Disney · PIXAR

MONSTERS UNIVERSITY
ART

Art Manager ........................................ NICK BERRY
Character Artists .................................. CHRIS SASAKI
                      DANIELA STRUJLEVA
                      ALBERT LOZANO
                      JACK CHANG
Set Artists .................... NELSON “REY” BOHOL
                      JOHN NEVAREZ
                      PAUL ABADILLA
                      KRISTIAN NORELIUS
Color Artists .................... SHELLY WAN
                      CHIA-HAN JENNIFER CHANG
Sculptor .................... GREG DYKSTRA
Additional Sculptors ............... JASON BICKERSTAFF
                      ANDREW H. SCHMIDT
Graphics Art Director ............ CRAIG FOSTER
Graphic Artist ................................ CASSANDRA SMOLCIC
Development Artists ............ PETER CHAN
                      MARK OFTEDAL
                      MICHAEL SPOONER
Previsualization Modeling & Cameras ........................................ MATT ASPBURY
                      ROBERT KINKEAD
Matte Painters .......................... RANDY BERRETT
                      ERNESTO NEMESIO
                      PAUL TOPOLOS
Additional Art .................... DANIEL LÓPEZ MUÑOZ
                      MARK CORDELL HOLMES
                      DANIEL ARRIAGA
Art Coordinators ................. DUNCAN RAMSAY
                      JUDY YI-INN JOU
                      RODNEY A. BRILLANTE
Art Production Assistant ........ ELIZABETH THIERS
Art Interns ......................... JEFF LEINEVENEBER
                      PAUL TUO TSUI

EDITORIAL

Editorial Manager ............... GILLIAN LIBBERT-DUNCAN
Second Film Editors .............. GREGORY AMUNDSON
                      STEVE BLOOM
First Assistant Editor ............ C.J. HSU
Second Assistant Editors ........ NOAH NEWMAN
                      JENNIFER JEW
                      JESS FULTON
Production Music & Sound Effects Editor ................................ JUStIN PEARSON
Additional Editing ................ KEVIN NOLTING, A.C.E.
                      ANNA WOLITZKY
                      STEPHEN SCHAFFER, A.C.E.
                      SERENA WARNER
                      H. LEE PETERSON, A.C.E.
                      DAVID SLUSSER
                      BARNEY JONES
Editorial Coordinators ........... JESÚS MARTÍNEZ
                      HANA YOON
Editorial Assistant .................. ADRIAN SYBEN
Editorial Interns ..................... BEN MORRIS
                      NICOLE DEANE

CAMERA & STAGING

Layout Manager .................. RUSSELL J. STOUGH
Layout Lead ...................... SYLVIA GRAY WONG
Layout Artists .................. ROBERT ANDERSON
                      JOSH ANON
                      ANDREW CADELAGO
                      JAMES CAMPBELL
                      ADAM HABIB
                      DAVID JANSSEN
                      ROBERT KINKEAD
                      COLIN LEVY
                      PATRICK LIN
                      GREGG OLSSON
                      JAN PFENNINGER
                      CHARLIE RAMOS
                      MARK SANFORD
                      LEO SANTOS
                      MARK SHIRRA
                      MATTHEW SILAS
Post-Animation Camera Artist ........ SANDRA KARPMAN
Layout Coordinator .............. EOIN CONVERY BULLOCK

