp's case,” she says. “But I would also say that we're different in that Pipp is learning about the world of social media and how it can be a bit consuming at times. I think her devotion to her followers and to social media has made her live through her phone rather than being present and that's a big lesson that she learns throughout our film.”

When it came to portraying the complicated sibling relationship, Carson says that these characters could not be more different, as is often the case with sisters. “Pipp takes her princess duties and the expectations and the responsibilities of being a princess very seriously,” she shares. “She loves being a princess, while Zipp resents the expectations and is redefining what it means to be a modern princess, which is a cool example to set for her younger sister. I think they might fear that they'll never understand each other, but in this journey that they go on, their relationship changes forever and I think their love and their bond becomes much stronger.”

Liza Koshy, who plays Zipp, describes Carson as being “ridiculously talented.” She says, “Sofia has this amazing pop song - or Pipp song - in the middle of the movie and it’s a huge turning point in the story and it’s so beautifully done. She is such an icon and a pop star sensation so she was the perfect casting for Pipp.”

Reflecting on the stories that have come from My Little Pony over the decades, Carson says what she appreciates most is that the ponies are each unique and always fearlessly themselves. “I know that everyone is going to find a piece of themselves in each pony,” she says. “I hope that when kids watch this movie they really feel that message of hope, unity, and the true power of choosing to love. These ponies grew up in a world that had been taught to be divided and taught to fear and hate, but the magic comes from choosing to love. That’s such a beautiful thing.”



ZIPP STORM is voiced by **LIZA KOSHY**

Zipp is the rebellious and athletic daredevil princess of Zephyr Heights.

- Pony Kind:** Pegasus
- Home:** Zephyr Heights
- Hobby:** Science and athletics
- Passion:** Being true to herself and encouraging that in others
- Cutie Mark:** A crown with a lightning bolt. The crown in both Zipp and Pipp’s Cutie Marks indicate royalty and sisterhood. Lightning has traditionally symbolized strength, enlightenment, intelligence, and intuition – all traits of Zipp’s.

Princess Zephyrina Storm - or Zipp for short - is the film’s courageous royal rebel Pegasus, and the sister of pop star Pipp. Zipp doesn’t fit the stereotypical princess mold as her sister does and she’s a total daredevil and adrenaline junkie. She’s also loyal and can be a little sarcastic at times, but she’s always got her friends’ backs, no matter what.

“Zipp doesn’t want to be a princess because of the way she perceives what it means to be a princess and what the world needs from other princesses,” explains Thompson. “She goes to great lengths to go in the other direction, but that also means that she’s been hiding her true self from the world. The message in the film is that you can be any kind of princess that you want to be. If you want to be pink, fluffy with big wings and jewelry, there’s a pony for you. But if you want to be a rebel, an athlete with attitude who is snarky, funny, and edgy - you can be that too.”

As the filmmakers sought out a charismatic, young entertainer to bring this courageous character to life, they landed on Liza Koshy, who brought her hilarious, dry humor to the performance. Koshy gives Zipp a tough exterior, but you can hear the love and tenderness in her portrayal.

“What drew me to the film was the way Zipp Storm was drawn,” shares Koshy. “The animators did such a fantastic job. It’s a beautiful world and having grown up with My Little Pony, it’s been great to see this transition in technology as well as the talent on-screen and behind-the-scenes. This story has parallels with our world today and messages that kids need to hear, but also adults need to be reminded of them, too. To raise a new generation of leaders and teachers and so much more with this kind of message is really important to me.”

Koshy says that she found that she didn’t have that much in common with Zipp - only because she felt her character was so much cooler than her and says she finished the film striving to be more like Zipp. “She’s a super grounded, confident, calm, focused character who wants to empower and assure others of their truths. That’s what I aspire to do too. I think she’s dope. She’s the cool older sister that you want to impress. It was so much fun to play her.”

Zipp and her sister Pipp are nothing alike, and that creates some friction early in the story, even though the siblings clearly love each other. Pipp is looking for her older sister’s attention and acceptance, but Zipp can sometimes be a little dismissive of her. Fortunately, the two have the chance to go on a life-changing adventure to work on these issues! Carson felt that Koshy was absolutely perfect for the role. “No one is funnier or has more perfect sarcasm than Liza, but also what captured me when I watched the film is the heart and tenderness that she infused into every single word that Zipp speaks,” she says. “It’s the perfect opposition to Pipp.”

Koshy also loves that Zipp is in her power, knows her truth, and is not afraid to live it. “She stands up for herself and she fights for what she loves, which is love. Zipp has this amazing energy, essence, and the independence that she exudes is something that I think is so important for kids and adults to see in this pony and to know that they can be that in their own lives. This film is all about friendship and the powers that come with friendship.”

Glenn agrees, having experienced what it means to be friends with Koshy firsthand. “Liza is the best,” she shares. “She’s one of my besties. She has an iconic voice because it’s so low and as soon as she comes on the screen, you’re like, ‘Whoa, who is that?’ There’s something about her vocal quality that’s so impressive and so fun. She’s so good!”

INTRODUCING SOME NEW PONY NEIGH-BORS

Also featured in the talented vocal ensemble is Ken Jeong who portrays Deputy Sheriff Sprout, who works with Hitch Trailblazer and becomes more than a little power-hungry while Hitch is off on his adventure; Emmy-nominated actress Elizabeth Perkins as Sprout’s mother Phyllis, who runs the factory in Maretime Bay; Emmy nominee Jane Krakowski who voices Queen Haven, the Pegasus queen, and mother to princesses Pipp and Zipp; Phil LaMarr as Alphabittle, the gamble-happy, Unicorn owner of the Crystal Tea Room in Bridlewood Forest, and Oscar and Emmy Award nominee Michael McKean who plays Sunny’s father, Argyle.

A GUIDE TO THE SPECTACULAR PONY LANDS OF EQUESTRIA

While fans of previous My Little Pony stories have grown to know the pony world of Equestria incredibly well over the years, in "My Little Pony: A New Generation" audiences will now get to experience three spectacular new pony lands within Equestria: Maretime Bay, Bridlewood, and Zephyr Heights. In the time that has passed, Equestria has become a lot more contemporary with the latest technology and some of the same challenges the human world faces today. However, the biggest difference is that all of the magic has been lost across all the lands.

The starting point for the creative team was to create magical, different worlds that felt newer and fresher than anyone had ever seen before. The different districts also showcase the contrasts between the way each of the species is living, their unique belief systems, and the stereotypes they have formed of one another. Production Designer Pablo Mayer was charged with building out these magical new locales and the elaborate details that would make up each of these cities. Throughout the project, Mayer says he never stopped learning about the legacy of this pony world, these characters, and their environments. "There's so much history," he says of the incredible depth of lore woven through the past 40 years of My Little Pony. "Because this is a reboot we were able to take some liberties, but we definitely wanted to respect everything that was created before because the fans loved that so much. We didn't want to throw everything out the window."

The challenge became how to maintain some continuation of the past while being set hundreds of years later. One of the ways Mayer and his team achieved this was to keep some of the key attributes of the places fans loved from past stories. "Maretime Bay has some elements from Ponyville. You can see some design details like the window shapes that we brought from Ponyville," he explains. "We thought that over time they moved to the coast, but they kept some of the design from the city. Bridlewood is an evolution of Everfree Forest from 'Friendship is Magic,' especially when it came to the shape of the trees. Zephyr Heights comes from Cloudsdale. Now that the magic has gone, they can't live in the clouds anymore so the next place they could go were the mountains above the clouds. They still keep the same feeling in the clouds even though they're now grounded since they can't fly."

Another way to pay homage to the past was to infuse the film with enough easter eggs that fans could watch the film over and over again, never ceasing to discover new things that relate to both the current and previous ponies. "I think the biggest ones were in Sunny's house," Mayer reveals. "We decided to put a huge amount of easter eggs in there because we thought of her father Argyle as an Indiana Jones kind of guy, an archaeologist or a professor. He collected things that he had found over the years so his office is full of easter eggs. "

WELCOME TO MARETIME BAY

Maretime Bay is a happy town but they care about keeping up appearances in order to hide how fearful they really are. Mayer says that in some ways it felt like a phony place so he drew inspiration from one television series in particular. "'The Good Place' was a big inspiration because it's almost like a fake city, and there are some elements in the center of the town that from an architectural perspective don't make a lot of sense. The houses in Maretime Bay are not perfectly straight." Cullen adds that the filmmakers also envisaged a 1950s, small-town America vibe to Maretime Bay. "There's one factory that everyone works at and everyone knows each other."

“We had a lot of conversations about where the Earth Ponies live in Maretime Bay,” says Fattibene. “We discussed how tall they are and how they walk through the doors in a certain way, so there’s wear on the doors because they brush up against them. They’re also really good at maintenance in Maretime Bay. There are little patches of paint that have been repainted so they’re not quite the same color as the old paint. It gives the world a certain richness even if people don’t initially see it. I think it feels more real.”

“As we went back through the past stories, we noticed that they had never had a seaside city,” adds Ucha. “Coming from the south of Spain, I always lived by the sea. Dublin is also by the sea and so we felt like this film should feature a city by the water. Maretime Bay is a smaller city. Things are the way they have always been there. No one wants to complicate their lives and they take it easy.”

GREETINGS FROM BRIDLEWOOD

Unicorns are known to be whimsical with a deep appreciation for art and nature. Bridlewood was once a magical, enchanted forest community but since magic disappeared, the city is a shadow of its former brilliance. “Unicorns always come from a beautiful forest, but we wanted to put a twist on it to make it different because it’s become a bit of a depressing place,” says Ucha. Adds Cullen, “We thought about it as a Beatnik commune in the forests with the crystals and nature.”

For the houses, the team chose to incorporate Art Nouveau elements and a more organic design for the details within the homes. For Izzy’s house in particular, it was important to convey just how much she adores crafting and uni-cycling in the set design, something the art department had a lot of fun establishing. “We wanted Izzy’s art to be very crafted, sculptural and textural, not just paintings and drawings,” shares Mayer. “The idea is that Izzy collected everything around her to make it into art. Nothing goes wasted - especially macaroni! She doodles on the walls as she gets bored and that adds a lot of color to the set too. All of the furniture and the picture frames should feel relatable but have that unique handmade feel to them. My favorite thing was how we connected the mosaic on the ground to the walls and tree structure. The mosaic starts to break it up more as it gets closer to the walls and we added some small plants and grass between the cracks which help to remind us that we are still in a forest.”

Mayer also notes that one of the biggest differences between locations is the lack of color and vibrancy in Bridlewood. “We pushed back the color variation,” he says. “It’s still nice, but you could imagine that this place was really beautiful a hundred years ago. It’s decayed over the years.”

It is within Bridlewood that Mayer’s favorite set can also be found. “I love the Crystal Tea Room,” he shares. “We were inspired by ‘The Marvellous Mrs. Maisel’ and their bar scenes with the atmospheric lighting so we tried to capture that kind of atmosphere and that’s a big change within the look of the movie. There are a lot of frames on the wall and the walls are not straight so we made everything a bit irregular. They don’t fix things up in Bridlewood anymore so things have been starting to break.”

SOAR TO ZEPHYR HEIGHTS

In contrast to Bridlewood and Maretime Bay, the Pegasus land of Zephyr Heights is opulent, a stunningly beautiful, modern city in the sky. Pegasi are the most technologically advanced of the three species and their surroundings reflect that. “For Zephyr Heights, there was a sense of New York or LA, but also Ancient Rome as well,” explains Cullen. “It is elegant, pompous, glittery, and social media savvy. It’s all about what you wear.”

Mayer notes that it’s a more organized city, so, from a design perspective, the team was inspired by Art Deco qualities. “We went crazy with gold and marble,” he laughs. “The whole city is mainly made of those two surface elements. It is a place that shines and there are colors everywhere in the oversized screens that continuously play commercials.”

The filmmakers also had to think of these lands from a pony perspective in terms of both the eye lines and the fact that the inhabitants walk on four legs. “We ponified the environments, like taking out escalators in Zephyr Heights because it felt too human and adjusting the proportions of windows and doors,” says Ucha. “The designers did a great job of studying that and making sure everything was adjusted for the pony anatomy which is super tricky.”

