

Disney · PIXAR

MONSTERS, INC.

3D



Disney · PIXAR
MONSTERS, INC.
3D

G GENERAL AUDIENCES
All Ages Admitted  ®

©2012 Disney/Pixar. All Rights Reserved.

DISNEY
Presents
A
PIXAR ANIMATION STUDIOS
Film



Directed by PETE DOCTER
Co-Directed by LEE UNKRICH
DAVID SILVERMAN
Produced by DARLA K. ANDERSON
Executive Producers JOHN LASSETER
ANDREW STANTON
Associate Producer KORI RAE
Original Story by PETE DOCTER
JILL CULTON
JEFF PIDGEON
RALPH EGGLESTON
Screenplay by ANDREW STANTON
DANIEL GERSON
Music by RANDY NEWMAN
Story Supervisor BOB PETERSON
Film Editor JIM STEWART
Supervising Technical Director THOMAS PORTER
Production Designers HARLEY JESSUP
BOB PAULEY
Art Directors TIA W. KRATTER
DOMINIQUE LOUIS
Supervising Animators GLENN MCQUEEN
RICH QUADE
Lighting Supervisor JEAN-CLAUDE J. KALACHE
Layout Supervisor EWAN JOHNSON
Shading Supervisor RICK SAYRE
Modeling Supervisor EBEN OSTBY
Set Dressing Supervisor SOPHIE VINCELETTE
Simulation & Effects Supervisors GALYN SUSMAN
MICHAEL FONG
Sound Designer GARY RYDSTROM
Production Supervisor KATHERINE SARAFIAN
Casting by RUTH LAMBERT, C.S.A.
MARY HIDALGO
Casting Associate MATTHEW JON BECK

CAST

Sullivan JOHN GOODMAN
Mike BILLY CRYSTAL
Boo MARY GIBBS
Randall STEVE BUSCEMI
Watnoose JAMES COBURN
Celia JENNIFER TILLY
Roz BOB PETERSON
Yeti JOHN RATZENBERGER
Fungus FRANK OZ
Needleman & Smitty DANIEL GERSON
Floor Manager STEVE SUSSKIND
Flint BONNIE HUNT
Bile JEFF PIDGEON
George SAM BLACK

Additional Story Material by BOB PETERSON
DAVID SILVERMAN
JOE RANFT

STORY

Story Manager MARCIA GWENDOLYN JONES
Development Story Supervisor JILL CULTON

Story Artists

MAX BRACE JIM CAPOBIANCO
DAVID FULP ROB GIBBS
JASON KATZ BUD LUCKEY
MATTHEW LUHN TED MATHOT
KEN MITCHRONEY SANJAY PATEL
JEFF PIDGEON JOE RANFT
BOB SCOTT DAVID SKELLY
NATHAN STANTON

Additional Storyboarding

GEEFWEE BOEDOE JOSEPH "ROCKET" EKERS
JORGEN KLUBIEN ANGUS MACLANE
RICKY VEGA NIERVA FLOYD NORMAN
JAN PINKAVA

Additional Screenplay Material by ROBERT BAIRD
RHETT REESE
JONATHAN ROBERTS

Story Consultant WILL CSAKLOS
Script Coordinators ESTHER PEARL
SHANNON WOOD

Story Coordinator ESTHER PEARL
Story Production Assistants ADRIAN OCHOA
SABINE MAGDELENA KOCH
TOMOKO FERGUSON

ART

Art Department Manager JONAS RIVERA
Character Design RICKY VEGA NIERVA
Additional Character Design BOB PAULEY
DAN LEE

CG Painters

BRYN IMAGIRE GLENN KIM
LAURA PHILLIPS PAUL MICA
JAMIE FRYE PHAEDRA CRAIG
YVONNE HERBST ROBIN COOPER

Production Artists

MARK CORDELL HOLMES ALBERT LOZANO
JASON DEAMER NATHANIEL MCLAUGHLIN
RANDY BERRETT GLENN KIM
PAUL MICA BUD THON
DAVID S. P. HONG LAWRENCE MARVIT
GARY SCHULTZ PATRICK WILSON
Sculptors JEROME RANFT
NORM DECARLO

Visual Development

GEEFWEE BOEDOE RALPH EGGLESTON
RICKY VEGA NIERVA JILL CULTON
LOU ROMANO NICOLAS MARLET
CARTER GOODRICH PETER DESEVE
DAVE GORDON OSCAR GRILLO
KEVIN HAWKES BUD LUCKEY
J.OTTO SEIBOLD LANE SMITH
CHRIS URE
Art Department Coordinators JAY WARD
ANDREA WARREN
Art Production Assistant. NICK VLAHOS

LAYOUT

Layout Manager VICTORIA JASCHOB
Lead Layout Artist. PATRICK LIN
Senior Layout Artist CRAIG GOOD
Sequence Leads SHAWN BRENNAN
GREGG OLSSON
DEREK WILLIAMS

Layout Artists

ROBERT ANDERSON CORTNEY ARMITAGE
LOUIS GONZALES SUNGYEON JOH
JONGO JEREMY LASKY
MARK SANFORD GABRIEL SCHLUMBERGER
YUN SHIN SYLVIA WONG
Layout Technical Support DANIEL CAMPBELL
PATRICK GUENETTE
Layout Department Coordinator. TOM KIM

Additional Layout

PATRICK JAMES ERIC LEBEL
BILLY MERRITT BRET PARKER
BRETT PULLIAM GINI CRUZ SANTOS
ADAM SCHNITZER

SET DRESSING

Set Dressing Manager TRISH CARNEY
Set Dressing Artists JON CHILDRESS FARMER
ELLEN MOON LEE
PHAT PHUONG
DANNY SUKIENNIK
ELIZABETH TORBIT
Additional Set Dressing DAVID EISENMANN
MARK SANFORD
ROBERT ANDERSON
DEREK WILLIAMS

Layout & Set Dressing
Production Assistant JESSICA HUTCHISON

ANIMATION

Animation Manager SARAH JO HELTON
Directing Animators DOUG SWEETLAND
SCOTT CLARK

Character Development

ALAN BARILLARO DAVE DEVAN
ANDREW GORDON STEPHEN GREGORY
STEVEN HUNTER JOHN KAHRS
SHAWN P. KRAUSE ANGUS MACLANE
DALE MCBEATH BOBBY PODESTA
JEFF PRATT GINI CRUZ SANTOS
MARK WALSH

Animators

KYLE BALDA ALAN BARILLARO
STEPHEN BARNES BOBBY BECK
MISHA BERENSTEIN DYLAN BROWN
BRETT CODERRE TIM CRAWFURD
RICARDO CURTIS DAVE DEVAN
DOUG DOOLEY IKE FELDMAN
ANDREW GORDON STEPHEN GREGORY
JIMMY HAYWARD JOHN KAHRS
NANCY KATO KAREN KISER
SHAWN P. KRAUSE WENDELL LEE
ANGUS MACLANE DAN MASON
AMY MCNAMARA JON MEAD
BILLY MERRITT DAVE MULLINS
JAMES FORD MURPHY PETER NASH
VICTOR NAVONE BRET PARKER
MICHAEL PARKS SANJAY PATEL
BOBBY PODESTA JEFF PRATT
BRETT PULLIAM ROGER ROSE
ROBERT H. RUSS GINI CRUZ SANTOS
ANDY SCHMIDT ALAN SPERLING
PATTY KIHM STEVENSON ROSS STEVENSON
DAVID TART J. WARREN TREZEVANT
MICHAEL VENTURINI TASHA WEDEEN
ADAM WOOD KUREHA YOKOO
RON ZORMAN
Fix Animator PAUL MENDOZA
Animation Department Coordinator JENNI TSOI
Animation Fixes & Deliveries. CHRIS DIGIOVANNI
Animation Fix Coordinator KATHLEEN RELYEA
Animation Production Assistant GABRIELLE SIEGEL

EDITORIAL

Editorial Manager MARCIA GWENDOLYN JONES
Second Film Editors KEN SCHRETZMANN
ROBERT GRAHAM JONES
Additional Editing. LEE UNKRICH
KATHERINE RINGGOLD
TORBIN XAN BULLOCK
First Assistant Editor TORBIN XAN BULLOCK

Second Assistant Editors

DAN ENGSTROM AXEL GEDDES
MARGARET HOU GREG SNYDER
DAVID SUTHER CHRIS VALLANCE
ANNA WOLITZKY MARK YEAGER

Additonal Editorial Assistants LUIS ALVAREZ Y ALVAREZ
 JACK CURTIS DUBOWSKY
 JASON HUDAK
 ELIZABETH THOMAS
 Temp Music Editor DAVID SLUSSER
 Temp Sound Editor E.J. HOLOWICKI
 Editorial Coordinator HOON H. KIM
 Editorial Production Assistants RENEE STEEN
 ATSUKO YAMAGISHI

MODELING

Modeling Manager DEIRDRE WARIN
 Lead Modeling Artists ELIOT SMYRL
 BRIAN GREEN
 CHRISTIAN HOFFMAN

Modeling Artists

MARK ADAMS	PAUL AICHELE
JAMES BANCROFT	JASON BICKERSTAFF
ONNY P. CARR	JUN HAN CHO
LAWRENCE D. CUTLER	RUIETA DASILVA
CYNTHIA DUELTGEN	DANIELLE FEINBERG
MICHAEL FONG	DAMIR FRKOVIC
MARK T. HENNE	SANGWOO HONG
PATRICK JAMES	ROB JENSEN
STEPHEN W. KING	SONOKO KONISHI
IVO KOS	MICHAEL KRUMMHOFENER
MICHAEL LORENZEN	STEVE MAY
TIM MILLIRON	KELLY O'CONNELL
JOHN SINGH POTTEBAUM	GUIDO QUARONI
JOSHUA REISS	DALE RUFFOLO
ANDREW SCHMIDT	GARY SCHULTZ
BILL SHEFFLER	CHRISTINE WAGGONER
KIM WHITE	PATRICK WILSON
Modeling Coordinator	ETHAN OWEN

SHADING

Shading Manager SUE MAATOUK-KALACHE
 Lead Shading Artists DANIEL MCCOY
 BEN JORDAN

Shading Artists

ANTHONY A. APODACA	JAMES BANCROFT
BYRON BASHFORTH	DAVID BATTE
LARS R. DAMEROW	MICHAEL FU
NIGEL HARDWIDGE	THOMAS JORDAN
MICHAEL R. KING	STEPHEN W. KING
ANDREW KINNEY	ANA G. LACAZE
TOM MILLER	DAVID MUNIER
MIRA NIKOLIC	KEITH OLENICK
BRANDON ONSTOTT	SETH PIEZAS
MITCH PRATER	BRIAN M. ROSEN
JOHN WARREN	BILL WISE
Shading Coordinator	GINA TRBOVICH-MALEWICZ
Modeling & Shading Fix Coordinator	GRAHAM MOLOY

LIGHTING

Lighting Manager MARK NIELSEN
 Directing Lighting Artists JANET LUCROY
 JOYCE POWELL

Team Leads/Master Lighting Artists

LAUREN ALPERT	BRIAN BOYD
SCOTT CLIFFORD	DANIELLE FEINBERG
ROB JENSEN	ANA G. LACAZE
EILEEN O'NEILL	DALE RUFFOLO
JOHN WARREN	KIM WHITE
PATRICK WILSON	MARIA YERSHOVA

Lighting Artists

CHAD BELTEAU	TIM BEST
ONNY P. CARR	JUN HAN CHO
AIRTON DITZ, JR.	JAY A. FAULKNER
CHRISTINA HAASER	THANE HAWKINS
JESSE HOLLANDER	CINDY HONG
STEVEN JAMES	JAE H. KIM
LISA KIM	MICHAEL R. KING
KRISTIFIR KLEIN	IVO KOS
HOLLY LLOYD	DAVID MACCARTHY
FELIX J. MENDOZA	AMY MORAN
DESIREE MOURAD	CARMEN NGAI
KELLY O'CONNELL	SETH PIEZAS
CHRIS ROCK	VANDANA REDDY SAHRAWAT
ERIK SMITT	PETER SUMANASENI
BRIAN YOUNG	
Lighting Coordinator	BAHRAM HOOSHMAND
Lighting Production Assistant	ELIZABETH GONZALEZ-GUERRA

SIMULATION & EFFECTS

Simulation & Effects Manager NICOLE PARADIS GRINDLE
 Sequence Supervisors

STEVE MAY	MARK T. HENNE
GUIDO QUARONI	MICHAEL LORENZEN
JACK PAULUS	BRAD WINEMILLER

Simulation & Effects Artists

JESSICA ABROMS	ANTHONY A. APODACA
CHRIS CHAPMAN	PATRICK JAMES
THOMAS JORDAN	STEVEN KANI
MICHAEL KILGORE	MARTIN NGUYEN
ADRIENNE OTHON	LESLIE PICARDO
KEITH STICHWEH	TIM SWEC
RICHARD THOMPSON	ALLISON TORRES
CHRISTINE WAGGONER	