ANIMATION

Animation Manager ................ CATHLEEN CARMEAN
Directing Animators .............. ANDREW GORDON
                      ROBERT H. RUSSELL
                      MICHAEL STOCKER
Character Development & Animation
                      NICKOLAS ROSARIO
                      MATT MAJERS
                      SANJAY PATEL
Animators .................. LINDSAY ANDRUS
                      EVAN BONIFACIO
                      SHAUN CHACKO
                      MICHAEL CHIA-WEI CHEN
                      KEVIN CHESNOS
                      SIMON CHRISTEN
                      CHRISTOPHER CHUA
                      BRET CODERRE
                      DON CRUM
                      ERIC S. DEGNER
                      ROBB DENOVAN
                      ARIK EHLE
                      CURRAN W. GIDDENS
                      ARON HATFIELD
                      TRAVIS HATHAWAY
                      NEIL HELM
                      TIMOTHY HITTLE
                      TSUNG-YIN HSIEH
                      GUILHERME SAUERBROHN JACINTO
                      ROB JENSEN
                      NANCY KATO
                      PATTY KIHM
                      JAE HYUNG KIM
                      AARON KORESSEL
                      BRUCE KUEI
                      JOHN CHUN CHIU LEE
                      WENDELL LEE
                      HOLGER LEIHE
                      RAMIRO LOPEZ DAU
                      AUSTIN MADISON
                      MATT MAJERS
                      AMBER MARTORELLI
                      STEVE MASON
                      PAUL MENDOZA
                      CAMERON MIYASAKI
                      JAVIER MOYA ALONSO
                      JUAN CARLOS NAVARRO CARRIÓN
                      ERIK OH
                      BREIT PARKER
                      JANAY PRICE
                      ANDREAS PROCOPIOU
                      BRETT PULLIAM
                      K.C. ROEYER
                      NICKOLAS ROSARIO
                      ALLISON RUTLAND
                      ROGER ROSE
                      BRETT SCHULZ
                      STEFAN SCHUMACHER
                      DOUG SHEPPECK
                      TERRY YOUNGKIL SONG
                      ROSS HALDANE STEVENSON
                      MATTHEW STRANGIO
                      BENJAMIN PO AN SU
                      RAPHAEL SUTER
                      JESSICA TORRES
                      JEAN-CLAUDE TRAN QUANG THIEU
                      CARLO VOGEL
                      ROYCE WESLEY
                      ANTHONY HO WONG
                      STEPHEN WONG
                      TOM ZACH
                      RON ZORMAN
Animation Tools Lead ....... BRET PARKER
Characters Animators
ERIC ANDERSON ... GRAHAM FINLEY
CATHERINE HICKS ... CAROLINA LOPEZ DAU
NETH NOM ... DAVID OCHS
MICHELLE OHANA ... JORDI ONATE ISAL
JAY RENNIE ... MANUEL ZONEN RODRIGUEZ
PRISCILA DE B. VERTAMATTI
Animation Fix Lead .......... DAN NGUYEN
Fix & Additional Animation
GUILLAUME CHARTIER ... JUSTIN FARRIS
JOEY GILBREATH ... BELEN GIL-PALACIOS
RICHARD GUNZER ... ELIZA IVANOVA
ADAM RODRIGUEZ ... MICHAEL SAULS
JANE SNOW STEWART ... RICKY WIGHT
ALON WINTERSTEIN
Additional Animators
ALAN BARILLARO ... JUDE BROWNBILL
EVERETT DOWNING, JR. ... VLADIMIR KOOPERMAN
VICTOR NAVONE ... MICHAEL WU
Animation Shot Support ........ DANIEL CAMPBELL
TODD R. KRISH
ROBERT GIBBS
JUNE FOSTER
Additional Animation Shot Support .... DAVID R. HAUMANN
Animation Coordinator ................ LUCY LALIBERTE
Animation Technical Coordinator .......... RODNEY A. BRILLANTE
Animation Fix Coordinator .......... CLAIRE FAGGIOLI
Animation Production Assistant ...... RAMON CARDONA
Character Groom & Cloth Lead .......... JACOB BROOKS
Character Groom Artists
LAURA BETH ALBRIGHT ... KATHERINE IPJIAN
KIKI MEI KEE POH ... CHUCK WAITE
Additional Character Groom Artist .......... BEN PORTER
Character Cloth Artists
DONALD FONG ... CHRIS GRIFFIN
TIFFANY ERICKSON KLOHN ... DAVID LALLY
EDWARD ROBBINS
Character Coordinators ........ DAVID SOKOLOSKY
Character Production Intern ........ ALLISON W. NELSON
SIMULATION & SWEATBOX
Simulation & Sweatbox Manager .......... SALLY GARBARINI
Simulation Artists
DANIEL CHANG ... HENRY DEAN GARCIA
LAURIE KIM ... TIFFANY ERICKSON KLOHN
SONOKO KONISHI ... IAN KREBS-SMITH
SAMANTHA RAJA ... EDGAR RODRIGUEZ
Simulation Core Architect .......... DAVID BARAFF
Simulation Engineer ........ JIAI CHONG
Simulation Coordinator .......... KIRSTEN PETERSON
Sweatbox Coordinator .......... ALLISON W. NELSON
SETS
Sets Manager .......... LOURDES MARQUEZ ALBA
Sets Modeling Lead .......... DALE RUFFOLO
Sets Modeling Artists
ANDREW DAYTON ... JOSEPH SUEN
IVO KOS ... RAYMOND V. WONG
MICHAEL KRUMMHOEFENER ... YUNG-LIAN FRANK TAI
PAMELA J. CHOI
Set Dressing Lead .......... NATHAN FARISS
Set Dressing Artists
ALISON LEAF ... AMY L. ALLEN
CHRISTINA GARCIA WEILAND
Sets Shading Leads .......... CHRIS BERNARDI
ERIC ANDRAOS
Sets Shading & Paint Artists
ALEXANDER HESSLER ... RICHARD SNYDER
RUI TONG ... LAN TANG
STEPHANIE ANN STRICKLAND ... JACK HATTORI
THIDARATANA ANNEE JONJAI ... YIBING JIANG
PHYLLIS TING
Sets Shading Intern .......... MEGAN STIFTER
Sets Technical Lead .......... OMAR ELAFIFI
CHARACTERS
Character Managers .......... ADRIAN OCHOA
SABINE O’SULLIVAN
Character Modeling & Articulation Leads .......... JEREMIE TALBOT
CHRISTIAN HOFFMAN
Character Modeling & Articulation Artists
PAUL AICHELE ... JASON BICKERSTAFF
JASON DAVIES ... CHRISTIAN HANISZEWSKI
BERNHARD HAUX ... MICHAEL HONSEL
JONAS JARVER ... TIM MILLIRON
MARK PIRETTE ... EDWARD ROBBINS
BRIAN TINDALL
Character Shading Lead .......... BYRON BASHFORTH
Character Shading & Paint Artists
LAURA BETH ALBRIGHT ... JAEHUN CHUNG
TRENT CROW .. SARAH FOWLER DELUNA
JONATHAN HOFFMAN ... MARIA LEE
GEORGE NGUYEN ... LAURA PHILLIPS
KIKI MEI KEE POH ... JOSHUA SEAVER
SHALIN SHODHAN ... BRIAN TINDALL
Character Coordinators .......... DAVID SOKOLOSKY
Character Production Intern .......... ALLISON W. NELSON
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Simulation Engineer ........ JIAI CHONG
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STEPHANIE ANN STRICKLAND ... JACK HATTORI
THIDARATANA ANNEE JONJAI ... YIBING JIANG
PHYLLIS TING
Sets Shading Intern .......... MEGAN STIFTER
Sets Technical Lead .......... OMAR ELAFIFI
Lighting Coordinators.......................... MEGAN BARTEL ANTHONY KEMP
Lighting Production Assistant ............... JOHNSON CHENG

PRODUCTION
Assistant to the Producers ..................... AMY ELLENWOOD
Assistant to the Director ...................... KIERA MCAULIFFE
Assistant Production Accountants ........... EMILY ENGIE
Production Office Manager .................... COURTNEY BERGIN
Feature & Production Relations Manager .... LEE RASE
Feature & Production Relations Coordinator ............................................................ MARGO ZIMMERMAN
Pre-Production Management .................. RUSSELL J. STOUGH
Additional Pre-Production Support .......... JAMES RODERICK
Production Office Assistants ................. SUSAN EGGETT
.................................................. JONATHAN HORWITZ
.................................................. JESSICA HARRIS

Global Production Assistant .................. JENNIFER ROWLAND
Production Office Intern ...................... ALEJANDRO GARCIA

POST PRODUCTION
Director of Editorial & Post Production ........ BILL KINDER
Post Production Supervisor, Non-Theatrical ............................................................. JEFFREY DEAN
Post Production Manager ....................... ERIC PEARSON
Post Production Coordinator .................. MARK MILLA
Management Assistant ........................ CHRISTINE WILCOCK
Additional Post Production Support .......... ERICK ZIEGLER
Additional Sound Services ................... ANDREW VERNON
Original Dialogue Mixers .................... DOC KANE
.................................................. VINCE CARO
International Production Manager .......... CYNTHIA LUSK
International Production Coordinator ........ JENNIE NOLAN
International Graphics ........................ LAURA MEYER
International & Stereo Tech Lead ............ JAY CARINA
International Technical Team ................. ALEX MARINO
.................................................. NICK PITERA
International Editorial Team ................. DAVID H. TANAKA
.................................................. DAVID CONDORLOA
.................................................. CHRISTOPHER ZUBER
Post Production Assistant .................... JOSE ROSA

TITLES
Opening Title Design & Direction .............. ADRIAN MOLINA
Animation .................................. TOM GATELY
Clean Up and Ink & Paint ..................... RON ZORMAN
Art ........................................... JASON MERCK
Production Coordinator ..................... PAUL WASHBURN

