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DIMENSION FILMS

Presents a

TROUBLEMAKER STUDIOS

Production of a

ROBERT RODRIGUEZ

Movie

ANTONIO BANDERAS

CARLA GUGINO

SPY KIDS 3D: GAME OVER

ALEXA VEGA

DARYL SABARA

RICARDO MONTALBAN

HOLLAND TAYLOR

MIKE JUDGE

MATT OÆLEARY

EMILY OSMENT

CHEECH MARIN

BOBBY EDNER

COURTNEY JINES

RYAN PINKSTON

ROBERT VITO

DANNY TREJO

ALAN CUMMING

TONY SHALHOUB

and

SYLVESTER STALLONE

Casting By

MARY VERNIEU

Music By

ROBERT RODRIGUEZ

Production Designer

ROBERT RODRIGUEZ

Director of Photography

ROBERT RODRIGUEZ

Executive Producers
BOB WEINSTEIN
HARVEY WEINSTEIN
Produced by
ELIZABETH AVELLAN
And
ROBERT RODRIGUEZ

Written, Edited and Directed by
ROBERT RODRIGUEZ

CAST

Gregorio Cortez	ANTONIO BANDERAS
Ingrid Cortez	CARLA GUGINO
Carmen Cortez	ALEXA VEGA
Juni Cortez	DARYL SABARA
Grandfather	RICARDO MONTALBAN
Grandmother	HOLLAND TAYLOR
Toymaker	SYLVESTER STALLONE
Donnagon Giggles	MIKE JUDGE
Cesca Giggles	SALMA HAYEK
Gary Giggles	MATT O'LEARY
Gerti Giggles	EMILY OSMENT
Arnold	RYAN JAMES PINKSTON
Rez	ROBERT VITO
Francis	BOBBY EDNER
Demetra	COURTNEY JINES
Felix Gumm	CHEECH MARIN
Machete	DANNY TREJO
Fegan Floop	ALAN CUMMING
Alexander Minion	TONY SHALHOUB
Romero	STEVE BUSCEMI
Dinky Winks	BILL PAXTON
Devlin	GEORGE CLOONEY
The GUY	ELIJAH WOOD
Waterpark Girl	SELENA GOMEZ
Creepy Kid	EVAN SABARA
Processor	CAMILLE CHEN
Agent Hot Rod	STEVE WERTHEIMER
Edog	ALEJANDRO ROSE-GARCIA
Logos	LANE TURNER
Long-fingered Boy	GLEN POWELL, JR
Agent Damage Report	BOB FONSECA

OSS Agent #2
Dinky Winks Jr.

PETER MARQUARDT
JAMES PAXTON

Filmmakers

Written, Edited and Directed by
Produced by

ROBERT RODRIGUEZ
ELIZABETH AVELLAN and
ROBERT RODRIGUEZ

Executive Producers

BOB WEINSTEIN
HARVEY WEINSTEIN

Director of Photography
Production Designer

ROBERT RODRIGUEZ
ROBERT RODRIGUEZ

Music By
Music Performed by

ROBERT RODRIGUEZ
THE TEXAS PHILHARMONIC
DIGITAL ORCHESTRA
MARY VERNIEU

Casting By
Line Producer

BILL SCOTT

Unit Production Manager
First Assistant Director
Second Assistant Director
Visual Effects Supervisor

BILL SCOTT
BRIAN BETTWY
VINCENT PALMO JR.
ROBERT RODRIGUEZ
DANIEL LEDUC

Visual Effects Producer/Post
Production Supervisor

BRIAN McNULTY

Visual Effects Coordinator
Visual Effects Editor
First Assistant Editor

KEEFE BOERNER
ETHAN MANIQUIS
JAY MAHAVIER

Additional 3D Photography

VINCE PACE

Stunt Coordinator

JEFF DASHNAW

STUNTSJ.J. DASHNAWSHAWN ROBINSONTONY BOGGSCHAD DASHNAWJOSH KEMBLE
CREW

Art Director / Set DresserJEANETTE SCOTT Set DesignerRONN BASQUETTEStoryboard ArtistMARC
BAIRDArt Dept. Coord.DEBBIE C. HABERArt Dept. Asst.CHRISTOPHER TELLESSecond Second Assistant
DirectorROMY STEVENSONCostume Design and SupervisionNINA PROCTOR Key Set CostumerMITZIE
CORBINCostume Shop SupervisorNATALIE C. FLORESSet CostumersVANESSA A. NIRODECLARE
NICHOLASJOHNNY H. SMITHM. CAROLINE PRUETSticherBETTY CHLYSTEKCostume Prod.
Asst.CRYSTAL FALKNER-PAYSSESeamstressesLUCY MONCADOOREBECCA M. SKELTONESTHER
MARY MARQUISCostume Dept. InternERIN RANDALL
Department Head Make-UpERMAHN OSPINA Department Head HairMELISSA FORNEY Asst. Make-Up &
HairJOE RIVERA Camera OperatorJIMMY LINDSEY 1st Asst. CameraSEBASTIAN VEGA2nd Asst.
CameraJOSEPH A. VASQUEZ JR.HD TechDALE HUNTERHD Prod. Asst.GABRIEL PROCTORCamera Prod.
Asst.RUHI ZANDRAScript SupervisorMONIKA PETRILLOStill PhotographerRICO TORRESProd. Sound
MixerSTACY F. BROWNRIGG, C.A.S.Boom OperatorTHADD DAYUtility Sound TechniciansBROOKE
SATRAZEMISALEX A. HERRERACHief Lighting TechnicianJOHN SANDAU Best Boy ElectricTODD E.
SMILEYCompany ElectriciansBUZZY BURWELLSCOTT CONNMATTHEW FLIEHLERROB
JANECKAKey GripRICHARD J. BALL, JR. Best Boy GripSEAN R. WRIGHTDolly GripMIKE
SHEERENCrane GripSEAN MAXWELLCompany Grips
CYNTHIA BYSTRAKCHRISTOPHER HAMALASTEVE URBAN
SFX Coord.COREY PRITCHETT SFX SupervisorJASON GUSTAFSONSFX ForemanMATTHEW J.
MCDONNELLSFX PurchaserJAYNE PRITCHETTSFX Technicians
EVERETT BYROM IIIPRESTON MALOTTANTHONY RAY HERRERAJOHN L. SHANKJEFF SCHWAN
Additional Story Concepts Marcel Rodriguez

Creative Consultant George Huang

Production Coord.CYNTHIA STREITASst. Production Coord.TODD GREENProduction SecretaryJOURDAN
HENDERSONExec. Asst. to ProducersALLISON GAY BAKERAsst. to Ms. AvellónRYAN GOMEZAsst. to Mr.
RodriguezNICOLE SIEBERAsst. to Mr. BanderasDINAH LARYPublicistSANDRA CONDITOEditorial
Asst.CHRIS JACKNon-linear Digital Asst. ANDY COCKRUMPost Prod. Asst.MAIA MEDVEKey Set Prod.
Asst.SCOTT R. MEYERSOffice Prod. Asst.JOE BOB STRUBLE
Physical Production Executive JANE EVANS

Post Production Executive LINDA BORGESON

Prod. AccountantBRIAN BRUSKRUD 1st Asst. AccountantMYLAN STEPANOVICH 2nd Asst.
AccountantSANDRA COLLISTERPayroll AccountantDAWN ROBINETTEPost Prod. AccountantWHITNEY
MILLERSet DecoratorDAVID S. HACK Asst. Set DecoratorJENNIFER LONGLeadmanCHRISTOPHER
STULLOn-Set DresserJAY F. MCCUIN
Set Dressers
BRADLEY BLEIGEN QUINTANILLAJEREMY REEVESSTEVE SAWHILLSwing GangBRIAN
ZIEVERTPAUL STEELEProperty MasterSTEVE JOYNER Assistant Property MasterCAYLAH
EDDLEBLUTEProperty AssistantGINNIE CAPOBIANCOProperty FabricatorsJOE MACKMARCUS GRAY
LAPORTE Property Mold MakerKEVIN BERVE3-D CNC Prop FabricationTROY B. ENGELProperty Prod.
Asst.BRANDON CAMPBELL
Construction Coord.JOE McCUSKER Construction ForemenRODNEY BROWNRON PERKINSALAN R.
SEROTTAGang BossLUCKY LOBDELLWeldersJ.P. BARROWBRIAN T. MCCARTY
Carpenters
BILL DUNAGANKENNY ANDERSONMICHAEL RIVIEREJERRY KILBERRON WHITELead Scenic
ArtistTOMMY KARL, JR.Scenic ForemanSHEILA M. EITSON
PaintersJIMMIE S. GOODMANJOHN B. GOODMANDAWN BAKERDAVID MICHAEL ABELMAN
Location ManagerK.J. KERNAN Asst. Location ManagerJOEY HUDGINSTransportation Coord.CECIL D.
EVANS Transportation CaptainRONALD D. CHAMBERSTransportation Co-CaptainDALLAS SMALLEY
Drivers
BOBBY SCONCI, JR.BOBBY SCONCIDANNY STEWARDWAYNE HAEVISCHERBILLY CUDESISSY
SCHRIBERJOE N. DYELANCE HAYNESJOE LLANESJOHN EASTTRACY CRAYTOROn-Set First
AidLAURA J. KINGAdd'l Prod. AssistantsLUCINDA HINTON-SCHWANTANYA ATHERTONKELLY
BOGDONSound Design & SupervisionDEAN BEVILLESpecial Sound EffectsJOHN POSPISILSTEPHEN
HUNTER FLICKSound EditorsWILLIAM JACOBSPAULA FAIRFIELD CARLA MURRAYSTEVEN
TICKNORDAVID E. STONEMIKE CHOCK, MPSEMATTE BEVILLEFoley Editing & SupervisionJOHN
DUNNDialogue EditorsCHARLES EWING SMITH, MPSENICHOLAS JAMESADR Editing &
SupervisionDEAN BEVILLEFirst Assistant Sound EditorTIM RAKOCZYLA Assistant Sound EditorSUREN
WIJEYARATNEFoley Services byPHOENIX SOUNDWORKS, Hollywood, CAFoley ArtistCAREY
MILBRANTSound Editorial Production Asst.MARK HILLRe-Recording MixersSERGIO REYESROBERT
RODRIGUEZDOUG ANDORKARe-Recording Stage EngineerBRAD ENGLEKINGScore Produced
byROBERT RODRIGUEZ
GEORGE OLDZIEY
and CARL THIEL
Additional Music byGEORGE OLDZIEY
JOHNNY RENO
and CARL THIELMusic EditorTIM RAKOCZY Music Score MixerCARL
THIELOrchestrations/ConductingGEORGE OLDZIEYPost Production Sound Services Provided
byTROUBLEMAKER SOUND
A division of Troublemaker Studios
Austin, TexasCatering Provided byLOCATIONS CATERING/David LongChef/DriverSCOTTIE
DUNCANCatering CookSTEVEN FOSSLERChef AssistantsJOSH MOREHEADHENRY R. OCHEL, JR.Craft
ServiceMICHAEL L. ROBINSCraft Service Asst.EDWARD ANTHONY NAVARROStudio TeachersADRIA
LATERELISE GANZCasting Associate (LA)SHALIMAR REODICALocal/Extras Casting byBETH
SEPKOLocal/Extras Casting Asst.SHEILA STEELE
CARMEN & JUNIÆS GAME SUITS DESIGNED BY ALEX TOADER

CARMEN & JUNÆS GAME SUITS BUILT BY
KURTZMAN, NICOTERO & BERGER EFX GROUP, INC.
SupervisorProduction CoordinatorOn-Set TechniciansGREG NICOTEROCHIZ HASEGAWAMIKE
McCARTYForemanArt DepartmentRICK KESSMIKE DEAKGRADY HOLDERGINO
CROGNALFabrication/CostumingDEREK KROUTSculptorsBETH HATHAWAYRUSSELL SEIFERTNICK
MARRACLARE MULROYMARK TAVARESSCOTT PATTONCONNIE CADWELLCAREY
JONESMechanicDAWN DININGERCHAD ATKINSONDAVID WOGHPurchasingDAVID PERTEETKNB
EFX Production SupervisorLINDA BASKINKAMAR BITAR
DIGITAL VISUAL EFFECTS BY
HYBRIDE TECHNOLOGIES
Visual Effects Supervisor & Producer
DANIEL LEDUC
Visual Effects Executive Producer
PIERRE RAYMOND
Visual Effects Financial Controller
MICHEL MURDOCK
Visual Effects Production Supervisors
THIERRY DELATTRE
SEBASTIEN BERGERON
SEAN STRANKS
Visual Effects Coordinators
ANOUK DEVEAULT MOREAU
MYLENE GUERIN
MARTINE LOSIER
MARIE-CHANTALE SAVARD-COTE
CG Supervisors
PHILIPPE THEROUX
MAY LEUNG
YANICK WILISKY
Lead CG ModelerMARCO TREMBLAYCG ModelersMARTIN BEAUDOINMATHIEU LALONDEBARRY
McDOUGALLLead AnimatorJEAN-YVES AUDOUARDAnimatorsSERGE BRETONANDREW OGAWAKEN
STEELKATRINA CONWRIGHTJONATHAN PAQUINGAETAN THIFFAULTMICHAEL COZENSSANDRA
WARRENTtextures & Lighting LeadJOSEPH KASPARIANTextures & LightingROMAIN BAYLEMATHIEU
BOUCHERCHRISTIAN PARADISMICHAEL BENTITOUYANICK GAUDREAUFRÉDÉRIC ST-
ARNAUDBENOIT BLOUINFRANCOIS GENDRONJESSY VEILLEUXLead Technical DirectorMARC
BOURBONNAISTechnical DirectorsLAFLECHE DUMAINNICOLAS LANGLOIS-DEMERSPATRICK
PICHEALAIN LACROIXROBERT MOODIECONAL WENNLead RenderMARTIN PELLETIERRender
WranglersMELISSA ALMEIDAROBERT W. CRAINPIERRE-SIMON HENRIBRIAN WADDINGTONDigital
CompositingLead CompositorsMICHEL BARRIEREMATHIEU DUPUISCompositorsPATRICE-ALAIN
BARRETTEGAEL HOLLARDCHRISTIAN MORINCEDRIC BONNAFFOUXNADINE
HOMIERSTEPHANE MORALIXAVIER BOURQUELUC JULIENJOE RAASCHWAYNE
BRINTONFRANCK LAMBERTZERIC SCHAECHTERMATHIEU DESTRADEJEAN LAPOINTEJOEL
SKEETEJEAN FILIATRAULTFRANCOIS LEDUCGUILLAUME ST-AUBIN-SEERSXAVIER
FOURMONDPHILIP CHE SUNG MANJEAN FRÉDÉRIC VEILLEUXNATHALIE GIRARDPHILIPPE
MONTAGNYMICHAEL XIAONING YINProduction AssistantsTechnical SupportCommunicationsCAROLINE
BRIENLUC DESMARAISSYLVIE TALBOTEVELYNE LEBLONDSEBASTIEN DALPHONDBidding