Additional Effects Development LOREN C. CARPENTER
 DANIEL HERMAN
 KEN LAO
 ADAM WOODBURY

Simulation & Effects Coordinators DAVID ORECKLIN
 JENNA CAPOZZI
 MARCIA SAVARESE

Simulation & Effects Production Assistant DANIEL ARRIAGA

SOFTWARE DEVELOPMENT

Software Team Leads

BRAD ANDALMAN	ROB COOK
BENA CURRIN	TONY DEROSE
KURT FLEISCHER	TOM HAHN
PETER NYE	ARUN RAO
PAUL S. STRAUSS	DIRK VAN GELDER
ANDY WITKIN	

Software Engineers

JOHN ALEX	DAVID BARAFF
RONEN BARZEL	SAM "PENGUIN" BLACK
MALCOLM BLANCHARD	TOM DUFF
DOUG EPPS	LISA FORSELL
F. SEBASTIAN GRASSIA	KITT HIRASAKI
JISUP HONG	MITCHELL IM
MICHAEL B. JOHNSON	MICHAEL KASS
CHRIS KING	MANNY KO
CRAIG KOLB	DAVID LAUR
ERIC LABEL	TOM LOKOVIC
TIM MILLIRON	JOSH MINOR
GARY MONHEIT	SHAUN OBORN
MICHAEL K. O'BRIEN	SUDEEP RANGASWAMY
DON SCHREITER	MICHAEL SHANTZIS
BRIAN SMITS	HEIDI STETTNER
TIEN TRUONG	MARK VANDEWETTERING
ERIC VEACH	KIRIL VIDIMCE
KARON WEBER	BRAD WEST
AUDREY WONG	WAYNE WOOTEN
DAVID G. YU	

Documentation & Support

IAN BUONO	TOM DEERING
SUSAN BOYLAN GRIFFIN	CYBELE KNOWLES
NGHI "TIN" NGUYEN	KAY SEIRUP
MARÍA MILAGROS SOTO	

CAMERA

Camera Department Managers.....	PERRIN CUTTING
	JULIE MCDONALD
Camera Supervisor.....	LOUIS RIVERA
Camera Software & Engineering.....	JOHN HEE SOO LEE
	MATTHEW MARTIN
	JON SHLENS
Machinist.....	DREW TTV ROGGE
Camera Technicians.....	DON CONWAY
	JEFF WAN
Photoscience Managers.....	JAMES BURGESS
	DAVID DIFRANCESCO
Department Administrator.....	BETH SULLIVAN

PRODUCTION

Scheduling Coordinator.....	ARREE CHUNG
Production Accountant.....	CATHERINE ROEHL
Director of Production Finance.....	ROBERT TAYLOR
Supervisor of Production Resources.....	SUSAN T. TATSUNO
Disney Production Representative.....	JENNY ALEMAN
Assistant Production Accountant.....	KIRSTEN STAUBLI
Assistant to the Director.....	SUZANNE HIGHTOWER
Assistant to the Co-Director.....	CAMI EDWARDS
Assistant to the Producers.....	DAN SOKOLOSKY
Production Office Coordinator.....	TRICIA ANDRES
Production Office Assistants.....	ARIK EHLE
	SHANE THOMAS
Additional Production Support	
MOLLY NAUGHTON	KELLY T. PETERS
LUCAS PUTNAM	RACHEL RAFFAEL
JUSTIN WRIGHT	HANA YOON

INFORMATION SYSTEMS

Managers

PETER KALDIS	ERIK FORMAN
ALISA GILDEN	MAY PON
TODD LLOYD	ALEX STAHL
WARREN HAYS	

Systems Administrators & Support

NEFTALI "EL MAGNIFICO" ALVAREZ	NATHAN ARDAIZ
JENNIFER BECKER	GABRIEL BENVENISTE
BRYAN BIRD	SEAN BRENNAN
TERRI BROWN	T. MARK DE VINE
LARS R. DAMEROW	MILES EGAN
EDWARD ESCUETA	SANDY FALBY
GRANT GATZKE	JENNIFER GOMEZ
PATRICK GUENETTE	BETHANY JANE HANSON
JASON B. HENDRIX	LING HSU
KENNETH "YO" HUEY	JASON "JAYFISH" HULL
JOSE N. IGNACIO	HUMERA YASMIN KHAN
CORY ANDREW KNOX	DAN LEVIN
GREGG MINOLLI	BOB MORGAN
TERRY LEE MOSELEY	MICHAEL A. O'BRIEN
MARK PANANGANAN	MANNY PONCE
JOSHUA QUALTIERI	EDGAR QUIÑONES
AUBURN C. "AUBIE" SCHMIDT	M.T. SILVIA
NELSON SIU	JEROME STRACH
ELLE YOKO SUZUKI	ANDY THOMAS
JASON "JTOP" TOPOLSKI	CHUCK WAITE
CHRISTOPHER C. WALKER	JAY WEILAND

POST PRODUCTION

Post Production Supervisor.....	PAUL CICHOCKI
Senior Manager of Editorial & Post Production.....	BILL KINDER
Editorial Services.....	ANDRA SMITH
	JEFF WHITTLE
Projection.....	JOHN HAZELTON
Post Production Assistant.....	COURTNEY BERGIN
Original Dialogue Mixer.....	DOC KANE
Dialogue Recordist.....	JEANETTE BROWNING
Additional Dialogue Recording.....	VINCE CARO
	JOHN MCGLEENAN
Additional ADR Voice Casting.....	MICKIE MCGOWAN

Post Production Sound Services Provided by
SKYWALKER SOUND

A division of Lucas Digital Ltd., LLC, Marin County, California

Re-Recording Mixers.....	GARY RYDSTROM
	GARY SUMMERS
Supervising Sound Editor.....	MICHAEL SILVERS
Sound Designers.....	GARY RYDSTROM
	TOM MYERS
Sound Effects Editors.....	SHANNON MILLS
	TERESA ECKTON
	STEPHEN KEARNEY
ADR Editor.....	JONATHAN NULL
Foley Editors.....	KAREN WILSON
	LINDAKAY BROWN
Foley Artists.....	DENNIE THORPE
	JANA VANCE

Foley MixersTONY ECKERT
FRANK "PEPE" MEREL
Assistant Supervising Sound EditorSTEVE SLANEC
Sound Design AssistantDEE SELBY
Mix TechnicianJUAN PERALTA
Re-Recordist BRIAN MAGERKURTH

Additional Voices

JACK ANGEL BOB BERGEN
RODGER BUMPASS GINO CONFORTI
JENNIFER DARLING PATTI DEUTSCH
PETE DOCTER BOBBY EDNER
ASHLEY EDNER PAUL EIDING
KATIE EVANS BILL FARMER
KEEGAN FARRELL PAT FRALEY
TERESE GANZEL TAYLOR GIFALDI
MARC JOHN JEFFERIES JOE LALA
NOAH LUKE SHERRY LYNN
DANNY MANN MONA MARSHALL
MICKIE MCGOWAN LARAINNE NEWMAN
KAY PANABAKER BRET PARKER
PHIL PROCTOR JOSH QUINTIERI
GUIDO QUARONI JAN RABSON
LISA RAGGIO JOE RANFT
SOPHIA RANFT KATHERINE RINGGOLD
BOB SCOTT DAVID SILVERMAN
JIM THORNTON LEE UNKRICH

"If I Didn't Have You"

Music and Lyrics by Randy Newman

Performed by Billy Crystal & John Goodman

Produced by Randy Newman and Chris Montan and Frank Wolf

Orchestrations by JONATHAN SACKS
IRA HEARSHEN
Music Recorded and Mixed by FRANK WOLF
Music Editor BRUNO COON
Assistant Music Editor BRENDA HEINS
Music Production Supervisor TOM MACDOUGALL
Music Production Manager ANDREW PAGE
Music Production Coordinator DENIECE LAROCCA-HALL
Orchestra Contractor SANDY DECRESCENT
Music Preparation JO ANN KANE MUSIC SERVICE
Assistant to Mr. Newman JENNY KANE
Music Recorded
and Mixed atSONY PICTURES STUDIOS & LIVE WIRE AUDIO
SIGNET SOUND STUDIOS

MAIN TITLES

Design & Animation DirectionGEEFWEE BOEDOE
Animation PATRICK SIEMER

OUTTAKES & COMPANY PLAY

Co-Director ROGER GOULD
Co-ProducerKAREN DUFILHO
Project ManagerVICTORIA JASCHOB
Lead Technical Artist ERIK SMITT
Additional Support ERIN CASS
End Title Design SUSAN BRADLEY

Thanks to Everyone at Pixar Who Supported This Production:

Administration & Finance

ENA CRATSENBURG NILS ERDMANN
MARTY ESHOFF JIM FERRUCCI
MARK FRAZITTA JODY GIACOMINI
TIM GLASS CECE HEIMANS
JENNIFER JACOBS PAUL KIM
LINDA MCCAMPBELL LISA MCCAMPBELL
CHERYL MURATA MOLLY NEALAN
ANDREA NORDEMANN DEBBIE O'KEEFFE
KAREN PERRY KIRSTEN E. RADZIKOWSKI
KRISTINA RUUD NEPHI SANCHEZ
HEATHER SCHMIDT-FENG LISA SCHWARTZ
JOAN SMALLEY SUE WILLIAMS
WENDY TANZILLO

Creative Resources & Marketing

MARY CONLIN KIM CANNON
MICHELE SPANE CLAY WELCH
LEEANN ALAMEDA KAREN HARTQUIST
LAUREN MENTZEL BRIAN TINDALL
KATHLEEN CHANOVER STEVEN ARGULA
KEVIN PING CHANG NOUSHA EMAMI
KRISTA SWAGER KEITH KOLDER

Facilities

TOM CARLISLE KEITH JOHNSON
KENNY CONDIT CRAIG PAYNE
AARON BURT ERIN M. MILLER
MATT MCGUIRE LAURA SCHAER
WILLIAM DE RIDDER PATRICIA BAVUSO
CHERISE MILLER VALERIE VILLAS

Human Resources

SANGEETA PRASHAR LISA ELLIS
SHELBY CASS DAWN HAAGSTAD
KIMBERLY CLARK ANNALIZA CONSTANTINO

Pixar University and Archives

RANDY NELSON DAVID HAUMANN
CHRISTINE FREEMAN BILL POLSON
ELYSE KLAIDMAN ALICE ROSEN
KEVIN EDWARDS ANDREW LYNDON
Purchasing & Relocation DENNIS "DJ" JENNINGS
LORI RICHARDSON

Safety & SecurityKEITH KOPS
TONY BASSO
JONI SUPERTICIOSO
CHRIS BALOG
MARLON CASTRO
IESHA TYLER

Craft Services by LUXO CAFÉ

Human Kid & Scream Reference

RACHEL ADAMS	ELIZABETH DOCTER
NICHOLAS DOCTER	ISABEL FAULKNER
JEFFREY HUGHES	ANNA KEATING
HENRY KINDER	JACKSON KINDER
BEN LASSETER	JACKSON LASSETER
PJ LASSETER	SAM LASSETER
JACOB MCARTHUR LEVALLEY	LIAM PAULEY
SONJA PETROFF	JORDY RANFT
SOPHIA RANFT	CASSANDRA E. TAYLOR
JACK E. TAYLOR JR.	JENNIFER M. TAYLOR
TIFFANY ANNA TAYLOR	MADDIE TOY
ALICE UNKRICH	HANNAH UNKRICH

Animated on
MARIONETTE™

Rendered by
RENDERMAN®

Filmed in
PIXARVISION™

3-D Modeling Software
ALIAS|WAVEFRONT

3-D Workstations
SILICON GRAPHICS, INC.

Network Equipment
CISCO SYSTEMS

Processing by
MONACO LABS

Prints by
TECHNICOLOR®

Produced and Distributed on
EASTMAN FILM

STEREOSCOPIC 3D

Stereoscopic Supervisor.....BOB WHITEHILL
 Director of 3D Production.....JOSHUA HOLLANDER
 3D Technical Supervisor.....DANIEL MCCOY
 Rendering Lead.....REID SANDROS
 Manager.....TAMSEN MITCHELL

3D Technical & Rendering

SEAN FEELEY	PATRICK GUENETTE
PATRICK JAMES	JAY-VINCENT JONES
ROXANNE PAREDES	JONATHAN PENNEY
ALEX SEIDEN	ELIOT SMYRL
YAA-LIRNG TU	

3D Post Production

Post Production Supervisor.....ERICK ZIEGLER
 3D Titles.....CATHERINE M. KELLY
 Additional Graphics.....LAURA MEYER
 Colorist.....MARK DINICOLA
 7.1 Re-Recording Mixer.....TOM MYERS

Production Babies

AHMI	ALEKSANDER	ALEX
ANNIKA	ANTHONY	CAMILLE
CHLOE	CHRISTOPHER	CLAIRE
CLAIRE EMILY	CONNOR	ELI
ELIZA	EMILIA	EMMA
EMMA MEI-LI	FINN	GEMMA
HAILEY	HANNAH	HUNTER
ISAAC	JACEY	JACOB
JAMES	JASPER	JONAH
JORDAN	JOSIAH	KLAIRE
LENA	LEONARDO	LOUISE
LUCY	MADISON	MARY
MAXIMILLIAN	MICHAEL	OLIVIA
PENELOPE	PHOEBE	PINKY
REBECCA	SAGE	SANTIAGO
SEBASTIAN	TAVIA	ZELLIE
	ZOE	

No Monsters Were Harmed in the Making of This Motion Picture.