Camera & Animation Lead .................... ANDREW JIMENEZ
End Title Design ............................. SUSAN MASON BRADLEY
Production Coordinator ..................... DUNCAN RAMSAY

PRODUCTION MASTERING
Director ....................................... CYNTHIA SL AVENS
Lead Engineer ................................ DOMINIC GLYNN
Administration Manager ................... BETH SULLIVAN
Supervisor ................................... ROBIN LEIGH
Colorist ...................................... MARK D INCOLA
Color Grading Operator ..................... SUSAN BRUNIG
Camera Operator ............................ ERIK ANDERSON
Software Engineering ....................... ANDRE PANG
.................................................. DREW TTV ROGGE
.................................................. LAURA SAVIDGE
Color Systems Architect ..................... ROD BOGART
Media Control Center Manager ............. ROBERT TACHOIR ES
Media Control Center Supervisor .......... ANDRA SMITH
Media Control Center Coordinator ........ AMY NAWROCKI
Media Control Center Operators .......... WINSTON O. GOOD
.................................................. GLENN KASPRZYCKI
.................................................. RICHARD PINKHAM
.................................................. JEFF WHITTLE
Senior Projectionist ......................... JOHN HAZELTON
Projectionist ............................... BRYAN DENNIS
Projection Scheduler ....................... ANTHONY DAVID DURAN

STEREOSCOPIC 3-D
Stereoscopic Supervisor ...................... BOB WHITTLE
Director of Stereoscopic Production ........ JOSHUA HOLLANDER
Manager ..................................... ALEX MANDEL
Production Assistant ....................... ARRICA SCAGLIONE
Rendering .................................... JAY-VINCENT JONES
.................................................. YAA-LIRNG TU

RENDER PIPELINE GROUP
Manager ..................................... ANNE PIA
Technical Lead ............................... JOSH GRANT
.................................................. KATE CRONIN
.................................................. NINO ELLINGTON
.................................................. BETHANY JANE HANSON
.................................................. BORIS KRASNOJAROV
.................................................. YUN LIEN
.................................................. ERIC SALITURO
.................................................. KELLI TOWNLEY

POST PRODUCTION SOUND SERVICES BY
SKYWALKER SOUND
A LUCASFILM LTD. COMPANY, MARIN COUNTY, CALIFORNIA
Re-Recording Mixers ......................... MICHAEL SEMANICK
.................................................. GARY SUMMERS
Supervising Sound Editors .................. MICHAEL SILVERS
.................................................. TOM MYERS
Sound Effects Editors ......................... DUSTIN C AWOOD
.................................................. TERRY ECKTON
.................................................. E.J. HOLOWICKI
Foley Editors ................................ PASCAL GARNEAU
.................................................. LUKE DUNN-GIELMUDA
Dialogue Editor ............................... BRIAN CHUMNEY
Assistant Supervising Sound Editor ........ CHRI S BARRON
Assistant Sound Effects Editor ............. BENNY BURTT
Foley Artists .................................................. JANA VANCE
DENNIE THORPE
Foley Mixer ................................................... COREY TYLER
Foley Recordist ............................................ GREG PETERSON
Assistant Re-Recording Mixers ....................... TONY SERENO
JAMES SPENCER
Recordist ...................................................... RONALD G. ROUMAS
Engineering Services ................................. DOUG FORD
STEVE MORRIS
Post Production Sound Accountant .............. RENEE RUSSO

Additional Voices
LORI ALAN .................................................. CARLOS ALAZRAQUI
JACK ANGEL .................................................. BOB BERGEN
GREGG BERGER .......................................... RODGER BUMPASS
NEIL CAMPBELL .......................................... PATRICK CARLYLE
SEAN CONROY .............................................. JOHN CYGAN
GREG DYKSTRA ........................................... PAUL EIDING
JESSICA EVANS ........................................... BILL FARMER
KEITH FERGUSON ........................................ ANDY FISCHER-PRICE
DON FULLOVE .............................................. TERESA GANZEL
DANIEL GERSON ......................................... MIKE HANFORD
JESS HARNELL ............................................. BRANDON JOHNSON
JOHN KASSIR ............................................. ELISSA KNIGHT
LINDSAY LEFLER .......................................... DAWN LEWIS
SHERRY LYNN ............................................. DANNY MANN
JASON MARSDEN .......................................... MONA MARSHALL
TRICIA MCALPIN .......................................... MICKIE MCGOWAN
ALLAN MCLEOD .......................................... ALEC MEDLOCK
MATTHEW MERCER .................................... PAM MURPHY
DAVID NEHER ............................................ LARAINNE NEWMAN
COLLEEN O’SHAUGHNESSY ......................... BRETT PARKER
DONOVAN PATTON ....................................... DANNAH PHIRMAN
JEFF PIDGEON ............................................. CRISTINA PUCCELLI
JAN RABSON ................................................ DAN SCANLON
PATRICK SEITZ .......................................... BETSY SODARO
JOEL SPENCE .............................................. MINDY STERLING
TARA STRONG .............................................. DAVE THEUNE
MARCIA WALLACE ........................................ JAMES KEVIN WARD
COLETTE WHITAKER .................................... APRIL WINCHELL

Additional Children’s Voices
AVA ACRES ................................................. ISABELLA ACRES
CASEY BARDEN .......................................... ILEANNA BRAVOS
JACK BRIGHT .............................................. TYREE BROWN
MASON COOK ............................................. MAKENNA COWGILL
NATALIE JANE DANG .................................. GAGE DAVENPORT
ETHAN LOUIS SAMUELS DISALVIO ............... CLAYTON DRIER
TYLER GANUS ............................................. FAITH GOBLIRSCH
MONTSE HERNANDEZ .................................. CALUM JOHN
BROOKE KLINGER ..................................... GIA MICHALIDIS
NIKOLAS MICHALIDIS ................................ MADISON MOELLERS
RAYMOND OCHOA ...................................... MARLEY PEARSON
ALEXIS POINDEXTER .................................. DAVIN RANSOM
SAMANTHA SADOFF .................................. KRISTEN SARKISIAN
JOSEPH JOHN SCHIRLE ................................ ARAMÉ SCOTT
ERICA TEEPLE ........................................... KHIARA SYMONE

MUSIC
Score Orchestrations by ......................... JONATHAN SACKS
J.A.C. REDFORD
DAN HIGGINS
JEREMY LAMB
and RANDY NEWMAN
Score Recorded and Mixed by ............... DAVID BOUCHER
Music Production Director ...................... ANDREW PAGE
Music Business Affairs ......................... BERNARDO SILVA
Music Production Coordinator .............. ASHLEY CHAFIN
Executive Music Assistant ..................... JILL HEFFLEY
Music Production Assistant .................. JIMMY TSAI
Assistant Music Editor ......................... BRENDA HEINS
Score Contracted by ......................... SANDY DE CRESCENT
and GINA ZIMMITTI
Music Preparation by ......................... JOANN KANE MUSIC SERVICE
Score Recorded at ......................... SONY PICTURES SCORING STAGE
Score Mixed at ................................. WARNER BROTHERS EASTWOOD SCORING STAGE

“Monsters University”
Written by Randy Newman

“Roar”
Written & Produced by Axwell & Sebastian Ingrosso
All Instrumentation / Programming / Percussion Performed by Axwell & Sebastian Ingrosso of Swedish House Mafia

“Island”
Written by Brann Dailor, Brent Hinds, Bill Kelliher, Troy Sanders
Performed by Mastodon
 Courtesy of Relapse Records, Inc.