ProducerOLIVIER BEAULIEUSTEPHAN GERVAISLOUISE BERTRANDJEAN-FRANCOIS HOUDEJEAN-
SEBASTIEN GUAYAdministrationANTOINE SIROISSTEVE PELCHATCAROLINE BELISLEFREDERIC
SICOTTEANN-SOPHIE LINTEAUVINCENT TOUSSAINT

DIGITAL VISUAL EFFECTS BY
TROUBLEMAKER DIGITAL STUDIOS

Executive ProducerROBERT RODRIGUEZCreative Team

RODNEY BRUNETJOHN FORDED LEECHRIS OLIVIAALEX TOADERTechnical SupervisorCID

NEWMANTroublemaker CoordinatorKURT VOLK2D SupervisorERIC PHAMDigital Compositing

ArtistsJONATHAN ALVORDCHADWICK CHENNAULTSTEVE LYNDONC. RYAN NASHDONALD P.

SATTLERJULIE STARKGARY WALKER

Information SystemsMIKE BRADYVINCE CARNETTVisual Effects AssistantAdditional

ProgrammingPASTOR ALVARADO IIIIEUGENE KWON

DIGITAL VISUAL EFFECTS BY

COMPUTER CAFE, INC.

Visual Effects SupervisorJOHN F. K. PARENTEAUVisual Effects ProducerVICKI GALLOWAY

WEIMERDigital Effects SupervisorDAVID EBNERExecutive ProducerJEFF BARNESVisual Effects

CoordinatorPHILLIP MOSESCharacter AnimationDOMENIC DiGIORGIO3D AnimationGREG

JONKAJTYSVICTOR GRANTMIKE FISCHERDANNY BRAETALEX FRIDERICILEE CARLTONLANCE

ARMSTRONGSupervisor CompositorJEFF GOLDMANCompositorsSTEVE LLOYDMANNY GUIZARTOBY

NEWELLSTEVE ARGUELLOMARK KOCHINSKIStereoscopic SupervisorDANIEL L.

SMITHDesignGLENN HIRAMATSUEffects EditorDESI ORTIZData I/OJACK WELLSLARRY

THOMASRender ManagerJEREMY CHOAccountingSHARRON SEVERProduction AssistantsKATHI

GALLOWAY RHONDA THOMPSONTONY DeLIRASoftware DevelopmentCHRIS REIDKRESIMIR

TKALCEC

DIGITAL VISUAL EFFECTS BY

THE ORPHANAGE

Visual Effects SupervisorSTU MASCHWITZVisual Effects ProducerVELVY APPLETONExecutive

ProducersMARC SADEGHILUKE OÆBYRNEComputer Graphics SupervisorMATTHEW

HENDERSHOTLighting-Texturing SupervisorJAEWOOK PARKCompositing SupervisorJANCE

ALLENCreature SupervisorRUDY GROSSMANAnimation SupervisorCHRISTOPHER ERIN

WALSHEExtraction-Rotoscope SupervisorAARON RHODESMatchmove SupervisorTIM DOBBERTSequence

LeadsJOHN HANASA HAMMONDSANGHUN KWONKEVIN BAILLIESTAN SEOJOSEF

RICHARDSONSHADI ALMASSIZADEHModelersSUNGRAE KIMYOON BAE KIMDONG

SHINAnimatorsLEE GREENWOODRONAN De BRUNALEX WHITNEYPaint-DesignRUBEN

PEREZMARIA BOWENCharacter DesignPAUL MICAPost Production SupervisorIAN McCAMEYVFX

EditorMICHAEL McGOVERNFX Assistant EditorNICHOLAS HASSONVFX Associate ProducerYVETTE

MEMORYVFX Production CoordinatorMEREDITH GILL

DIGITAL VISUAL EFFECTS BY

JANIMATION

Executive Producer/Visual Effects SupervisorSTEVE GACONNIERAnimation Supervisor/Lead AnimatorGREG

PUNCHATZVisual Effects/Post Production ProducerPETE HERZOGTechnical Supervisor/3D Anaglyph Camera

OperatorLUDOVICK WILLIAM MICHAUDVisual Effects Animation/Match Mover and stuffLYN CAUDLE

3D TeamJOHN W. McINNISJEFFREY DATESJABBAR K. RAISANIISAAC K. MENSAHCHRISTOPHER

EVANSJASON STAMBOLLIANMIKE DUFFY2D Supervisor/Lead CompositorALEX NEUMANCompositing

TeamJENNI HUDGENSFRAN GACONNIERJOHN S. FULTONDAVID RENNKENICK MUETHConcept

ArtJOHN W. McINNISDigital ArtistDWAYNE WINDELLDAVID BURTONSystems Administrator/Render

WranglerKEVIN S. KORNGUTProduction AssistantsSALLY SCOTTJOYCE NUGABEVERLY SEIGERLIND
DIGITAL VISUAL EFFECTS BY
CIS HOLLYWOOD
VFX SupervisorDR. KEN JONESExecutive ProducerJULIE OROSZVFX ProducerKIM BOYLECompositing
SupervisorGREG OEHLERInferno ArtistsSUZANNE MITUS-URIBETOM DAWSLead CG ArtistDIANA
MIAOCG ArtistsAMY GARBACKCHRIS RYANJOHN CASSELLADigital Paint SupervisorLARRY
GAYNORR&D ProgrammerKYLE YAMAMOTOProduction AccountantMARYJANE LAYANI
Insurance byAON/ALBERT G. RUBENPayroll Services provided byENTERTAINMENT PARTNERSHD Video
Dailies byLASER PACIFICHD Video CoordinatorsANDRE TREJOCHAD GUNDERSONLA Visual Effects
CoordinatorLESLIE McMINNColor Correction & DLP D-Cinema Mastering byPOST LOGIC CINEMA
DIGITALExec. In Charge of ProductionLARRY BIRSTOCKTechnical DirectorMERLE SHARPDigital Color
TimerJOHN PERSICHETTIDigital Mastering ProducerCASSANDRA WILTSHIREOnline EditorMATTHEW
W. JOHNSONManager of OperationsDONNA WALTEMATHDigital TitlingBILL COFFINLORI
NOBLEZADigital Color Asst.DANNY LAUREYSColor Correction, Mapping & Digital Intermediate byEFILM,
Hollywood, CADigital Intermediate ProducerHILDA SAFFARIVP of TechnologyBILL FEIGHTNERFilm Color
and Prints byDELUXE LABORATORIES, Hollywood, CAColor TimerJIM PASSON
SONGS

GAME OVER

Written by Rebecca Rodriguez and Robert Rodriguez

Performed by Alexa Vega

Produced by Robert Rodriguez and Carl Thiel

SPY KIDS MAIN TITLE

Written by Harry Gregson Williams, Gavin Greenaway, and Hietor Pereira

DEMETRAÆs THEME ***

Written by Rebecca Rodriguez

HEART DRIVE

Written by Robert Rodriguez, Carl Thiel, and Donnell Overlord Robinson

Performed by Bobby Edner and Alexa Vega

Produced by Carl Thiel and Robert Rodriguez

SPY WEDDING THEME

Written by Robert Rodriguez, Steve Berlin, David Hidalgo, Conrad Lozano, Louie Perez, and Cesar Rosas

Music Performed by

THE TEXAS PHILHARMONIC Digital ORCHESTRA

Additional Music Performed by

The GAME OVER BAND

Carl Thiel, Johnny Reno, Michael Blake, George Oldziey, David Garza, Robert Rodriguez,

Aden Bubech, Joey Carter, Paul Boll, Craig Robinson and Rick Del Castillo

Original soundtrack available on MILAN RECORDS

SPECIAL THANKS TO:

James Cameron

George Huang

Texas Hatters/David A. Torres

Gaultier

Bluebonnet Cut & Sew

Entertainment Partners/Gabriela Ortega

The State of Texas

The City of Austin Dept. of Public Works & Transportation

The Honorable Rick Perry Governor of Texas & First Lady Anita Perry

AMD/Hector Ruiz & Charlie Boswell

Linda Lopez & Lety Ledezma

The Texas Film Commission, Office of the Governor

The City and Citizens of Austin, Texas

The City of Austin Film Office

The City of Austin Police Department

The City and Citizens of New Braunfels, TX

Vanessa Thomas

The Honorable James E. "Pete" Laney

Randall Riley

And

Valentin, Maximiliano y Antonio

Filmed on location in Austin, Texas, New Braunfels, Texas

SPY KIDS 3D: GAME OVER MISSION BRIEFING

“A new game is about to begin . . .”
-- The Toymaker

TOP SECRET COMMUNIQUE:
World’s Most Dangerous Video Game Must Be Defeated

The Spy Kids and director Robert Rodriguez are about to launch family entertainment into an entirely new dimension: the 3rd dimension. Introducing the new future of high-tech interactivity, SPY KIDS 3D: GAME OVER uses the very latest digital technology to weave 3-D images directly into the Spy Kids’ trademark espionage action, inviting audiences of all ages to become part of the larger-than-life excitement on the screen. “SPY KIDS 3D is totally different from the first two movies,” says Rodriguez. “It takes the same characters everyone already knows somewhere completely new and has lots of fun surprises for the audience.”

Rodriguez, whose groundbreaking inventions and boundless imagination have already changed the way movies are made, is now taking another leap forward by bringing back the excitement of 3-D in his own inimitable pioneering style. For the first time in decades, a new generation will experience the thrill of putting on special glasses that transport them right into the middle of the exhilarating action and adventure.

Parents who grew up loving 3-D classics such as Alfred Hitchcock’s “Dial M For Murder” and Andre DeToth’s “House of Wax,” will now be able experience the thrill of the 3-D experience as a family event. Rodriguez has incorporated up-to-the-minute computer effects and his own specially designed high definition 3-D monitors and camera systems to create a fantasy world in unprecedented detail. Unlike the more gimmicky 3-D spectacles of the past, Rodriguez adds, “From the beginning, I realized this movie wouldn’t really be like making a sequel at all. It was a completely fresh and exciting challenge for everyone involved.” He has created the very plot and fabric of this film with 3-D in mind from the start, weaving three-dimensional scenes throughout the film, into the plot, making it part and parcel of his high-flying storytelling.

This HD/3-D technology comes to the fore as under-age agents Juni and Carmen Cortez set out on their most mind-blowing mission yet: journeying inside the virtual reality world of a 3-D video game designed to outsmart them, as the awe-inspiring graphics and creatures of gaming come to real life. Rodriguez continues, “Because the Spy Kids are immersed in this digitally animated world, it allowed us to raise the bar on excitement and thrills.” Relying on humor, gadgetry, bravery, family bonds and lightning-quick reflexes, the Spy Kids must battle through tougher and tougher levels of the game—facing challenges that include racing against road warriors and surfing on boiling lava—in order to save the world from a power hungry villain.

3500 theatres across the US will be equipped with special free viewing glasses for the release of SPY KIDS 3D: GAME OVER—glasses that become part of the interactive fun -- making it a major family event for kids that have never seen 3-D and parents who have never seen 3-D like this.

SPY KIDS 3D: GAME OVER stars Alexa Vega and Daryl Sabara as Juni and Carmen Cortez and Antonio Banderas and Carla Gugino as spy-parents Gregorio and Ingrid. Also returning to the series are Ricardo Montalban as the Spy Kids’ grandfather; Steve Buscemi as the mad scientist Romero; Alan Cumming as Floop;

Bill Paxton as the President of the United States; Cheech Marin as Uncle Felix; and Danny Trejo as Machete. Action film veteran Sylvester Stallone joins the cast as the power-hungry villain the æToymaker,Æ who wants to take over the youth of the world

MISSION BACKGROUND:

How the Spy Kids Collided With Virtual Reality

For years, Robert Rodriguez dreamed of making a family movie that would take place inside the virtual world of a video game, a world that excited him because anything can happen there, because speed, color, strength and the intensity of adventure can be magnified beyond all human proportions. But it wasnÆt until the director began thinking about his next Spy Kids movie that he realized this was a perfect mission for underage agents Juni and Carmen Cortez, to play the toughest video game ever invented for the highest of stakes: saving the youth of the world.