MPAA #38501



THIS PICTURE MADE UNDER
THE JURISDICTION OF



AFFILIATED WITH
AFL-CIO-CLC



Copyright ©MMI Disney Enterprises, Inc./Pixar Animation Studios
All Rights Reserved

This Motion Picture Was Created by Pixar Talking Pictures for
Purposes of Copyright Law in the United Kingdom

Original Soundtrack Available from



And a Very Special Thanks to Joe Grant

Computer Systems for Final Rendering
SUN MICROSYSTEMS, INC.

Distributed by Walt Disney Studios Motion Pictures

Created and Produced at Pixar Animation Studios
Emeryville, California



P I X A R
ANIMATION STUDIOS

G GENERAL AUDIENCES
All Ages Admitted  ®

Disney • PIXAR
MONSTERS, INC.
3D

Monsters, Inc.,” one of Disney•Pixar’s most beloved and visually imaginative feature films, returns to the big screen to delight a whole new generation of audiences and fans alike, this time in stunning 3D.

The film brings to life the nighttime fears that haunt most every kid—including Oscar®-winning director Pete Docter (“Up”), whose own childhood memories sparked the story for “Monsters, Inc.” “One thing I knew was that monsters existed and they were in the closet, especially at night,” he says. “My clothes would turn into different things—tentacles, claws and eyes. We began thinking that there must be some reason why monsters scare kids and started playing with that notion.”

“Monsters, Inc.,” originally released on Nov. 2, 2001, was the highest grossing animated film at the global box office in 2001. The film and director Pete Docter were nominated for the Academy Award® for Best Animated Feature in the first year that category was established.

The now-classic Academy Award®-winning animated comedy adventure “Monsters, Inc.” is set in Monstropolis, a thriving company town where monsters of all shapes and sizes reside. Lovable James P. Sullivan (Sulley) (voiced by John Goodman) and his wise-cracking best friend Mike Wazowski (voiced by Billy Crystal) are the top scare



team at Monsters, Inc., the largest scream-processing factory. The main power source in the monster world is the collected screams of human children—and at Monsters, Inc., an elite team of scarers is responsible for gathering those precious natural resources. Believed by monsters to be toxic, children are strictly forbidden from entering Monstropolis, so when a little girl named Boo (voiced by Mary Gibbs) accidentally follows Sulley back into his world, he finds his career in jeopardy and his life in utter chaos. Together, Mike and Sulley plot to rectify the mistake and return Boo to her home, but when the trio encounters an unexpected series of complications, they become embroiled in a coverup, catapulting them into a mystery beyond their wildest dreams.



“One of the things I’m most proud of in the film, and that was always at the core of it from the very beginning, is the relationship between Boo and Sulley,” says Docter. “I think that is emotionally what carries you through all the fun and the action and the adventure. At the heart of it, it’s just a simple story with great characters.”

Docter says he’s happy that the film is returning to the big screen,

introducing a whole new generation to Sulley, Mike and the rest of the “Monsters, Inc.” gang. “Seeing it in a dark theater, on the big screen—and now in 3D—really takes it to another level.”

Oscar®-nominated producer Darla K. Anderson (“Toy Story 3”) agrees. ““Monsters, Inc.’ is such a dynamic movie—it’s funny yet sweet, exciting yet intimate—3D elevates each aspect, creating a spectacular big-screen experience.”

“Monsters, Inc.” was executive produced by Oscar® winner John Lasseter. Lee Unkrich (“Toy Story 3”) and David Silverman co-directed the film. The original story is by Docter, Jill Culton, Jeff Pidgeon and Ralph Eggleston, with a screenplay by Andrew Stanton (“Finding Nemo,” “WALL•E”) and Daniel Gerson. Oscar-, GRAMMY®- and Emmy®-winning composer and songwriter Randy Newman provided the music for “Monsters, Inc.,” which was Oscar nominated for Best Original Score and Best Sound Editing. Newman’s original song “If I Didn’t Have You” garnered his first Oscar after 14 previous nominations.

The voice cast includes versatile actor Goodman (“Argo,” “Trouble with the Curve”) as the 8-foot-tall, 800-pound lovable monster Sulley, Crystal (“When Harry Met Sally,” “City Slickers,” “Analyze This”) as the quick-witted, one-eyed Mike Wazowski, and Gibbs, who—at the age of 2-and-a-half—lent her voice to the blissfully oblivious, chaos-inspiring Boo. Tapped to voice the bevy of monsters employed at Monsters, Inc. are Steve Buscemi (“Ghost World,” “Boardwalk Empire”) as the slippery lizardlike Randall Boggs; Jennifer Tilly (“Bullets Over Broadway,” “Liar Liar”) as the spirited serpent-haired receptionist Celia; the late Oscar®-winning actor James Coburn (“Affliction,” “Our Man Flint,” “The Great Escape”) as CEO Henry J. Waterhouse; Pixar veteran storyman Bob Peterson (“Finding Nemo,” “Up”) as picky dispatch manager Roz; and Frank Oz (“The Muppets” soundtrack) as Fungus, Randall’s nervous scare assistant. John Ratzenberger (“Cheers”) was called on to provide the voice of the Lonely Yeti. Rounding out the voice cast are Daniel Gerson, Steve Susskind, Bonnie Hunt, Jeff Pidgeon and Sam Black.

“The talent in this film was truly extraordinary,” says Anderson. “They brought the characters to life in a way we

hadn't imagined. And their performances are still entertaining today—even if you've seen this film a hundred times before—and that says a lot about the cast we assembled for 'Monsters, Inc.'"

On June 21, 2013, Disney•Pixar will unlock the door to a prequel, "Monsters University," which tells the story of how Mike and Sulley attending the top scaring college, Monsters University, before they were the best of friends. Until then, fans can reunite with their favorite monsters when "Monsters, Inc." returns to theaters on Dec. 19, 2012, presented in Disney Digital 3D™ in select theaters.

TAKING MONSTERS TO A WHOLE NEW DIMENSION **Filmmakers Invite Audiences to Experience Monstropolis Like Never Before**

With a colorful cast of monsters and a dynamic story that culminates in a mad chase through an unending collection of moving doors, "Monsters, Inc." was a natural fit for 3D. To transition the film, Pixar's Joshua Hollander, director of 3D production; Bob Whitehill, stereoscopic supervisor; and a team of 14 pros spent approximately a year recreating the Monsters world in 3D.

But for director Pete Docter, the film has always been in 3D—at least in his head. "We had to think three-dimensionally as we were building, designing, shooting and lighting the whole movie. So, the transition from that to stereovision was not a huge jump for me."

In transitioning a Pixar film to 3D, Whitehill followed a clear philosophy boiled down to three Cs.

- **Comfort**— "We want to make our films easy to watch so that you get lost in the story," says Whitehill, assuring the 3D element does not create a strain or become a distraction for the audience.
- **Consistent**—"Monsters, Inc." in 3D must remain true to the original film. Filmmakers consider 3D a tool to enhance the original vision of the film.
- **Captivating**—"We also want to make it very rewarding—engaging, deep and immersive—and make it a unique 3D experience," says Whitehill.

"We really see 3D as one of many tools in a storyteller's toolbox," says Hollander. "It fits in with all of the elements of filmmaking—music, color, animation, lighting, cinematography, technology —it's all in service of telling a story. We help create films with compelling characters and engaging storylines."

Adds Docter, "For us, 3D is another way to communicate emotionally. We can use it to make the audience feel something. For example, as we're approaching a very exciting, dramatic scene, we might purposefully flatten everything out very subtly so when it becomes exciting—BAM!—we can exaggerate the 3D, creating this great dramatic effect that makes you feel and experience the moment more than you would otherwise."

According to Hollander, in recreating "Monsters, Inc." in 3D, the team utilized much of the same pipeline created for "Finding Nemo" in 3D. "Since the



Nemo-3D tools pipeline largely works for Monsters, we were able to jump right into the stage we call triage. This is where we find a lot of things that have broken in the intervening years—things can break as a result of changes in the pipeline or in the storage location of files. Some files are just missing. The software systems infrastructure can cause problems. So in triage we just go through and fix all of these problems. The end goal is to get a version of each shot, not in 3D, but just a version of the shot that matches the original film.”

Next up, filmmakers go through each shot of the film and determine the depth setting for each individual frame. Then the film is reshot and re-rendered in 3D. “We go through and find the right moments to really push the 3D and other moments to hold back,” says Whitehill, who adds that this step in the process uncovers new issues that are not applicable in 2D.

For example, during the sequence in which Mike, Sulley and Randall ventured in and out of various closet doors, filmmakers used paintings to provide the backdrop of each locale—the beach, Tokyo, Paris. “Those paintings look beautiful in 2D,” says Hollander, “and they still look beautiful in 3D, but they are exposed as paintings because there’s no depth within them.”

Adds Whitehill, “They are just flats with no 3D information. Our group had to reinvent how they should look in 3D. It was an interesting challenge.”

Recreating the hair and fur in 3D proved another challenge. “Sulley’s beautiful hair was a bit of a challenge,” says Whitehill, “because the way that it flows and moves was a random-number generator, which means that when we re-rendered it, we couldn’t get each of those thousands of pieces of hair to look exactly like the original movie. What makes it look so beautiful is the randomization of it, so we had to make good decisions to achieve the look, feel and texture that were as close to the original as possible.”

“You can really sense the volume of fur in 3D—there are about 3.2 million individual strands of hair on Sulley and you can almost feel them all,” says Docter. “It’s really pretty neat.”

Filmmakers identified several scenes that especially showcase how 3D has enhanced “Monsters, Inc.” “I think the scene in the sushi restaurant is a lot of fun,” says Whitehill. “All the monsters are frightened of Boo—‘a human child!’—and chaos erupts, which is awfully fun in 3D.”

Always striving to achieve the best audience experience possible, filmmakers utilized effects in “Finding Nemo” in 3D to help gauge effects for “Monster, Inc.,” most notably in a sequence taking place in the Himalayas. “Snow, rain, debris in the air—this can all be challenging in 3D,” says Hollander. “Whenever you have something that’s in front of screen in 3D depth, but then breaks the frame left or right—it’s confusing to our brains. So whether it’s the floating particulate matter in ‘Finding Nemo’ or the snow in ‘Monsters, Inc.’ we have to figure out the right density to have it fill the screen without hurting our eyes when it breaks the edge of the screen.”

Adds Whitehill, “We ended up with beautiful falling snow as Sulley rides the sleigh down the snowy slope. You really feel like you’re on a roller coaster with Sulley for a while.”

But, says Whitehill, the filmmakers all looked forward to the climactic end of the film to showcase 3D in all its glory. “We knew that we had this amazing door vault sequence that would be absolutely mind-boggling in 3D,” he says. “We had this ace in the hole that we knew was coming that proved to be a super-rewarding 3D opportunity.”

Producer Darla K. Anderson agrees. “The door chase sequence is so exciting—it’s stunning on the big screen and in 3D, it really pops.”



Adds Docter, “It’s amazing as Mike and Sulley are zipping in and out, chasing after Boo’s door. As we were designing the shots and shooting it, we were really trying to make it as energetic and active as we possibly could—and the 3D adds another level.

“One of the challenges in making this film was that we were inventing a whole new

world,” Docter continues, “a place that nobody had ever been before—the world of monsters in your closet. It was important to us to make it as believable as possible and to connect it in some way to things that we all know. And 3D seems to invite us all to walk down the street alongside these characters. It adds depth.”

MONSTERS IN THE CLOSET

The Story

Since the very first bedtime, children around the world have known that when their parents tuck them into bed and shut off the lights, monsters lay waiting behind closet doors, ready to emerge. But what they don’t realize is that for these monsters, it’s nothing personal. It’s just a job.

Monstropolis is home to a population of monsters of every shape and size. Their main source of power is processed human screams and the largest scream-processing factory in town is Monsters, Inc. (MI). Drawing from the factory’s vast inventory of closet doors, a team of elite scaring monsters enters the human world on a nightly basis to scare children and collect their screams. In actuality, monsters believe children are toxic and that direct contact with them would be catastrophic. Plus, the community, the company and its CEO Henry J. Waterhouse are facing an energy crisis due to the fact that kids don’t scare as easily anymore.

The most valuable player at Monsters, Inc. is James P. Sullivan—Sulley—an 8-foot-tall, blue-green monster with purple spots and horns. His scare assistant is a one-eyed lime-green monster named Mike Wazowski, who also happens to be his roommate and best friend. Life is good for this scare pair. Sulley is at the top of his game without an enemy in the world—except for creepy and competitive chameleonlike Randall



Boggs, the No. 2 scarer at the factory. Meanwhile, Mike’s courtship with the girl of his screams, Celia, the receptionist at MI, is starting to take shape.