“PNK Pop”
Music by Jamie Houston
Featuring Performances by The Blue Devils

PIXAR SENIOR CREATIVE TEAM
MARK ANDREWS ........................................... BRAD BIRD
PETE DOCTER ............................................ JOHN LASSETER
BOB PETERSON ........................................... DAN SCANLON
ANDREW STANTON ...................................... LEE UNKRICH

PIXAR SENIOR LEADERSHIP TEAM
ED CATMULL ............................................. MARC S. GREENBERG
JIM KENNEDY ............................................. LORI MCADAMS
JIM MORRIS .............................................. THOMAS PORTER

PIXAR SENIOR TECHNOLOGY TEAM
JOHN KIRKMAN ................................................ STEVE MAY
GIOVANNI QUARONI

VI
SPECIAL THANKS

MICHAEL ARNDT
HEATHER FENG-YANU
VICTORIA R. MANLEY
TANASE POPA
TERILYN HILLIS
JOE WRINN
TOM QUIRK
MIKE HUFF

DAN FOGELMAN
JONAS RIVERA
DARLA K. ANDERSON
KEVIN DALEY
NEIL GERSHENFELD
JENNY ALLARD
MIKE CALVO

PRODUCTION BABIES

ALEXANDER A.
ANSEL & CORMAC
ASHER LUCAS
ARJUN
ASHER RYAN
ATTICUS
BRENDAN
COLEMAN
DEMETRIO
DEVIN
ELIJAH
ELLIE
EVANGELINE
JETT
JASPER
KATE
LEO THOMAS
MACAULEY
MARIGOLD
NICHOLAS
NOLAN
PHINEAS
PHOEBE
PRIYA
NICHOLAS
ROLAND
ROSETTA
RUFUS
RYAN
SALLY
SAMUEL
SALLY
TUPPENCE
SENJU
THOMAS
WESTON
VERA
WESLEY
WILLIAM

Animated with PRESTO animation system.

Rendered with Pixar’s RenderMan®

DOLBY.ATMOS.

Sound Created in Dolby Atmos

Prints by DELUXE®

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Original Soundtrack Available on

Walt Disney Records

Video Games Available from

Disney Interactive Studios

In Stores Now on Your Favorite Gaming Systems

Distributed by
WALT DISNEY STUDIOS MOTION PICTURES

Created and Produced at
PIXAR ANIMATION STUDIOS
Emeryville, CA

P I X A R
Animation Studios

GENERAL AUDIENCES
All Ages Admitted
“I don’t mean to get emotional, but everything in my life has led to this moment. Let it not be just the beginning of my dream, but the beginning of all of your dreams.”

— Mike Wazowski, “Monsters University”

Ever since college-bound Mike Wazowski (voice of Billy Crystal) was a little monster, he has dreamed of becoming a professional Scarer—and he knows better than anyone that the best Scarers come from Monsters University (MU). But during his first semester at MU, Mike’s plans are derailed when he crosses paths with hotshot MU legacy James P. Sullivan, “Sulley” (voice of John Goodman), a natural-born Scarer. The pair’s out-of-control competitive spirit gets them both kicked out of the University’s elite Scare Program. To make matters worse, they realize they will have to work together, along with an odd bunch of misfit monsters, if they ever hope to make things right.


“Monsters University” also features the voices of Steve Buscemi (“Boardwalk Empire”) as Randy Boggs, Helen Mirren (“Hitchcock,” “The Queen”) as Dean Hardscrabble, Alfred Molina (TNT’s “Monday Mornings,” “The Da Vinci Code,” “Frida”) as Professor Knight, Dave Foley (TV’s “NewsRadio,” “The Kids in the Hall”) as Terry Perry, Sean P. Hayes (“The Three Stooges,” TV’s “Up All Night”) as Terri Perry, Joel Murray (TV’s “Mad Men,” “Two and a Half Men”) as Don Carlton, Pixar’s Peter Sohn (“Ratatouille,” “Small Fry”) as Scott “Squishy” Squibbles, and Charlie Day (“Horrible Bosses,” “Pacific Rim,” TV’s “It’s Always Sunny in Philadelphia”) as Art.

With music from Rock and Roll Hall of Fame inductee and award-winning composer Randy Newman (“Monsters, Inc.,” “Toy Story 3”), Axwell & Sebastian Ingrosso from Swedish House Mafia and Mastodorn, “Monsters University” opens in U.S. theaters on June 21, 2013, and will be shown in 3D in select theaters. The film is rated G by the MPAA.

WELCOME TO “MU”
Story Team Takes Characters Back in Time

“We wanted ‘MU’ to be Mike’s story,” says director Dan Scanlon. “His drive and sincerity are so compelling—his quest so personal.”

From the beginning, Scanlon was drawn to the idea of self-discovery. “Setting the story at the time when Mike is first venturing into the world by himself allowed us to delve into his journey of self-awareness, experiencing with him the fun, the ups and downs, the friendships and the revelations that come with growing up. It’s during these years, whether in college or not, that we tend to learn who we are. And it’s not necessarily who we thought we were.”

“Mike is self-assured, unwavering in his convictions,” says producer Kori Rae. “But Mike’s dream—unlike Mike—is outsized. It never occurs to him that he might not realize his goal. But we don’t always get what we want, including life-long dreams. It’s perhaps the hardest lesson for any of us to face, but it’s the benchmark of maturity.”

WHEN ONE DOOR CLOSES, ANOTHER ONE OPENS

Pete Docter, director of “Monsters, Inc.,” played a key role in developing major themes in “Monsters University.”

“One theme that came out really early was this idea that when one door closes, another door opens,” says Docter. “Doors were so central to the first film visually, so this idea really stood out. We realized that the main message in so many movies—especially those for kids—is, ‘If you try hard enough and believe in yourself, you can do anything!’ And that’s not a bad message, but it’s not always truthful. What do you do when your dream is crushed?”