DESIGNING THE FIRST 3D MY LITTLE PONIES

Long-standing Disney veteran Graham Gallagher held the twin roles of Animation Director and Head of Character on “My Little Pony: A New Generation.” Given that this was the first time the ponies would be appearing in 3D, Gallagher and his team had to initially throw out any preconceptions of how My Little Pony had looked in 2D. They would need to ensure that these 3D ponies were going to be able to move properly, reinventing the way their anatomy was going to work.

Gallagher was excited by the challenge and set about injecting personality into each character. “In the past series, they have really huge eyes, but if you want to do full facial animation and make them move, if they’re too big then when they blink their eyelashes start to look like window wipers. We had to keep reducing aspects of the original pony and adding more reality into the anatomy.”

He notes that it was often the simplest things that proved to be the most challenging to address. “It’s hard for ponies to carry things and still walk around because they can’t hop along on three legs,” Gallagher explains. “An early call I made with the directors was that they weren’t going to stand on two feet. We wanted to keep them on four legs and they could hold things or talk when they’re sitting down. We came up with a lot of workarounds, visual cheats, and shortcuts so that they could pick up objects and still move from point A to point B without showing how they did it. When you have restrictions you have to think outside the box.”

Gallagher says that it was helpful to oversee both character design and animation for the production for many reasons, not the least of which was to be able to infuse the emotional state of the characters into the design. “As an Animation Director I know emotion and so I can pull that across because it’s what I do for my bread and butter. When I was designing these characters I thought about what the animators could do and what they needed to make that better. I was confident that we could pull it off when we needed to make them look super sad or endearing. We wanted to keep the pupils in the eyes to keep it appealing and it was so cute. When you could get those two elements connected - the character

design and the animation - and they work as one, then it all worked. The second part of my job was to bring them to life and design the style of the animation so that they looked somewhat believable.”

Fattibene says that the team were in agreement from the very beginning that everything started and finished with the characters. “They really needed to be appealing so the team continued to work on making them fuzzy, tactile and soft,” he recalls. “You need to want to reach in there and touch them!”

The design team knew that Pegasi would be the smallest breed, Unicorns the tallest, with Earth Ponies falling in the middle in terms of scale. “We knew the style of what the characters were going to be in the story, so then we had to differentiate each of them,” says Gallagher. “We looked at how each of their personalities affected the way they talk, the way they run, and the way they walk into a room. We discovered that we could bring each one’s personality through differently.”

Ucha notes that when it came to the characteristics and physical attributes of each pony, everyone on the creative team had an understanding of how they wanted to represent diversity in the design. “The Mane 5 together compose a unique rainbow themselves; not only with their colors and shades but also when it comes to personalities, hairstyles, and body shapes,” he explains. “You can see Izzy is the tallest, or how Zipp and Pipp - despite being sisters - have different body structures. You can also tell that Hitch puts a lot of attention into his quiff and Sunny’s braid matches with her dreamy personality. We felt that every pony in the movie should be unique because, in real life, every person is unique.”

This approach also applied to the specific color palette of the ponies. “The Earth Ponies are pastel, the Pegasi are in jewel tones and the Unicorns are earth-toned,” shares Fattibene. “We wanted to have the full diversification of light and dark.”

The designers understood that each pony would need a “cutie mark,” but other than that directive they were given a lot of room to create. “To me, what really makes a pony is their hair and their tail,” says Gallagher. “There were a lot of conversations about hair!”

“With the manes, we put a lot into research and development to make sure they looked as glorious, wonderful, and shampooed as possible,” recalls Cullen. “All of the Pegasi hair was backcombed from the back up so that it was aerodynamic and Zipp has her spectacular mohawk,” adds Gallagher. “Her sister Pipp of course also has these fluffy wings. We tried different things to make her feel as theatrical as we could.”

With Izzy, the focus was on her horn, as well as her magnificent locks. “She was going to have the biggest hair,” says Gallagher. “That mane is everywhere and it’s amazing. Izzy has the lifeforce that is stronger than the rest of the unicorns.”

Additional props were also thought through in great detail. With Sunny, she has a satchel that shows her sense of adventure. “We wanted to make it more interesting and we thought about the bags we had at school that we would put a load of badges on so we did that,” shares Gallagher. And as for Hitch, he has a low-key, simple utility belt. “His personality is like a boy scout,” he says. “He’s in his head. Everything has to be right because of the way he’s been brought up. We wanted to capture that feeling.”

TUNES THAT MAKE YOU WANT TO GIDDY UP

“My Little Pony: A New Generation” features six original new songs and a score by composer Heitor Pereira. Four of the film’s narrative songs - “Gonna Be My Day,” “Fit Right In,” “Danger Danger,” and “I’m Looking Out For You” - were written by the composers and lyricists Alan Schmuckler and Michael Mahler, known for finding the perfect blend of comedy and musical theatre in their work on Off-Broadway hits including “Diary of a Wimpy Kid” and who are next collaborating on a musical with Oscar-winning composer and songwriter Alan Menken. The film’s acclaimed executive music producer - Grammy Award winner Ron Fair - produced these tracks, in addition to the featured pop song “Glowin’ Up,” sung by Sofia Carson’s Pipp.

While the filmmakers always knew that “My Little Pony: A New Generation” would showcase new music, the number of songs was initially unclear. However, as soon as Schmuckler and Mahler delivered their first track, “Danger Danger,” it was evident that they were tapping into exactly what the film needed. “When ‘Danger Danger’ came in, it blew us away so we immediately knew that we needed to include more songs from these guys,” recalls Cullen.

This was the first time the songwriting duo had worked on an animated feature which proved to be a rewarding experience in myriad ways. Schmuckler and Mahler - who both write music and lyrics - began working on the film in 2018. “We immediately hit it off with everyone at Hasbro,” says Schmuckler of their initial meetings. “Having four songs in the film is so exciting and it was such an immensely gratifying, satisfying, fun, educational, and creative experience for us to do this. This kind of creative collaboration is a unique joy and to see ideas that we put forward, taken, and run with by an incredible team of animators was really incredible.”

“Rob and I told everyone not to be shy about trying something quirky or different or playing with the unexpected,” says Ucha. “So we have a pony movie that goes grunge and we have headbanging ponies!” Cullen adds, “We wanted to take an eclectic approach to the music so that not all the songs were the same. While we have punk, hard rock songs, we also knew that we wanted songs that would be really positive, full of energy and funny to keep the spirit of the movie going.”

Fair worked closely with the songwriters, involving them in the production of the songs in his studio in Nashville. “It was a good set of demos that the guys brought in,” he remembers. “They had character and they were funny and alive.”

“They did a really fun job of keeping the songs sounding contemporary and fresh, while also advancing the story and being singable and entertaining,” adds Thompson. “We loved how the songs showcased each of the characters.”

GONNA BE MY DAY

For the film’s opening musical number “Gonna Be My Day,” performed by Vanessa Hudgens’ character Sunny, Schmuckler says that they approached the track by paying homage to a traditional musical theatre opening number. “We were talking about trying to find a musical bed that sounded like a gallop so Mike took his guitar and started playing a gallop sound and then I began playing parts on top and

that became the groove for ‘Gonna Be My Day,’” says Schmuckler. “She’s a pony and she’s excited so it tells us something about the tempo, as well as serving the story.”

Hudgens says that the song was her favorite to sing in the film. “It’s a feel-good song,” she shares. “I’m all about a mantra that you can say to yourself, that can lift your mood and get you going, and ‘Gonna Be My Day’ is exactly that. It’s so catchy. It was really cool to see a musical number with my voice coming out of a pony in this fantastical world. It’s so cute.”

Mahler reveals what he loved most about what Hudgens brought to “Gonna Be My Day.” “It would have been so easy to sing that as a pop anthem, but what she did was make it sound like this kid who is really excited,” he says. “She wasn’t afraid to bring that lightness and goofiness to it which shows her acting chops, but it also gives the song that extra flavor and that extra sparkle because it’s this character singing this song.”

DANGER DANGER

The songwriters - who have written together for half of their lives - do so predominantly from different cities, with Schmuckler based in New York and Mahler in Chicago. However, they both happened to be in Chicago as they began work on what would become Sprout’s villainous anthem, “Danger Danger.” As they started to play around with the beginnings of the number, they started cracking themselves up, knowing that if it was making them laugh, they were on the right track. “There was something that felt like grunge - ‘It Smells Like Teen Spirit’ and Green Day- and there was a funny, cross-pollination in there,” recalls Schmuckler.

Mahler adds, “He’s such an angsty little pony and he has such a chip on his shoulder that it felt like the right kind of language for it. I remember being 12 and thinking I had it so hard in Minnesota and raging to grunge. It felt like that. Like, ‘Oh man, they’re going to know my feelings!’”

The song is sung by ‘Sprout’ in the film, but Schmuckler ended up recording the song in place of Ken Jeong. “I’ve never voiced a pony before and I can tell you that it’s awesome!,” admits Schmuckler.

Much of the final track ended up being taken from the songwriter’s first demo as it was hard to beat the original. “There is a band and different scope but it’s essentially the same,” explains Ucha. Cullen adds, “The song has such clever lyrics, but it’s done in a fun, silly manner so it balances the message out.”

I’M LOOKING OUT FOR YOU

“I’m Looking Out for You” was one of the later additions to the film. The song is a beautiful duet about friendship and even though Sunny and Izzy have only just met, it feels like they’re already lifelong friends. “It wasn’t originally planned for the movie,” says Cullen, “but we felt that that sequence would really benefit from a song for pacing so we gave the guys a brief on what the song needed to convey and the guys handed us another gem!”

“We were inspired by ‘Sweet Home Alabama’ and Peter Gabriel for this song,” reveals Schmuckler. “It’s catchy, groovy, heartfelt, and sweet, just like these characters in this situation.” Mahler adds, “We had

the characters in our heads now and it was about these ponies finding the language to express that they were going to be pals, which was really cool.”

“I think ‘I’m Looking Out For You’ is so moving,” says Kimiko Glenn. “There’s something about the melody and how it drives. It feels like you’re flying through the air when you’re singing it. I got a little emotional when I was watching it.”

GLOWIN’ UP

When it came to writing a song fit for pop star princess Pipp, played by pop sensation Sofia Carson, Fair was instrumental in bringing several magical elements together to create the brilliant “Glowin’ Up.”

“Because Pipp is this singing princess pony, I was tasked with helping to come up with suggestions for casting,” says Fair. “We were lucky enough to focus on Sofia Carson who is someone I knew from my past life as a record executive and so we took a run at casting her in the role and it was great that we were able to make that happen.”

Carson says she felt incredibly lucky to have had the opportunity to perform such an “amazing pop record.” She remembers, “Ron called me with the idea of having Pipp sing the lead pop song of the movie since she’s a pop star and he proposed the idea of working with Jenna Andrews who is this amazing songwriter I’ve known for a few years and who wrote the biggest song of 2021, ‘Butter’ by BTS.”

Andrews had also had huge success with a track for Benee called “Supalonely” - a young female record with what Fair describes as having “a cool, throwaway attitude and spirit.” Upon hearing that song, he knew instinctively that Andrews would be a great fit for “My Little Pony: A New Generation.” “Jenna, along with Taylor Upsahl, and Bryan Fryzel collaborated to come up with the first iteration of ‘Glowin’ Up,’” he shares. “And they came up with a smash.”

Carson says that when she was presented with “Glowin’ Up” she instantly knew that it was special. “It was so obvious that this was the record,” she says. “I happened to be flying to New York for a shoot and Jenna was there so we got to record the vocals and bring the song to life together. It’s a really beautiful record. I love that it stands for empowering people to embrace their inner light and letting it shine like a rainbow across the sky. Every part of you that’s different and unique - and maybe even the parts of yourself that you don’t love - are the parts that make you sparkle and glow. That’s what our movie is all about.”

Reflecting on the final track, Fair says, “I think Sofia sounds better than she’s ever sounded. It’s current and soulful and I’m really so proud of what she did.”

FIT RIGHT IN

The number “Fit Right In,” is performed by Kimiko Glenn, Vanessa Hudgens, and James Marsden. It’s an exhilarating, upbeat song that the gang sing upon arriving in Bridlewood and must disguise themselves as Unicorns. Glenn admits that while it’s difficult to pick a favorite song from the film, if she had to, “Fit Right In” would be it. “It is such a showstopper,” she says. “I love it because it’s high energy

and it has several musical gear shifts, which makes it impossible not to get up and dance to. I love to be playful during a song so that was really fun.”