Says Rodriguez: ôFor a long time, I had plans for a family science fiction movie about siblings who get stuck inside a video game and I wanted it to be in 3-D. I liked the idea of the audience getting totally immersed in this visually exciting world, having to duck and shift in their seats to avoid being hit by flying objects. It soon occurred to me that this was the perfect concept for the third Spy Kids movie. ItÆs totally different from the first two movies, yet takes the characters everyone already knows somewhere completely new and has lots of fun surprises for the audience. And because the Spy Kids are immersed in this digitally animated world, it raises the bar on visual excitement and thrills. I realized this wouldnÆt really be like making a sequel. It would be a completely fresh and exciting challenge for everyone involved.

Rodriguez had played plenty of video games in his life, beginning with PONG in the 70Æs and now with his own children. But as he started writing the script, he began to envision a kind of ôultimate video game,ö one that was faster, wilder and more complicated than any heÆd ever encountered. This became ôGame Over,ö the new software designed by The Toymaker to draw kids into his trap with irresistibly sweet graphics and a cool multi-level design.

ôThe idea was strong, and I quickly realized I was going to have to invent some really wild new levels in order to live up to the potential this story was offering. I also wanted the video game in the movie to be a combination of different game genres. One level would be spooky and full of stealth, another level would have battling mech styled robots, another level would be a zany and colorful Ninentendo64-type world with giant Toads on pogo sticks whipping their tongues at the characters and the audience. Others would be more extreme sports type levels with unicycle Road Warrior-style racing, and Lava Surfing,ö he says. ôThe idea was to create one exciting set piece after another, and have each level get more complex visually as you progressed through the game and became more involved in the characters. I wanted to create a game that IÆd like to play with my own kids, but also one weÆd really love the chance to go inside. And of course each challenge in the game had to be conducive to hurling objects the audience must dodge. There was certainly a lot to think about, and an enormous amount of condensed design work.ö

Another inspiration for Rodriguez was his life-long love affair with 3D. He wanted to bring the excitement of sharing this kind of movie-going event to a new generation that has never experienced the fun of wearing 3D glasses with their friends and family. Rodriguez was raised on such 3D classics as ôHouse of Waxö and HitchcockÆs ôDial M for Murder,ö but for SPY KIDS 3D, he wanted to bring the latest computer and camera technology to the party. Using a high-definition video camera created by James Cameron and Pace

Technologies for the acclaimed 3D documentary *Ghosts of the Abyss*, Rodriguez also designed rigs to re-invigorate and simplify the whole 3D process. Along the way, he also sketched, invented and oversaw the digital creation of some of his most sophisticated CG characters, creatures and vehicles to date.

In writing the script, Rodriguez was influenced by the idea that the Spy Kids, Juni and Carmen, are getting older, stronger and savvier and more capable of serious espionage action. Accordingly, he upped the action, and the stakes, in this movie. Juni and Carmen have become a lot more confident in this story, Rodriguez notes. And so too have Daryl Sabara and Alexa Vega as actors. Daryl and Alexa do a lot of things in this movie that would have been impossible in the first two. But by gradually facing and conquering the challenges inherent in the past movies, they were very prepared for this movie.

The writer/director also created the most complex and threatening villain the Spy Kids have yet faced: The Toymaker, a computer mastermind and brilliant inventor with multiple personalities. I think I can most relate to the Toymaker because in some ways he is trapped in his own imagination. He has all these different voices going on inside his head, these split personalities that are always arguing with one another. On the set, I also have to split myself up I'm the guy who does lighting, sets up the shots, designs the production and costumes, wrestles with the 3D, while writing (and rewriting) and directing. And none of those different people are ever in complete agreement with each other. So I drew a bit from personal experience in creating him, because I know how jumbled things can get when you're trying to create something big while coordinating different parts of your personality! And at night, that's when the voices would really start talking. I don't get much sleep.

MISSION NEMESIS: Meet The Toymaker

One of the OSS spy organization's oldest and most ingeniously insane enemies, The Toymaker, comes out of hiding to wreck havoc on the video game players in *SPY KIDS 3D: GAME OVER*. And in keeping with the movie's themes, he's a multi-dimensional character who can't always make up his many different minds. To play The Toymaker, Robert Rodriguez thought of one person right off the bat: Sylvester Stallone. The video game world we've created is such an athletic and extreme environment that it seemed no one could better oversee it than Stallone, says the writer-director. More than that, it was really exciting to have a chance to use such an icon in a totally fresh and comic way that he's never been seen before. I had met Stallone years ago. In fact his connection with the series was that he was actually in the room when I pitched the first *SPYkids* to Bob Weinstein in 1997. It was at the Venice Film Festival premiere party for *COPLAND*. That day I had hung out with Sly, and was delighted to discover what a truly funny and likeable person he was. I'd wanted to work with him since then, but in a comedic role, rather than in an action role. Stallone really went wild in the part of the *TOYMAKER* and we had a blast. He never left the set. Every day he was a different character. We'd shoot all the footage for that character, wrap that character, and start a new one the next morning. It was demanding and thrilling.

Stallone, like most parents, had been introduced to the first two *SPY KIDS* adventures by his own

children. But heÆd never seen anything quite like The Toymaker before. ôI already loved the SPY KIDS because itÆs a great fable that has a lot of morality within it,ö he says. ôBut The Toymaker was a chance for me to take a total departure, to fly by the seat of my pants and play the five completely different personalities that make up his identity. ThereÆs my dictatorial self, my mellow self, my clever self, my ambitious self, my not-too-bright self, and they all constantly argue with one another like a schizoid form of ping-pong! It couldnÆt have been more fun to attempt.ö

He continues: ôI also loved how ambitious Robert Rodriguez was in coming up with this concept. This clearly isnÆt the same 3D I was brought up on so I think itÆs going to be a big visual surprise for a lot of people, including a lot of kids who have never seen 3D before. I think Robert has become a sort of Super-Walt-Disney. He has own language that speaks directly to kids but also translates into inventive fun for parents.ö For Stallone, another new experience was acting almost entirely in front of a green screen. ôIt was sort of like being submerged in endless photosynthesis,ö he jokes, ôor in my grandmotherÆs old shag carpet. But it was all so high-tech and imaginative, I sometimes felt I was in the middle of a dream.ö

AGENTS ON THE CASE:

The Cortez Family Goes Multi-Dimensional

Going up against The Toymaker and his digital domain of multi-dimensional surprises will take the agents of the Cortez family, young and old, into their most dangerous and demanding mission yet. Sure, the Cortezes are quite familiar with facing the wildest villains, the greatest gadgets and the most mind-boggling creations on earth already ð but in the realm of a video game they soon learn that anything can happen, including things they used to believe were impossible!

ôWhen the SPY KIDS go into the video game, it means that theyÆre suddenly in a world thatÆs totally made up of imagination ð itÆs all shapes and colors and creatures -- exactly what kids love,ö says Antonio Banderas, who reprises the role of spy-dad Gregorio Cortez. ôI think the 3D aspect is going to be a blast for families. And as for my character, he is on the verge of making a very important decision about his career, but when his kids need him, heÆs there, ready to fight robots or whatever else comes flying at him. The one thing they have learned by now, is that no matter what happens, theyÆre in it together.ö

Adds Carla Gugino, who plays the worldÆs buffest spy-mom Ingrid Cortez: ôI think SPY KIDS 3D has given Robert Rodriguez exactly what he and his fans have always wanted: a license to do anything fun without having to be tied to reality. In this movie, youÆre completely in this other, computer-generated dimension so anything can happen. And for the audience, experiencing it in 3D, it will be so much more thrilling, scary and fun than the first two. But like the first two, itÆs very high-tech but it has a lot of humanity. As much as ever, I think this film is very subtly about how important family and how weÆre all really family to one another in the world.ö

One Cortez family member who makes the most of the cyber-zone is Grandpa Cortez, portrayed by Ricardo Montalban as a man magically given back his physical prowess inside the virtual reality of the game. But even once he jettisons his wheelchair and starts bounding around like a super-athlete, Grandpa Cortez knows the real key to winning any game is brainpower and unity. The more Juni lets Grandpa lead the way, the more he learns just what makes a family hero. ôI loved being such an important part of this story,ö says Montalban. ôNot only does my character develop a close personal relationship with Juni on-screen, but I developed one with Daryl Sabara for real. Part of the fun of SPY KIDS is being around such great, respectful and daring kids.ö

“Ricardo is a true hero of mine. He is an incredible talent, and has a physical stamina that Superman couldn’t touch. He is in such great physical pain, due to botched back surgeries, that he is stricken to a wheelchair in real life. For the movie, I wanted to liberate him from his chair using CG technology, but in reality he still had a very physically demanding role. To simulate his body movements he had to physically ‘get into’ his performance. He wanted the challenge, and he took it on like a true professional, if not beyond. Sometimes I’d see him in extreme pain, his face contorting on set. I’d try and tell him we could stop for a break, but he’d say, ‘Just call action. The mind can’t focus on two things at once. If you call action the pain will go away for the duration of the take.’ Who needs heroes, when you have someone like Ricardo Montalban around? People were in awe. I see his finished performance as a jewel. He is a remarkable man.”

Montalban has been making films for a long time, but this was his first encounter with 3D. “A new challenge is always welcome at my age,” he admits. “And this was a totally new way of working for me, having to work in front of a green screen, pretending to be surrounded by all these computerized creations. I had to really use my imagination. The 3D is certainly going to be very exciting, but I believe that it’s such a great story that 3D is just another bonus.”

Holland Taylor, who stars as Grandma Cortez, was also thrilled to see Montalban leaping, jumping and battling with the rest of the family. “I think we really start to understand what a great man Grandpa Cortez was by seeing how superbly he plays the video games,” Taylor comments. “They might be in virtual reality, but he teaches Juni a lot about the real world.”

And then there are the Spy Kids themselves, who are sent on an adventure even they never could have seen coming. Alexa Vega couldn’t believe it when Robert Rodriguez told her Carmen Cortez was going to get trapped inside a 3D video game, sparking a virtual reality adventure. “When he told me the movie was going to be 3D, I said ‘are you kidding?’ because it seems like nobody has done that in forever. I knew right then it was going to be very fun, totally different experience,” she says.

For Vega, it was also a chance to really stretch herself as a young action star who has grown up before the audience’s eyes. “When we first started making the SPY KIDS movies, I was practically a baby,” she jokes. “But now, Carmen has really started to grow up. She’s become very tough and in control. Everyone in the video game soon sees that it’s not a good idea to mess with her!” Vega continues: “One of the best things that Carmen learns is that no matter what, her family will always be there for her. Her parents leave their own mission to come save her and that’s the way all parents are – and also grandparents. They turn out to be the people you can really look up to in life.”

To keep in the video game mood, Carmen regularly played video games on the set with Daryl Sabara. But she was ultimately glad they never came to life. “I like video games because they take you somewhere else,” she observes. “But for Carmen and Juni, the game becomes a little too real and suddenly there’s these giant creatures chasing them everywhere. That could be pretty intimidating.” As for her favorite SPY KIDS 3D stunt, Vega has a hands-down winner: “Surfing on the lava was the most exciting thing I’ve ever done,” she says. “They actually brought in set-up where we were on something like a skateboard and we got to roll up and down this metal half-pipe with wind blowing on us. It was so cool, it really felt like surfing, and we could totally imagine these giant waves of lava.”

Meanwhile, Daryl Sabara says that he was excited by the SPY KIDS 3D story because “it has more

action, more excitement and a whole other dimension.ö He was also thrilled to see Juni getting even more hands-on in his spy work as he battles the video game, makes new friends and collaborates with Grandpa Cortez. ôI think Juni is more willing to try new things now,ö says Sabara, ôso that was really fun for me. I even had to do a lot of training for this movie. I did running, lifted five-pound weights and did obstacle courses, too.ö Sabara was also impressed by the new 3D camera. ôTo me, it looks like it has two eyes,ö he says. ôItÆs not like looking at a Cyclops anymore! And we got to see how cool the 3D is going to look.ö

THE BETA-TESTERS:

Meet Rez, Arnold, Francis And Demetra

Joining the Spy Kids and the Cortez family inside The ToymakerÆs video game are four smart and tenacious young beta testers (cyber-savvy kids who get to try out games before they are for sale) who have tricks, clues and vital inside knowledge to share with Juni û if he can get them to trust him. They quartet is composed of: laid-back leader Rez, athletic Arnold, brainy Francis and the mysterious Demetra.