When Sulley unwittingly lets Boo, a young human girl, into his world, he and Mike risk their own safety in their efforts to make things right and return her safely home. In the process, they stumble upon a dastardly plot that will forever change the way energy is produced (and not in a good way). They must foil the plot—and save Boo—before it’s too late.

SCARING UP A STORY Origins of the Project

As the story for “Monsters, Inc.” began to take shape, director Pete Docter was fascinated by monsters and things that go bump in the night. “The intriguing thing to me about this subject matter,” said Docter at the time of the film’s original release, “is the idea that as kids we have these unnamed, unconscious fears and we create monsters as a way to make them tangible. We began thinking, ‘If monsters represent fears, what then are the monsters themselves afraid of?’ The obvious answer: children. Our own fears are afraid of us.”



Docter’s initial concept for the film went through many changes during the development process, but the nation of monsters living in their own world remained an appealing and workable one. Filmmakers toyed with who the human protagonist would be—experimenting with all ages before settling on a cute young toddler to serve as the perfect counterpart to the towering Sulley.

Sulley also went through some major changes along the way. He evolved from a janitor to an uncoordinated, down-on-his-luck loser to the superstar scarer he ultimately became. At one time, the character actually wore glasses and had tentacles.

“People generally think of monsters as really scary, snarly, slobbery beasts,” said Docter. “But in our film, they’re

just normal everyday 'Joes.' They clock in; they clock out. They talk about donuts and union dues. They worry about things like having straight teeth. Scaring kids is just their job.

"One of our biggest challenges was to come up with a good reason as to why monsters scare kids," continued Docter. "For a while, we played with the idea that it was like a Broadway show and monsters entertained each other by scaring kids. That evolved into the whole business idea, which seemed pretty ripe with humor."

Working from Docter's original idea, the team set to work creating a screenplay that would capture the concept's spirit and imagination. According to screenwriter Andrew Stanton, who went on to write and direct Oscar®-winning films "Finding Nemo" and "WALL•E," connecting with the audience was key. "The first and last thing that John [Lasseter] asks with regard to the story is 'Do I care, do I care, do I care?' It's always heart first and head second," said Stanton. "And Boo is the real key to this whole film. Pete was really strong on this point. He has a natural instinct for tapping into the innocence of little kids and has always been a magnet for them. Our own kids would see him and just want to play with him.

"We had a great time coming up with the overall logic to the monster world," continued Stanton. "We pulled from our own workday experiences at Pixar and found parallels in the human world to parody. The challenge here was to make up an entirely different world from our imaginations. Whereas 'Toy Story' and 'A Bug's Life' were based on or connected to reality, the world of monsters has no restrictions and we could really be as creative as we wanted to be."

Filmmakers consulted with Joe Grant, the legendary Disney artist/storyman who co-wrote the 1941 feature film "Dumbo" and served as story director on the original "Fantasia." Docter, a longtime admirer, frequently discussed the project with Grant, who responded with envelopes full of drawings, notes and a very important suggestion to call the film "Monsters, Inc." Said Docter, "It was just the most perfect title. Joe was a great inspiration to us."

BEHIND THE SCREAMS

Animators and Voice Talent Bring Monsters to Life

Bringing the characters in "Monsters, Inc." to life required a skilled team of animators working in concert with an ensemble of great voice talents. With his roots in animation, director Pete Docter knew exactly how to work with the 35-member animation team, which was led by supervising animators Rich Quade and the late Glenn McQueen.

Quade and McQueen worked with the modeling team to create characters that were animation-friendly. New controls were built into the tools program to give the animation team a wider range of options and the ability to add more subtle movements to the performances.

KEY CHARACTERS

James P. Sullivan (Sulley)

Animator John Kahrs headed up animation efforts for Sulley. "I'm not a big, 8-foot, hairy guy, but I share a lot of similarities with Sulley," said Kahrs when the film was nearing its initial release date. "I'm 6-foot-1 and I have a relaxed easygoing personality like the character. I think he's suited to me and vice versa.

"My first instincts were to make sure that Sulley wasn't going to be some monkey or gorilla," continued Kahrs. "He doesn't walk on his knuckles. He walks upright and he's more like a powerful bear than a gorilla. The challenge

was to think of him not as some heavy, lumbering guy, but rather as a more energetic character with a lot of confidence. The scene where Mike is coaching him with the ‘scary feet, scary feet’ routine was a big turning point for me. I started thinking of Sulley as a guy in football training camp. It turned my whole world around and gave me a new perspective on him. He has sheer power and speed. He’s the top dog at MI.”

Kahrs took inspiration from John Goodman’s contributions. “John’s vocal performance was really rich and had a lot of range,” said Kahrs. “It had a wonderful rhythm and a lot of texture. There is a resonant warble to his voice—almost bearlike—and it fits the character so well. I would get direction from his performance and know exactly how the eyebrows were going to move and what the emotion of the scene was going to be.”

For Kahrs, one of the biggest challenges was to convey the enormous sense of gravity and weight in the character’s animation. “Placing the feet in the right place at the right time and then having the hips and body drift over them was really crucial. Paying close attention to the musculature in his arms and how it relaxes with the arc, speed and pendulum of the fall were also important in conveying his mass. You could spend a lifetime trying to make him look good but the payoff was worth it. He was a great character to work on.”

Quade added, “The trick with Sulley was to get that sense of weight across but not have the character move too slowly. If you slow down the action, the film starts becoming lethargic. We had to find ways to make him feel big, while at the same time keeping him active and fun.



Things like fast eye darts or hand movements can convey quickness. We began thinking of him as a linebacker who is big but can move fast when he needs to. The hair dynamics, added by the technical team, also helped communicate a feeling of weight. Its realistic motion enhanced the animation and made it feel more real.”

And in 3D, the character is even better, says Docter. “Sulley has all this amazing texture to him and 3D really brings that out.”

Mike Wazowski

According to Docter, Mike Wazowski really sings in 3D. “Mike was probably the most fun to see in 3D just because he is so simple. He’s a big green ball with one eye—in 3D you just have this sense you can reach out and pick him up.”

Guiding the animation for the character was character lead Andrew Gordon. “I was doing some early tests on Mike with Billy Crystal’s dialogue and I had a real knack for him,” he said. “The character has an East Coast, New York style and I’m a Jersey guy myself. I grew up with lots of crazy relatives who used wild gestures and mannerisms when they talked. I felt like I knew the character of Mike and I could see the acting in my head very naturally.”

Gordon attended several recording sessions with Crystal and was able to study the actor's expressions and mannerisms in person. Gordon recalled, "Billy would take a line and go off on lots of tangents with ad-libs and comedy routines."

Added McQueen at the time of production, "Billy Crystal has almost a manic energy and his voice is just all over the place. He's always doing something completely different and unexpected, which works really well and is a great thing to play off with Sulley."

Gordon said that Mike's lack of body parts made him challenging. "Basically, Mike is a giant eyeball. You're dealing with a head that's a body and a body that's supposed to be a head. When I'm acting out a scene, I'm looking at what my body is doing but also at what my head is doing, and coming up with interesting shapes for the eyes. Capturing the subtlety of the eye was a big part of it. I would videotape close-ups of my eyeball to see what the eye was doing when my eye looks up, how the eyelid reacts, how to sell the eye direction. Little things like pupil changes and dilation become important."

But the character's not all eye, said Gordon. "The key to animating Mike is to get good mouth shapes that are very appealing and round. When you're working with a character with such a big eye and mouth, it's like a target. Your eye goes right to him. Another thing we were able to do was to use the mask structure around his eye to get added subtlety. We have controls that allow us to bend the one eyebrow so that it essentially acts as two."

Boo

With regard to the character of Boo, McQueen had some initial concerns about animating a human child. He recalled, "Everyone knows how a little girl moves and as the father of a 3-year-old, I knew we had to animate her just right or the audience wouldn't buy it. There is a level of aimless busyness that kids have and I was concerned that we had to capture that sense of wonder and energy. Luckily, Pete has two kids of his own and he knew exactly what he wanted. For example, he was concise in his direction to the effects people as to what a kid's tears should look like. All of us with kids were going, 'Yep, that's right. A little more red in those cheeks.'"

The lead animator on Boo was Dave DeVan. "Boo has been the most challenging character I've worked on at Pixar," explained DeVan as the original film neared completion. "She is caricatured and cartoony, but she has to be believable. I don't have any children of my own, but I spent lots of time observing real human behavior. Some of the animators would bring their kids into the studio after work and my own niece and nephew were also good studies. Another time, we had a bunch of kids running around here on a playdate. Seeing how they walk and interact and what catches their attention and how they behave when someone's talking to them was really helpful. I ended up with a binder containing pictures of kids, especially their facial expressions, so that I could try and get those observations into Boo's character.

"My involvement with the character goes back to when the modelers were first working on her," DeVan continued. "I was helping to make sure we got the control we wanted and that the face was as fleshy and expressive as possible. Humans have always been tough to do in computer animation. With Boo, we were able to put great subtlety into the acting and I was amazed by the results."

DeVan also relied on the young but enthusiastic voice talent for inspiration. "Mary Gibbs [the voice of Boo] came to my office one time," he said. "She had been eating jelly beans and had lots of energy. Mary's performance really inspired us. The quality of her voice is great and was lots of fun to work with. She was really playful and gave the character exactly what was needed."

McQueen agreed. “The bits of Mary that the editors chose for the film worked so well and always got a laugh from the animators, especially the ones with kids. You can tell when something’s genuine and when the actor or performer is really feeling it. In this case, they really got a toddler to do the lines and it gave us a tremendous amount of stuff to work with.”

Randall Boggs

“Randall Boggs was another very challenging character to animate because he has eight limbs,” said McQueen. “Sometimes he’s down on all eight and sometimes he’s only using four legs. He also has a big, long tail. From a technical point of view, he was very tough to animate just in terms of keeping track of all those legs and trying to come up with poses that are clear and appealing.

“Steve Buscemi’s terrific voice really helped bring the character to life,” continued McQueen. “It gave us a clear idea as to who the character is and his intent. There was a lot to grab on to and it made animating Randall a pleasure.”

But when it came time to recreate the film in 3D, Docter was a little worried about the character. “Randall is able to camouflage himself against the background, but it’s only from camera view that he’s invisible. So I was worried that 3D might blow that, but it’s beautiful what they did with Randall.”

INSIDE MONSTROPOLIS

The Team Pulls Out All the Stops

Inventing the world of “Monsters, Inc.” was one of the most challenging and fun assignments for filmmakers. It was a chance to let their imaginations run wild and to envision what a world populated by creatures of every conceivable shape and size would look like. Production designers Harley Jessup and Bob Pauley helped to visualize Monstropolis, its residents and the human world for the film. Art directors Tia W. Kratter and Dominique Louis supported that vision with color, lighting and other artistic choices. In all, 22 different sets were designed for the film, ranging from Boo’s bedroom to the trendy sushi eatery Harryhausen’s and the remote blizzard-bound home of the Yeti.

During production, director Pete Docter said, “In Monstropolis, the sky’s the limit and we knew we could do just about anything designwise. We started with buildings that could move and talk and we had some strange architecture that got really weird. John Lasseter pushed us to think in terms of a more relatable monster world, like our own



cities, only designed for monsters. They’ve got huge buildings built of steel and stone because they need to accommodate three-ton guys walking around. And everything from doors to telephones to cars have to be multipurpose in order to handle everyone from 8-foot monsters to little guys who are only 2 inches tall.”

In the early stages of researching the look and style of Monstropolis, Jessup and Pauley went to local factories, refineries, assembly plants, blimp hangars and other industrial sites that could inspire their designs. Adjacent to Pixar's old studio location in Point Richmond, the Chevron refinery provided good research with its maze of pipes and structures for transporting gas. At Lasseter's urging, the production designers took a field trip to Pittsburgh to observe firsthand what an older company town built around factories might look like. Inspiration for the individual workstations on the scare floor came from classic bowling alley designs.

"We envisioned the Monsters, Inc. factory as sort of a '60s-era modernist building and the surrounding city has buildings over 100 years old," explained Jessup, who became production designer for "Cars 2." "The notion was that the turn-of-the-century factory had been torn down and this one was put up in the 1960s during the heyday of the baby boom. Monsters, Inc. is now about 40 years old and feeling outdated and a bit run down. There is an energy shortage going on now and business isn't what it used to be. We have this whole history in our minds as we're designing it."

Added Pauley, "We had a great time designing the whole assembly line door mechanism. This meant coming up with a logic to make it seem credible that the scarers could pull a door off the track, lock it into a station and go through it to pull a scream out of a room. We had to support the magic that the door is a portal to another world.

"The door vault itself has more than 5.7 million closet doors in it and in some scenes, you can see practically every one of them," continued Pauley. "We'd get notes from Pete after a story session that would suggest the specific path that the doors should follow and whether or not there should be a dead end. This meant creating a sorting pattern for the doors which gave us a great opportunity for a roller coaster kind of sequence."