“I hope that when kids hear songs like ‘Fit Right In,’ they’ll really love it,” says Fattibene. “There are so many elements to Izzy’s song and to me, it is the essence of My Little Pony. It’s fun, it’s crafty, it’s colorful and it is about what they all want, to be together all the time, whatever it takes.”

“Neither Michael or I had worked with Kimiko before but we were fans of hers from her theatre credits,” says Schmuckler. “She was so collaborative and creative and she did what every writer wants every singer to do, which is to take what you’ve written and give you that, but then also give you eight other options that you like even more. Kimiko is so good in this movie and it was to her credit that she had the inspiration and to Ron Fair’s credit that he knows how to guide these talented vocalists. It was such a thrill to hand our work off to her and know that it was in such good hands.”

Fair notes how incredible all three performers sound on the track. “At the end of ‘Fit Right In,’ Kimiko is singing her ass off. She’s wailing. She has a great ear. Both Kimiko and Vanessa are very experienced at doing musicals and musical theatre, so when you’re working with great talent like that, it makes it easier and it’s a lot of fun.”

“Vanessa is the voice of her generation,” adds Schmuckler. “It makes so much sense that she was cast in this pivotal part where she is this beloved, heartfelt, relatable and kind character because this is what Vanessa embodies and what she brought in.”

And as for James Marsden, performing on the track was a key part of the attraction to the project. “When he signed on, he said, ‘I will do this role only if I can sing as well,’” laughs Ucha. “That made us so happy. He did such a great job.” Schmuckler adds, “To write something and then hear it come out of an incredible set of pipes like James’ was immensely gratifying.”

Schmuckler and Mahler are now eagerly anticipating bringing these songs, along with the stunning visuals, and the beautiful messages contained within the film to audiences around the world. “I feel like what I have desperately needed over the last 15 months is joy, friendship, and community. I think putting music in a film like this cuts to the heart of why friendship feels good and the importance of finding moments of joy in a life that has been rough for a lot of people. I’m so excited for people to hear these songs and feel joy together. I think we all need that right now.”

Mahler concludes, “From the beginning, it was clear that this movie had a point of view about inclusion and when you couch important discussions in an animated film like this, these ideas can be digested easily. The songs get you into the heart of these characters and help you follow along with the story. To be a part of that has been fantastic.”

THE ART OF THE SCORE

For the film’s score, the filmmakers had their sights set on the Emmy Award-winning Brazilian composer Heitor Pereira, celebrated for his work on both live-action and animated films, including “The Angry Birds Movie,” “The Smurfs,” “Minions,” and the “Despicable Me” films.

“It was like watching a master at work, live,” recalls Cullen of witnessing Pereira play over the film’s visuals. Fair adds, “We would be watching sequences from the film and Heitor would pick up his guitar and start jamming over the movie with little tunes, little ideas, and little themes, suggesting different things we could do. He was such a great contribution to the film.”

Pereira says that he found working on the project to be both enjoyable and uplifting. “I think I wrote some of my best music and my best melodies for ‘My Little Pony,’ he says. “The movie is so soulful and it’s a really good story with a good message. My hope for the music is that it inspires people. Music is something that can affect people very much, especially young people and the impact can be tremendous. Maybe hearing the music in this film could lead kids to want to play the ukulele or listen to some Bach or Mozart, because more music in your life is always a good thing.”

The direction Pereira was given by the filmmakers from the outset was to do what felt right to him. “We wanted him to feel free to be experimental and risky,” notes Cullen. “He’s a genius so we wanted to allow him to just do his thing. He felt very close to the message the film was delivering and you can hear that in the movie.”

The composer says that he was moved by the creative team reinforcing that they truly wanted him to bring his quirky sensibility to the film’s score. “I wanted it to be sweet, but to also have the scope and to be emotional, but there is always a sense that there’s a crazy pony behind the curtain of this movie-making crazy sounds and I wanted to be that guy,” shares Pereira. “I’m very thankful to Ron and the directors for reminding me that I could be that guy and that in fact, that was the reason they invited me to work on this film.”

As Pereira dove into the sounds of each character, he selected specific instruments to complement them. “To capture the sweetness of Sunny and her father, I used the ukulele,” he explains. “The orchestra with the ukulele is always present when Sunny’s father is talking about this magical world. And then for Sprout, he’s a quirky character so I played this guitar that you can make a sound like a cello or a viola so he has that particular sound.”

Another prevailing goal Pereira had for the film’s score was to ensure that music from all parts of the world was included, allowing kids to connect with the film wherever they may be watching this story unfold. “I’m Brazilian, I’ve lived in Europe and now I’ve been living in America for almost 30 years,” Pereira says. “I never forget how international the music should be, so when kids in Thailand are watching ‘My Little Pony,’ there is something about it that doesn’t feel like it’s coming from just one place. The landscapes of Zephyr Heights, Maritime Bay, and Bridlewood could really translate to any country on this planet so every kid in every family can feel like this movie was made for them. There’s music from everywhere in the movie because I think that music can make you feel like there are no borders.”

The score was recorded over 5 days in Nashville, Tennessee and Pereira had previously recorded with this orchestra on several projects. “They are amazing and they play like a band. There’s a certain togetherness that they have. I love working with them and I love the sound that they produce.”

As Cullen reflects on the finished sound of the film, he says that he was impressed by how well Pereira conveyed the movie’s overall sense of hope and optimism. “There are some really lovely emotional

moments in the movie and Heitor captured Sunny's journey perfectly. He does comedy and action really well, but he also does the quieter, softer, emotional scenes just as beautifully." Ucha concludes, "Heitor Pereira put his heart, soul, and everything he had into this movie. He was so generous. If audiences can feel that, I will be so happy."

12 FUN FACTS ABOUT "MY LITTLE PONY: A NEW GENERATION"

1. When designing the cutie marks for the new Mane 5, the design team came up with over 500 different designs. Sunny Starcourt's cutie mark is similar to Twilight Sparkle's mark, a nod to the fact that both characters are leaders in their generation of ponies. Twilight Sparkle's colors were inspired by a twilight sky, and Sunny's were inspired by the sky at sunrise.
2. It became the designers' personal mission to organically and seamlessly incorporate as many easter eggs into the film as they could. If you look closely, you'll see Spike's footprint, Twilight Sparkle's cutie mark hanging on the wall, as well as her old telescope. In Alphabittle's shelves, you will also find a pony version of Munch's "Scream," a pony glass eyeball and Pinkie Pie's rubber chicken.
3. In the hangar sequence when Sunny, Izzy and Zipp confirm that the species of ponies used to get along, there is a beautiful stained glass window that bridges with "My Little Pony: Friendship is Magic" as the show would utilize these windows whenever something magical was going to happen. In the same scene, Zipp looks up at a poster of Pegasi in flight, which is a famous image from the previous series.
4. When Sunny and the gang are following the map to Bridlewood Village, they recognize a big tree in the meadow. This design is based on the Tree of Friendship, from the "Friendship is Magic" series. Even though the ponies have an argument in this scene, the tree is a symbolic good omen that they are on the right path - both geographically and also in terms of their growing friendship.
5. In the Maretime Bay cinema, there are some pony-themed, spoof movies advertised including Horns ("Jaws"), Harry Trotter ("Harry Potter"), Judgment Neigh ("Judgment Day") and Dirty Prancing ("Dirty Dancing").
6. The characters Zoom and Thunder are played by screenwriter Gillian Berrow and co-producer Art Hernandez, respectively. Hernandez also plays Toots, Jasper, and a Pegasus guard.
7. At the beginning of "Gonna Be My Day," Sunny passes over a bridge that reads "3.89" which is a completely accurate measurement. The tunnel is exactly 3 meters and 89 centimeters high.
8. One of the film's scared yelling ponies is played by Heather Langenkamp Anderson, who starred in "Nightmare in Elm Street" and is known as one of horror's most famous scream queens.
9. When Sunny refers to her "142 Questions for a Unicorn," the filmmakers can confirm that they did, in fact, write all 142 questions.
10. In the musical sequences, the filmmakers gathered inspiration from an eclectic range of sources. In "Danger, Danger" there were a lot of '80s and '90s references including Van Halen, Guns 'N' Roses, Queen, and Cindi Lauper. There's also a reference to The White Stripes' "Seven Nations Army" music video. For the brilliant song choreography and vibrant color palette of "Fit Right In," the creative team referenced everything from "The Umbrellas of Cherbourg" to "La La Land," Katy Perry to "The Wizard of Oz" and "Singing in The Rain."
11. Sunny's drawing in the film that she makes with Argyle is based on a sketch created by the son of director José Ucha. He completed the picture in pencil and the designers colored over the top.

He's even credited at the end of the movie. "There are three moments in the movie when that appears and each time I get a little emotional," admits Ucha.

12. Songwriter Alan Schmuckler says that he and co-songwriter Michael Mahler still get tickled when they hear the background vocals at the end of "I'm Looking Out For You." "We were messing around with a Justin Timberlake or Michael Jackson type of thing and we liked it so much," Schmuckler says. "It made us smile and then it ended up in the movie with these incredible studio singers and it sounds like a million bucks."

ABOUT THE CAST

VANESSA HUDGENS

'Sunny Starscout'

Vanessa Hudgens began her career in the world of musical theatre at the tender age of 8. Immediately realizing the incredible future that lay before her, she has tirelessly pursued her dream with much success. These early roles in such productions as "Evita," "Carousel," "The Wizard of Oz," "The King & I," "The Music Man," "Cinderella" and "Damn Yankees" gave Hudgens the opportunity to showcase her impressive singing and acting skills.

The recognition Hudgens received quickly brought her to the big screen. She made her feature film debut in Catherine Hardwicke's controversial "Thirteen," starring Holly Hunter and Evan Rachel Wood. Soon thereafter, she co-starred in the action-adventure film "Thunderbirds."

It was, however, Hudgens' role in Disney Channel's breakaway sensation "High School Musical" that has garnered her much praise and attention. With critics and fans clamoring for more, Hudgens was also seen in the films' highly successful follow-ups "High School Musical 2" and the theatrical release of "High School Musical 3: Senior Year." Vanessa followed up her "High School Musical" hits by starring in the critically acclaimed "Bandslam," as well as "Beastly" and "Journey 2: The Mysterious Island." In 2010, Hudgens won the ShoWest Award for Female Star of Tomorrow.

Looking to branch out and take on some darker roles, Hudgens filmed a series of films that have surprised audiences including "Frozen Ground," directed by Scott Walker. Hudgens portrayed the real-

life victim who helped solve the case of a serial murderer in Alaska. She also starred opposite James Franco and Selena Gomez in one of the most talked-about films of 2013, "Spring Breakers." The film, directed by the controversial director Harmony Korine, premiered at the Venice and Toronto Film Festivals. In the drama "Gimme Shelter," directed by Ron Krauss, Hudgens plays a pregnant, homeless teenager. For this film, based on a true story, Hudgens spent two weeks living in a homeless shelter doing research for her character.

In 2015, Hudgens made her Broadway debut, starring in the title role of the beloved Oscar and Tony Award-winning film and stage musical, "Gigi." She had audiences and critics praising her incredible performance as 'Rizzo' in the record-breaking "Grease Live" for FOX in 2016, and Hudgens returned to television in the DC Comics comedy "Powerless" for NBC in February 2017.

In 2020, Hudgens starred in "Bad Boys For Life" alongside Will Smith, Martin Lawrence, Charles Melton, and Alexander Ludwig. The film was released on January 17, 2020 and broke January 2020 box office records earning \$59.1 million during its domestic debut. She was nominated for two People's Choice Awards for her role in the film: The Female Movie Star of 2020 and The Action Movie Star of 2020. On November 21, 2019, her film "The Knight Before Christmas" was released on Netflix. She starred in the film and served as an executive producer. In 2018, Hudgens appeared in "Second Act," co-starring Jennifer Lopez, Milo Ventimiglia, and Leah Remini, as well as "Dog Days" directed by Ken Marino, alongside Finn Wolfhard, Nina Dobrev, Eva Longoria and Thomas Lennon and the Netflix action thriller "Polar" opposite Mads Mikkelsen. Her most recent film, "Asking For It," premiered at the 2021 Tribeca Film Festival. In addition to "My Little Pony: A New Generation," upcoming projects for Hudgens include the third installment of "The Princess Switch" series, and Lin Manuel Miranda's "Tick Tick Boom."