Fifteen year-old Bobby Edner, who plays Francis the Brain, is not unlike his character. ôI love video games,ö he admits. ôI have five or six different systems, and I like playing all the different kinds of games from sports to mystery to adventure and action, just like the five levels of the ToymakerÆs game. To me, theyÆre all fun to play.ö

Edner describes Francis as ôa book-smart guy whoÆs not a nerd. HeÆs really cool but heÆs also pretty smart and he has a lot of knowledge about the game. Kind of the way I am!ö Edner also did all of his own stunts, learning for the first time how to use a safety harness. ôI definitely loved flying around,ö he says. ôItÆs pretty exciting.ö Above and beyond the action of the film, Edner also was intrigued by the story. ôItÆs really about looking after your family and friends û because if you do, it all seems to work out,ö he summarizes.

Demetra, the tough young gamer who catches JuniÆs eye, is played by 11 year-old Courtney Jines. ôWhat I think is really cool about the SPY KIDS movies is that they show that little kids can do important stuff,ö she states. Jines describes Demetra as ôreally mysterious.ö ôYou never quite if sheÆs good or bad,ö she continues. ôOne of the things I like best is that sheÆs the only girl in the game, other than Carmen. So she gets to show how tough girls can be, and how they can do anything. Plus, itÆs fun for me because IÆve always liked hanging out with boys.ö

Rodriguez says, ôI think I had the most fun creating the character of Demetra. She was my favorite written character in the script, yet even after weeks of casting I couldnÆt find anyone that looked the way I wanted her to look. But Courtney Jines embodied her spirit, so together we conspired to MAKE her into Demetra. Courtney allowed me to cut her treasured long blonde hair off into a dark, sculpted bob. Eyeliner and a robotic style of movement completed the makeover. She now looks like something out of a Japanese Anime. I think she fell in love with her new look, because I just saw her recently and she hasnÆt changed her hair color back.ö

Physically buff Arnold is played by Ryan Pinkston, already a World Champion Martial Artist and competitive gymnast at age 15. Pinkston was drawn to the SPY KIDS series of film through his love of gadgets. ôThey have the coolest gadgets in all the SPY KIDS films, but this is the best one yet,ö he says. Pinkston also found himself relating to the character of Arnold. ôHeÆs a very strong person but he also has a real purpose for trying so hard to win the game: heÆs trying to save his family from poverty. TheyÆre not very rich, and Arnold wants to win money for them.ö

Pinkston also got to put his exceptional skills in karate, tai chi, kung fu and tumbling to use as Arnold. "I got to do a lot of stunts, and even use a little karate," he explains. "The best part was that every time Robert got a new idea, the kids in the movie all got a fun new stunt out of it. It was awesome."

Finally, beading the group of gamers is Rez, played by newcomer Robert Vito, who tries to drive Juni out of the game until he learns to trust him. Vito was thrilled when he learned he was going to journey inside a video game. "Inside a video game, you can do whatever you want to do and be whoever you want to be," he says. "Nothing could be more exciting to kids today."

Vito describes Rez as a natural-born if somewhat fiery leader. "He has it all: he's smart, athletic and he's usually got a great attitude. He's also the oldest of the kids inside the game, so he becomes the one they look up to and he tries to live up to that." Among all the thrilling stunts he got to do as Rez, Vito's favorite was riding the tricked-out virtual motorcycles in the mega-race sequence. "I got to do flips and jumps using a harness," he explains. "But, as cool as it was, it's going to be even cooler to see it all in 3D."

SPY ROSTER:

The Oodles of Agents At Work in SPY KIDS 3D

Joining the SPY KIDS cast for the first time is new recruit Salma Hayek, who stars as Francesca Giggles, wife to Donnagan and mother to Spy Kids Gertie and Gary Giggles. For Hayek, it was a mission accomplished. "I've been in every Robert Rodriguez movie except the SPY KIDS movies," she notes. "So, Robert promised me a part in this one." She continues: "Robert is not only a good friend, he's like family to me. He was the first person to give me a chance in the movie business and we always work really well together. I get him, and he gets me. And I love that he doesn't see the everyday boring world everyone else sees. He sees everything as an adventure."

As Francesca, Hayek portrays one of the OSS spy organization's most top-secret agents and the woman who sends Juni into the madness and mayhem of The Toymaker's video game to rescue Carmen and all the kids around the world. "I liked the storyline about a video game that steal people's minds because I've seen that happen," she says. "Maybe not forever, but some video games can steal a person for a good two hours or so. I think it might be this generation's way of escaping from reality, or going into a different reality." Most of all, Hayek wanted to be part of what she sees as a classic series of 21st century family movies. "Robert creates eye candy for kids that really cater to their fantasies," she says, "but his films treat kids like they're smart. He never looks down on his audience, because for him it's all about creativity and imagination. And with this film, he has taken it to a whole new level."

Filling out the rest of the cast is an ensemble of characters from SPY KIDS past, turning the film into a kind of spy and villain reunion. "SPY KIDS 3D is kind of the best parts of all three movies wrapped into one," observes Tony Shalhoub, who brings back the genetically mutated character Minion. Among other returnees is Bill Paxton playing Dinky Winks, who uses his amusement park background and lasso skills -- to help tame a digital robot. "For me, there's nothing more fun than playing a larger-than-life character," says Paxton, "especially in a larger-than-life film." Equally excited to rejoin the SPY KIDS fun was Steve Buscemi reprising the role of mad inventor Romero, who rides into the digital realm on a flying pig. "It seems that just about everything about this movie is a surprise," Buscemi offers. Indeed, many of the adult cast members found themselves doing their most physically challenging work yet, using harnesses in front of green screens. "It's

enough to put out your back with all this flying!"ö notes Cheech Marin who again portrays Uncle Felix. "It's hard work, but we know it will look great on screen."

Alan Cumming also joins up for a third time as Floop, who plays a key role in teaching the audience about how to use their 3D glasses. Cumming was thrilled with the new concept. "It's going to be so exciting to have these characters who already know come zooming at you," he comments. For some of the adult cast, the appeal of entering a video game was already huge. Notes Mike Judge, who plays spy dad Donnagan Giggles: "I could easily see myself getting trapped inside a video game. I already spend way too many hours playing 'Free Cell' on my computer."

The sprawling cast of SPY KIDS 3D: GAME OVER only added to the sensation of creating the most ambitious SPY KIDS movie. Says producer Elizabeth Avellan: "I'd have to say that it was a mixture of fun combined with tremendous challenges. But the great thing is that everybody, whether in the cast or crew, had the same goals: to make the film look greater than any SPY KIDS adventure that has come before."

SPECIAL TECHNICAL REPORT:

A Quick History of 3D and Where The Spy Kids Take It

It has always been a dream of mankind to be able to simulate the real world in all its wild textures, shapes and depth of motion. Long before the Spy Kids entered the Third Dimension, scientists, artists, photographers and filmmakers had been playing with ways to make the human eye see moving images in a completely life-like fashion, full of palpable structure and form, instead of as a flat canvas or screen.

As early as ancient Rome, artists experimented with techniques to make paintings "pop" and tease the eye with extra depth and dimension. Then, in 1838, came a breakthrough. Physicist Charles Wheatstone created the world's first stereoscopic viewer, allowing anyone to see pictures in multiple dimensions. Wheatstone based his invention on the scientific reality that our left eye and our right eye see the world from slightly different angles. When we look at an object, the brain magically fuses the two images into one, allowing the viewer to understand depth and distance.

Taking that idea one step further, Wheatstone created a special viewer that could display two different pictures from two different angles simultaneously - one image to the right eye and one image to the left. When viewed together, the two pictures created a "stereo" effect that gave the resulting image a greater sense of dimension. It was as if you were no longer looking AT a picture, but right through it! In 1854, the London Stereoscopic Company was formed, and their breathtaking portraits of Niagara Falls and New York City became inspiration to millions.

In the 20th century, filmmakers became curious about the potential for using stereoscopic principles to make movies more visceral and fantastical. By creating a camera with two lenses about the same distance apart as human eyes - known as the interocular distance, which is about 2.5 inches -- early 3D filmmakers were able to capture two images simultaneously. The only problem was that during projection, the effect was as if the audience was seeing double. This was solved by creating anaglyphic glasses, or glasses with one red and one blue lens. When a person wears anaglyphic glasses, each lens filters out the opposing image, and the brain then fuses the two. The result is the singular sensation that you're experiencing a movie in three dimensions!

Once developed, 3D caused great excitement in Hollywood, both with directors and audiences. In the 1950s,

moviegoers flocked to numerous three-dimensional features, often horror movies, such as "Bwana Devil" and "Creature From the Black Lagoon." In fact at the height of 3D production, some 30 3D movies were released each year! For much of that time, the application of 3D was limited by technology, and the filmmaking techniques of the day could not overcome the headaches and eyestrain 3D could cause. Even so, filmmakers continued to recognize the potential fun and excitement of the format. In the 80s, 3D was added to give new life to such blockbuster franchises as "Jaws" and "Friday the 13th."

More recently, with skyrocketing advances in camera engineering, optical technology and computer-generated special effects — as well as the race to create a true virtual reality experience for audiences — 3D has experienced the start of a new renaissance. Innovative filmmakers are just beginning to explore how far the new technology can go.

When Robert Rodriguez decided to make the third SPY KIDS installment a 3D experience, his first thought was that he'd have to start by inventing an entirely new 3D camera from scratch — one that would use the high-definition digital video that gives him the stylish flexibility that has become his trademark. To his astonishment, Rodriguez then discovered that a much better version of the camera he was designing already existed!

In fact, director James Cameron had commissioned the creation of just such a versatile camera for his groundbreaking 3D documentary "Ghosts of the Abyss." Cameron's camera essentially fused two high-definition video lenses (separated by the interocular distance of 2.5 inches) together into one unit. Although never used for a fictional film before, let alone a family film, the camera offered a lot of what Rodriguez had dreamed about, and more. The camera was even designed with a unique ability to cross its lenses, rather like human eyes crossing, in order to reduce eyestrain for the 3D viewer. Most of all, it was an extremely adaptable system. "Leave it to Jim to go where no one has gone before in designing this amazing new system. Once you've shot your movie with the two cameras, you can release it a number of ways. The same movie can then be used in IMAX, at a theme park, in theaters with anaglyph 3D glasses, or even on a flat television screen without the 3D," says Rodriguez. "You have all the options."

"The first concern on any 3D project is the fact that you're flying blind," Rodriguez says. "As a filmmaker you are unable to see what you are capturing on the set, which is crucial to capturing great 3D. That's why other 3D movies are so static. They had to lock down the cameras, choose a convergence point, and then let it ride. A lot of 3D movies rarely work because of the "shoot it blind" way of working. Not so with this new system. Because we were shooting in high definition, we were able to install a unique monitoring system at our Austin, Texas studio: a four-foot by three-foot high-definition 3D projection screen that allowed us to see exactly what the finished image would look like in astonishing clarity — as long as we were wearing our 3D glasses!" This set-up allowed Rodriguez to focus on two of the most essential elements of 3D filmmaking: convergence and focus. Convergence refers to the point of focus at which two images cross. By using convergence, the filmmaker can determine if an object will appear to be behind the screen, in front of the screen, or somewhere in between. This was essential to creating the sensation of flying Spy Kids, floating robot heads, hurtling toads, spewing lava balls, zooming high-speed vehicles and glowing staffs that pierce right through the screen.

The challenge had the special kick of an adventure for Rodriguez. "Filmmaking is already a visual medium, but doing it in three dimensions only makes it that much more exciting," says Rodriguez. "I think making a 2D movie is going to feel a little too easy after this, because 3D is about envisioning a whole world, full of color and depth. You have to approach everything in a new way when you're not just looking at a flat image

in front of you. I had to rethink the way I would shoot and light, the production design, even the way actors move and talk, in order to make it all work in three dimensions — and this made the emphasis on the visual elements stronger throughout the film.

He adds: “The hardest part was probably for the actors who had to act out all this incredible action entirely in front of a green screen. They had no walls, no sets, not even props to help them — since everything had to look like it was set in a video game, even the props themselves needed to be computer generated. If they were lucky I might be able to give them a thumbnail sketch but a lot of it was just done out of sheer imagination. I wanted the moviemaking process on this to be as free as it had been on my earlier movies that had no effects. Knowing a lot about effects, and what was possible, we were able to really fly free everyday. I improvised a lot with the actors. The actors could try out different ideas spontaneously as we were shooting — and they did their part by coming up with all kinds of fun concepts on the spot.

Shooting in 3D further spurred Rodriguez to consider all kinds of visual elements in greater detail — especially the use of color and perspective. Early 3D effects from the 1950s appeared in black and white. Polychromatic 3D images are still a new frontier, and require extreme care in color-correction. Rodriguez used real-time color correction that allowed him to correct each frame’s colors to his eye’s satisfaction instantly. But one thing Rodriguez had to get used to was the idea that the use of his absolute favorite design color — primary red — had to be limited (no red light gets through the blue lens of the anaglyphic glasses). “To me red is a color that just pops out and I really like to use a lot of it, but when you’re wearing anaglyphic glasses, you can’t see true red, so I had to start thinking differently. I learned to like purples,” he notes. “Eventually, I discovered so much about how different shapes and colors would appear in 3D that I realized I was going to have to design a lot of the costumes myself, it was not only a lot faster for me than having to explain it all to someone else, it was also probably the most fun job on the set.