Jessup worked closely with Kratter, the art director who later served as shading art director for Disney•Pixar's "Brave," to define the color palette and shading textures for the characters and the sets. Her extensive research included visits to junkyards to analyze welded metals for the factory scenes. She also helped to finalize the colors for the characters. Dominique Louis, who also served as art director on the film, did lighting studies and beautiful pastel drawings to help define the overall ambiance of the film.

"We were trying to make sure that the monsters would be the most colorful things in Monstropolis," explained Jessup. "So we made the city somewhat muted and the factory a bit on the cool side. The brighter colors were saved for the characters themselves so that they would really stand out. The factory is all concrete with bright lights and green floors. Our goal was to evaluate the color rhythms of the film and make sure we were saving certain colors and light qualities for the most dramatic moments."



Monstropolis itself was constructed something like a Hollywood backlot with roughly three residential streets that could be rearranged in different configurations to imply a bigger commercial area.

Kratter and Louis worked with a team of artists and technicians to color and establish lighting guidelines

for both the monster and human worlds. Kratter helped to define the look of all the objects, props and characters and worked closely with the shading team. Louis concentrated on setting the ambience and lighting approach for the film in conjunction with Jean-Claude J. Kalache, lighting supervisor.

Kratter recalled, “For Sulley, I did about 60 paintings suggesting what the fur might look like. We had collected all kinds of samples and were looking at llamas, yaks, sheep, goats and bear fur. We decided on a kind of matted fur. It was really important to Pete [Docter] to keep the character playful. He didn’t want Sulley to look mean in any way. We really wanted him to be a big lovable bear. After reviewing versions of Sulley that looked like fruit stripe gum colors, a leopard and a giraffe, Pete decided to go with a blue-green color with purple dots.

“Mike was originally going to be orange and he stayed that way for a while,” continued Kratter. “At various times during the production, he was also purple and a devilish red fireball color until we ultimately decided on lime green. This final choice seemed to work best with Sulley’s blue-green color and they ended up complementing each other really well.”

Louis’ pastel drawings helped to establish a master lighting style and approach for the entire film. Working closely with the production designers and Kalache and his lighting team, Louis helped to bring a sense of visual excitement to each scene. “Pete [Docter] has a great sense of what he wants to see on the screen and he really wanted this film to have a lot of contrast and color saturation,” said Louis. “We pushed these values with regard to mood and lighting to support the story and emotion. We were able to use shafts of light and fog on the scare floor and elsewhere to provide lots of interesting atmosphere.”

Another important component in establishing the look of the film was the innovative use of staging and layout. Ewan Johnson served as the supervisor for this important department.

“We try to tell the story visually without the acting, using rough pantomime,” said Johnson as the film neared its original release date. “A good example of this is in the introduction to the scare floor where, by the end of the sequence, you know what the factory is all about, who the workers are, what their jobs are and how the factory works.

“On this film, we move the camera a lot and we’ve placed a greater emphasis on focus,” Johnson continued. “Focus is an integral part of directing your eye and it carries its own mood and atmosphere.”

TECHNOLOGICAL BREAKTHROUGHS

With its furry monsters, T-shirted tot and atmospheric effects, “Monsters, Inc.” presented a few challenges to filmmakers.

“This film marked a huge breakthrough for Pixar Animation Studios in hair and fur, as well as clothing,” says producer Darla K. Anderson.

According to Anderson, new technology was developed to simulate the movement of the hairs and clothing, freeing up the animation team to concentrate on performances. Advances allowed them to simulate the hair and fur like never before in varying environmental conditions and in collisions—when a character like Sulley touched something or brushed up against another object. The team was able to develop software that allowed Boo’s T-shirt to respond to the body moving beneath it without becoming a distraction. Improvements in the approach to lighting and shading further enhanced the look of the fur by utilizing shadows like never before. The team also conquered new atmospheric conditions, including fog, smoke, steam and snow.

Says Anderson, “Not only were these advancements a big deal for ‘Monsters, Inc.’—creating an environment and characters that had never before been possible in computer animation—they set the stage for the films that followed.”

HE SCORES BECAUSE HE CARES **Randy Newman’s Musical Contribution to “Monsters, Inc.”**

“Monsters, Inc.” marked the fourth feature film collaboration between Pixar and acclaimed composer-songwriter Randy Newman; today his credits include eight films for Disney and Pixar Animation Studios. His work for “Monsters, Inc.” includes a delightful score using 1940s jazz and big band influences as well as an end credit tune called “If I Didn’t Have You,” sung by John Goodman and Billy Crystal. The song earned Newman his first Academy Award®.

“Randy is amazing,” said John Lasseter. “He has this incredible sense of humor that really comes through in the music. But he also has a really big heart and a great sensitivity. There’s a lot of emotion in his music. That blend of twisted humor and emotion is really unique. On ‘Monsters, Inc.’ I think he has written his best score ever. He took the monster world very seriously. There are real dangers here and he never talks down to the film or the audience.”

Director Pete Docter added, “Early on in the production, we looked at the film, shot-by-shot, with Randy and talked about what we were trying to achieve emotionally. One of the big things I’ve learned from John is that lighting and music are very important ways to communicate with the audience either on a conscious or subconscious level. Randy’s music can be sweet and poignant without ever being sappy. For our film, he created memorable themes for each of the main characters. Sulley’s theme is kind of heroic while Mike’s is a bit on the jazzy side with woodwinds.”

Adding to the uniqueness of Newman’s score for “Monsters, Inc.” is an unusual assortment of instrumentation. Bass harmonica, an accordion, marimbas, cimballo (cross between a tuba and a trombone), bass oboes and



saxophones are a few of the items that were used to give the score its offbeat sensibility.

Explained Newman during the film's production, "All pictures require a lot of moods, but this was a different world entirely that you had to conjure up musically. It's like the real world, with people going to work, except they're monsters. Hopefully, the score heightens the emotions and the precariousness of the dangerous situations. The Pixar films really soak up music. They're so good and you have to match the quality that they've achieved. John and Pete are about the nicest guys I've ever worked for and I have a real affection for animation and the things they do.

"The end credit song, 'If I Didn't Have You,' is about friendship and the fact that Mike and Sulley are completely reliant on one another," continued Newman. "John Goodman sings really well and Billy Crystal is a natural performer. They brought a real sense of comedy to it and made it their own."

As the film neared its premiere, Billy Crystal said, "John and I had a lot of fun singing a classic Randy Newman type song. Randy is a genius and the song really captures the relationship between Mike and Sulley. A lot of people don't know that John has actually sung in Broadway musicals. I've done a little bit of singing and we both really had a good time staying in character and singing the song."

"Randy Newman is probably my favorite songwriter working today," added Goodman. "I've always been a big fan of his. His melodies are beautiful and for this film he's written a nice sweet simple song of friendship. It was a thrill to work with him. Normally, I'd be frightened to death singing one of his songs, but it was just a wonderful experience to be able to do this great music. It was as easy as falling off a log and lots of fun."

ABOUT THE TALENT

JOHN GOODMAN's (voice of Sullivan) current film projects include Ben Affleck's drama "Argo," which premiered at the 2012 Toronto Film Festival; the Robert Zemeckis thriller "Flight," which premiered as the closing-night film at the New York Film Festival; and Clint Eastwood's sports drama "Trouble with the Curve"

Among his other upcoming films are the Coen brothers' "Inside Llewyn Davis," the Will Ferrell comedy "The Internship," Todd Phillips' "The Hangover Part III," and Disney•Pixar's "Monster's University."

Goodman's recent film credits include the Weinstein Company's black-and-white silent feature "The Artist" and the Warner Bros.' drama "Extremely Loud & Incredibly Close," both of which received Academy Award® nominations for Best Picture.

His recent TV credits include DirecTV's "Damages" and NBC's "Community."

Goodman's many accolades include a Golden Globe® Award for Best Actor and seven Emmy® nominations for his role in "Roseanne." He also earned Emmy nominations for his starring roles in TNT's "Kingfish: A Story of Huey P. Long," in the CBS production of Tennessee Williams' "A Streetcar Named Desire," and in the Coen brothers film "Barton Fink." In 2007, Goodman won an Emmy (Outstanding Guest Actor in a Drama Series) for "Studio 60 on the Sunset Strip."



HBO's biopic of Jack Keavorikian, "You Don't Know Jack," reunited Goodman with Al Pacino ("Sea of Love") and Susan Sarandon ("Speed Racer"). He received an Emmy® nomination for Outstanding Supporting Actor in a Miniseries or a Movie and a SAG nomination for Outstanding Performance by a Male Actor in a Television Movie or Miniseries. Previous film credits include "In the Electric Mist," "Confessions of a Shopaholic," "Speed Racer," "Bee Movie," "Pope Joan," "Alabama Moon," "Gigantic," "Marilyn Hotchkiss' Ballroom Dancing and Charm School," "Beyond the Sea," "Masked and Anonymous," "Storytelling," "O Brother, Where Art Thou?," "Coyote Ugly," "What Planet Are You From?," "One Night at McCool's," "Bringing Out the Dead," "Fallen," "The Borrowers," "Blues Brothers 2000," "The Runner," "The Flintstones," "Mother Night," "Arachnophobia," "Always," "Pie in the Sky," "Born Yesterday," "Matinee," "The Babe," "King Ralph," "Punchline," "Everybody's All-American," "Sea of Love," "Stella," "Eddie Macon's Run," "C.H.U.D.," "Revenge of the Nerds," "Maria's Lovers," "Sweet Dreams," "True Stories," "The Big Easy," "Burglar" "The Wrong Guys," "Raising Arizona" and "The Big Lebowski."

He has lent his voice to many animated films, including "The Emperor's New Groove," "Tales of the Rat Fink" and "The Jungle Book 2." He also voiced a main character in NBC's animated series "Father of the Pride."

Goodman went to Southwest Missouri State University, intending to play football, but an injury led him to switch his major to drama. He never returned to football and graduated with a degree in theater.

Goodman starred on Broadway in "Waiting for Godot," for which he received rave reviews as Pozzo. His other stage credits include many dinner theater and children's theater productions, as well as several off-Broadway plays. His regional theater credits include "Henry IV, Parts I and II," "Antony and Cleopatra," "As You Like It" and "A Christmas Carol." He performed in a road production of "The Robber Bridegroom" and starred in two Broadway shows, "Loose Ends" in 1979 and "Big River" in 1985. In 2001, he starred in the Public Theatre staging of "The Seagull," directed by Mike Nichols. The following year he appeared on Broadway in the National Actors Theatre's "Resistible Rise of Arturo Ui".

Goodman and his family have homes in Los Angeles and New Orleans.

Emmy Award®-winning comedian and actor **BILLY CRYSTAL** (voice of Mike) is known worldwide for his film roles in "When Harry Met Sally...", "City Slickers," "The Princess Bride" and "Analyze This"; his 2005 Tony-winning Broadway show, "700 Sundays"; as a cast member of "Saturday Night Live"; and as the host, multiple times, of the Academy Awards ceremonies.

Crystal was born on March 14, 1948, and grew up in Long Beach, N.Y. He graduated from New York University with a B.F.A. from the Tisch School of Arts in 1970. His breakthrough role was on the nighttime series "Soap" from 1977 to 1981. In 1984, he hosted "Saturday Night Live" and then joined the cast. His most famous creation was Fernando, a talk-show host with the tagline "You look mahvelous!"

Other film credits include "This Is Spinal Tap" (1984), "Running Scared" (1986), "Throw Momma from the Train" (1987) and "Forget Paris" (1995). He directed the HBO film "61*" (2001) about the race between Mickey Mantle and Roger Maris to break Babe Ruth's single-season home-run record. He is the recipient of the 2007 Mark Twain Prize for American Humor. His previous books include "Absolutely Marvelous" (1986), "700 Sundays" (2005) and two children's books, "I Already Know I Love You" (2004) and "Grandpa's Little One" (2006). Crystal is well known for hosting the Oscars® a total of nine times; he has also hosted the GRAMMY® Awards three times and, as a result of his work in television, has won six Emmy® Awards. He will next be seen starring alongside Bette Midler in the Twentieth Century Fox family comedy "Parental Guidance," in theaters on Christmas Day, 2012. He will also reprise his role as Mike Wazowski in Pixar's "Monsters University," the prequel to "Monsters, Inc.," to be



released in 2013. Crystal is currently working on a humorous memoir on aging that will be published by Henry Holt in 2013.

MARY GIBBS (voice of Boo) was just 5 years old when her voice premiered as the adorable “Boo” in “Monsters, Inc.” Now 11 years later, Mary is currently in Southern California studying as a junior in high school, earning top grades and honing her creativity through fine arts, including sculpture, painting, drawing and crochet. In addition, she enjoys cruising on a skateboard and in the surf, and is also a self-taught guitarist.