According to the filmmakers, Mike’s story—and the fact that he doesn’t accomplish what he sets out to do—not only makes the story more interesting, it makes it more relatable. “A big part of this film is facing reality,” says story supervisor Kelsey Mann. “Sometimes it’s harsh and unfair, but that’s okay. It just means you were meant to do something else, something that ultimately might be more rewarding.”

Lasseter agrees. “College is the time when we all have so much optimism and confidence that we can change the world. We have dreams and goals. We’re unstoppable. And then reality sets in and we start hitting closed doors. It’s what you do when you hit a closed door—it’s what you do when your dream is shattered that really formulates who you are.”

Scanlon believes the key to figuring these issues out is often revealed through the relationships we form. “No matter how hard we try, we can’t do it alone. Nobody can. So we turn to others—and they turn to us—and we really start working on what we’re going to be. It really does take a village, I think. The tricky part is putting together the right team.”

But that’s not always easy, as Mike learns. James P. Sullivan, Mike’s nemesis-turned-teammate, isn’t yet the big teddy bear of a monster who will one day reign at Monsters, Inc. From the moment he steps foot on MU’s campus,
Sulley’s full of attitude and bravado—he just wants to have fun. As a natural-born Scarer, Sulley figures he doesn’t have to try that hard to succeed. “His lackadaisical nature really gets under Mike’s skin,” says screenwriter Daniel Gerson. “It just makes Mike nuts that Sulley doesn’t respect the opportunity enough to work hard—or at all.”

Adds screenwriter Robert L. Baird, “And it makes Sulley crazy that this little lime-green ball of determination is excelling in class, actually out-Scaring him, a monster who was born to Scare. He starts to doubt himself, which just fuels the competition between them.”

“When it all goes south, it’s not pretty,” says Rae. “They get kicked out of the Scare Program by the Dean herself; their dreams are crushed. But as fate would have it, they’re forced to work together to make things right. The unlikely bonds they form with a group of misfits, and how they grow—individually and as friends—results in a very funny, very touching story that at its heart is completely relatable to people of almost every age.”

Of course, things don’t work out exactly like they want. Maybe—just maybe—says Mann, they work out better, showcasing exactly why Mike and Sulley were always meant to be friends. “Mike is really good at lifting others up. In his quest for this unattainable dream, he becomes a great coach, making Sulley a hundred times better than he is on his own. They’re really a team and we get to see how that happens.”

BACK IN TIME

Ever since “Monsters, Inc.” opened in theaters on Nov. 2, 2001, the team at Pixar Animation Studios knew that Mike, Sulley and the monster world had touched audiences worldwide in a significant way. So the idea of bringing them back to the big screen was a welcome one. How to do it, exactly, was another story—literally.

Says executive producer John Lasseter, “When we create an original film at Pixar, by the time we’re done with it, we know the characters—they’re like friends; they’re like family; they’re part of us. It’s always bittersweet to say goodbye to characters like that. It’s so much fun to start thinking of new ideas that you can do in a world you already love, but we had to come up with a story that is as good or better than the original.”

To fuel Pixar Animation Studios’ well known collaborative process, the creative leadership team, dubbed “the brain trust,” hosted a brainstorming session, inviting some of Pixar’s best storytellers, including several members of the original “Monsters, Inc.” team. The idea of doing a prequel was certainly appealing to this group. Imagining the backstory for Mike and Sulley—a natural part of the filmmaking process—had been happening since the original film was made.

But filmmakers were well aware of the challenges surrounding prequels. Says Baird, “When the idea came up, we said, ‘Okay, let’s go back through movie history and study all the great prequels.’ Then we realized we couldn’t think of any.”

Explains Scanlon, “One of the challenges with a prequel is that by definition, everyone knows how the story ends. So it can be difficult to uncover the drama because we already know everything’s going to work out. It’s hard to define those stakes. You have to learn something new about the characters—which we ultimately do in ‘MU.’ We had to push the drama far enough that it almost threatened the way people felt about these characters, while ensuring that when the movie ends, we actually do the opposite by bringing the audience even closer to Mike and Sulley.”

 Adds Rae. “It can be insanely difficult to make a prequel that isn’t predictable—to create a story with unexpected twists and turns and surprising character arcs. But the storytellers really dug deep and developed details about
these characters to make a fun, yet emotional plot that audiences will never see coming.”

According to Mann, knowing how the story ends actually presented filmmakers with some exciting opportunities. “You may know where they’re going to end up,” says Mann, “but you don’t know how they got there. So it’s the journey that really matters, an idea that ultimately underscores the whole movie.”

Scanlon agrees. “The whole filmmaking process mirrors the path our characters take in this movie. It’s not a straight line from beginning to end—but one filled with dips and peaks, left turns and a lot of rerouting. But—like Mike’s story—it all works out exactly like it should.”

The director tips his hat to his Pixar team. “The collaborative environment here is unique and extremely valuable. I get feedback from some of the most talented people in the industry. I’m not expected to incorporate all of it—or any of it—but I’m better because of it. And so is the film. You better believe I relate to Mike and Sulley’s story.”

Their journey isn’t easy, to be sure, but according to Scanlon—it’s an adventure. “It’s a college movie, a coming-of-age story, so we wanted it to be really fun and capture that experience of self-discovery. We’re definitely going for laughs, but also an emotional story that’s relatable. The most important thing for us is to tell a story that makes people feel good. Maybe someone’s just had some failure in life or feels like a big dream has fallen apart. That person might walk out of the theater feeling that there’s hope—that it happens to everyone. Their dream might have to change course, but it’s not the end of the world.”

**MAKING MONSTERS**

“Monsters University” Enrollment Roars

While filmmakers were certainly able to hit the ground running when it came to creating their cast of characters for “Monsters University”— they had three key returning characters and a blueprint for the monster world from “Monsters, Inc.—they still had their work cut out for them. “We had to take Mike and Sulley back in time,” says director Dan Scanlon. “We had to make them younger—college age—how do you do that with monsters?”

The question proved challenging for Scanlon and the production team. Artists pulled reference of some A-list actors with long careers to compare images of them at different ages. For Mike, they studied how frogs age to determine what he would look like in a younger incarnation. Then Nierva, character art director Jason Deamer and several members of the production team applied the knowledge they’d garnered in their efforts to create younger versions of Mike and Sulley. “We made them thinner, shortened their horns, removed age lines and made their eyes brighter and colors more saturated,” says Deamer. “We made a bunch of subtle moves and were pleased at how different they looked standing next to the older versions. We thought the cumulative effect was huge. But it wasn’t enough—a slightly skinnier green ball with one eye was still just that. When you extract the essence of someone’s likeness, whatever those basic elements are, that’s what you remember ten years after seeing a movie.”