Indeed, because all of SPY KIDS 3D’s wild inventions, cyber-space vehicles and espionage gadgets were designed inside computers, the costumes for SPY KID 3D became one of the few physical design elements for Rodriguez to concentrate on (Rodriguez also wrote the film’s orchestral score). From the athletic, articulated, ultra-colorful power suits that Juni, Carmen and Grandpa Cortez wear to Salma Hayek’s efficiently stylish silver labcoat, Rodriguez was intimately involved in the entire costume process. The pitce de resistance was The Toymaker’s trademark outfit: a mix of velvet, gold lame and snakeskin that reflects the villain’s many outrageous personalities all in one outfit. “You realize how important a costume becomes in a movie like this, because it’s the one thing the actor has to latch on to for his or her character. Because everything else is green screen! A lot of times the actors had to be shot separately, even if the final shot would be a group shot, they acted alone.

As for depth, Rodriguez wanted to avoid the staged look that has sometimes plagued 3D productions of the past and bring out richer layers of texture. “The idea was to constantly highlight the visual assault factor of a video game. I had a requirement that in every shot we had to read several planes of distance: a foreground, a middle ground and a background,” he explains. “For the most part, I found that simplicity and a clean look to every frame was the best approach for the design. This works best for 3D and the simplicity of the design only serves to further remind the audience that the kids are trapped inside a world that is animated, not real.

All along, Rodriguez wanted to avoid only one thing: predictability. “I think a lot of the fun of what we’ve created in the film is through the set-up of the different 3D gags. In previous 3D movies, you might have

nine or ten good 3D gags, but this movie has hundreds and you can't always see them coming," he says. "We started from the rule that anything is possible inside a video game so anything could happen on the screen. 3D with anaglyphic glasses works fantastically well with computer generated images, so we were able to raise the bar even further on new thrills."

Helping Rodriguez to create this chaotic, anything-can-and-will happen world were his crack team of special effects specialists, who were at the ready to sketch, composite and render on demand. Since you can't shoot computer animation with a 3D camera, the effects team solved the problem by rendering each shot twice: the first time as seen by the right eye, and the second time as seen by the left. The computer then interwove the two images and voila: a 3-dimensional virtual reality world was created. Rodriguez notes: "One of the great things about having my own effects company is that I could work with the technical people to develop effects on the fly, rather than having to wait months to try out ideas. I've realized in making the SPY KIDS films that the more versed you are in the technical aspects of moviemaking, especially effects, the more it allows you as a director to be free creatively and push the envelope."

Perhaps just as astonishing as the effects Rodriguez and crew created is how fast they did it - cramming into only a few months a pioneering technological production. "For me, making this film was a bit like being thrown into the most frantic, hectic, challenging video game there is," says Rodriguez. "But it was by far the most fun I've ever had. There's also a creative bonus to moving fast. You tend not to over think things, and you head straight towards the ideas that really work, and discard the rest. It's a very efficient way to work, one that allows complete creative freedom because you're also controlling the budget by doing it that way. Lower budgets mean total creative freedom, which is ultimately what you want as an artist."

SPY KIDS 3D: GAME OVER D O S S I E R S

Antonio Banderas (Gregorio Cortez) returns in the role he created in SPY KIDS and SPY KIDS 2. Banderas earned critical praise and a "Best Actor" Golden Globe nomination for his acting and vocal talents opposite Madonna in Alan Parker's big-screen adaptation of the musical "Evita" and earned his second Golden Globe nomination for playing the title role in "The Mask of Zorro" opposite Anthony Hopkins and Catherine Zeta Jones. In 1999, he made his debut as a director with "Crazy in Alabama," starring Melanie Griffith. This year, Banderas makes his Broadway debut in the Roundabout Theater Company production of "NINE. NINE," a musical inspired by Fellini's "8 1/2." Also, this year, Banderas will be seen starring alongside Johnny Depp and Willem DaFoe in Robert Rodriguez's "Once Upon a Time in Mexico"; with Emma Thompson in "Imagining Argentina"; in the HBO movie "And Starring Pancho Villa as Himself. Born in Malaga, Spain, Banderas has been seen in five films from writer/director Pedro Almodovar: "Labyrinth of Passion," "Matador," "Law of Desire," "Women On The Verge Of A Nervous Breakdown" and "Tie Me Up! Tie Me Down!" He made his US film debut in "The Mambo Kings," prior to which he spoke no English. He followed this with roles in "Philadelphia," "House of the Spirits," "Interview With The Vampire" and "Miami Rhapsody." Other film credits include "Desperado," "Never Talk to Strangers," "Assassins," "Four Rooms," "Two Much," "The 13th Warrior," "Play it to the Bone," "Original Sin" and "Femme Fatale."

Carla Gugino (Ingrid Cortez) reprises the role of spy mom Ingrid Cortez from the first two installments of the SPY KIDS series. Gugino will next be seen in "The Singing Detective," opposite Robert Downey, Jr., Robin

Wright Penn and Jeremy Northam; and this fall, she will star as the title character in the television series "Karen Sisco," which is based on the Jennifer Lopez character from the Steven Soderbergh film "Out of Sight." Additional recent credits include Wayne Wang's "The Center of the World," "The One" opposite Jet Li, and Frank Whaley's "The Jimmy Club." She also starred in Sebastian Gutierrez's "Creature Feature Part 1: She Creature" for Cinemax. She has also been seen in Brian DePalma's "Snake Eyes" with Nicolas Cage, in "Judas Kiss" with Emma Thompson, in Disney's "The War at Home" with Martin Sheen and Kathy Bates and "Michael" with John Travolta and William Hurt. Gugno's television credits include roles opposite Michael J. Fox on "Spin City," as a neurosurgeon on "Chicago Hope," in the Hallmark Hall of Fame movie "A Season for Miracles" and in the BBC/PBS mini-series "The Buccaneers," based on the Edith Wharton novel. Her additional film credits include "Miami Rhapsody," "This Boys Life," "The Son in Law," "Jaded," "Loveline," HBO's "A Private Matter" and Showtime's "The Motorcycle Gang."

Daryl Sabara (Juni Cortez) was 7 years old when he was introduced to the world as a fearless son trying to save his parents from evil in the first SPY KIDS. He returned as Juni Cortez SPY KIDS 2; THE ISLAND OF LOST DREAMS. Daryl began his career at the age of 3 1/2 when he started acting and ballet lessons. At the age of 4 he was performing with a professional ballet company, the South Bay Ballet Company. He composes music and has been awarded several PTA awards for his compositions. When he is not working, Daryl is an aspiring filmmaker. Other television credits include "John Doe" "The O'Keefs" "Will and Grace", "Oh, Baby", "Love and Money", and "Life's Work."

Alexa Vega (Carmen Cortez) possesses a special charm and talent that emanates on-screen, making her one of Hollywood's hottest up-and-coming actresses. Vega has already earned box office success starring in SPY KIDS and SPY KIDS 2. She has also appeared in prominent films such as "Deep End of the Ocean," "Ghosts of Mississippi," "Twister," "Nine Months" and "Little Giants" among many other feature films. On the small screen, Vega has starred in several made-for-television films including the acclaimed "Follow the Stars Home." She has also appeared as a series regular in "Ladies Man" opposite Alfred Molina, "The Doyles," "Life's Work," "In Your Dreams," and "Evening Shade." Additional television work includes "Chicago Hope," "E.R.," "To Have and to Hold," "The Magnificent 7," "High Incident" and "The Bernie Mac Show." Vega was recently featured in the July 2003 issue of Vanity Fair as one of today's hottest teen celebrities.

Sylvester Stallone (The Toymaker) established his worldwide recognition as an actor, writer and director when he played the title role in his own inspirational screenplay of "Rocky," which won the Academy Award in 1976 for Best Picture. Stallone's credits as actor/writer/director include "Rocky II" and "Paradise Alley." As actor and co-writer, Stallone filmed "F.I.S.T.," "First Blood," "Rambo: First Blood Part II," "Rhinestone" and "Rambo III." He co-wrote, directed and produced "Staying Alive" and starred in "Nighthawks," "Victory" "Tango & Cash," "Lock Up," "Rocky V," which he also wrote and "Demolition Man," which set box-office records for its 1993 release. Other credits include "The Specialist," "Assassins" and "Daylight." More recently Stallone won acclaim in the challenging and compelling role of Freddy Heflin, in the movie "Copland." He went on to take the starring role in "Get Carter" with Michael Caine. He then wrote and starred in the number one box-office race car thriller "Driven." In addition, he has completed filming "Avenging Angelo," co-starring Madeline Stowe. Stallone is one of the founding partners in Planet Hollywood, the internationally famous chain of entertainment complexes. In 2002 Stallone was honored by the Video Dealers Software Association when he was presented with the "Action Star of the Millennium Award."

Ricardo Montalban (Grandpa Cortez) is known to today's film and television audiences for his roles in "Fantasy

Island,ö ôStar Trek II: The Wrath of Khan,ö Chrysler television ads and SPY KIDS 2, in which he introduced the character of Grandpa Cortez. But he also has a list of memorable performances in more than 40 motion pictures in Mexico, Europe, and the United States with stars ranging from Clark Gable and Marlon Brando to Jane Powell and Shirley Maclaine. Few actors active today can look back at a successful career during the heyday of MGM as a contract player, through the infancy of television and on to the present era. His extensive television work is highlighted by an Emmy for his work in ôHow The West Won,ö and he also is well known for his role on the popular series ôThe Colbys.ö His more recent film work includes playing the villain in ôNaked Gun.ö On stage, Ricardo has also won much acclaim, including for his Music Center performance in "The King And I" and also in the Broadway musical "Jamaica," which he starred in for two years with Lena Horne. For decades, he has also been a role model and in 1969, Ricardo helped found Nosotros, an organization that made in-roads in helping to remove negative stereotypes of Hispanics in the film and television industries. Although he is no longer associated with Nosotros, Ricardo continues his work to improve the climate for Hispanic culture and arts in the United States.

Holland Taylor (Grandma Cortez) was previously seen as Grandma Cortez in SPY KIDS 2. An accomplished star of stage, television and movies, her recent film credits include ôLegally Blonde,ö ôKeeping the Faith,ö ôTown and Country,ö ôThe Truman Show,ö ôGeorge of the Jungle,ö ôOne Fine Day,ö ôNext Stop Wonderland,ö ôBetty,ö ôLast Summer in the Hamptons,ö ôSteal Big, Steal Little,ö ôTo Die For,ö ôJewel of the Nileö and ôHow to Make an American Quilt.ö She has worked with Woody Allen in ôAlice,ö with John Hughes in ôSheÆs Having a Baby,ö with Robert Zemeckis in ôRomancing the Stoneö and with Alan Parker in ôFame.ö Holland is also well known for her Emmy Award-winning role on televisionÆs ôThe Practice.ö Her other recent television work includes the Showtime movie ôThe Day Reagan was Shot.ö On Broadway, Taylor has been seen in ôBreakfast With Les and Bess,ö ôMoosemurders,ö ôMurder Among Friends,ö ôButley,ö ôSomething Old, Something New,ö ôWe Interrupt This Program Colletteö and ôThe Devils.ö

Salma Hayek (Francesca Giggles) recently received an Academy Award Nomination, a Golden Globe Award Nomination, a SAG Nomination, and a BAFTA Nomination for Best Actress for her stirring portrait of the world-famous artist in Julie TaymorÆs ôFrida.ö She will next be seen in the Robert Altman film, ôUltravioletö and in Robert RodriguezÆs, ôOnce Upon a Time in Mexico,ö opposite Antonio Banderas and Johnny Depp. Salma also recently completed her directorial debut, ôThe Maldonado Miracle,ö which premiered at the 2003 Sundance Film Festival. Showtime will air the film, which stars Peter Fonda, Mare Winningham and Ruben Blades, this fall. In 2001, Salma starred in and co-produced ShowtimeÆs ôIn the Time of the Butterflies,ö for which she was nominated for a Broadcast Film Critics AssociationÆs Award. Her other film credits include the Mexican feature, "No One Writes to the Colonel," directed by Arturo Ripstein, and based on the novel by Gabriel Garcia Marquez; Mike FiggisÆ ôHotelö and ôTimecodeö; Kevin SmithÆs ôDogmaö Barry SonnenfeldÆs ôWild Wild Westö; the comedy ôFools Rush Inö opposite Matthew Perry; ô54ö; ôFrom Dusk Till Dawnö directed by Robert Rodriguez and written by Quentin Tarantino; RodriguezÆs ôDesperadoö; and ôBreaking Up,ö opposite Russell Crowe. Born and raised in Coatzacoalcas, Mexico, Salma studied International Relations and Drama in college in Mexico before beginning a career in television. Other Mexican credits include, ôMidaq Alley,ö based on a novel by Nobel Prize winner Naguib Mafouz.

Danny Trejo (Machete), who returns to SPY KIDS 3 as Machete after playing the role of the inventor in the first two installments, began his life on the rough streets of East Los Angeles and in prison yet went on to build a prolific career as an actor and producer in Hollywood. Upon his release from San Quentin, Upon his release from San Quentin, he became involved in programs aimed at helping those who, like him, battle drug and alcohol addictions. Years later, Danny went to the set of ôRunaway Trainö to offer support to a man heÆd been

counseling. He was immediately cast as a convict. He went to star in dozens of films include Robert Rodriguez's "Desperado" and "From Dusk Til Dawn," as well as "Heat" with Robert DeNiro and Al Pacino, "Con Air" with Nicolas Cage and "Reindeer Games" with Ben Affleck and Gary Sinise. Trejo recently formed the production company Starburst and made his first foray into producing feature films with "The Animal Factory" directed by Steve Buscemi. He is currently developing several projects including "Winnebago," a noir adventure set in the 70's surf scene of California and Mexico, to be directed by Nick James. He continues to do work as an intervention counselor.