STEVE BUSCEMI (voice of Randall) has won an Independent Spirit Award, New York Film Critics Award and was nominated for a Golden Globe® for his role in MGM’s “Ghost World,” directed by Terry Zwigoff and co-starring Thora Birch and Scarlett Johansson. He was also nominated for a Best Supporting Actor Emmy® for his role as Tony Blundetto in “The Sopranos,” and received a Guest Actor Emmy nomination for his appearance on NBC’s “30 Rock.” He was recently nominated for a Lola, from the German Film Academy Awards, for his work in “John Rabe,” which was directed by Academy Award-winning Florian Gallenberger. Buscemi is currently starring in the HBO drama “Boardwalk Empire,” which has garnered him a Golden Globe Award, four Screen Actors Guild Awards® and two Emmy nominations.

Born in Brooklyn, N.Y., Buscemi began to show an interest in drama while in his last year of high school. He moved to Manhattan to study acting with John Strasberg where he and fellow actor-writer Mark Boone Junior began writing and performing their own theater pieces in performance spaces and downtown theaters. This led Buscemi to his first lead role in Bill Sherwood’s “Parting Glances” as a musician with AIDS.

Buscemi’s resume includes Martin Scorsese’s “New York Stories,” Jim Jarmusch’s “Coffee and Cigarettes” and “Mystery Train,” for which he received an IFP Spirit Award nomination, as well as Alexandre Rockwell’s “Somebody to Love” and the 1992 Sundance Film Festival Jury Award winner “In the Soup.” Other credits include Quentin Tarantino’s “Reservoir Dogs,” for which he received an IFP Spirit Award; the Coen brothers’ “Miller’s Crossing,” “Barton Fink,” the Academy Award®-winning “ Fargo” and “The Big Lebowski”; “Twenty Bucks”; Tom DiCillo’s “Double Whammy”; the Sundance Film Festival Award-winning “Living in Oblivion” with Dermot Mulroney and Catherine Keener; “Desperado”; “Things to Do in Denver When You’re Dead”; Robert Altman’s “Kansas City”; John Carpenter’s “Escape From L.A.” with Kurt Russell; “Con Air”; “Armageddon”; Stanley Tucci’s “The Imposters”; the HBO telefilm “The Laramie Project”; “Love in the Time of Money”; Tim Burton’s “Big Fish”; Michael Bay’s “The Island”; Terry Zwigoff’s “Art School Confidential”; “I Now Pronounce You Chuck & Larry” with Adam Sandler; “I Think I Love My Wife” with Chris Rock; and “G-Force.” He’s made cameo appearances in films such as “Rising Sun,” “The Hudsucker Proxy,” “Big Daddy,” “Pulp Fiction” and “The Wedding Singer.”

Buscemi provided the voices for characters in the animated features “Final Fantasy: The Spirits Within” and “Charlotte’s Web.” He provided the voices of Nebbercracker in Sony Pictures’ Oscar®-nominated animated film “Monster House,” executive produced by Steven Spielberg and Robert Zemeckis, and Scamper in MGM’s “Igor” opposite John Cusack.

In addition to his talents as an accomplished actor, Buscemi has proven to be a respected writer and director. His first project was a short film entitled “What Happened to Pete?” which was featured at several film festivals including Rotterdam and LoCarno, and which aired on Bravo. He marked his full-length feature-film directorial debut with “Trees Lounge,” which he also wrote and starred in. The film, which co-starred Chloë Sevigny, Samuel

L. Jackson and Anthony LaPaglia, made its debut in the Directors' Fortnight at the 1996 Cannes Film Festival, and was nominated for an Independent Spirit Award. Buscemi's second feature film as a director, "Animal Factory," told the story of a young man sent to prison for an unjustly harsh sentence. The film, based on a book by Edward Bunker, starred Willem Dafoe and Edward Furlong and premiered at the 2000 Sundance Film Festival.

IFC released Buscemi's third directorial feature, "Lonesome Jim," a comedy-drama starring Casey Affleck and Liv Tyler. It was named one of the year's top ten independent films by the National Board of Review and was nominated for the Grand Jury Prize at the Sundance Film Festival.

In 2007, Sony Pictures Classics released "Interview," which Buscemi also co-wrote, directed and starred in with Sienna Miller. This Theo Van Gogh remake premiered at the Sundance Film Festival that same year.

Buscemi's directing work also includes numerous television credits, including NBC's "Homicide: Life on the Street," for which he was nominated for a DGA Award, and HBO's "The Sopranos," for which he was nominated for Emmy® and DGA Awards for the "Pine Barrens" episode. He has directed episodes of the Emmy-winning show "30 Rock" and Showtime's critically-acclaimed drama "Nurse Jackie" starring Edie Falco.

Buscemi also started a New York-based independent film and television production company in 2008, called Olive Productions, with actor-director Stanley Tucci and producer Wren Arthur. Olive has a diverse slate of film and television projects, many of which have been developed for Buscemi and Tucci to direct. They have sold four television shows, a movie to HBO and a movie to Sony Pictures, which stars Meryl Streep and Tina Fey.

Buscemi was recently seen on screen in Miquel Arteta's "Youth in Revolt," in Oren Moverman's directorial debut "The Messenger," co-starring Oscar® nominee Woody Harrelson and Ben Foster, and "Rampart" opposite Harrelson, Foster and Sigourney Weaver.

JAMES COBURN (voice of Watnoose) was an Academy Award®-winning actor with impressive credits in all areas of the showbiz spectrum. Born in Nebraska, he began acting while at Los Angeles City College. It was there that he won his first award as supporting actor and was able to share the stage with such acting legends as Vincent Price. Moving to New York, he worked in various television commercials and such dramatic series as "Studio One" and "General Electric Theater." Five years later, he moved back to Los Angeles and continued his studies under the teachings of Jeff Corey.

After his dazzling performance in John Sturges' "The Magnificent Seven," Coburn went on to delight audiences worldwide with roles in films like "The President's Analyst" (which he produced), "The Great Escape," "Goldengirl" and the spy spoofs "Our Man Flint" and "In Like Flint." His starring role in the CBS miniseries "The Dain Curse" brought him superb reviews. He also starred in "High Risk," "Looker" and "Mr. Patman." Television roles included "Jacqueline Susann's Valley of the Dolls," "Malibu" and "Draw!" Two of Coburn's favorite film roles—"Pat Garrett and Billy the Kid" and "Cross of Iron"—teamed him with legendary director Sam Peckinpah.

Over the course of his career, Coburn co-starred alongside notable Hollywood talent, including Mel Gibson in "Maverick" and "Payback," Arnold Schwarzenegger in "Eraser," and Eddie Murphy in "The Nutty Professor." In 1999,



he won the Academy Award® for Best Supporting Actor for his role in “Affliction,” opposite Nick Nolte.

TV credits included “The Cherokee Kid,” “The Second Civil War” and “Proximity” for HBO; Showtime’s “Mastergate”; and “Walter and Henry” and “Mr. Murder” for ABC. He starred in “Noah’s Ark” for Hallmark Hall of Fame, and “Atticus” and “Shake, Rattle and Roll: An American Love Story” for CBS.

Coburn passed away Nov. 18, 2002.

JENNIFER TILLY (voice of Celia) received an Academy Award® nomination for her role in Woody Allen’s “Bullets over Broadway” for her memorable portrayal of the terribly untalented Olive, an actress wannabe and gangster’s moll. Her performance in “Liar Liar” as Jim Carrey’s gold-digging client earned her an American Comedy Award nomination, as well as a Blockbuster Award nomination as Favorite Supporting Actress. Tilly is perhaps best known for the indie noir film and cult classic “Bound” directed by Andy and Lana Wachowski. The film follows two lesbian con artists trying to rip off the mob. Her performance garnered many accolades, including a GLAAD Media Award and a Saturn Award nomination for Best Actress.



Tilly has been seen in more than 50 films, including “The Getaway,” “The Fabulous Baker Boys,” “Let It Ride,” “The Cat’s Meow,” “Intervention” (San Diego Film Festival Best Actress Winner), “Dancing at the Blue Iguana,” “Made in America,” “Bride of Chucky” (Saturn Award nominee for Best Actress), “The Crew,” “The Wrong Guy,” “Inconceivable” (Women in Film & Television Best Actress Winner), “An American Girl: Chrissa Stands Strong,” “Edie & Pen,” “Hide and Seek,” “Saint Ralph,” “The Doors,” “Second Best” and “Tidelands.”

She recently guest starred on “Modern Family,” “Drop Dead Diva” and “CSI: Crime Scene Investigation.” She has also appeared on “Moonlighting,” “Cheers” and “Frasier.” She had recurring roles on “Hill Street Blues,” “It’s Garry Shandling’s Show.” (Best Actress CableACE Award nomination), “Out of Practice” and was a series regular on “Key West” and “Shaping Up.” Tilly starred in the miniseries “Bella Mafia” with Vanessa Redgrave and “Sister Mary Explains It All” with Diane Keaton for Showtime. Tilly was in the remake of “The Magnificent Ambersons,” with Madeleine Stowe and received a Gemini Award nomination for her performance in the Showtime movie “Heads.”

Tilly has delighted audiences as the perpetually pregnant Bonnie on “Family Guy.” She played Grace, the New Age cow, in Disney’s “Home on the Range,” gave voice to a con mouse in “Stuart Little” and portrayed Madame Leota in “The Haunted Mansion.”

Tilly received a Theatre World Award (Best Newcomer) for her performance in Second Stage’s “One Shoe Off” at the Joseph Papp Theatre. In 2001, she starred in the Roundabout Theatre Company’s revival of “The Women” with Cynthia Nixon and Kristen Johnson on Broadway. Other plays include “Tartuffe,” (Los Angeles Theatre Center) “Boy’s Life” (Los Angeles Theatre Center), “Baby with the Bathwater” (Los Angeles Public Theatre) and “Vanities” (Best Actress Dramalogue Award). She appeared with Miranda Richardson in the critically acclaimed production of Wallace Shawn’s play “Grasses of a Thousand Colors” at the Royal Court Theatre in London. She is currently a regular performer in the smash hit “Celebrity Autobiography.”

Upcoming films include “Amelia’s 25th” with Danny Trejo, “30 Beats” with Justin Kirk and Paz de la Huerta, and “The Secret Life of Dorks” with James Belushi.

BOB PETERSON (voice of Roz) is an Academy Award®-nominated screenwriter and director at Pixar Animation Studios as well as the voice of several of the studio's memorable characters. He's been a key player at Pixar since 1994, making his directorial debut as co-director of the Academy Award®-winning 2009 feature "Up." Peterson, Pete Docter and Thomas McCarthy were nominated by the Academy for Best Original Screenplay for their work on the film. He is currently directing Disney•Pixar's "The Good Dinosaur," scheduled for release in 2014.

Peterson's first assignment was as a layout artist and animator on "Toy Story." He went on to work as a story artist on "A Bug's Life" and "Toy Story 2." Peterson and fellow writers Andrew Stanton and David Reynolds were recognized with an Oscar® nomination for Best Original Screenplay for Pixar's 2003 film "Finding Nemo," which won the Oscar for Best Animated Feature. He served as story supervisor for "Monsters, Inc."

Peterson has voiced several of Pixar's most memorable animated characters. He was the voice of the aged chess-playing hero of the short "Geri's Game," the tuneful manta ray in "Finding Nemo" and the lovable and loyal Dug the dog in "Up."

Born in Wooster, Ohio, and raised in Brooklyn, N.Y. and Dover, Ohio, Peterson earned his undergraduate degree from Ohio Northern University. While studying for a master's degree in Mechanical Engineering at Purdue University in Indiana, Peterson had his first experience working in a computer graphics lab. It was there that he also first experienced cartooning, writing and drawing for "Loco Motives," a daily four-panel strip for Purdue University's "Exponent" newspaper.

Upon graduating from Purdue, Peterson moved to Santa Barbara, Calif., to work for Maya creator Wavefront Technologies, and then to Hollywood-based Rezn8 Productions before joining Pixar in 1994.

He currently lives in San Francisco with his wife, three children and two dogs.

JOHN RATZENBERGER (voice of Yeti) is best known for playing mail carrier Cliff Clavin on the sitcom "Cheers." He had read for the part of Norm Peterson, but after the audition, he could tell they weren't going to give him the part. Sensing an opportunity, he asked if they had written a bar know-it-all, which the producers decided was a great idea. Cliff became known for his outlandish stories of plausible half-truths, irrelevant trivia and ignorant misinformation, and was known for being an overall pretentious blowhard. Cliff and Norm became iconic bar buddies.

Ratzenberger's work for Pixar, as well as his parts in "Superman: The Movie," "Superman II" and "Star Wars Episode V: The Empire Strikes Back," makes him the sixth most successful actor of all time, measured by a total box office of more than \$3 billion. He has had a voice part in all of Pixar's feature films made to date, including:

- Hamm the Piggy Bank in "Toy Story" (1995), "Toy Story 2" (1999) and "Toy Story 3" (2010)
- P.T. Flea, the Circus Ring Leader in "A Bug's Life" (1998)
- Yeti in "Monsters, Inc." (2001)
- School of Fish in "Finding Nemo" (2003)
- The Underminer in "The Incredibles" (2004)
- Mack the truck in "Cars" (2006) and "Cars 2" (2011)
- Mustafa the waiter in "Ratatouille" (2007)
- John in "WALL•E" (2008)
- Construction Foreman Tom in "Up" (2009)
- Gordon in "Brave" (2012)

Ratzenberger's newest project as a spokesperson for M.O.S.T (Mobile Outreach Skills Training) has given him the opportunity to speak to citizens around the country and give the unemployed a call to action. M.O.S.T is a fast-track program that prepares unemployed and underemployed individuals for frontline production jobs. He has appeared in interviews with FOX Business Network, FOX News Channel and MSNBC among others to discuss his role with the only organization in the country guaranteeing employment to its graduates.