Hudgens is the co-founder of the California-based cactus water brand Caliwater, and of the intelligent skincare brand KNOW Beauty. She resides in Los Angeles.

KIMIKO GLENN

'Izzy Moonbow'

Kimiko Glenn is best known for her work as 'Brook Soso' in the award-winning Netflix series "Orange Is The New Black," which garnered her three Screen Actors Guild Awards for Outstanding Ensemble in a Comedy Series. As well as her work voicing 'Peni Parker' in the Oscar-winning animated phenomenon "Spider-man Into The Spideverse."

Glenn currently stars opposite YouTube sensation Liza Koshy as 'Harlow' in the YouTube Original comedy series "Liza On Demand," where Koshy stars as a "tasker" who completes odd jobs around Los Angeles via a phone application. The third and final season is set to premiere later this summer.

She lends her voice to Netflix's "My Little Pony: A New Generation" as 'Izzy Moonbow,' an energetic and optimistic unicorn. Based on the beloved toy franchise, the film will center on young Earth Pony 'Sunny Starscout' (Vanessa Hudgens) who embarks on an adventure with Kimiko's 'Izzy' across new lands to restore harmony to Equestria. The stellar voice cast also includes James Marsden, Elizabeth Perkins, Ken Jeong, Michael McKean, Jane Krakowski, and Sofia Carson. The film will premiere on September 24th.

Recently, Glenn was seen in the second season of the Facebook Watch series “Sacred Lies” opposite Juliette Lewis and the Freeform feature “Ghosting” starring opposite Aisha Dee. She appeared in the second season of “The Guest Book” on TBS and “Drunk History” as 'Maya Lin' on Comedy Central. She has also guest-starred on HBO's hit series, “High Maintenance.”

On the big screen, Glenn was most recently seen in the feature film “Can You Keep A Secret” starring opposite Alexandra Daddario. Her other feature credits include the feature film “Nerve” alongside Emma Roberts and Dave Franco and the feature film “In Reality.” Glenn is also known for her recurring role on FX's “Married” and made a memorable cameo on Comedy Central's “Broad City.”

Glenn is one of the hottest voices in the animation space and is currently voicing characters on “Bojack Horseman,” “Carmen Sandiego,” “Ducktales,” “Sofia the First,” “The Lion Guard,” and “Summer Camp Island.” She will next be heard as the lead in Netflix's musical fantasy series “Centaurworld,” as well as Netflix's outer space children's series “Dogs In Space,” which is set to launch this fall. Also, this fall, Glenn will reprise her leading role as 'Baby Shark' in season 2 of Nick Jr.'s massive hit animated series “Baby Shark's Big Show!” based on the massively successful South Korean brand “Baby Shark.” Last year, she was heard as a lead in Glen Keane's Oscar-nominated feature “Over The Moon” on Netflix.

Glenn originated the role of 'Dawn' in the Broadway musical adaptation of “Waitress,” which was nominated for a 2016 Tony Award for Best Musical as well as a Drama Desk Award for Outstanding Musical, with music and lyrics by award-winning pop star Sara Bareilles. Other theatre credits include the 1st National Tour of “Spring Awakening” as 'Thea', and the title role in The Flaming Lips musical “Yoshimi Battles The Pink Robots” which had its world premiere at La Jolla Playhouse.

In 2018, Glenn wrote, directed, and produced the short film “And All That Jazz: A Day In The Life Of Roxanne Gayhart.” She currently resides in Los Angeles.

JAMES MARSDEN

'Hitch Trailblazer'

James Marsden recently wrapped season three of Netflix's hit show “Dead to Me” and can currently be seen lending his voice talents to DreamWorks Animation's “The Boss Baby: Family Business.” He was recently seen starring in “The Stand” for CBS All Access opposite Alexander Skarsgard, Ezra Miller, and Amber Heard. Previously, he starred as the lead in Paramount's “Sonic The Hedgehog” opposite Jim Carrey, and can be seen reprising his role in “Sonic: The Hedgehog 2.” Marsden also stars in “Mrs. America” for FX opposite Cate Blanchett and in HBO's “Westworld.” Up next, Marsden can be seen starring in “Disenchanted” for Disney.

SOFIA CARSON

'Princess Pipp Petals'

With over 25 million followers on social media, as an actress Sofia Carson is best known for her role as Evie in the Disney's global phenomenon “Descendants” and the critically acclaimed Freeform television series “Pretty Little Liars: The Perfectionists.” Earlier this year, she made her feature film debut starring in the Netflix original movie “Feel the Beat.” Most recently, Carson starred alongside KJ Apa in the Michael Bay film “Songbird.”

Carson's music career has earned her a #1 Billboard album, two RIAA GOLD CERTIFIED ALBUMS, four RIAA GOLD CERTIFIED SINGLES, award nominations and over 2 billion video views. In 2019, Carson released her hit, "I Luv U," which became the #1 most added song in the world on New Music Friday Playlists on Spotify. More new music followed with "Miss U More Than U Know," which was also one of the most added songs in the world the weekend of its release, and her latest single "Guess I'm A Liar." "Guess I'm A Liar" features a striking music video directed by award-winning filmmaker Hannah Lux Davis. The video has already amassed millions of views to date and was featured in Vogue celebrating its haute couture fashion.

Carson has already received multiple award nominations, among them nods for Teen Choice Awards' Best Drama Actress, Teen Choice Awards' Next Big Thing, Premios Juventud for Producer's Choice Award and RDMA's Best Song.

Carson has performed at Coachella, Popspring 2018 in Japan and the UNICEF Summer Gala in Italy. Most recently, Carson performed at UNICEF's Changemaker Benefit, alongside ambassadors PINK and Katy Perry. Over the last few months, Carson put on a virtual concert experience dedicated to her fans called "SOFIA CARSON LIVE" that was streamed worldwide, she performed on the 2020 Macy's Day Parade, she presented at the 2020 MTV VMAs, and she recently presented at the 2020 People's Choice Awards. Carson performed and hosted three ABC, Freeform and Disney Channel Holiday Specials. She has performed on Good Morning America, Dancing With The Stars, the Boy Band Finale on ABC, the ABC Christmas Parade, Univision's Feliz 2016 Special, the 2016 and 2019 Radio Disney Music Awards, and ABC's Disneyland 60th Anniversary Special. In addition, Carson has hosted several high-profile events, including the Emmy award winning "The Oscars: All Access", and the "Radio Disney Music Awards." Carson has appeared on Good Morning America, LIVE with Kelly and Ryan, The Kelly Clarkson Show, The View and MTV's TRL amongst other shows and appeared as a guest judge in the last season of Project Runway: All Stars.

Carson is a consistent face on best-dressed lists; Vogue deemed her one of this generation's "red carpet stars" & most recently, Vogue celebrated Carson's "Couture-Filled New Era."

Carson was recently named UNICEF USA's newest UNICEF Ambassador. She is dedicated to using her voice to engage the youth across the U.S. to relentlessly pursue an equitable world for every child through the life saving force of education. Carson's philanthropic work includes the Make-A-Wish Foundation, the Cameron Boyce Foundation, and the Ryan Seacrest Foundation. She is the Latin GRAMMY Cultural Foundation's first global ambassador and a member of the first-ever Ambassadors Council for The Music Forward Foundation. Carson was named REVLON's latest global brand ambassador and has her own makeup collection. Born in Fort Lauderdale, FL and raised in Miami, FL, Carson is a UCLA student and speaks English, French and Spanish.

LIZA KOSHY

'Zipp Storm'

Liza Koshy is a multifaceted talent – actor, producer, entertainer - who has trailblazed a path from digital creator to one of Hollywood's brightest young stars. In December 2020, she signed an overall deal with Westbrook Inc, the media company founded by Jada Pinkett Smith, Will Smith, Miguel

Melendez, and Ko Yada. Under the new deal, she will develop film and television projects with Westbrook Studios. Koshiy is currently in production on the Netflix original film “Players,” opposite Gina Rodriguez and Damon Wayans Jr. She will next be seen in “My Little Pony: A New Generation” as the voice of Pipp. The film also stars James Marsden, Vanessa Hudgens, and Sofia Carson, and will be released via Netflix on September 24th.

Koshiy was most recently seen starring opposite Sabrina Carpenter in the Netflix Original film “Work It” executive produced by Alicia Keys and Leslie Morgenstein (“Sisterhood of the Traveling Pants”). She is the co-creator, executive producer, and star of “Liza on Demand.” In its second season, the premiere episode was the most-watched YouTube Original debut episode in its first week on the streaming network to date. She directed an episode in the series’ second season, which was nominated for two Streamy Awards: Show of the Year and Scripted Series. Koshiy again directed an episode in the recently wrapped third season, which will premiere in Fall 2021.

In a new version of the Food Network’s long-running series “Chopped,” Koshiy serves as a host of the competition series, “Chopped Next Gen.” The series, which is currently streaming on Discovery+, challenges a new guard of rising, Generation Z chefs. She has also hosted two seasons of the Nickelodeon “Double Dare” revival alongside Marc Sommers. In its second season the show was nominated for Outstanding Game Show at the 47th Daytime Emmy Awards. In 2018 and 2019, Koshiy served as Vogue official Met Gala red carpet correspondent.

In March 2020, Koshiy appeared in the YouTube Original special, “Creators for Change with Michelle Obama: Girl’s Education.” For the special, which won a Daytime Emmy Award for Outstanding Daytime Non-Fiction Special, she joined Mrs. Obama, Julia Roberts, Lana Condor, Veronica Ngo and Jenna Bush Hager, on a trip to Vietnam. During their visit, the group met with girls benefiting from an education program of Room to Read, a nonprofit working with the Girls Opportunity Alliance to support adolescent girls’ education in Vietnam. Koshiy also served as a co-chair of the Michelle Obama founded non-profit When We All Vote, alongside Kerry Washington, Selena Gomez and Tracee Ellis Ross. She has been featured on Forbes’ 30 Under 30 Hollywood & Entertainment List, TIME Magazine’s Inaugural TIME 100 Next List, TIME’s 25 Most Influential People on the Internet and Teen Vogue’s Young Hollywood Class of 2020.

KEN JEONG

‘Sprout’

Known for his scene stealing abilities, actor, producer, writer and comedian Ken Jeong has established himself as one of today’s top comedic stars. Since his feature film debut playing the doctor in “Knocked Up” in 2007, Jeong has gone on to create memorable roles on both TV and film.

Jeong can currently be seen as a panelist on “The Masked Singer,” the hit show that received an Emmy nomination in the category of Outstanding Competition Program in 2020. Jeong is also the host and executive producer of “I Can See Your Voice.” All these shows air on Fox Wednesdays, prompting the network to declare each week’s viewings as #Kensday. Prior to this, Jeong starred on ABC’s “Dr. Ken,” which he was the creator, writer, and executive producer. He also was a series regular on the critically acclaimed NBC show “Community” from 2009-2015, which won the Critics’ Choice Award for Best Comedy Series in 2012. In 2015, Jeong directed an ESPN 30 for 30

documentary *Student Athlete*, and he also starred in and produced the Sundance award-winning film *“Advantageous”* which received an Independent Spirit Award nomination.

Jeong’s career path started off on a different course. He earned his undergraduate degree at Duke University and went on to get his medical degree at the University of North Carolina. Jeong completed his Internal Medicine residency in New Orleans all the while developing his comedy. In 1995, Jeong won the Big Easy Laff Off. The competition, which was judged by former NBC President Brandon Tartikoff and Improv founder Budd Friedman, turned out to be his big break as Tartikoff and Friedman urged Jeong to head to Los Angeles.