So the team gave each of the returning characters what they called a “visual hook.” For Mike, artists added braces for the grade school version, which graduated to a retainer by the time he landed on the Monsters University campus. Sulley was adorned with an unruly tuft of teenage hair, reflecting his laidback attitude. Randall—known as Randy in “Monsters University”—dons a pair of glasses, which tend to get in the way of his not-yet-signature disappearing act.

All of the characters—both old and new—were treated with Pixar’s signature innovative spirit, creating a
memorable cast that’s ultimately brought to life by a talented roster of voice talent led by Billy Crystal and John Goodman. “Those guys were great,” says Scanlon. “We recorded them individually early on in the process—just to get them back into the groove of the characters and for everyone to find the slightly younger versions of Mike and Sulley. But when we got them together, it was wonderful. They really get along, and have a natural charisma together. It was great for me as a director to just set up the basic idea of the scene and let them run with it. I’d stand back and watch, making little changes here and there. The energy level was high. Recording them together really allowed for the kind of happy accidents that you don’t often find in animation—those great spontaneous moments.”

Adds producer Kori Rae, “We were so lucky to assemble a cast like this. They have this uncanny blend of raw talent and experience—and pure unbridled excitement for the project—that makes a movie like this really take off.”

Another big dilemma for filmmakers was technology—specifically how technology now afforded them luxuries they didn’t have with “Monsters, Inc.” “Fur was a technical challenge for the first film,” says Nierva, who worked on the first movie. “We were allowed one furry character per scene. We’ve come a long way since then and in ‘Monsters University,’ we can put furry characters everywhere. So we did. But then [director] Dan [Scanlon] had to reign it all in because the world had changed too much from that of the first film—so some monsters lost their fur along the way.”

According to Nierva, there are 500 characters in “Monsters University”—averaging more than 25 characters per shot, which is more than double the number in previous Pixar films. Artists designed and modeled many of the more than 400 background characters early in the production timeline, while the story team hammered out the details of Mike and Sulley’s college adventure.

WHO’S WHO AT MU
MIKE WAZOWSKI’s lifelong dream is to become a Scarer at Monsters, Inc.—and he’s sure he knows just how to do it. Ever since he was a young monster, Mike’s had his eye on Monsters University, home of the monster world’s top Scare Program. Now a freshman and hopeful Scare student, he’s well versed in the rich history, theory and technique required to reach his goal, and the little green one-eyed monster has more confidence, enthusiasm, determination and heart than all of his classmates combined. Then he meets James P. Sullivan—Sulley—and life gets tricky. “He gets little guy’s disease bad,” says Crystal, who returns to Pixar’s recording studios, giving voice, humor and a heightened level of emotion to Mike. “He has a chip on his shoulder when it comes to Sulley—this big handsome monster who’s everything Mike really wants to be.”

The problem, of course, is that Sulley fails to nurture his natural abilities, while Mike works extra hard—to little avail. “This movie does something that is rarely done,” says Scanlon. “It shows someone who has a dream and a desire that doesn’t work out the way he expects it to. I think that happens to everyone in some way or another, so we really wanted this movie to show that sometimes when you reach those walls, there’s something better around the corner. It’s not the end of the world. Mike Wazowski is the perfect guy to tell that story.”

Crystal says that for monsters, the characters are surprisingly human. “It’s easy to think that these characters can’t possibly have any depth or feelings because they’re monsters, but they do,” says Crystal. “They’re young men figuring out who they are and what they want in life—and then what life actually has in store for them. What’s great about these movies is that they don’t just entertain, they also have a wonderful message.”

And going back in time is sort of a bonus, adds the actor. “Suddenly, we’re 18 years old. They made us look younger and thinner. I wish life could work that way.”
When it comes to Scaring, SULLEY's a natural—his abundant size, fierce roar and family legacy of a long line of high-achieving Scarers make him a shoo-in for the esteemed Scare Program at Monsters University. “We all know who Sulley becomes,” says Scanlon. “Sulley was humble, sweet and mature in ‘Monsters, Inc.’—we had fun playing him against character in ‘Monsters University.’ He’s a very talented Scarer—a big guy, an athlete. He looks the part and he knows it. He shows off a little and he might be a little arrogant.”

But from the moment the overly confident monster steps his big furry feet on campus, it’s clear he’d rather crack jokes than books—and he learns the hard way that his unfettered talent and family ties can only get him so far. An ill-timed spar with a little green know-it-all gets him kicked out of the Scare Program. With his ego bruised and future in jeopardy, a stubborn Sulley must put his pride aside, team up with an odd bunch of misfit monsters and actually work if he wants to live up to his true Scaring potential.

According to filmmakers, the character—who weighs in at 985 pounds—went through a bevy of changes before they landed on the right mix of confidence and likability. Fortunately, they had the right guy in place to help bring the complex character to life. Says Rae, “John Goodman—the hardest-working man in show business—returned to voice Sulley and is absolutely great.”

Goodman was excited to revisit the role, but says he had concerns about taking the beloved character back in time. “I worried about finding a higher register for his voice, but it just took care of itself,” says the actor. “I’d come in and read a few lines and we’d go on to do the rest of the script. But we’d always come back and get the original lines at the end because by then the character had found itself.”

Monsters University freshman RANDY BOGGS has big aspirations for college life. The peculiar lizard-like monster with his host of gangly arms and legs plans to major in Scaring and lead an active social life filled with fun, friends and fraternity parties. “He’s not the Randall that we know from ‘Monsters, Inc.,’” says Steve Buscemi, who once again provides the voice of the iconic character. “He’s a little insecure and he wants to fit in, so he works toward pledging the coolest fraternity.”

Story supervisor Kelsey Mann says he thinks audiences will be surprised to see Randall’s humble beginnings. “He’s super happy and positive. And, just like Mike, he’s always dreamed of becoming a Scarer.”

He certainly seeks inspiration. One of Randall’s most memorable lines from “Monsters, Inc.” finds its way into the prequel. Hanging above Randy’s bed is an inspirational poster that reads “Winds of Change.”

Audiences will get the inside scoop on just what sparks Randy’s competitive spirit—but the future top Scarer at Monsters, Inc. will first need to get his embarrassing disappearing habit under control, because Randy’s not sure how he’ll ever be a great Scarer if nobody can see him.

CUE THE MISFITS

The Oozma Kappa fraternity characters sprung from an impromptu and lively lunch among filmmakers. “We wanted to design each of the Oozma Kappas around a story point or a characteristic that would mirror what Mike and Sulley were going through,” says Scanlon.