Ratzenberger is in pre-production on a new documentary whose purpose is to awaken Americans to the shortage of skilled workers that threatens our country as a whole.

Born in Bridgeport, Conn., he attended Sacred Heart University in Fairfield, Conn. In 1969, Ratzenberger was a tractor operator at the Woodstock Festival. He moved to London in 1971 for 10 years and worked as a house framer when he began his career in the performing arts. His first role was a Patron in "The Ritz" (1976). He appeared in minor roles in movies including "Firefox," "A Bridge Too Far," "Superman: The Movie," "Superman II," "Star Wars Episode V: The Empire Strikes Back" (1980), "Motel Hell" (1980), "Outland" (1981) and "Gandhi" (1982). He also voiced the bathhouse's assistant manager, Ao-gaeru, in the English dub of "Spirited Away," which was executive produced by John Lasseter.

Ratzenberger had the chance to make fun of his tenure at Pixar during the end credits of "Cars." When Mack watches car-themed versions of Pixar movies, he notes that all the characters Ratzenberger has played were excellent, realizes that they're the same actor and then remarks, "They're just using the same actor over and over. What kind of cut-rate production is this?"

Ratzenberger produced and hosted "Made in America," a show for the Travel Channel. He co-authored "We've Got it Made in America: A Common Man's Salute to an Uncommon Country," which was published by Time Warner.

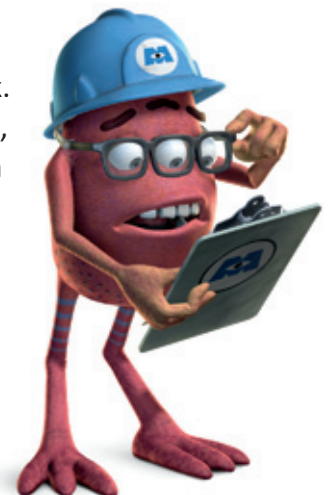
ABOUT THE FILMMAKERS

PETE DOCTER (Directed by/Original Story by) is the Oscar®-winning director of "Monsters, Inc." and "Up," Pixar's 10th feature film.

Starting at Pixar in 1990 as the studio's third animator, Docter collaborated with John Lasseter and Andrew Stanton in developing the story and characters for "Toy Story," Pixar's first full-length animated feature film, for which he also served as supervising animator. He served as a storyboard artist on "A Bug's Life," and wrote initial story treatments for both "Toy Story 2" and "WALL•E."

Docter's interest in animation began at the age of eight when he created his first flipbook. He studied character animation at CalArts (California Institute of the Arts) in Valencia, Calif., where he produced a variety of short films which have shown in animation festivals around the world, and won a Student Academy Award®. Upon joining Pixar, he animated and directed several commercials, and has been nominated for six Academy Awards,® including Best Animated Feature for "Up" and "Monsters, Inc.," and Best Original Screenplay for "Up" and "WALL•E." Docter is currently working on an untitled Pixar movie that takes you inside the mind, slated for release in 2015.

He resides in Piedmont, Calif., along with his wife and their two children.



LEE UNKRICH (Co-Directed by) is an Academy Award®-winning director at Pixar Animation Studios and the vice president, editorial & layout.

As the director of Disney•Pixar’s critically-acclaimed box-office hit “Toy Story 3,” Unkrich was awarded an Academy Award® for Best Animated Feature. He was also nominated by the Academy in the category of Best Adapted Screenplay for his story credit on the film. In addition to his Oscar® win, Unkrich received the Golden Globe® for Best Animated Feature, and the award for Best Animated Film from the British Academy of Film and Television Arts (BAFTA).

Unkrich joined Pixar in April 1994, and has played a variety of key creative roles in nearly every animated feature film since his arrival. In addition to co-directing “Monsters, Inc.,” he was co-director for “Finding Nemo” and the Golden Globe®-winning “Toy Story 2.”

He began his Pixar career as a film editor on “Toy Story” and was supervising film editor on “A Bug’s Life.” Unkrich also contributed his editing skills to numerous Pixar films, including his role as supervising film editor on “Finding Nemo”.

In 2009, Unkrich and his fellow directors at Pixar were honored at the 66th Venice International Film Festival with the Golden Lion for Lifetime Achievement.

Prior to joining Pixar, Unkrich worked in television as an editor and director. He graduated from the University of Southern California’s School of Cinematic Arts in 1991, where he directed several award-winning short films.

A native of Chagrin Falls, Ohio, Unkrich spent his youth acting at the Cleveland Playhouse. He lives in Marin County, Calif., with his wife and three children.

DAVID SILVERMAN (Co-Directed by) began drawing at the age of 4 and couldn’t think of a good reason to stop. He developed an earnest interest in animation and cartooning at age 9—making Super 8 movies, drawing and tuba playing eventually led him to the UCLA Animation Workshop. After a variety of freelance jobs, Silverman became an animator on “The Tracy Ullman Show” in 1987. Along with fellow animators Wes Acher and Bill Kopp, he began animating and developing “The Simpsons” with Matt Groening.

In 1989, “The Simpsons” was made into a primetime series—Silverman became a director and later supervising director and a producer. He directed the Christmas Special, the premiere episode and several other important early episodes. In 1996, Silverman went to DreamWorks to work as a director on “The Road to El Dorado.” A call from Steve Jobs brought Silverman to Pixar where he reconnected with friend Pete Docter and became a co-director on “Monsters, Inc.”

Silverman worked as story editor on Blue Sky’s “Ice Age” (2002) and as a board artist on “Robots” (2005). He did boards for “Looney Tunes: Back In Action” (2003) before becoming supervising director of “The Simpsons” once again. He directed three of the “Treehouse of Horror” Halloween episodes before taking on directing duties for “The Simpsons Movie” (2007).

Silverman is developing several projects and continues as a consulting producer on “The Simpsons.” He directed “The Simpsons” Coke Superbowl ad (2009) and most recently directed the theatrical short “The Longest Daycare” (2012), starring Maggie Simpson, which was shortlisted for the 2013 Academy Awards® in the Animated Short Category. He can also be found performing the tuba with the LA band Vaud and the Villains, sometimes lighting the instrument on fire.

DARLA K. ANDERSON (Produced by) joined Pixar Animation Studios in 1993. Since then, her prodigious producing talents have contributed to some of the world's most beloved and acclaimed animated feature films, including "A Bug's Life," "Monsters, Inc.," and the Golden Globe® winners "Cars" and "Toy Story 3." Anderson earned the Producer of the Year Award in Animated Theatrical Motion Pictures from the Producers Guild of America for her work on the Academy Award®-winning Best Animated Feature Film "Toy Story 3," an award she was also honored with for her work on "Cars." Her work on "Toy Story 3" was recognized with a Best Picture nomination from both the Academy of Motion Picture Arts and Sciences and the Producers Guild of America.

Before assuming her feature film production duties, Anderson was the executive producer of Pixar Animation Studios' commercial group. Prior to joining Pixar, she worked with Angel Studios in Carlsbad, Calif., as the executive producer of its commercial division. While at Angel Studios, she was introduced to the world of 3D computer graphics, and from there she relocated to the Bay Area with the intention of gaining a position at Pixar.

As one of the studio's and the animation industry's most accomplished producers, Anderson was elected to the Producers Council Board of the Producers Guild of America in July 2008. She is the first producer from the animation arena to be elected to the Council.

Born and raised in Glendale, Calif., Anderson studied environmental design at San Diego State University. Soon thereafter she began her career in the entertainment industry, working on San Diego-based film and television productions. Anderson currently resides in the San Francisco Bay area.

JOHN LASSETER (Executive Producer) is a two-time Academy Award®-winning director and creatively oversees all films and associated projects from Walt Disney and Pixar Animation Studios. Lasseter made his feature directorial debut in 1995 with "Toy Story," the first-ever feature-length computer-animated film and, since then, has gone on to direct "A Bug's Life," "Toy Story 2" and "Cars." He returned to the driver's seat in 2011, directing "Cars 2."

His executive-producing credits include "Monsters, Inc.," "Finding Nemo," "The Incredibles," "Ratatouille," "WALL•E," "Bolt," "Up" and "Brave." Lasseter also served as executive producer for Disney's Oscar®-nominated films "The Princess and the Frog" and "Tangled" as well as Pixar's Academy Award® winner for Best Animated Feature and Best Original Song, "Toy Story 3," which is based on a story written by Lasseter, Andrew Stanton and Lee Unkrich.

Lasseter wrote, directed and animated Pixar's first short films, including "Luxo Jr.," "Red's Dream," "Tin Toy" and "Knick Knack." "Luxo Jr." was the first three-dimensional computer-animated film ever to be nominated for an Academy Award® when it was nominated for Best Animated Short Film in 1986; "Tin Toy" was the first three-dimensional computer-animated film ever to win an Academy Award® when it was named Best Animated Short Film in 1988. Lasseter has executive-produced all of the studio's subsequent shorts, including "Boundin'," "One Man Band," "Lifted," "Presto," "Partly Cloudy," "Day & Night" and the Academy Award®-winning "Geri's Game" (1997) and "For the Birds" (2000).

Under Lasseter's supervision, Pixar's animated feature and short films have earned a multitude of critical accolades and film-industry honors. Lasseter himself received a Special Achievement Oscar® in 1995 for his inspired leadership of the "Toy Story" team. He and the rest of the screenwriting team for "Toy Story" also earned an Academy Award® nomination for Best Original Screenplay, the first time an animated feature had ever been recognized in that category.

In 2009, Lasseter was honored at the 66th Venice International Film Festival with the Golden Lion for Lifetime Achievement. The following year, he became the first producer of animated films to receive the Producers Guild of America's David O. Selznick Achievement Award in Motion Pictures. Lasseter's other recognitions include the 2004 Outstanding Contribution to Cinematic Imagery Award from the Art Directors Guild, an honorary degree from the American Film Institute, and the 2008 Winsor McCay Award from ASIFA-Hollywood for career achievement and contribution to the art of animation.



Prior to the formation of Pixar in 1986, Lasseter was a member of the Computer Division of Lucasfilm Ltd., where he designed and animated "The Adventures of Andre and Wally B.," the first-ever piece of character-based three-dimensional computer animation, and the computer-generated Stained Glass Knight character in the 1985 Steven Spielberg-produced film "Young Sherlock Holmes."

Lasseter was part of the inaugural class of the Character Animation program at California Institute of the Arts and received his B.F.A. in film in 1979. Lasseter is the only two-time winner of the Student Academy Award for Animation, for his CalArts student films "Lady and the Lamp" (1979) and "Nitemare" (1980). His very first award came at the age of 5, when he won \$15 from the Model Grocery Market in Whittier, Calif., for a crayon drawing of the Headless Horseman.

ANDREW STANTON (Executive Producer/Screenplay by) is vice president, creative, for Pixar Animation Studios. He has been a major creative force at Pixar Animation Studios since 1990, when he became the second animator and ninth employee to join the company's group of computer animation pioneers. As vice president, creative, he currently oversees development on all features and shorts for the studio.

One of the four screenwriters to receive an Oscar® nomination in 1996 for his contribution to "Toy Story," Stanton went on to contribute as a screenwriter on many subsequent Pixar films, including "A Bug's Life," "Toy Story 2," "Monsters, Inc.," and "Finding Nemo," with which he made his directorial debut. The 2003 feature film, based on an original story that he co-wrote, garnered Stanton two Academy Award® nominations for Best Animated Feature and Best Original Screenplay. The film won the Oscar® for Best Animated Feature, the first such honor Pixar Animation Studios ever received for a feature film. Stanton wrote and directed the Academy Award®-winning feature film "WALL•E," for which he also received a Best Original Screenplay Oscar nomination.

Stanton served as co-director on "A Bug's Life," and was the executive producer of "Monsters, Inc." and the Academy Award®-winning films "Ratatouille" and "Up." His most recent executive producer credit is for Disney•Pixar's feature film "Brave."

In addition to his multi-award-winning animation work, Stanton made his live-action writing and directorial debut with Disney's "John Carter," released in March 2012.

A native of Rockport, Mass., Stanton earned a Bachelor of Fine Arts in Character Animation from the California Institute of the Arts (CalArts), where he completed two student films. In the 1980s, he launched his professional career in Los Angeles animating for Bill Kroyer's Kroyer Films Studio and writing for Ralph Bakshi's production of "Mighty Mouse, The New Adventures" (1987).