Once in Los Angeles, he began performing regularly at the Improv and Laugh Factory and was seen on several television shows including *“The Office,” “Entourage,”* and *“Curb Your Enthusiasm.”* It wasn’t until he caught Judd Apatow’s eye, who cast him as Dr. Kuni in *“Knocked Up”* that he solidified himself as a feature film actor. In 2008, Jeong had his first major role opposite Paul Rudd and Seann William Scott as the villain in David Wain’s *“Role Models.”* That same year he also appeared in the cult comedy hits *“Pineapple Express”* and *“Step Brothers.”* In May of 2009, Jeong appeared as the Asian-mobster Mr. Chow in the sleeper-hit comedy *“The Hangover”* also starring Bradley Cooper, Ed Helms and Zach Galifianakis, which earned Jeong an MTV Movie Award in 2010, and in which the film itself won The Golden Globe for Best Comedy/Musical and Critics’ Choice Award for Best Comedy in 2010. The film was the highest-grossing R-rated comedy to date, with over \$467 million worldwide, only to be trumped by *“The Hangover Part II,”* which grossed \$581 million worldwide. Jeong reprised his iconic role in *“The Hangover Part III.”* His other credits include *“My Spy,” “Transformers: Dark Of The Moon,” “The Duff”* and *“Couples Retreat,”* among a steady list of roles.

Jeong has lent his voice to a plethora of animated films and was recently heard in Netflix’s Oscar-nominated *“Over The Moon,”* Warner Brothers’ *“Scoob,”* and Disney’s *“Lady And The Tramp.”* Jeong’s other voice over credits include *“The Casagrandes,”* and *“Wonder Park,”* among a lengthy list. Jeong can also be seen in Warner Brothers’ live action-animated hybrid, *“Tom And Jerry.”* He can next be heard in the new film adaptation of *“My Little Pony,”* set to be released on Netflix on September 24th, 2021.

In February 2019, Jeong returned to his stand-up roots for his first-ever hit Netflix comedy special, *“Ken Jeong: You Complete Me, Ho”*, which earned him a People’s Choice nomination for The Comedy Act of 2019. Filmed at The Ice House Comedy Club in Pasadena, California, where Jeong first got his start in comedy, the special reflects on how he went from being a doctor to a comedy superstar. He opens up about how his wife’s courageous battle with breast cancer led to him starring in one of the biggest comedy franchises of all time, *“The Hangover,”* and more recently, *“Crazy Rich Asians.”*

Jeong dedicates his spare time to volunteering with Stand Up 2 Cancer, which is a cause very dear to his heart. He currently resides in Los Angeles with his wife and twin daughters.

ELIZABETH PERKINS

‘Phyllis’

Elizabeth Perkins has distinguished herself with an eclectic mix of roles over the span of her career. Her performance in the cable series *“Weeds”* earned her two Golden Globe nominations, two Screen

Actors Guild nominations and three Emmy Award nominations for Best Supporting Actress. In 2019, Perkins was nominated for a Critics Choice Award and won a Gracie Award for her role in HBO's critically acclaimed series "Sharp Objects."

Perkins most recently has starred in Fox's "The Moodys," and the critically acclaimed NBC drama "This Is Us." She also starred in the streaming series "Truth Be Told," and "Glow" for Netflix.

Perkins made her feature film debut in director Ed Zwick's "About Last Night." Her breakthrough performance was opposite Tom Hanks in the smash hit "Big," directed by Penny Marshall. She also received critical acclaim for her performance in Barry Levinson's "Avalon." In 1991, she starred in the drama "The Doctor," opposite William Hurt; and "He Said, She Said," with Kevin Bacon. She then went on to star in "Indian Summer," before bringing cartoon character "Wilma Flintstone" to life in the motion picture "The Flintstones." Perkins portrayed "Dorey Walker" in John Hughes's remake of the 1947 holiday classic "Miracle On 34th Street," with Sir Richard Attenborough. She also co-starred opposite Kathleen Turner, Gwyneth Paltrow and Whoopi Goldberg in "Moonlight and Valentino."

Her other credits include "From The Hip"; "Sweet Hearts Dance," with Jeff Daniels and Susan Sarandon; Alan Rudolph's "Love At Large"; "Enid Is Sleeping"; "Lesser Prophets"; Bruce Wagner's independent film "I'm Losing You"; "Crazy In Alabama," directed by Antonio Banderas and co-starring Melanie Griffith, Paul Mazursky and Cathy Moriarty; "28 Days," opposite Sandra Bullock; "Cats & Dogs"; cable series "If These Walls Could Talk," opposite Vanessa Redgrave; "Finding Nemo"; "Jiminy Glick In Lalawood"; "The Ring Two"; "Must Love Dogs"; "Fierce People," in which she starred opposite Diane Lane; and "Hop," opposite Russell Brand, Hank Azaria and Kaley Cuoco.

Perkins made her television debut in "For Their Own Good." Her other television projects include "Baby 2000"; the cable series "The Rescuers"; "What Girls Learn and Speak"; the miniseries "From Earth To The Moon"; the television movie "My Sister's Keeper," opposite Kathy Bates; "How to Live with Your Parents," opposite Brad Garrett and Sarah Chalke; and the U.K. series "One Child."

JANE KRAKOWSKI

'Queen Haven'

Jane Krakowski is an award-winning, triple-threat actress most commonly known for her role as Jenna Maroney on NBC's Emmy Award-winning "30 Rock." She was honored with four Emmy nominations for her work on the show, as well as a collective 2009 Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Comedy Series. She can currently be seen on Apple TV+'s hit series "Dickinson," hosting FOX's reboot of the classic game show "Name That Tune," and also as The Countess on Apple TV+'s musical series "Schmigadoon."

Other iconic performances include her Golden Globe-nominated portrayal of Elaine Vassal on the multi-award-winning "Ally McBeal," her Critics Choice-winning, Emmy-nominated Jacqueline White in Netflix's "Unbreakable Kimmy Schmidt" series and film, Miss Shields in FOX's "A Christmas Story LIVE" as well as guest stars on "Modern Family," "Curb Your Enthusiasm," "At Home with Amy Sedaris," "The Simpsons," "American Dad," "Drunk History," "Younger" and even "Sesame Street."

In 2016, Krakowski starred on Broadway in the Roundabout Theater Company's production of "She Loves Me" (Outer Critics Circle Award, Astaire Award, Drama Desk Award and Tony nomination). She

earned a 2003 Tony Award, a Drama Desk Award and an Outer Critics Circle Award for her portrayal of Carla in the Broadway musical “Nine” and a Tony nomination for “Grand Hotel.” Other Broadway credits include “Company,” “Once Upon a Mattress,” “Tartuffe,” and “Starlight Express.” She won an Olivier Award while starring in “Guys and Dolls” in London’s West End and starred in the Encores! revival of “Damn Yankees,” as well as Mrs. Potts in the Hollywood Bowl’s 2018 production of “Beauty and the Beast.”

In 2012, Krakowski released her solo debut album, “The Laziest Gal in Town,” a CD recording captured during her cabaret nightclub debut at the Park Avenue hotspot, Feinstein’s at Loews Regency. In 2012, she also performed a one- woman cabaret act to a sold-out crowd at NYC’s legendary Town Hall Theater.

PHIL LAMARR

‘Alphabittle’

A Los Angeles native, Phil LaMarr is an alumnus of Yale University and The Groundlings Theater and perhaps is best known as one of the original cast members of “MAD TV,” as ‘Hermes’ on “Futurama,” as ‘Marvin’ in “Pulp Fiction,” ‘Static’ on “Static Shock,” and as the voice of “Samurai Jack.”

For over 30 years, LaMarr has thrilled audiences with his work on camera and behind the mic on TV shows such as “Justice League,” “Family Guy,” “Young Justice,” “Star Wars: The Clone Wars,” the CW’s “The Flash” and “Supergirl,” “Get Shorty,” “Lucifer,” “Curb Your Enthusiasm” and “VEEP”; feature films like “Madagascar 2,” “Incredibles 2,” and “The Lion King” (2019) and video games including “Mass Effect 2,” “Shadow Of Mordor,” and the “Injustice,” “Metal Gear Solid,” “Darksiders,” and “Mortal Kombat” series.

MICHAEL MCKEAN

‘Argyle’

Michael McKean is recognized for film and television roles including “Laverne & Shirley,” “Young Doctors in Love,” “This Is Spinal Tap,” “Clue,” “Coneheads,” “Saturday Night Live,” “The Brady Bunch Movie,” “Best in Show,” “The X-Files,” “A Mighty Wind,” “Food: Fact or Fiction?,” and recent turns on “Better Call Saul,” the adaptation of Neil Gaiman and Terry Pratchett’s novel “Good Omens,” “Grace and Frankie,” “The Good Place,” “At Home with Amy Sedaris,” and “Breeders.” And can be seen next in the upcoming feature film “Jerry & Marge Go Large.” McKean has appeared on stage in productions of “The Pajama Game,” “Our Town,” “Superior Donuts,” “King Lear,” “All the Way,” “The Little Foxes,” and “The True,” and is currently working on the upcoming original stage production of “Harold & Lillian: The Musical.” He is also a Grammy winner for the title song in the film “A Mighty Wind,” shared with collaborators Christopher Guest and Eugene Levy. For the same film, he received an Academy Award nomination for Best Original Song for “A Kiss at the End of the Rainbow,” which he co-wrote with his wife, Annette O’Toole.

ABOUT THE FILMMAKERS

ROB CULLEN

Director

Robert Cullen is the Emmy-nominated creative director and founder of Boulder Media. Since its inception in 2000, Boulder has grown to become one of Ireland's largest animation studios.

Cullen has worked as a director and animation director on shows such as "Foster's Home for Imaginary Friends," "The Amazing World of Gumball," and "Transformers."

He was instrumental in the reboot of the '80s classic, "Danger Mouse" for BBC and went on to direct 72 episodes. "Danger Mouse" became BBC's highest rating children's show and received critical praise. In 2015 he wrote, designed, and directed the award-winning "Fresh Cut Grass" which won several international awards and was long-listed for the Oscars for "Best Animated Short."

In 2021, Cullen received the Murakami Award for Outstanding Achievement in the Field of Animation. Previous recipients include Jimmy Murakami, Don Bluth, and Tom Moore.

Cullen recently directed his first feature film, "My Little Pony: A New Generation," based on My Little Pony, to be released on Netflix in 2021. It is also the first CG movie to be produced in Ireland.

Along with his directing roles, Cullen has also been the creative supervisor on several independent short films including the soon-to-be-released "Memento Mori," an animated gothic horror short.

He is currently writing and illustrating his first graphic novel.

JOSÉ L. UCHA

Director

Mestizo of many shades, José Ucha has lived in Barcelona, Seoul, and Dublin, but was born in Cádiz, a tiny and charming town in the South of Spain made from the combination of a strong ocean, stronger light, and the strongest wind.

While studying cinema and entertainment business management, Ucha worked hard for four years to become an animator, until finally realizing he was not a great one. Still, he discovered that his love and passion is storytelling in all its forms – from an individual painting of a few brush strokes to the sophisticated beautiful machine several hundred coordinated people shape into a movie. It's all about characters, emotions, and stories.

The last 20 years have been devoted to animation, pursuing making characters and stories with a heart. Ucha has been involved in the creation, development, writing, production, and direction of over 900 episodes of 20 finished animated projects, mostly for kids. From the blank paper to the screen, he has enjoyed everything of it, especially working and learning from talented artists from different parts of the world that helped every project to grow better and bigger.

Some of Ucha's recent projects include "Bernard" (2004-2006), a few hundred slapstick non-dialogue shorts with over 3 billion views on YouTube, and present in more than 180 countries. It won the Best Animation in Anima Mundi 2004 and was a finalist for Best TV Series in Annecy 2005; "Suckers" (2007-2009) with more than 100 episodes of non-dialogue short episodes for Disney XD and awarded

as Best Series by the Kids' Jury in Mipcom 2009; "Canimals" (2009-2011) which provided the challenge and pleasure of working with Oscar-winning studio Aardman and the Korean design boutique Voozclub in a hybrid of live-action and CGI animation and was awarded as Best Series by the Kids' Jury in Cannes 2010; "Invizimals" (2013-2015), an action-comedy TV show with AR for Sony, based on the Playstation game franchise of the same name; and now "My Little Pony: A New Generation" (2017-2021) which involved dealing with manes, glitter, and rainbows while supported by a wonderful team, resulting in one of the most exciting and inspiring rides of his life!