Faced with the realities of the economic downturn, Midwestern sales monster DON CARLTON finds himself going back to school to learn new skills and pursue a dream career in Scaring. “Don is personally one of my favorite characters,” says Scanlon. “I love the idea that it’s never too late—which is so inspiring—it’s never too late to
change what you want to do and try something different. He’s done something that he wasn’t excited about for years. I love the idea that Don gets a second chance to do something he really loves.”

One of Monsters University’s “mature” students and a founding member of the Oozma Kappa fraternity, Don brings his honest, hardworking spirit to their endeavors, ensuring that his fellow brothers keep their various heads on straight and their array of eyes on the task at hands.

Joel Murray was called on to bring the mature student to life. “I think that was brilliant casting for Don,” says Rae. “He’s really funny, but Joel has an innocent sweetness in a lot of his characters, which comes through in Don.”

SCOTT “SQUISHY” SQUIBBLES gives new meaning to the term undeclared. Says Scanlon, “His design is literally like a piece of clay that needs to be molded. We intentionally designed Squishy to be smaller and cuter than Mike to illustrate that it’s not appearance that makes a Scarer—it’s something far more elusive.”

A sophomore whose dream of becoming a Scarer was squashed in his first year at Monsters University, Squishy is a bit of a wide-eyed wanderer—small, sweet, naïve and quiet—who, not surprisingly, still lives with his doting mother. But with a little help from his Oozma Kappa brothers, Squishy begins to realize he’s more than just that shy monster in the corner.

Pixar’s own Pete Sohn stepped in as the voice of Squishy. “He did the scratch early on and it totally stuck,” says Rae. “Pete’s an amazing actor who’s been in a few of our films—he makes the perfect Squishy. For me, the character is the heart of the film.”

The ultimate free spirit, ART is a mysterious monster with a dubious background. “Art was a big question mark,” says Scanlon. “We couldn’t quite figure out who he was and in not figuring him out, we found him.”

By far the strangest member of the Oozma Kappas, Art bowls over the competition—sometimes literally—with his unique dexterity and wild-card ways. Nothing is scarier than the unpredictable, especially when it comes to this furry ball of bad.

Adds Scanlon, “He’s just the weird guy you don’t know anything about—and there are a lot of those in college. He ended up being one of our favorite characters because he could be so bizarre. His design matches that, too: odd.”

Odd, indeed: Art is rainbow shaped with long, curved legs and arms that originate from a seemingly impossible place. “I think the second we arrived at that design, everybody knew it was going to be great,” says character art director Jason Deamer. “Then animation got a hold of him and started bending him every which way. We hope he’s going to be a stand-out character.”

Charlie Day was called on to help bring Art to life. “He definitely rolls to the beat of his own drum,” says Day. “But Art has a big heart—and it’s somewhere between his eyeballs and his legs.”

When it comes to TERRI & TERRY PERRY, it’s hard not to ask, “Are two heads really better than one?” Says Scanlon, “Terri and Terry are these two bickering characters that mirror the relationship Mike and Sulley have in the beginning. They’re literally stuck with each other, but can’t quite work together.”
They’ve little in common—Terri with an “i” is a real romantic who’s quick to spot the silver lining in any situation, while older brother Terry with a “y” sports a more cynical outlook on life. “They have to learn to become one—the same way that Mike and Sulley do,” says Scanlon.

If they can stop squabbling long enough to work with their Oozma Kappa brothers—they might be able to put their heads together—literally—and find their place in Monsters University’s Scare Program once and for all.

Sean P. Hayes gives voice to Terri, while Dave Foley is the voice behind Terry. The duo recorded together, which led to some serious improvising. Says Hayes, “We always have fun improvising and coming up with new things, but it’s always within what’s already written.”

Adds Foley, “Dan Scanlon shaped whatever we improvised, and if we came up with something he sort of liked, he then guided it toward something he actually liked.”

IN CHARGE
To DEAN HARDSCRABBLE, there are scary monsters and there are all other monsters. It’s no surprise she feels this way—she is, after all, a legendary Scarer and Dean of the School of Scaring at Monsters University. Aspiring Scare students must be up for the challenge to impress her, though she is convinced that her assessments of who is truly scary are never wrong.

“Hardscrabble has been arguably the hardest character that I’ve ever worked on in the 15 years I’ve been here,” says character art director Jason Deamer. “We had as many as 12 people working on her. She had to be terrifying and creepy, but at the same time beautiful and graceful.”

Filmmakers recruited a rare centipede for inspiration—Scolopendra Gigantea, also known as the Amazonian giant centipede. “We didn’t want her to be just a pure centipede,” says production designer Ricky Nierva, “so we thought having a dragon-, bat-wing motif would be cool. She can get from point A to point B really quickly, and her wings provide great opportunities to illustrate her emotions—when she gets angry, she can unfurl them quickly.”

With 30 legs, spectacular wings and a lifetime of experience, Dean Hardscrabble knows Scaring. She has no use for mediocrity—and her students know it. So when the hard-to-please Dean witnesses the spectacular culmination of the rivalry between Mike and Sulley, she takes swift action, dashing their dreams in an instant.

Unlike Hardscrabble, Helen Mirren, who lends her voice to the character, appreciates Mike Wazowski’s work ethic. “Following your dream is all very well, but without the hard work it’s nothing. I think too many people think all you have to do is just have a dream and it will happen, and this movie very adroitly and very elegantly teaches a lesson to young people—success is 10 percent inspiration and 90 percent sweat and hard work. And even then, there are no guarantees.”

PROFESSOR KNIGHT teaches Scaring 101, the introductory course to Scaring at Monsters University. With hundreds of new Scare students each year, Professor Knight must weed out the weak from the talented and identify who shows the most potential to be real Scarers. Only a few have what it takes to pass the formidable final exam and move on to the elite Scaring Program.

Alfred Molina was tapped to bring the esteemed teacher to life. “Professor Knight is a cross between a football coach and a drill sergeant,” says Molina. “He expects a lot of his students and he’ll put them through their
paces—but he’s demanding because he really wants to see them do well.”

MS. SQUIBBLES is a doting, single parent who encourages, accommodates, and more so, coddles her only son, Scott “Squishy” Squibbles. Squishy is 19 years old and still lives at home, but who can blame him? Ms. Squibbles is Monstropolis’ best mom—she cooks for him, does his laundry and she even acts as house mom when he has his “little friends” over to play fraternity.

The filmmakers called on Julia Sweeney to give voice to the delightful mom. “Sherri Squibbles has five eyes, three eyebrows and a very thick neck,” says Sweeney. “She’s a round lady who’s usually wearing curlers, and she’s completely oblivious to the fact that she might be embarrassing her son in front of his friends—but they can’t say anything because they’re in her house. I love that it’s all great mom stuff.”