KORI RAE (Associate Producer) joined Pixar Animation Studios in 1993, in the shorts division as a producer of several award-winning commercials. After the success of “Toy Story,” Rae moved forward as animation manager on Pixar’s second feature film, “A Bug’s Life.” Rae also served as animation manager for the Golden Globe®-winning “Toy Story 2” and then continued on as the associate producer for “Monsters, Inc.” and the Academy Award®-winning feature “The Incredibles.” Rae was part of the dynamic and entrepreneurial team that helped shape and build Pixar into the studio it is today. She served as producer on the Disney•Pixar short series “Cars Toons.”

Rae is currently producing Disney•Pixar’s full-length feature film “Monsters University,” scheduled for release on June 21, 2013.

Prior to joining Pixar, Rae did project management work for a graphic arts company and an audiovisual company. Rae finds film producing very similar to playing sports, in that her role of managing a team in a deadline-driven atmosphere is not unlike her experiences in athletic coaching and training.

Born and raised in Bergen County, N.J., Rae moved to Florida in high school and attended Rollins College in Winter Park, Fla. She has lived in San Francisco for the past 18 years.

Originally from Ventura, Calif., **JILL CULTON** (Original Story by/Development Story Supervisor/Visual Development) is a graduate from the California Institute of the Arts where she was one of only five women in the character animation class of 1990. Now, 23 years later, Culton has a thriving career in the field of computer feature animation. Having worked as an animator, character designer, concept artist, storyboard artist, director and executive producer and writer, Culton is one of the foremost talents in her industry today.

Culton began her professional career at Pixar Animation Studios on history’s first computer animated feature, “Toy Story.” There she spent nearly eight years alongside others who pioneered the craft, honing her skills as an artist, animator and storyteller.

While working on “Toy Story,” “Toy Story 2,” “A Bug’s Life” and “Monsters, Inc.,” Culton was drawn to storytelling and mastered the art of blending comedic and emotionally powerful stories with appealing characters.

She served as a storyboard artist on “A Bug’s Life” and on both “Toy Story” films. As a character designer on “Toy Story 2,” she is credited with bringing to life the heart of the film, Jessie the cowgirl.

Subsequently, Culton served as a conceptual artist and head of story development on “Monsters, Inc.” and is part of the select team that is credited with original story on that film.

Culton made her directorial debut at Sony Pictures Animation on the hit animated feature “Open Season.” The film was No. 1 in the box office three weeks in a row and paved the way for three straight-to-video sequels, the first of which Culton executive produced. She also directed a special DVD short based on the “Open Season” characters, “Midnight Bun Run.”

Culton was a key player in the development of “Hotel Transylvania,” serving as the director for two and a half years before making the choice to leave Sony and join the team at DreamWorks Animation Studios. She is currently writing and directing at DreamWorks and is starting production on her next film in early 2013.

Other opportunities that have helped to shape Culton’s career as a filmmaker include: two years at ILM helping

to set up that company's feature-film unit, three years as an animation director on commercials for Acme Filmworks. She was a directing animator on Turner Feature Animation's "Cats Don't Dance" and taught advanced animation at her alma mater, Cal Arts.

JEFF PIDGEON (Original Story by) is a story artist for Pixar Animation Studios, and has worked on many of the studio's feature and short films. Currently, he is working with Pixar Canada in Vancouver on their "Toy Story" and "Cars" short films.

Pidgeon began with Pixar in 1991 animating in the commercial division before going on to help develop "Toy Story," Pixar's first full-length animated feature film. Under the guidance of Pixar's chief creative officer John Lasseter, director Andrew Stanton ("WALL•E," "Finding Nemo"), director Pete Docter ("Monsters, Inc.," "Up") and story artist Joe Ranft ("Toy Story," "A Bug's Life," "Cars"), Pidgeon went on to work as a story artist on all three "Toy Story" films and storyboarded for multiple Pixar feature and short films including "Monsters, Inc.," "Mike's New Car," "Lifted," "WALL•E" and "Up." Most recently, Pidgeon contributed his storyboarding talents to Disney•Pixar's upcoming feature "Monsters University," scheduled to be released in theaters on June 21, 2013.

In addition to his work as a story artist Pidgeon has voiced a number of characters, including the Aliens from the "Toy Story" films and Bile in "Monsters, Inc."

Prior to joining Pixar, Pidgeon studied at CalArts (California Institute of the Arts) in Valencia, Calif., learning character animation from Disney animation veterans Bob McCrea and Hal Ambro. After graduating with a Bachelor of Fine Arts degree in 1988, Pidgeon worked in traditional animation with Bakshi Animation ("Mighty Mouse-The New Adventures"), Warner Brothers Television ("Tiny Toon Adventures") and Klasky-Csupo ("The Simpsons") before joining Pixar in 1991.



RALPH EGGLESTON (Original Story by) joined Pixar Animation Studios in 1992, as the art director of "Toy Story," which earned him the International Animated Film Society's Annie Award for Best Art Direction. He helped develop the treatment and screenplay for "Monsters, Inc." and also wrote, designed and directed the Oscar®- and Annie-winning short film "For the Birds." He served as production designer on the Academy Award®-winning feature film "Finding Nemo," which garnered another Annie for Best Art Direction.

Eggleston was the art director for "The Incredibles" and production designer on another Academy Award®-winning feature "WALL•E." His work was nominated by the Art Directors Guild for Best Production Design in 2008. He also worked on Oscar® winner "Up," contributing to the color and lighting design. Eggleston is currently working on a future Pixar project.

Eggleston began his career as a freelance animator and designer on various small projects, including commercials, television, movie titles and various special projects for

numerous companies. He has also contributed to the development of several feature films at Pixar and elsewhere in the industry.

DANIEL GERSON (Screenplay by) is a screenwriter who works in both animation and live action. He is currently developing a new project at Walt Disney Animation Studios.

RANDY NEWMAN (Music by) is an Oscar[®]-, GRAMMY[®]- and Emmy[®]-winning composer and songwriter whose numerous film credits include “James and the Giant Peach” (1996), “A Bug’s Life,” “Monsters, Inc.” and “Cars.”

Newman has been nominated for 20 Academy Awards[®], including two each for “Ragtime” (1981), “Monsters, Inc.” and “Toy Story.” He won his first Oscar[®] in 2002 for the song “If I Didn’t Have You” from “Monsters, Inc.” The song also earned him his fourth of six GRAMMY[®] awards. Newman’s song “When She Loved Me,” written for “Toy Story 2,” won a GRAMMY for Best Song Written for a Motion Picture, Television or Other Visual Media. He won an Oscar for 2010’s “Toy Story 3” song “We Belong Together.” The film also earned Newman a GRAMMY for Best Score Soundtrack Album for Motion Picture, Television or Other Visual Media. He received two Oscar nominations and a Grammy nomination in the Best Song category for his contribution to Disney’s animated feature, “The Princess and the Frog.”

Newman’s other film scores include “The Natural,” “Avalon,” “Parenthood,” “Seabiscuit,” “Awakenings,” “The Paper,” “Pleasantville,” “Meet the Parents” and “Meet the Fockers.” He has also written songs for television, including the Emmy[®]-winning “Monk” theme song, “It’s a Jungle Out There.”

The multitalented Newman co-wrote the screenplay for “¡Three Amigos!” (1986) with Steve Martin and Lorne Michaels and also wrote three songs for the film.

Born in 1943 into a famously musical family, Newman began his professional songwriting career at 17, knocking out tunes for a Los Angeles publishing house. His uncles Alfred, Lionel and Emil were all well-respected film composers and conductors. His father, Irving Newman—a prominent physician—wrote a song for Bing Crosby.

In 1968, Newman made his recording debut with the lushly orchestrated album “Randy Newman.” Before long, his extraordinary and evocative compositions were being covered by a wide range of top artists, from Pat Boone and Peggy Lee to Ray Charles and Wilson Pickett.

Critics raved about his 1970 sophomore effort, “12 Songs,” and increasingly, the public started to take notice of his sly, satirical songwriting with albums such as 1970’s “Randy Newman Live,” the 1972 classic “Sail Away” and the acclaimed and provocative 1974 release, “Good Old Boys.” His 1977 album, “Little Criminals,” included the left-field smash-hit “Short People.”

In the 1980s, Newman divided his time between film composing and recording his own albums, including 1988’s “Land of Dreams,” another breakthrough album marked by some of his most personal and powerful work.



The '90s saw the release of Newman's comedic take on "Faust," which included performances by Don Henley, Elton John, Bonnie Raitt, Linda Ronstadt and James Taylor; the compilation "Guilty: 30 Years of Randy Newman"; and a 1999 album for DreamWorks, "Bad Love."

Newman's studio album "Harps and Angels" was produced by Mitchell Froom and Lenny Waronker and released in August 2008. He released "Live in London" in 2011.

JOSHUA HOLLANDER (Director of 3D production) joined Pixar Animation Studios in November 2000 as modeling coordinator on the Academy Award®-winning feature "Finding Nemo." After a year in this role, he moved on to manage Pixar's first character department, also for "Finding Nemo." Upon completion of his work in the character department, Hollander worked in Image Mastering as the Camera Manager for "Finding Nemo" and another Academy Award®-winning film, "The Incredibles." For the 2005 Golden Globe®-winning feature "Cars" and the Academy Award-winning feature "Ratatouille," Hollander served as manager of image mastering, then became director of image mastering for the Academy Award®-winning feature films "WALL•E" and "Up."

While working on "WALL•E," Hollander began to assemble the team and processes for the 3D production of Pixar's films, and as the requirements for 3D production at the studio have grown, Hollander let go of the image mastering process to focus on 3D. He has since supervised the 3D process for Academy Award® winner "Toy Story 3," the 2011 feature "Cars 2" and the most recently released feature film "Brave." As director of 3D production, Hollander oversees all aspects of stereoscopic production at the studio, including new releases and re-releases.

Prior to joining Pixar, Hollander worked in publicity and distribution in urban music in New York City, and as a producer and DJ of underground hip-hop. He is on the board of directors at Youth Movement Records, a nonprofit organization in Oakland, where he also mentors and teaches classes. Hollander has volunteered for other nonprofit organizations including the Jane Goodall Institute and the Oakland Animal Shelter.

A lifelong enthusiast of film and animation, one of Hollander's earliest influences was the Disney feature film "Dumbo." This film brought forth his strong feelings about animal rights and environmental protection, as well as creating an appreciation for the art of storytelling through animated film. He also cites the classic '70s cartoons "The Herculoids," "Thundarr the Barbarian" and "Battle of the Planets" as sparking his love of the medium.

Raised on the Upper West Side of Manhattan, Hollander received a degree in cultural anthropology from New York University and currently lives in the Bay Area.

BOB WHITEHILL (Stereoscopic Supervisor) began his career at Pixar Animation Studios in April 2004. Brought on as a layout artist on the Golden Globe®-winning feature "Cars," he continued in this role on Pixar's animated short film "Lifted" and the Academy Award®-winning film "WALL•E." Whitehill served as layout supervisor for four of the "Cars" toons, "Mater and the Ghostlight," "Rescue Squad Mater," "El Materdor" and "Mater the Greater."

Following his work on the short films, Whitehill moved from the layout department to work as stereoscopic supervisor on the 3D production of the Academy Award®-winning feature "Up" and on the 3D conversion of the original "Toy Story" and "Toy Story 2" films. Whitehill continued as stereoscopic supervisor on the 3D production of Pixar's Oscar®-winning "Toy Story 3," Golden Globe®-nominated "Cars 2," the most recent box office success "Brave," as well as the 3D re-releases of "Finding Nemo" and "Monsters, Inc."

As stereoscopic supervisor, Whitehill determines how much depth—or 3D effect—is put into each shot of the 3D version of the film. His main focus is to create a rich, dimensional viewing experience that enhances the film’s storytelling and results in a comfortable viewing experience. In his work with the film’s directors, Whitehill determines a depth script to plan how to use 3D over the course of the film’s story. Once the depth script is established, he works to ensure the dimensionality, scale and consistency of that depth vision. Prior to joining Pixar, Whitehill worked as a layout artist and supervisor at PDI/Dreamworks on various projects including “Antz,” “Shrek” and “Shrek 2.” One of Whitehill’s earliest influences in 3D work was Peter Anderson, a 30-year veteran of 3D filmmaking. Whitehill worked with Anderson on the Universal Studios theme park attraction “Shrek 4D.” John Lasseter’s passion for and interest in 3D has also been a great influence on Whitehill’s creative use of 3D in Pixar’s films. Whitehill grew up in San Mateo, Calif., and attended college at Harvard University. He resides in Oakland with his family.



Oscar® and Academy Award® are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.

Screen Actors Guild Award® and SAG Award® are the registered trademarks and service marks of Screen Actors Guild™.

Emmy® is the trademark property of the Academy of Television Arts & Sciences and the National Academy of Television Arts & Sciences.

Golden Globe® is the registered trademark and service mark of the Hollywood Foreign Press Association.

Tony Award® is a registered trademark and service mark of The American Theatre Wing.

GRAMMY® and the gramophone logo are registered trademarks of The Recording Academy® and are used under license. ©2011 The Recording Academy®.