Ucha is an enthusiastic walker, fond of coffee and doodling silly loops with my son and wife whenever we have a chance.

MARK FATTIBENE

Co-Director

Mark Fattibene is a director who has brought imaginative worlds and characters to life for over twenty years. He began his film career in visual effects with creative and technical roles on movies like "Blade 2," "Cats and Dogs," and "Lord of the Rings." Once he moved into animation, Fattibene took on larger roles creating the final look of films like "Over the Hedge," "Flushed Away," "Monsters vs Aliens," "Kung Fu Panda," "Puss and Boots," and "Trolls."

CECIL KRAMER

Producer

Cecil Kramer has more than 25 years of production experience within various fields of the entertainment industry.

While at DreamWorks Animation, Kramer served as producer on DreamWorks' five-time Annie Award-winning "Flushed Away" and as executive producer on the 2005 Academy Award-winning stop-motion comedy, "Wallace & Gromit: The Curse of the Were-Rabbit." She also served as co-head of production where she oversaw the developmental and production aspects of such animated films as "Antz," "The Prince of Egypt," "The Road to El Dorado," "Chicken Run" and the Oscar-winning "Shrek."

In addition, Kramer executive produced Imagi/Summit's "Astro Boy." While at Imagi Studios, Kramer held the post of Executive Vice President of Production where she oversaw the start-up of Imagi's front-end studio in Los Angeles, the interface with their animation pipeline in Hong Kong and its development slate.

Kramer also produced Netflix/BBC's Emmy Award-winning limited series "Watership Down," the animation for CBS Film's "Middle School: The Worst Years of My Life" and consulted for various studios including Aardman, Fox, Locksmith Animation, MGM, and Sony.

Prior to her work in feature animation, Kramer produced visual effects for live-action films including "Crimson Tide," "Cabin Boy," the plate photography for "The Fifth Element" and the test phase photography for "Terminator 2 in 3D." She also served as the post photography supervisor for "Honey, I Blew Up the Kid." In addition, Kramer was a production executive at Buena Vista Pictures, Walt

Disney Imagineering and Film Finances.

Kramer began her career as a feature film costumer and later worked as a production manager on various TV commercials and in the field of public broadcasting. She attended the University of California, Santa Cruz and Columbia University's School of General Studies.

EMILY THOMPSON

Co-Producer

Emily Thompson's career has been an enthusiastic exercise in sharing her childhood passions with the world. Thompson spent 15 years at Walt Disney Animation Studios working hand in hand with the filmmakers and driving the creative marketing for over 30 Disney and Pixar animated feature films. She then traded her mouse ears for boats and tagged along on an epic, around-the-world yacht race, spending nearly 3 years immersing herself in the cultures, art, traditions, and food of amazing people and places all over the globe. Her grand adventure brought her back to shore in Rhode Island where, in 2015, she was joyfully reunited with yet another childhood favorite when she became the head of creative for Hasbro's My Little Pony. Thompson has since joined Entertainment One as the VP of Global Brand Management for the studio's girl-focused entertainment brands. She served as co-producer of "My Little Pony: A New Generation," and she cannot wait to introduce a new generation of ponies to the world. Thompson currently resides in Los Angeles with her boat-builder husband and their two (furry) children.

GILLIAN BERROW

Screenwriter

Gillian Berrow is a screenwriter and author who has written for properties such as "My Little Pony: Friendship is Magic," "Equestria Girls," "Glee," "Spirit: Riding Free," "DC Superhero Girls," "Pony Life," and many more. Over the past decade, she has written dozens of original novels and picture books for brands in partnership with Little, Brown Books for Young Readers such as "Clueless: A Totally Classic Picture Book" and "Ghostbusters: A Paranormal Picture Book." She is a life-long fan of My Little Pony and advocates for more glitter and rainbows whenever possible.

TIM SULLIVAN

Screenwriter

Tim Sullivan is a film director and screenwriter, and he recently fulfilled a long-held ambition to be a novelist. An established screenwriter, his credits include "A Handful Of Dust," "Where Angels Fear To Tread," "Jack And Sarah," and "Letters To Juliet."

His first novel "The Dentist" was published this year. It is the first in a series of crime thrillers featuring the idiosyncratic Detective Sergeant George Cross. He is also currently working on two new movie screenplays.

Sullivan gave a TEDx talk at the University of St Andrews entitled "Screenwriting and the Fear of being found out."

GRAHAM GALLAGHER

Animation Director, Head of Character

Graham Gallagher is a Disney veteran with over 25 years of experience in the animation industry. During this time, he has held many roles including Creative Director, Animation Director, Art Director, Head of Character, and VFX Supervisor. He has worked on movies in both production and pre-production, such as Disney's "Tarzan" (under Glen Keane's direction and mentorship), "Emperor's New Groove," "Guardians of the Galaxy," "Gravity" and Disney's "Jungle Book," to name a few.

Gallagher has worked alongside some of the most talented people in film and animation including renowned directors such as Sergio Pablos, Alfonso Cuarón, and the Wachowski siblings.

During his career he has contributed to two Oscar and Bafta-winning movies, "Gravity" and Disney's "Jungle Book" and has obtained valuable experience and insight into how to recruit and build a great team that can deliver a hit movie on time and on budget.

Gallagher has been invited to share his rich industry experience through international speaking engagements, masterclasses, portfolio review sessions, as well as in-production training and he loves to mentor and inspire up-and-coming artists and animators to help them reach their potential. He is currently involved in the development of a live-action TV show with Subotica Films, while also developing new independent animated movies and shorts.

When Gallagher isn't working in film and TV, he is happily painting with his wife, Deirdre, in their shared art studio in Ireland, working on land and seascapes inspired by the beautiful coastline where they live.

PABLO R. MAYER

Production Designer

Pablo R. Mayer is a production designer, art director, concept artist and illustrator, currently living in Ireland where he works for Boulder Media/Hasbro as the Head of Visual Development.

As Head of Visual Development and production designer, Mayer worked on and helped create shows like "The Littlest Pet Shop: Unleashed," "Transformers Cyberverse," "Rescue Bots Academy" and the upcoming "Micronauts."

In 2014-15 Mayer had the opportunity to be the art director on the first season of the TV show "Danger Mouse." It was 50 episodes in total and it aired in the UK and Ireland by CBBC and in most parts of the world by Netflix.

Prior to that, Mayer mostly worked as a freelance artist providing artwork for editorial, games and marketing for big brands and publishers in Brazil like Folha de SP, Editora Globo, Editora Abril, Editora Moderna, RBS, Ovaltine, Fiat, ESPN, Pipa Studios and more. He has also published two graphic Duas Luas (Two Moons) and A Casa ao Lado (The House Next Door).

MICHAEL MAHLER & ALAN SCHMUCKLER

Songwriters

Michael Mahler and Alan Schmuckler are a songwriting team with experience in theater, TV, film and digital mediums.

As a team: stage musicals “Diary of a Wimpy Kid” (Kevin McCollum), “The Secret of My Success” (NBC/Universal); musical TV pilot “Boyfred” (ABC/Sony/Shoe Money Productions); animated feature “My Little Pony: A New Generation” (Hasbro, Ron Fair). Stage musicals in development: “Night at the Museum” (Kevin McCollum) with Alan Menken, Shawn Levy and Bob Martin; “An American Tail” (NBC/Universal) with Itamar Moses; Frankenstein adaptation “The Monster” (Chicago Shakespeare Theater) with Chelsea Marcantel. Winners of the Richard Rodgers Award for Musical Theatre.

Mahler: lyrics, “Miss Saigon” (West End, Broadway); music and lyrics, “October Sky” (NBC/Universal). Schmuckler: music/lyrics/song producer, “Kidding” (Showtime, starring Jim Carrey; featured soloists Ariana Grande, Kesha, Dick Van Dyke); winner, Kleban Prize in Musical Theatre, Webby Award (podcast musical “Wait Wait Don’t Kill Me,” Wondery Media).

HEITOR PEREIRA

Composer

“I believe music starts when we are conceived,” Pereira says. “It runs in our veins.” It certainly did in the musical Brazilian home of his childhood and followed him as he played guitar with some of the country’s legendary jazz musicians, including Ivan Lins.

As a guitarist, Pereira played with the English soul band Simply Red throughout the early ’90s, leading up to his ongoing career in film music. In 1997, Pereira was commissioned for a song for James Brooks’ Oscar-nominated comedy, “As Good as It Gets” —and discovered his melodies belonged in films.

Pereira’s original film scores range from blockbuster family hits, such as the “Despicable Me,” “The Smurfs,” “Angry Birds,” and “Curious George” franchises, to acclaimed dramas to such as “If I Stay,” “A Little Bit of Heaven,” and “Dirty Dancing: Havana Nights” and romantic comedies including “It’s Complicated.”

Pereira’s most recent work includes the box office smash “Minions,” “Smallfoot,” “Playmobil: The Movie,” and “Angry Birds 2.” Pereira’s film scores have garnered critical acclaim and accolades, including Annie Award nominations (“Despicable Me” 1 & 2 and “Smallfoot”) as well as ASCAP Film & TV Music Awards. In 2017, Pereira won the Emmy for Outstanding Music and Sound for his work on “Sonic Sea,” the NRDC-sponsored documentary about the impact of man-made sound on ocean life.

He has also been a featured guitarist and composed additional music for some of Hollywood’s biggest movies of the last decade, including “The Dark Knight,” “Pirates of the Caribbean,” “Black Hawk Down,” “Mission Impossible: II,” “The Simpsons Movie,” “Angels & Demons,” and “Madagascar.

RON FAIR

Executive Music Producer

Ron Fair's career spans four decades as a major-label veteran, acclaimed producer, arranger, recording engineer, musical director and A&R Executive. Fair was previously Chairman, Geffen Records; President, A&M Records; and Chief Creative Officer/Executive Vice President, Virgin Records - all divisions of the Universal Music Group.

Fair was born and raised in Los Angeles. He met his mentor in 1976, (Oscar-winning composer Bill Conti) while engineering a pop-up indie movie score in Los Angeles. As Bill Conti's assistant, Fair was awarded his first gold record - the original soundtrack to the classic film "Rocky." In addition to helming Virgin Records, Fair was Chairman of Geffen Records (5 years,) President of A&M Records (5 years,) and held senior A&R positions at RCA Records, Chrysalis Records, EMI Records, and Island Records-London.

Fair's recordings have won 10 Grammy awards and have been nominated 17 times. Fair discovered and shepherded Christina Aguilera - selling over 50 million copies, winning numerous Grammy awards. Fair A&R'd Christina Aguilera's first five albums. He championed the Black Eyed Peas to 27 million albums, 4 number-ones and multiple Grammy wins, as well as co-producing and arranging the strings on their global breakthrough #1 hit "Where is The Love?" He produced and A&R'd the Pussycat Dolls six-million-selling Grammy-nominated debut album, yielding several international number-one singles. As an A&R Executive at RCA Records, Fair discovered and signed Stacy "Fergie" Ferguson in the girl-trio Wild Orchid. He later re-signed Fergie, installed her in the Black Eyed Peas, leading to her 5-million-selling Grammy-nominated solo album "The Duchess," with three number-1 singles including "Big Girls Don't Cry." Fair was co-producer of Mary J. Blige's #1 hit "Be Without You" - charting 18 weeks at number-one R&B, five weeks at number one Hot 100, winning three Grammys, and achieving over 7 million album sales. He co-produced "Lady Marmalade" (Christina Aguilera, Pink, Mya, Lil' Kim) the international number-one from "Moulin Rouge" selling over 3 million copies. He brought Snow Patrol to the USA, selling a million-plus albums on the number-1 hit "Chasing Cars." He developed and produced Grammy nominee and triple-platinum vocalist Keyshia Cole - yielding six number-one R&B tracks and produced two seasons of Keyshia's BET reality show "The Way It Is." He guided Vanessa Carlton to a double-platinum Grammy-nominated debut album - producing and arranging her number-1 hit "A Thousand Miles." He was executive producer of the 11-million-selling soundtrack "Pretty Woman" and the 5-million-selling soundtrack "Reality Bites." He produced two jazz albums by Queen Latifah, selling a million copies combined. Fair produced multi-Grammy-winning superstars TLC's first new album in 15 years yielding the top five hit "Way Back." He produced Fantasia's chart-topping Grammy-nominated album "The Definition Of." Fair spearheaded the US breakthrough of UK band Bastille, their hit "Pompeii" selling over three million.