Bobby Edner (Francis the Brain) made his feature film debut opposite Sharon Stone and Albert Brooks in "The Muse." He went on to star in the award-winning feature film "The Penny Promise," "The Trial of Old Drum," for which he won a Young Artist Award nomination and the HBO/Stan Winston remake of the "Creature Feature" episode "The Day The World Ended" with Randy Quaid and Nastassja Kinski. Bobby then had the unique opportunity to play a ghost in "R.L. Steins Haunted Lighthouse, 4D," directed by Joe Dante. Bobby has made over thirty-five television guest appearances and can be seen in numerous national commercials. As a professional "Hip-Hopper," Bobby is also known for his portrayal as Michael Jackson in the "Alien Ant Farms" remake video of "Smooth Criminal," which was MTV's second most requested video of 2001.

Ryan Pinkston (Arnold) stars in MTV's hit show "Punk'd" alongside Ashton Kutcher, in which they pull off outrageous pranks on unsuspecting celebrities. His work on the runaway hit show led to other opportunities, which include the upcoming feature "Soul Plane," in which he will star as Tom Arnold's son. Pinkston gets a chance to show off his martial arts skills in SPY KIDS 3D. Starting as a white belt at age four, Ryan is now fourteen and holds a Second Degree black belt in Wushu Kung Fu, a First Degree black belt in Tae Kwon Do Karate, and World Titles in the U.S., France, Canada, and Central America. In March 2002, he competed before 25,000 spectators at the famous French sports complex, "The Bercy." In 2000, Ryan won both Ed McMahon's "Next Big Star" contest (Best in Dance), and Jenny Jones's "Amazing Kids That Rock" contest.

Robert Vito (Rez) has been seen in the feature films "Mean," "Grown Ups" and "Broken Chapters." His first television role was as a guest star on "Chicago Hope." Other television work includes co-starring roles on the "Bernie Mac" show and "Buffy the Vampire Slayer"; a recurring role on ABC's daytime drama "Port Charles"; and a guest starring role on "The Practice."

Courtney Jines (Demetra) has been acting professionally since the age of 6 1/2. She began her career with the film "Drop Back Ten" starring James LeGros and Josh Lucas and went on to star in "Gaudi Afternoon" with Marcia Gay Harden, Judy Davis, Juliette Lewis and Lili Taylor, and "Red Betsy." Courtney has made television appearances on "ER," "Third Watch," and "Law and Order: SVU," and won notice for her portrait of a sweet girl turned cold-blooded murderer on the hit series "CSI." She also starred in the PAX television movie "Anna's Dream" alongside Richard Thomas and Connie Selleca.

Matt O'Leary (Gary Giggles) returns to SPY KIDS 3D after starring as Gary Giggles in SPY KIDS 2. He is currently filming "The Alamo" opposite Dennis Quaid, Jason Patric and Billy Bob Thornton. Matt received critical acclaim for his debut role in "Frailty" directed by Bill Paxton, and then starred with John Travolta in "Domestic Disturbance." Matt was nominated for Best Performance in a TV Movie (Comedy) by the Young Artist Awards for his work in "Mom's Got a Date with a Vampire."

Emily Osment (Gertie Giggles) reprises the role of Gertie Giggles from SPY KIDS 2. Emily began her acting career performing in several national commercials, including a radio spot with Dick Van Dyke, before landing the role of Glen Close and Christopher Walken's daughter on the Hallmark Hall of Fame series "Sarah Plain and

Tall.ö She also starred with Linda Hamilton and Eugene Levy in "The Secret Life of Girlsö and lent her voice Disney's "The Hunchback of Notre Dame Duex" and "Jungle Book II. On television, she has been seen on "3rd Rock from the Sun" and "Friends,ö and voiced the starring role in Nickelodeon's short film "Edward Fudwupper fibbed Big" which was written, illustrated and directed by Berkley Breathed.á

Steve Buscemi (Romero) has portrayed some of the most unique and unforgettable characters in recent cinema, including the mad inventor Romero from SPY KIDS 2. In 2002 he won the Independent Spirit Award, The New York Film Critics Award and was nominated for a Golden Globe for his role in ôGhost World.ö He was also nominated for an Emmy and a DGA Award for directing the ôPine Barrensö episode of HBOÆs ôThe Sopranos.ö BuscemiÆs most recent work includes acting in and directing the 5th season of ôThe Sopranos.ö Recent films include ôMr. Deeds,ö ôThe Grey Zone,ö ôLove in the Time of Money,ö the HBO film ôThe Laramie Projectö and voices for the animated features ôMonster Inc.ö and ôFinal Fantasy.ö Steve has also starred in Jim Jarmusch's ôMystery Trainö for which he received an IFP Spirit Award Nomination, Alexandre Rockwell's ôIn The Soupö, Martin Scorsese's ôNew York Storiesö, the Coen Brothers' ôMillers Crossingö, ôBarton Finkö, the Academy Award-winning ôFargoö and ôBig Lebowskiö, Stanley Tucci's ôThe Impostorsö, Robert AltmanÆs ôKansas City,ö the Jerry Bruckheimer productions ôCon Airö and ôArmageddonö, as well as ôLiving in Oblivion,ö ôTwenty Bucks,ö ôEscape From LA,ö öDesperado,ö ôDomestic Disturbance,ö ôThings To Do in Denver When YouÆre Dead,ö ôSomebody to Loveö and an IFP Spirit Award-winning performance as Mr. Pink in Quentin Tarantino's ôReservoir Dogs.ö He will next be seen ôBig Fishö with Ewan McGregor. In addition to his acting, Steve is a respected writer and a director. He marked his full-length feature film directorial debut with ôTrees Loungeö which he also wrote, and starred in, and followed that with ôAnimal Factory.ö

Alan Cumming (Floop) reprises the role of Floop from the first two SPY KIDS installments. Alan is known for outstanding performances in theater, feature films, stand-up comedy as well as writing and directing for film and television. His portrayal of the Emcee in the Broadway musical ôCabaretö was one of the most celebrated performances of recent years. In addition to a Tony Award, he also won the Drama Desk, Outer Critics Circle, Theater World and more awards. Alan can currently be seen starring as æNightcrawlerÆ in ôX2: Men United.ö In addition, he hosts the talk show ôEavesdropping with Alan Cummingö, and just launched a new theatre company, The Art Party. His recent roles include ôNicholas Nicklebyö ôCompany Man,ö and ôJosie and the Pussycats.ö Alan also co-produced, co-wrote, co-directed and starred in ôThe Anniversary Partyö with Jennifer Jason Leigh. He recently completed work in Berlin on Alan RudolphÆs ôInvestigating Sexö and made a highly anticipated return to the stage in Noel CowardÆs ôDesign For Living.ö Other film credits include ôGet Carter,ö ôUrbana,ö ôTitus,ö Stanley KubrickÆs ôEyes Wide Shut,ö ôPlunkett and Macleane,ö ôSpice World,ö ôThe Flintstones in Viva Rock Vegas,ö ôRomy and MichelleÆs High School Reunion,ö ôBuddy,ö ôEmma,ö ôGoldeneye,ö ôCircle of Friends,ö ôBlack Beauty,ö ôPragueö and ôSecond Best.ö On American television he starred the sinister æRoosterÆ in the ôAnnie,ö which received 11 Emmy nominations. He has also hosted ôSaturday Night Liveö and guest starred in episodes of ôThird Rock From The Sunö and ôSex and The City.ö

Cheech Marin (Uncle Felix) is best known as one half of the hilariously irreverent duo of ôCheech and Chong,ö but he is also an actor, writer, director, musician, art collector and huminatarian. His art is currently being shown in the blockbuster museum exhibit ôChicano,ö which will visit 13 cities in the next five years. Cheech has also been in high demand as an actor. For the last few years, he starred with Don Johnson in the popular series ôNash Bridges.ö On the big screen, he starred not only in SPY KIDS and SPY KIDS 2 but will appear in Robert RodriguezÆs forthcoming ôOnce Upon A Time in Mexico.ö He has twice before worked with Rodriguez, in ôFrom Dusk Til Dawnö as well as ôDesperado.ö His other credits include Alfonso ArauÆs black comedy ôPicking Up The Piecesö starring Woody Allen, ôTin Cupö with Kevin Costner, ôPaulieö with Tony Shalhoub

and "The Great White Hype." Cheech has also lent his voice to children's music and animation in "The Lion King," Disney's "Oliver and Company," and the CBS show, "Santo Bugito." Previously, as part of Cheech and Chong, Cheech starred in eight feature films which are to this day number one weekend video rentals. After splitting with Chong, Cheech wrote, directed, and starred in the hit comedy, "Born in East L.A." Other films and television credits include "Cisco Kid," "Rude Awakening," "Fatal Beauty," and "Shrimp on the Barbie."

Bill Paxton (Dinky Winks) reprises the role of Dinky Winks from the second installment of the SPY KIDS series. Bill Paxton has appeared in numerous hit films including "Titanic," "U-571," "Twister," "Apollo 13," "True Lies," "Weird Science" and "Aliens." He has also starred in several acclaimed independent films including "One False Move," "Traveller," and "A Simple Plan." Most recently, Bill was seen opposite Matthew McConaughey and Matt O'Leary in the critically acclaimed film "Frailty," which also marked his directorial debut. He recently completed work in the upcoming action comedy "The Thunderbirds" with Ben Kingsley and Anthony Edwards, and the thriller "Broken Lizard's Club Dread".

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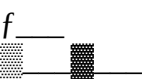
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+ 𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌

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·._.>0I0¢0ã0a0T0G2N2c2k2Ã3ϣ3F4M4o4_4W5^5i6û6o8u8D;I;J;N;u;z;ñ;½;𐤃;𐤅;𐤆;𐤇;𐤈;𐤉;𐤊;𐤋;𐤌;𐤍;𐤎;𐤏;𐤐;𐤑;𐤒;𐤓;𐤔;𐤕;𐤖;𐤗;𐤘;𐤙;𐤚;𐤛;𐤜;𐤝;𐤞;𐤟;𐤠;𐤡;𐤢;𐤣;𐤤;𐤥;𐤦;𐤧;𐤨;𐤩;𐤪;𐤫;𐤬;𐤭;𐤮;𐤯;𐤰;𐤱;𐤲;𐤳;𐤴;𐤵;𐤶;𐤷;𐤸;𐤹;𐤺;𐤻;𐤼;𐤽;𐤾;𐤿;𐥀;𐥁;𐥂;𐥃;𐥄;𐥅;𐥆;𐥇;𐥈;𐥉;𐥊;𐥋;𐥌;𐥍;𐥎;𐥏;𐥐;𐥑;𐥒;𐥓;𐥔;𐥕;𐥖;𐥗;𐥘;𐥙;𐥚;𐥛;𐥜;𐥝;𐥞;𐥟;𐥠;𐥡;𐥢;𐥣;𐥤;𐥥;𐥦;𐥧;𐥨;𐥩;𐥪;𐥫;𐥬;𐥭;𐥮;𐥯;𐥰;𐥱;𐥲;𐥳;𐥴;𐥵;𐥶;𐥷;𐥸;𐥹;𐥺;𐥻;𐥼;𐥽;𐥾;𐥿;𐦀;𐦁;𐦂;𐦃;𐦄;𐦅;𐦆;𐦇;𐦈;𐦉;𐦊;𐦋;𐦌;𐦍;𐦎;𐦏;𐦐;𐦑;𐦒;𐦓;𐦔;𐦕;𐦖;𐦗;𐦘;𐦙;𐦚;𐦛;𐦜;𐦝;𐦞;𐦟;𐦠;𐦡;𐦢;𐦣;𐦤;𐦥;𐦦;𐦧;𐦨;𐦩;𐦪;𐦫;𐦬;𐦭;𐦮;𐦯;𐦰;𐦱;𐦲;𐦳;𐦴;𐦵;𐦶;𐦷;𐦸;𐦹;𐦺;𐦻;𐦼;𐦽;𐦾;𐦿;𐧀;𐧁;𐧂;𐧃;𐧄;𐧅;𐧆;𐧇;𐧈;𐧉;𐧊;𐧋;𐧌;𐧍;𐧎;𐧏;𐧐;𐧑;𐧒;𐧓;𐧔;𐧕;𐧖;𐧗;𐧘;𐧙;𐧚;𐧛;𐧜;𐧝;𐧞;𐧟;𐧠;𐧡;𐧢;𐧣;𐧤;𐧥;𐧦;𐧧;𐧨;𐧩;𐧪;𐧫;𐧬;𐧭;𐧮;𐧯;𐧰;𐧱;𐧲;𐧳;𐧴;𐧵;𐧶;𐧷;𐧸;𐧹;𐧺;𐧻;𐧼;𐧽;𐧾;𐧿;𐨀;𐨁;𐨂;𐨃;𐨄;𐨅;𐨆;𐨇;𐨈;𐨉;𐨊;𐨋;𐨌;𐨍;𐨎;𐨏;𐨐;𐨑;𐨒;𐨓;𐨔;𐨕;𐨖;𐨗;𐨘;𐨙;𐨚;𐨛;𐨜;𐨝;𐨞;𐨟;𐨠;𐨡;𐨢;𐨣;𐨤;𐨥;𐨦;𐨧;𐨨;𐨩;𐨪;𐨫;𐨬;𐨭;𐨮;𐨯;𐨰;𐨱;𐨲;𐨳;𐨴;𐨵;𐨶;𐨷;𐨸;𐨹;𐨺;𐨻;𐨼;𐨽;𐨾;𐨿;𐩀;𐩁;𐩂;𐩃;𐩄;𐩅;𐩆;𐩇;𐩈;𐩉;𐩊;𐩋;𐩌;𐩍;𐩎;𐩏;𐩐;𐩑;𐩒;𐩓;𐩔;𐩕;𐩖;𐩗;𐩘;𐩙;𐩚;𐩛;𐩜;𐩝;𐩞;𐩟;𐩠;𐩡;𐩢;𐩣;𐩤;𐩥;𐩦;𐩧;𐩨;𐩩;𐩪;𐩫;𐩬;𐩭;𐩮;𐩯;𐩰;𐩱;𐩲;𐩳;𐩴;𐩵;𐩶;𐩷;𐩸;𐩹;𐩺;𐩻;𐩼;𐩽;𐩾;𐩿;𐪀;𐪁;𐪂;𐪃;𐪄;𐪅;𐪆;𐪇;𐪈;𐪉;𐪊;𐪋;𐪌;𐪍;𐪎;𐪏;𐪐;𐪑;𐪒;𐪓;𐪔;𐪕;𐪖;𐪗;𐪘;𐪙;𐪚;𐪛;𐪜;𐪝;𐪞;𐪟;𐪠;𐪡;𐪢;𐪣;𐪤;𐪥;𐪦;𐪧;𐪨;𐪩;𐪪;𐪫;𐪬;𐪭;𐪮;𐪯;𐪰;𐪱;𐪲;𐪳;𐪴;𐪵;𐪶;𐪷;𐪸;𐪹;𐪺;𐪻;𐪼;𐪽;𐪾;𐪿;𐫀;𐫁;𐫂;𐫃;𐫄;𐫅;𐫆;𐫇;𐫈;𐫉;𐫊;𐫋;𐫌;𐫍;𐫎;𐫏;𐫐;𐫑;𐫒;𐫓;𐫔;𐫕;𐫖;𐫗;𐫘;𐫙;𐫚;𐫛;𐫜;𐫝;𐫞;𐫟;𐫠;𐫡;𐫢;𐫣;𐫤;𐫥;𐫦;𐫧;𐫨;𐫩;𐫪;𐫫;𐫬;𐫭;𐫮;𐫯;𐫰;𐫱;𐫲;𐫳;𐫴;𐫵;𐫶;𐫷;𐫸;𐫹;𐫺;𐫻;𐫼;𐫽;𐫾;𐫿;𐬀;𐬁;𐬂;𐬃;𐬄;𐬅;𐬆;𐬇;𐬈;𐬉;𐬊;𐬋;𐬌;𐬍;𐬎;𐬏;𐬐;𐬑;𐬒;𐬓;𐬔;𐬕;𐬖;𐬗;𐬘;𐬙;𐬚;𐬛;𐬜;𐬝;𐬞;𐬟;𐬠;𐬡;𐬢;𐬣;𐬤;𐬥;𐬦;𐬧;𐬨;𐬩;𐬪;𐬫;𐬬;𐬭;𐬮;𐬯;𐬰;𐬱;𐬲;𐬳;𐬴;𐬵;𐬶;𐬷;𐬸;𐬹;𐬺;𐬻;𐬼;𐬽;𐬾;𐬿;𐭀;𐭁;𐭂;𐭃;𐭄;𐭅;𐭆;𐭇;𐭈;𐭉;𐭊;𐭋;𐭌;𐭍;𐭎;𐭏;𐭐;𐭑;𐭒;𐭓;𐭔;𐭕;𐭖;𐭗;𐭘;𐭙;𐭚;𐭛;𐭜;𐭝;𐭞;𐭟;𐭠;𐭡;𐭢;𐭣;𐭤;𐭥;𐭦;𐭧;𐭨;𐭩;𐭪;𐭫;𐭬;𐭭;𐭮;𐭯;𐭰;𐭱;𐭲;𐭳;𐭴;𐭵;𐭶;𐭷;𐭸;𐭹;𐭺;𐭻;𐭼;𐭽;𐭾;𐭿;𐮀;𐮁;𐮂;𐮃;𐮄;𐮅;𐮆;𐮇;𐮈;𐮉;𐮊;𐮋;𐮌;𐮍;𐮎;𐮏;𐮐;𐮑;𐮒;𐮓;𐮔;𐮕;𐮖;𐮗;𐮘;𐮙;𐮚;𐮛;𐮜;𐮝;𐮞;𐮟;𐮠;𐮡;𐮢;𐮣;𐮤;𐮥;𐮦;𐮧;𐮨;𐮩;𐮪;𐮫;𐮬;𐮭;𐮮;𐮯;𐮰;𐮱;𐮲;𐮳;𐮴;𐮵;𐮶;𐮷;𐮸;𐮹;𐮺;𐮻;𐮼;𐮽;𐮾;𐮿;𐯀;𐯁;𐯂;𐯃;𐯄;𐯅;𐯆;𐯇;𐯈;𐯉;𐯊;𐯋;𐯌;𐯍;𐯎;𐯏;𐯐;𐯑;𐯒;𐯓;𐯔;𐯕;𐯖;𐯗;𐯘;𐯙;𐯚;𐯛;𐯜;𐯝;𐯞;𐯟;𐯠;𐯡;𐯢;𐯣;𐯤;𐯥;𐯦;𐯧;𐯨;𐯩;𐯪;𐯫;𐯬;𐯭;𐯮;𐯯;𐯰;𐯱;𐯲;𐯳;𐯴;𐯵;𐯶;𐯷;𐯸;𐯹;𐯺;𐯻;𐯼;𐯽;𐯾;𐯿;𐰀;𐰁;𐰂;𐰃;𐰄;𐰅;𐰆;𐰇;𐰈;𐰉;𐰊;𐰋;𐰌;𐰍;𐰎;𐰏;𐰐;𐰑;𐰒;𐰓;𐰔;𐰕;𐰖;𐰗;𐰘;𐰙;𐰚;𐰛;𐰜;𐰝;𐰞;𐰟;𐰠;𐰡;𐰢;𐰣;𐰤;𐰥;𐰦;𐰧;𐰨;𐰩;𐰪;𐰫;𐰬;𐰭;𐰮;𐰯;𐰰;𐰱;𐰲;𐰳;𐰴;𐰵;𐰶;𐰷;𐰸;𐰹;𐰺;𐰻;𐰼;𐰽;𐰾;𐰿;𐱀;𐱁;𐱂;𐱃;𐱄;𐱅;𐱆;𐱇;𐱈;𐱉;𐱊;𐱋;𐱌;𐱍;𐱎;𐱏;𐱐;𐱑;𐱒;𐱓;𐱔;𐱕;𐱖;𐱗;𐱘;𐱙;𐱚;𐱛;𐱜;𐱝;𐱞;𐱟;𐱠;𐱡;𐱢;𐱣;𐱤;𐱥;𐱦;𐱧;𐱨;𐱩;𐱪;𐱫;𐱬;𐱭;𐱮;𐱯;𐱰;𐱱;𐱲;𐱳;𐱴;𐱵;𐱶;𐱷;𐱸;𐱹;𐱺;𐱻;𐱼;𐱽;𐱾;𐱿;𐲀;𐲁;𐲂;𐲃;𐲄;𐲅;𐲆;𐲇;𐲈;𐲉;𐲊;𐲋;𐲌;𐲍;𐲎;𐲏;𐲐;𐲑;𐲒;𐲓;𐲔;𐲕;𐲖;𐲗;𐲘;𐲙;𐲚;𐲛;𐲜;𐲝;𐲞;𐲟;𐲠;𐲡;𐲢;𐲣;𐲤;𐲥;𐲦;𐲧;𐲨;𐲩;𐲪;𐲫;𐲬;𐲭;𐲮;𐲯;𐲰;𐲱;𐲲;𐲳;𐲴;𐲵;𐲶;𐲷;𐲸;𐲹;𐲺;𐲻;𐲼;𐲽;𐲾;𐲿;𐳀;𐳁;𐳂;𐳃;𐳄;𐳅;𐳆;𐳇;𐳈;𐳉;𐳊;𐳋;𐳌;𐳍;𐳎;𐳏;𐳐;𐳑;𐳒;𐳓;𐳔;𐳕;𐳖;𐳗;𐳘;𐳙;𐳚;𐳛;𐳜;𐳝;𐳞;𐳟;𐳠;𐳡;𐳢;𐳣;𐳤;𐳥;𐳦;𐳧;𐳨;𐳩;𐳪;𐳫;𐳬;𐳭;𐳮;𐳯;𐳰;𐳱;𐳲;𐳳;𐳴;𐳵;𐳶;𐳷;𐳸;𐳹;𐳺;𐳻;𐳼;𐳽;𐳾;𐳿;𐴀;𐴁;𐴂;𐴃;𐴄;𐴅;𐴆;𐴇;𐴈;𐴉;𐴊;𐴋;𐴌;𐴍;𐴎;𐴏;𐴐;𐴑;𐴒;𐴓;𐴔;𐴕;𐴖;𐴗;𐴘;𐴙;𐴚;𐴛;𐴜;𐴝;𐴞;𐴟;𐴠;𐴡;𐴢;𐴣;𐴤;𐴥;𐴦;𐴧;𐴨;𐴩;𐴪;𐴫;𐴬;𐴭;𐴮;𐴯;𐴰;𐴱;𐴲;𐴳;𐴴;𐴵;𐴶;𐴷;𐴸;𐴹;𐴺;𐴻;𐴼;𐴽;𐴾;𐴿;𐵀;𐵁;𐵂;𐵃;𐵄;𐵅;𐵆;𐵇;𐵈;𐵉;𐵊;𐵋;𐵌;𐵍;𐵎;𐵏;𐵐;𐵑;𐵒;𐵓;𐵔;𐵕;𐵖;𐵗;𐵘;𐵙;𐵚;𐵛;𐵜;𐵝;𐵞;𐵟;𐵠;𐵡;𐵢;𐵣;𐵤;𐵥;𐵦;𐵧;𐵨;𐵩;𐵪;𐵫;𐵬;𐵭;𐵮;𐵯;𐵰;𐵱;𐵲;𐵳;𐵴;𐵵;𐵶;𐵷;𐵸;𐵹;𐵺;𐵻;𐵼;𐵽;𐵾;𐵿;𐶀;𐶁;𐶂;𐶃;𐶄;𐶅;𐶆;𐶇;𐶈;𐶉;𐶊;𐶋;𐶌;𐶍;𐶎;𐶏;𐶐;𐶑;𐶒;𐶓;𐶔;𐶕;𐶖;𐶗;𐶘;𐶙;𐶚;𐶛;𐶜;𐶝;𐶞;𐶟;𐶠;𐶡;𐶢;𐶣;𐶤;𐶥;𐶦;𐶧;𐶨;𐶩;𐶪;𐶫;𐶬;𐶭;𐶮;𐶯;𐶰;𐶱;𐶲;𐶳;𐶴;𐶵;𐶶;𐶷;𐶸;𐶹;𐶺