Ron and wife Stefanie Fair wrote and produced over 75 children's songs for kid's entertainment company Genius Brands; a publicly held company whose mission is children's entertainment with a purpose.

Fair is the recipient of the British Music Managers Forum Music Roll of Honor, presented by legendary manager Jazz Summers in recognition of A&R contributions to the UK music industry. He has served as musical director and performed on the "Grammys," "The Latin Grammys," "The BET Awards," "Saturday Night Live," "American Idol," "The Voice," "Home for the Holidays," "Rockefeller Center," & "Christmas in Washington." He has served on the board of Governors of the Grammys and was a national trustee.

Fair is an adjunct professor at Lipscomb University in Nashville - college of Commercial Music – where he conducts a class in Pop Music – Anatomy & Alchemy.”

Fair produced “Beauty and the Beast” by Ariana Grande and John Legend from the Disney animated feature; Sony Animation’s “The Star” with songs by Kelsea Ballerini, Zara Larsson, Jake Owen, Jessie James Decker, Yolanda Adams, and “A Great Big World.” He produced and arranged “Christmas After Midnight” by Fantasia for Concord Records. He recently scored the orchestra for Zach Brown’s “It Goes On” from the Jerry Bruckheimer film “12 Strong,” and Michael Franti’s “Flower in the Gun.” He produced Runaway June’s current Christmas EP “When I Think About Christmas” for BMG/Broken Bow Records.

Fair produced Idina Menzel’s “Christmas, A Season Of Love” for Scooter Braun Projects/Universal Classics. He was executive producer; as well as arranger, musician and recording engineer. He toured with Menzel conducting her many live appearances, including Carnegie Hall. He also conducted and performed with Menzel on “The Today Show,” “Colbert,” “Ellen”, and the NBC “Rockefeller Center Christmas Tree Lighting” special.

Fair produced all of the on-camera vocals for the feature film “A Beautiful Day in the Neighborhood,” starring Tom Hanks.

He has recently worked on “My Little Pony: A New Generation” a musical reboot of the storied children’s brand – scheduled for wide release in 2021, and “Hotel Transylvania 4” for Sony Pictures Animation.

Faircraft artists-in-development include country act Dave’s Highway, a sister-brother harmony act from Jackson, Mississippi and new country female Shelby Darrall in a partnership with country superstar Jake Owen. Fair has reunited with platinum-multi-number-one R&B star Keyshia Cole and is currently in production for BMG whose first single “I Don’t Wanna Be” just entered the R&B Top Ten.

Fair is currently producing the first full-length album for Golden Globe and Emmy Winner Darren Criss for Universal Classics and Decca US.

Faircraft Studios is a multi-media audio-video facility in Berry Hill - a few minutes from Music Row in Nashville. The studio has live-streamed over 200 music programs in conjunction with Broken Bow/ BMG in high-definition video/audio.

The Fair family relocated from Brentwood in Los Angeles, to Brentwood, Tennessee nearly 5 years ago. He is married to talented songwriter-momtrepreneur Stefanie Fair (featured on Bravo’s reality series “There Goes The Motherhood”). They have three boys and a girl aged eight to thirteen years old, and a small dog named ‘Mr. Big’.



MY LITTLE PONY: A NEW GENERATION

A Boulder Media PRODUCTION

Boulder Media Studio Manager
Jenni MacNeaney

Co-Producers
Haven Alexander
Tim Sullivan

CAST

Sunny	Vanessa Hudgens
Izzy	Kimiko Glenn
Hitch	James Marsden
Princess Pipp	Sofia Carson
Princess Zipp	Liza Koshy
Sprout	Ken Jeong
Phyllis	Elizabeth Perkins
Queen Haven	Jane Krakowski
Alphabittle	Phil LaMarr
Argyle	Michael McKean
Rarity	Tabitha St. Germain
Twilight Sparkle	Tara Strong
Fluttershy, Pinkie Pie	Andrea Libman
Applejack, Rainbow Dash	Ashleigh Ball
Toots/Thunder/Jasper/Pegasus Guard	Arturo Hernández
Sweets	Brooke Goldner
Zoom	Gillian Berrow
Sprout Singing Voice	Alan Schmuckler
Dazzle Feather/Mayflower/Confused Mom	Heather Langenkamp Anderson
Skye Silver/Commercial VO/Glitter Cupcake/Comet Tail	Will Friedle
Sparkle Chaser/Rob the Pony/Wings	Robert Cullen
Kid Earth Pony 1/Pippsqueak 1	Laura Bailey
Pegasus Fan	Kari Wahlgren
Balloon Pony/Unicorn Father/Worker Pony	Tony Matthews
Beatnik Unicorn/Pegasus Concert Goer/Pippsqueak 2/Tram Driver	Lisa Linder Silver
Announcer Pony	Thomas Rickert
Bunnies	Inbal Elazari
Unicorn Kid	Maggie Cullen

Additional Voices

Will Friedle
Arturo Hernández
Heather Langenkamp Anderson
Lisa Linder Silver

Consulting VFX Supervisor
Karen E. Goulekas

Associate Production Manager
Rachel Brennan

Assistant Production Manager /VFX Manager
Emma Rooney

Assistant Production Manager
Richard Barragry

EDITORIAL

Editorial & Story Production Supervisor
Tom O'Neill

Associate Editor
Judith Allen

Additional Editor
Andrew John Walton BFE

First Assistant Editors
Garrett Wilson
Thomas Rickert

Assistant Editor
Fiona Hamilton

Additional Editorial Support
Suzanne Blake
Aidan O'Brien

STORY

Senior Story Lead
Juan Pablo Navas Rosco

Story Artists

Didier Ah-Koon
Chrystian Cattaneo
Aaron Chen

Brian Hatfield
Magnus Kravik
Rohana Mentz

Chris Paluszek
Pepe Sánchez Alonso
Joscha van Deijk

Additional Story Artists

Francisco Javier Ara Santos
Giulia Caruso
Francesco Cipolla

Massimo Monti
Krutitwa DhalSamanta

Katie Smith
Kaitrin Snodgrass
Marylène Sun

Editorial & Story Production Coordinator
Emma Day

ART AND DESIGN

Character Design

Léa Dabssi
Celia Kaspar

Additional Character Design
Cristina Agenjo
Johanna Attia

Visual Development

David Alcarria Jiménez
Verónica Álvarez
Damon Bard
Chiara Benedetti
Piotr Bzdura

Sergio Casas
Francesco Denicolò
Ciaran Lucas
Riccardo Pagni
Álvaro Ramírez
Edwin Rhemrev

Fabià Sans Roset
João Pedro Sustelo
Florencia Vázquez García
Benedi Yann
Debbie Yeo

Additional Visual Development

Amandine Aramini
Lauryn Danae Bremner

Jonatan Catalán Navarrete
Camilo Ucha Choi

Robert Stanton

Motion Graphics Artist
Jonny Burton

Development Art Direction
Seán Forsyth

Art Production Coordinators
Jenni Clifford
Claire Mooney

PREVISUALIZATION AND LAYOUT

Cinematography Consultant
Julio Macat, ASC

Layout Lead
Dalia Gutiérrez Aranda

Layout Artists

Pedro Amann
Javier Cabeza
James Farrington
Johanna Hagstrom
Bharti K Harale

Saloni Jain
Savio Lacerda
David Láinez
Kevin Lobo

Andrea Preda
Margarita Rozas Málaga
Patricia Serrano San Julián
Rafa G. Zas Gabi
Zulvan Zein Zulkarnain

Layout and Editorial Technical Director
Nick Shenghui Wu

Development Layout Supervision
Sylvain Doreau

Layout Production Coordinator
Marion Lawler

ANIMATION

Animation Production Supervisor
Aakash M. Patolawala

Lead Animators

Alaa Abu Hanish
Shinoj TJ

Brian Riordan
Juan Diego Zapata

Miles Southan

Senior Animators

Kiran Jay Babla
Alvaro Bravo Ramirez
Erika Cicatello
Hossam Essam
Brendan Fagan
Hitesh Kumar
Juandi Liza

Yan-Cheng Lu
Devika Nagarkar
Vinayak Naik
Juan Pablo Navas Rosco
Kevin (Hoa) Nguyen
Florian Parrot
Abhijit Parsekar
Vinayak Phadatare

Suryabhan Singh Rathore
Vishal Ratnalikar
Yashaank Singh
Dicco Thomas
Khanet Thongcharoen
Sachin Kumar Verma
Sofi Zilberg

Animators

Johanna Attia
Daniel Blanco Ramos
Bruno Buzinkay
Jairo Andres Cuadrado Vergara
Federico De Ciantis
Łukasz Dyńda
Guillermo Funes
Beatriz Guerrero Torres

Jesus Gutierrez
Cormac McCabe
Rory McGrath
Diana Mezzacasa
Ramzan Mulani
Lavinia Muñoz Bueno
Roberto Orfanelli

Gastón Otero
Alex Puig Álvarez
Alessandro Severini
Ran Sieradzki
Miri Shakruka
Miroslav Shestakov
Nippon Shrestha
Karol Szczepankiewicz

Animation Technical Directors
Arthur Cunha
Ajaya Kumar R P

Animation Assistant Technical Director
Coleman Costello

Choreographer
Jane Shortall

Additional Animation Production Supervisor
Ana Jardón Ruiz

Senior Animation Production Coordinator
Kevin Carolan

Animation Production Coordinator
Ash Coe

Animation Production Assistant
Aoife Magee

CROWDS

Vishal Bakhaswala
Ludwig Fuchs

Crowds Artists
Johanna Hagstrom
Saloni Jain
Deepak A Joshi

Monu Singh
Zulvan Zein Zulkarnain

Crowds Production Coordinator
Isabel Oliver

CHARACTER MODELING

Jorge Alonso de Román
Vincent Boutry

Character Modelers
Cris Calpe Zafón
Rocío Cambroneró Martín

Melissa Golcberg
José D. Sánchez Calventus

ENVIRONMENT MODELING

Murad Sudqi Abujaish
Antonio Giménez Falcó
Fran Lara
José Manuel Martínez Ojeda
Farhan Munir

Environment Modelers
Provash Paul
Sushil P Pawar
Andrew Phelan
Laura Piossek
David Ronnes

Soukaina Saile
Charlotte Sarfati
Eric Tan
Albert Valls Punsich
Alessandra G. Vicelli

Environment Modeling Technical Director
Enrique Ladrón de Guevara Santaella

Environment Modeling Production Coordinator
Lauren Bolger

RIGGING

Rigging Lead
Wini Wang

Lead Facial Rigger
Paul “Linguini” Aichele

Héctor Barea Torregrosa
Cristina Marangon

Riggers
Mailin Molinier
Isaure Thouvenot

J Reinhart

Rigging Technical Directors
Quentin Birrer
Jeff Brodsky
Paul Katzen
Vaishak Purushothaman

Rigging Production Coordinator
Carlota Pou Pérez

SURFACING

Surfacing Production Supervisor
Sarah O'Carroll

Andrew Hamilton Surfacing Leads
Jesús Ignacio Merino Hamdani Prashant Pawar

Surfacers
Francesco Andreuzzi Pablo González Bellozas Mika Margolles
Sonia de Bellis José Grandal Souto Tahar Mejahed
André Demétrio Francesca Guarino Ashita Mistry
Mohamed Amine El faqir Marie Guillon Alexander Modolo
Eugenio Fernández Núñez Roxanne Joyner Vincent Orso-Manzonetta
Sarah Jessica Fioretto Chloe Phipps

Surfacing Technical Director
Anant Gupta

GROOM & CHARACTER EFFECTS

Groom & Character Effects Production Supervisor
Caitriona Curran

Groom & Character Effects Lead
Herman Fernandes

Groom & Character Effects Artists
Murad Abujaish Anjith Kolakkot Kenathi Melina Spuetz
Shanna Alcide Yasser Ashraf Mohsen Inampudi Srinivasa Rao
Riccardo Angeli Eduardo Sanchez Bañuelos Magdy Tadros
Marjorie Clemenhagen Ajeet Kumar Singh Kai Tambourine
Arun Thankappen Girija Mohit Sherman Nutcha Tiwtrakul

Groom Specialist
Abhishek Sushanto Karmakar

Character Effects Technical Director
Christopher Boyle

Character Effects Assistant Technical Director
Omid Souhrabi

Groom Production Coordinator
Fionn Boland

Character Effects Production Assistant
Shaunagh Edwards

EFFECTS

Effects Production Supervisor
John O'Brien

Kevan Canavar
Angel Das
Matias De Rose
Yogesh Sitaram Dhuri
Marcos Francos

Effects Artists

Richard Frangenberg
Sean Hedman
Ross Kelly
Venkatesh Kongathi
Ramakrishna Yerramsetti

Andrea Lazzarini
Yoann Lemoine
Yiyun Liang
Marco Semeraro

Effects Technical Director
Stefano Gatto

Effects Production Coordinator
Nate Edwards

Effects Production Assistant
Honorata Halatek

LIGHTING

Lighting Production Supervisor
Nanna Nilsson Hallberg

Lighting Production Consultants
Maude Lewis
Madison Sellers

Lead Lighters

Vijay Bundela
Thomas DesJardins
José Manuel García Álvarez

Vaibhav Dube
Gordon Spencer de Haseth

Agustín Ezequiel González
Jonathan W. Rodegher

Lighting Artists

Adarsh Ben Abraham
Eulalia Ines Baños Salas
Victor Besse
Paul Burton
Paul Carlier
Yayu Chen
Bruno Clement
José Ignacio Corrales
Anushka Deedwania

Sarah Dunton
Gaurav Gupta
Harshal Shambhavi Kadam
David G. Kohler
Chiaying Kuo
Horacio Facundo Lavenia
Anna Marinelli
Óscar Mata

Darío Morittu
Shaurya Mundel
Eric Paquet
Nitin Narayan Punchail
Roman Robbins
Konstantin Schorer
Catlin Scroggie
Carly Senora
Alissa Soukhanova

Additional Lead Lighting

Arun Parameswaran Alamelu
José Baldo Ballester

Carlos Herrera

Mayank Kanyal
Anil Verma

Lighting Technical Directors
Irene Hernández Serrano
Ricky Linton

Lighting Assistant Technical Director
Potema Dunne

Development Lighting Supervision
Ezequiel Mastrasso

Lauren Bolger
Erynn Coogan

Lighting Production Coordinators

Sarah Fliessbach
Carlota Pou Pérez

MATTE PAINTING

Stephen Albert
David Bailey

Matte Painters

Jireh Canlas
Daniela de Anda

Saurabh Fuke
Emma Wittwer

Matte Painting Consultant
Heather Abels

COMPOSITING

Senior Compositor
Christopher Crowell

Compositors
Darren Morgan
Pete Williams

Compositing Consultant
Sonja Burchard

Additional Compositing
Donal Nolan

Matte Paint & Compositing Production Assistant
John Loughney

2D ANIMATION BY BOULDER MEDIA

2D Pre-Production Creative Supervisor
Gillian Comerford

Art Direction and Backgrounds
Pablo R. Mayer

Head of 2D Editing
Kevin O'Brien

2D Storyboard Revisionist
Jamie Kerr

2D Character Designer
Léa Dabssi

Miguel Alaminos
Steven Coffils

2D Character Clean Up Artists

Shane Cooney

Emilie Kelleher
Eamonn O'Neill

2D Props Design
Rubén Pinto Fernández

2D Rigging Lead
Alan Carruthers

Senior 2D Rigger
Allan White

2D Riggers

Carol Fannon
Katy Liu

Pedro Oliveira
Aisling O'Reilly

2D Background Artists
Susan Ball
Laura Tavasci

2D Animation Supervisor
Stephen Mc Gann

Paula Garrote
Eoin McDonnell
Emily O'Callaghan

2D Animators
Donata Pellazari
Robert Robinson
Kyla Tomlinson

María Aurora Rodríguez
Alan Tighe

2D Effects Lead Artist
Deirdre Behan

2D Compositing Supervisors
Chris Lynch
Edward Smith

2D Compositors
Phil King
Andreia Silva
Michelle Geraghty

Head of 2D Production
Jon Wigfield

2D Line Producer
Louise Ni Chonchuir

2D Pipeline Operations Manager
Claire Meehan

2D Production Manager
Abbie Browne

2D Assistant Production Manager
Graham Smyth

2D Production Coordinator
Caoimh English

VISUAL EFFECTS BY BASE FX

VFX Supervisor
Igor Lodeiro

Lighting Supervisor
Xu Xinxin

Line Producer
Aditya Deosthale

Production Manager
Ivy Yan Meng

Production Coordinator
Henry Daheng Wang

Lighting Leads
Xie Qilang
Zheng Yu

Lighting Artists

Liu Zhengyue
Binoy Asari Kandy
Chen Kai
Guo Chenxi
He Chun

Huo Haitao
Li Limei
Li Peng
Shi Shanshan
Zhuang Nantao

Wu Xiao
Wu Zijian
Yang Xiaolong
Zhou Zonglin

Lighting Technical Director
Li Lingyu

Lighting Technical Assistant
Hao Jiawei

Matte Painting Artist
Jia Hao Ng

IT Manager
James Xiao

IT Helpdesk
Lin Wangquan
Li Rentian

Studio Management

Chris Bremble
Sissi Cheng

Alvin Ho
Jane Zhao

Tian Hua
Nancy Lin

PRODUCTION

Development Production Manager
Glòria Garuz

Development Head of CG Pipeline
Brian Gilmore

Development VFX Supervisor
Scott Singer

Central Production Coordinator
Ethan Darling

Los Angeles Production Coordinator
J. Baker

Writing Assistant
Charis Russell

Script Supervisors
Kathy Cavaiola
Nick Inglis

Production Accountants
George Healion
Jaimie Raskin

Assistant Production Accountant
Michelle Sklar-Mulcahy

Additional Production Accounting
Jeff Kloss

PRODUCTION PIPELINE

Pipeline Supervisor
Arjun Thekkumadathil

Pipeline Consultant
Bert Van Brande

Ray Barrett

Pipeline Leads
Luke Harris

Matthew Shaw

Marcus Albertson
Robert Fletcher

Pipeline TDs
Kendyll Hogg
Declan McGuire

Donal McMullan
Leah Sreshta

Rob Greene

Eric Texier

Development CG Supervisor
Eoin Kavanagh

CG Generalist
Alan G.Palau

Technology Production Assistant
Rebecca Young

INFORMATION TECHNOLOGY

IT Manager
John Murray

Lead Systems Engineer
Dennis Commins

Systems Administrators

Fergus Gaffery
Jamal Mahmoud

Igor Podgorski
Luis Rangel Neves

IT Support

Peter "Hawking" Andrews
Alexandru Andronic

Peter Fitzmaurice
Matheus Souza da Silva

Render Manager
James D. MacDonald

Render Technical Director
Sumesh Kumar Somnath

Render Wranglers
Sreyeesh Garimella
Jack Declan Shortiss

BOULDER MEDIA

Head of Feature Animation Production
Tony Matthews

Artist Recruiting
Michael Downey

Onboarding Officer
Ali Neary

Boulder Studio Operations

Victor Barreto Lee
Neasa O'Shea Brady
Ann Byrne

Colin Donnelly
Rachel Donovan
Patrick Dunne

Barry Kelly
Shane Long
Robert Muir

Alan Costello
Darren Coyle

Luciana Farrelly
Helen Griffin

Mark O'Riordan
Kinga Pasich

Additional Recruiting
Rachelle Lewis

ENTERTAINMENT ONE

VP Production, Family Brands
Randi Yaffa

Executive in Charge of Music for Hasbro
Maria Alonte

Senior Manager, Music for Hasbro
Marie Navarro

Music Production Consultant
Celeste Chada

Music Clearance
Tiffany Su

Voice Recording Production Manager
Natascha Evans

Voice Recording Assistant Production Manager
Atoosa Mohajer

Voice Recording Coordinator
Tara Campbell

Voice Recording at:

Studiopolis
Poman Sound

Sphere Studio
ZapBoomBang Studio

POST PRODUCTION BY WINDMILL LANE

Post Production Coordinators
Sarah Caraher
Aaron Carroll

DI Conformist
Matt Branton

DI Colourist
Dave Hughes

Online Editor
Robbie O'Farrell

Graphics
Aidan O'Leary

Dialogue & Foley Editor
Sol O'Carroll

Sound Effect Editors
Conall O'Brien
Ryan Quinn

Foley Artist
Eoghan McDonnell

Foley Recordists
Alfie Brady
Erica Lawless

MUSIC

Score Composed and Produced by
Heitor Pereira

Score Programming
Emily Joseph

Music Editor
Slamm Andrews

Conductor and Orchestrator
David Shipps

Orchestrator and Music Preparation
Robert Adams

Music Preparation and Librarian
Sammy Sanfilippo

Orchestration Assistant
Tyler Williams

Score Recording Engineer
Nick Spezia

Pro Tools Operator
Russell Scarborough

Music Scoring Mixers
Seth Waldmann
Scott Michael Smith

Score Mix Assistants

Garrett Edson
Jeff Gartenbaum

Booth Reader
Charles Louis D'Ince

Orchestra
Nashville Music Scoring Orchestra

Orchestra Contractor and Concertmaster
Alan Umstead

Orchestra Recording Studio
Ocean Way Studios, Nashville, TN

Choir
Bratislava Symphony Choir

Choir Recording Studio
Studio 2, Slovak Radio, Bratislava, Slovakia

Choir Conductor
David Hernando Rico

Choir Preparation
Ondrej Saraj

Choir Recordist
Martin Roller

Score Technical Preparation
Chalsie Chatham
Joseph Cho

Score Mixed at
Studio A, Remote Control Productions, Santa Monica, CA

SONGS

"Gonna Be My Day"
Written By Michael Mahler & Alan Schmuckler
Produced by Ron Fair
Co-Produced by Michael Mahler and Alan Schmuckler

Mixed by Peter Mokran
Performed by Vanessa Hudgens

"Danger Danger"

"I'm Looking Out For You"
Written By Michael Mahler & Alan Schmuckler
Produced by Ron Fair
Co-Produced by Michael Mahler and Alan Schmuckler

Mixed by Peter Mokran
Performed by Vanessa Hudgens and Kimiko Glenn

"Fit Right In"

Written By Michael Mahler & Alan Schmuckler
Produced by Ron Fair
Co-Produced by Michael Mahler and Alan Schmuckler
Mixed by Peter Mokran
Performed by Alan Schmuckler

Written By Michael Mahler & Alan Schmuckler
Produced by Ron Fair
Co-Produced by Michael Mahler and Alan Schmuckler
Additional beats by Chase Akers
Mixed by Peter Mokran
Performed by Kimiko Glenn, Vanessa Hudgens, James Marsden

“It’s Alright”
Written by David Sneddon, Marco Parisi, Giampaolo Parisi Grimaldi
Produced by Parisi
Performed by Johnny Orlando
Courtesy of Universal Music Canada

“Together”
Written by Aaron Pearce, Stephen Kirk, Rob
Produced by Aaron Pearce
Performed by Callie Twisselman
Courtesy of Class Modern Entertainment, LLC

“Glowin’ Up”
Written by Jenna Andrews, Bryan Fryzel, and Taylor Upsahl
Produced by Frequency for Freq Show Music, Inc.
Vocals Produced by Jenna Andrews
Executive Produced by Jenna Andrews and Ron Fair
Performed by Sofia Carson
Sofia Carson appears courtesy of Hollywood Records

Look for the movie Soundtrack Recording!

The Producers Wish to Thank the Following

Kevin Evans
Paul Gerard
Elaine Gill
Jamie Goodman
Jinder Ho

Rita Hsiao
Kate Leith
Grazia Lynch
Katherine MacDonald
Jenn Mioduchowski
Adam Pava

Tim Pfeiffer
Sandy Rabins
Jamie Simone
Mireille Soria
Jamie Thomason

Writer's Room Special Thanks

Peter Chiarelli
Harry Elfont

Deborah Kaplan
Samantha McIntyre

Sarah Peters
Laura Steinel

Cameo courtesy of ‘My Little Pony: Friendship is Magic’ which was developed for television by Lauren Faust

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