;𐶻;𐶼;𐶽;𐶾;𐶿;𐷀;𐷁;𐷂;𐷃;𐷄;𐷅;𐷆;𐷇;𐷈;𐷉;𐷊;𐷋;𐷌;𐷍;𐷎;𐷏;𐷐;𐷑;𐷒;𐷓;𐷔;𐷕;𐷖;𐷗;𐷘;𐷙;𐷚;𐷛;𐷜;𐷝;𐷞;𐷟;𐷠;𐷡;𐷢;𐷣;𐷤;𐷥;𐷦;𐷧;𐷨;𐷩;𐷪;𐷫;𐷬;𐷭;𐷮;𐷯;𐷰;𐷱;𐷲;𐷳;𐷴;𐷵;𐷶;𐷷;𐷸;𐷹;𐷺;𐷻;𐷼;𐷽;𐷾;𐷿;𐸀;𐸁;𐸂;𐸃;𐸄;𐸅;𐸆;𐸇;𐸈;𐸉;𐸊;𐸋;𐸌;𐸍;𐸎;𐸏;𐸐;𐸑;𐸒;𐸓;𐸔;𐸕;𐸖;𐸗;𐸘;𐸙;𐸚;𐸛;𐸜;𐸝;𐸞;𐸟;𐸠;𐸡;𐸢;𐸣;𐸤;𐸥;𐸦;𐸧;𐸨;𐸩;𐸪;𐸫;𐸬;𐸭;𐸮;𐸯;𐸰;𐸱;𐸲;𐸳;𐸴;𐸵;𐸶;𐸷;𐸸;𐸹;𐸺;𐸻;𐸼;𐸽;𐸾;𐸿;𐹀;𐹁;𐹂;𐹃;𐹄;𐹅;𐹆;𐹇;𐹈;𐹉;𐹊;𐹋;𐹌;𐹍;𐹎;𐹏;𐹐;𐹑;𐹒;𐹓;𐹔;𐹕;𐹖;𐹗;𐹘;𐹙;𐹚;𐹛;𐹜;𐹝;𐹞;𐹟;𐹠;𐹡;𐹢;𐹣;𐹤;𐹥;𐹦;𐹧;𐹨;𐹩;𐹪;𐹫;𐹬;𐹭;𐹮;𐹯;𐹰;𐹱;𐹲;𐹳;𐹴;𐹵;𐹶;𐹷;𐹸;𐹹;𐹺;𐹻;𐹼;𐹽;𐹾;𐹿;𐺀;𐺁;𐺂;𐺃;𐺄;𐺅;𐺆;𐺇;𐺈;𐺉;𐺊;𐺋;𐺌;𐺍;𐺎;𐺏;𐺐;𐺑;𐺒;𐺓;𐺔;𐺕;𐺖;𐺗;𐺘;𐺙;𐺚;𐺛;𐺜;𐺝;𐺞;𐺟;𐺠;𐺡;𐺢;𐺣;𐺤;𐺥;𐺦;𐺧;𐺨;𐺩;𐺪;𐺫;𐺬;𐺭;𐺮;𐺯;𐺰;𐺱;𐺲;𐺳;𐺴;𐺵;𐺶;𐺷;𐺸;𐺹;𐺺;𐺻;𐺼;𐺽;𐺾;𐺿;𐻀;𐻁;𐻂;𐻃;𐻄;𐻅;𐻆;𐻇;𐻈;𐻉;𐻊;𐻋;𐻌;𐻍;𐻎;𐻏;𐻐;𐻑;𐻒;𐻓;𐻔;𐻕;𐻖;𐻗;𐻘;𐻙;𐻚;𐻛;𐻜;𐻝;𐻞;𐻟;𐻠;𐻡;𐻢;𐻣;𐻤;𐻥;𐻦;𐻧;𐻨;𐻩;𐻪;𐻫;𐻬;𐻭;𐻮;𐻯;𐻰;𐻱;𐻲;𐻳;𐻴;𐻵;𐻶;𐻷;𐻸;𐻹;𐻺;𐻻;𐻼;𐻽;𐻾;𐻿;𐼀;𐼁;𐼂;𐼃;𐼄;𐼅;𐼆;𐼇;𐼈;𐼉;𐼊;𐼋;𐼌;𐼍;𐼎;𐼏;𐼐;𐼑;𐼒;𐼓;𐼔;𐼕;𐼖;𐼗;𐼘;𐼙;𐼚;𐼛;𐼜;𐼝;𐼞;𐼟;𐼠;𐼡;𐼢;𐼣;𐼤;𐼥;𐼦;𐼧;𐼨;𐼩;𐼪;𐼫;𐼬;𐼭;𐼮;𐼯;𐼰;𐼱;𐼲;𐼳;𐼴;𐼵;𐼶;𐼷;𐼸;𐼹;𐼺;𐼻;𐼼;𐼽;𐼾;𐼿;𐽀;𐽁;𐽂;𐽃;𐽄;𐽅;𐽆;𐽇;𐽈;𐽉;𐽊;𐽋;𐽌;𐽍;𐽎;𐽏;𐽐;𐽑;𐽒;𐽓;𐽔;𐽕;𐽖;𐽗;𐽘;𐽙;𐽚;𐽛;𐽜;𐽝;𐽞;𐽟;𐽠;𐽡;𐽢;𐽣;𐽤;𐽥;𐽦;𐽧;𐽨;𐽩;𐽪;𐽫;𐽬;𐽭;𐽮;𐽯;𐽰;𐽱;𐽲;𐽳;𐽴;𐽵;𐽶;𐽷;𐽸;𐽹;𐽺;𐽻;𐽼;𐽽;𐽾;𐽿;𐾀;𐾁;𐾂;𐾃;𐾄;𐾅;𐾆;𐾇;𐾈;𐾉;𐾊;𐾋;𐾌;𐾍;𐾎;𐾏;𐾐;𐾑;𐾒;𐾓;𐾔;𐾕;𐾖;𐾗;𐾘;𐾙;𐾚;𐾛;𐾜;𐾝;𐾞;𐾟;𐾠;𐾡;𐾢;𐾣;𐾤;𐾥;𐾦;𐾧;𐾨;𐾩;𐾪;𐾫;𐾬;𐾭;𐾮;𐾯;𐾰;𐾱;𐾲;𐾳;𐾴;𐾵;𐾶;𐾷;𐾸;𐾹;𐾺;𐾻;𐾼;𐾽;𐾾;𐾿;𐿀;𐿁;𐿂;𐿃;𐿄;𐿅;𐿆;𐿇;𐿈;𐿉;𐿊;𐿋;𐿌;𐿍;𐿎;𐿏;𐿐;𐿑;𐿒;𐿓;𐿔;𐿕;𐿖;𐿗;𐿘;𐿙;𐿚;𐿛;𐿜;𐿝;𐿞;𐿟;𐿠;𐿡;𐿢;𐿣;𐿤;𐿥;𐿦;𐿧;𐿨;𐿩;𐿪;𐿫;𐿬;𐿭;𐿮;𐿯;𐿰;𐿱;𐿲;𐿳;𐿴;𐿵;𐿶;𐿷;𐿸;𐿹;𐿺;𐿻;𐿼;𐿽;𐿾;𐿿;𑀀;𑀁;𑀂;𑀃;𑀄;𑀅;𑀆;𑀇;𑀈;𑀉;𑀊;𑀋;𑀌;𑀍;𑀎;𑀏;𑀐;𑀑;𑀒;𑀓;𑀔;𑀕;𑀖;𑀗;𑀘;𑀙;𑀚;𑀛;𑀜;𑀝;𑀞;𑀟;𑀠;𑀡;𑀢;𑀣;𑀤;𑀥;𑀦;𑀧;𑀨;𑀩;𑀪;𑀫;𑀬;𑀭;𑀮;𑀯;𑀰;𑀱;𑀲;𑀳;𑀴;𑀵;𑀶;𑀷;𑀸;𑀹;𑀺;𑀻;𑀼;𑀽;𑀾;𑀿;𑁀;𑁁;𑁂;𑁃;𑁄;𑁅;𑁆;𑁇;𑁈;𑁉;𑁊;𑁋;𑁌;𑁍;𑁎;𑁏;𑁐;𑁑;𑁒;𑁓;𑁔;𑁕;𑁖;𑁗;𑁘;𑁙;𑁚;𑁛;𑁜;𑁝;𑁞;𑁟;𑁠;𑁡;𑁢;𑁣;𑁤;𑁥;𑁦;𑁧;𑁨;𑁩;𑁪;𑁫;𑁬;𑁭;𑁮;𑁯;𑁰;𑁱;𑁲;𑁳;𑁴;𑁵;𑁶;𑁷;𑁸;𑁹;𑁺;𑁻;𑁼;𑁽;𑁾;𑁿;𑂀;𑂁;𑂂;𑂃;𑂄;𑂅;𑂆;𑂇;𑂈;𑂉;𑂊;𑂋;𑂌;𑂍;𑂎;𑂏;𑂐;𑂑;𑂒;𑂓;𑂔;𑂕;𑂖;𑂗;𑂘;𑂙;𑂚;𑂛;𑂜;𑂝;𑂞;𑂟;𑂠;𑂡;𑂢;𑂣;𑂤;𑂥;𑂦;𑂧;𑂨;𑂩;𑂪;𑂫;𑂬;𑂭;𑂮;𑂯;𑂰;𑂱;𑂲;𑂳;𑂴;𑂵;𑂶;𑂷;𑂸;𑂹;𑂺;𑂻;𑂼;𑂽;𑂾;𑂿;𑃀;𑃁;𑃂;𑃃;𑃄;𑃅;𑃆;𑃇;𑃈;𑃉;𑃊;𑃋;𑃌;𑃍;𑃎;𑃏;𑃐;𑃑;𑃒;𑃓;𑃔;𑃕;𑃖;𑃗;𑃘;𑃙;𑃚;𑃛;𑃜;𑃝;𑃞;𑃟;𑃠;𑃡;𑃢;𑃣;𑃤;𑃥;𑃦;𑃧;𑃨;𑃩;𑃪;𑃫;𑃬;𑃭;𑃮;𑃯;𑃰;𑃱;𑃲;𑃳;𑃴;𑃵;𑃶;𑃷;𑃸;𑃹;𑃺;𑃻;𑃼;𑃽;𑃾;𑃿;𑄀;𑄁;𑄂;𑄃;𑄄;𑄅;𑄆;𑄇;𑄈;𑄉;𑄊;𑄋;𑄌;𑄍;𑄎;𑄏;𑄐;𑄑;𑄒;𑄓;𑄔;𑄕;𑄖;𑄗;𑄘;𑄙;𑄚;𑄛;𑄜;𑄝;𑄞;𑄟;𑄠;𑄡;𑄢;𑄣;𑄤;𑄥;𑄦;𑄧;𑄨;𑄩;𑄪;𑄫;𑄬;𑄭;𑄮;𑄯;𑄰;𑄱;𑄲;𑄳;𑄴;𑄵;𑄶;𑄷;𑄸;𑄹;𑄺;𑄻;𑄼;𑄽;𑄾;𑄿;𑅀;𑅁;𑅂;𑅃;𑅄;𑅅;𑅆;𑅇;𑅈;𑅉;𑅊;𑅋;𑅌;𑅍;𑅎;𑅏;𑅐;𑅑;𑅒;𑅓;𑅔;𑅕;𑅖;𑅗;𑅘;𑅙;𑅚;𑅛;𑅜;𑅝;𑅞;𑅟;𑅠;𑅡;𑅢;𑅣;𑅤;𑅥;𑅦;𑅧;𑅨;𑅩;𑅪;𑅫;𑅬;𑅭;𑅮;𑅯;𑅰;𑅱;𑅲;𑅳;𑅴;𑅵;𑅶;𑅷;𑅸;𑅹;𑅺;𑅻;𑅼;𑅽;𑅾;𑅿;𑆀;𑆁;𑆂;𑆃;𑆄;𑆅;𑆆;𑆇;𑆈;𑆉;𑆊;𑆋;𑆌;𑆍;𑆎;𑆏;𑆐;𑆑;𑆒;𑆓;𑆔;𑆕;𑆖;𑆗;𑆘;𑆙;𑆚;𑆛;𑆜;𑆝;𑆞;𑆟;𑆠;𑆡;𑆢;𑆣;𑆤;𑆥;𑆦;𑆧;𑆨;𑆩;𑆪;𑆫;𑆬;𑆭;𑆮;𑆯;𑆰;𑆱;𑆲;𑆳;𑆴;𑆵;𑆶;𑆷;𑆸;𑆹;𑆺;𑆻;𑆼;𑆽;𑆾;𑆿;𑇀;𑇁;𑇂;𑇃;𑇄;𑇅;𑇆;𑇇;𑇈;𑇉;𑇊;𑇋;𑇌;𑇍;𑇎;𑇏;𑇐;𑇑;𑇒;𑇓;𑇔;𑇕;𑇖;𑇗;𑇘;𑇙;𑇚;𑇛;𑇜;𑇝;𑇞;𑇟;𑇠;𑇡;𑇢;𑇣;𑇤;𑇥;𑇦;𑇧;𑇨;𑇩;𑇪;𑇫;𑇬;𑇭;𑇮;𑇯;𑇰;𑇱;𑇲;𑇳;𑇴;𑇵;𑇶;𑇷;𑇸;𑇹;𑇺;𑇻;𑇼;𑇽;𑇾;𑇿;𑈀;𑈁;𑈂;𑈃;𑈄;𑈅;𑈆;𑈇;𑈈;𑈉;𑈊;𑈋;𑈌;𑈍;𑈎;𑈏;𑈐;𑈑;𑈒;𑈓;𑈔;𑈕;𑈖;𑈗;𑈘;𑈙;𑈚;𑈛;𑈜;𑈝;𑈞;𑈟;𑈠;𑈡;𑈢;𑈣;𑈤;𑈥;𑈦;𑈧;𑈨;𑈩;𑈪;𑈫;𑈬;𑈭;𑈮;𑈯;𑈰;𑈱;𑈲;𑈳;𑈴;𑈵;𑈶;𑈷;𑈸;𑈹;𑈺;𑈻;𑈼;𑈽;𑈾;𑈿;𑉀;𑉁;𑉂;𑉃;𑉄;𑉅;𑉆;𑉇;𑉈;𑉉;𑉊;𑉋;𑉌;𑉍;𑉎;𑉏;𑉐;𑉑;𑉒;𑉓;𑉔;𑉕;𑉖;𑉗;𑉘;𑉙;𑉚;𑉛;𑉜;𑉝;𑉞;𑉟;𑉠;𑉡;𑉢;𑉣;𑉤;𑉥;𑉦;𑉧;𑉨;𑉩;𑉪;𑉫;𑉬;𑉭;𑉮;𑉯;𑉰;𑉱;𑉲;𑉳;𑉴;𑉵;𑉶;𑉷;𑉸;𑉹;𑉺;𑉻;𑉼;𑉽;𑉾;𑉿;𑊀;𑊁;𑊂;𑊃;𑊄;𑊅;𑊆;𑊇;𑊈;𑊉;𑊊;𑊋;𑊌;𑊍;𑊎;𑊏;

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