STUDENT BODIES
JOHNNY WORTHINGTON has reason to be supremely confident—he’s the top Scare student at Monsters University and president of the best fraternity on campus, Roar Omega Roar (RΩR). Voiced by Nathan Fillion, Johnny comes from a long line of MU Scarers and respects the school’s legacy, traditions and most of all, the system by which Scaring excellence is judged. He may have been born with a silver spoon in his jaws, but this monster’s no softy.

Says Fillion, “One of the themes in this movie is seeing a person’s hidden value—a skill Johnny certainly lacks. He takes people at face value, and he’ll never know them. That’s a hurdle Mike and Sully have to overcome with one another.”

Aubrey Plaza provides the voice of CLAIRE WHEELER, who is the Greek Council president at Monsters University, and this year she is one of the chosen emcees for the school’s annual Scare Games. Don’t be fooled by Claire’s brooding exterior and monotone drawl—while banal in appearance, on the inside she is a galvanizing force of school spirit who diligently warns the Scare Game participants of the dangers they will face.

BROCK PEARSON, voiced by Tyler Labine, is a preppy-looking fraternity monster chosen to assist the Greek Council president in emceeing the school’s annual Scare Games. Jock-like and what some might refer to as a “meathead,” Brock is a loud, enthusiastic emcee who relishes the danger of the Scare Games’ challenges.

Bobby Moynihan lends his voice to CHET ALEXANDER, an overzealous sidekick to ROR president Johnny Worthington. He’s enthusiastic, excitable and in 100 percent agreement with whatever Johnny says. If Johnny wants someone mocked, Chet is first in line to mock them. If Johnny wants to get a laugh, Chet will be in hysterics before the joke is done. And if Johnny wants Chet to stop smothering him, well then Chet will try his best to do that, too.

Fearless leader of the Python Nu Kappa (PNK) sorority, CARRIE WILLAMS commands the respect and attention of the house with a simple flash of her burning red eyes. The youngest of eight siblings and the only girl, Carrie relishes being in a sorority and the relationships with her PNK sisters. Beth Behrs was called on to provide the voice of Carrie.
FRATERNITIES, SORORITIES AND MASCOTS
A collection of wholesome, good-natured misfits, the adorable brothers of OOZMA KAPPA (OK) have bonded over their inability to make it through the Scaring Program. With only four bodies in the house, they don’t even have enough members to compete in the Scare Games. What they lack in scariness and self-confidence, they make up for in heart.

The ROAR OMEGA ROAR (ROR) fraternity is made up of the best of the best. They’re the smartest, most skilled, scariest monsters at Monsters University, and come from families with a long, proud history of Scaring. While the RORs may be preppy in dress, they are ferocious in action and downright ruthless, if necessary. Self-declared as the most elite house on campus, the RORs are lead by Johnny Worthington who presides over the house like an all-powerful monarch. Eager to continue their Scare Games winning streak, the RORs will do whatever it takes to stay on top.

Pretty in pink, the sisters of PYTHON NU KAPPA (PNK) are not to be underestimated. Led by their fearless queen bee Carrie, these ladies are smart, cold-hearted and merciless. Covered in pink from head to toe, the PNKs’ sweet exterior quickly turns terrifying when the Scare Games begin.

Big on brawn but short on brainpower, the JAWS THETA CHI (JOX) fraternity brothers are rarely seen without their flashy letterman jackets. The JOX are brutal competitors who never hesitate to do whatever it takes to beat their opponent, even if it’s breaking the rules. Despite practically living at the gym or on the field, these sport-loving monsters often prove that bigger doesn’t always mean better when it comes to Scaring.

The athletic sisters of SLUGMA SLUGMA KAPPA (EEK) spend most of their days working out and running drills to perfect their Scaring skills. Their initiation is a triathlon, and training together 24/7 has strengthened the bonds of sisterhood so much so that these strong, self-assured girls are ready to out-work and out-scare any monster they encounter together.

ETA HISS HISS (HSS) sorority has been around since the beginning of Monsters University and the members are as mysterious as they are terrifying. The HSS sisters might be pale, mysterious and sullen, but these intimidating Goth girls are fierce competitors and tough as nails. Fittingly, their most distinguished alumna is one of the most powerful, Scary monsters on campus who every new Scare student strives to impress—Dean Hardscrabble.

ARCHIE THE SCARE PIG, the squealing mascot of Monsters University’s rival school, Fear Tech, becomes the unsuspecting target of an MU prank when he’s secretly swiped. But Archie is no boneless ham; he can take care of himself, and his fast feet and feisty nature keep his hijackers in hot pursuit.

DOING THEIR HOMEWORK
Filmmakers Travel Coast-to-Coast—and Enlist Some Cool Creatures—to Make Movie Roar

Research is one of the keys to Pixar Animation Studios’ success. “For every movie we do, authenticity is absolutely vital,” says executive producer John Lasseter. “Our teams traveled to Scotland for ‘Brave,’ and for ‘Finding Nemo,’
everyone became certified scuba divers. ‘Monsters University’ was fun to research because it takes place in a college setting—I have five sons and three of them are in college right now. I’ve been able to pick their brains. I’d go and move one of my sons into college, bringing all these ideas and observations back to the next story meeting.”

BACK TO SCHOOL
Director Dan Scanlon, like a lot of members of the production team, graduated from art school. “We didn’t quite have that experience as far as the look of a classic campus—so we went to several schools to soak up the atmosphere. Just seeing the students—so young and so stressed—most of us were glad to be done with that phase of our lives. But we also got the distinct feeling that anything’s possible. There are so many opportunities and areas to study—we saw all these different schools within each college, which definitely got us all charged up imagining what a monster college could be.”

Producer Kori Rae took part in the team’s quest for knowledge and inspiration as the story was just getting off the ground. “Our first research trip was to the east coast to visit a number of schools, including Harvard and MIT,” says Rae. “It was a blast. The first day of our visit, we were amazed—just blown away by the scale of the campuses and all the activity—saying, ‘Are you kidding me?’ We visited classrooms, listened in on lectures—everyone really got into it.”

Artists were inspired by the campuses they visited. “In ‘Monsters, Inc.,’ says production designer Ricky Nierva, “they took the best of American manufacturing and translated it into a monster world. When we went and looked at all these colleges, we wanted to feel the spirit of the university so we could similarly translate that into our monster world.

“We realized that there’s a lot of history—particularly at a campus that still has buildings from when the school was founded,” continues Nierva. “There’s history in the way the buildings were designed and the way they were built. We could see how each campus evolved as time went by—there were really old buildings next to really new buildings. We learned how the oldest—often the most ornate—building on campus was where the university started—typically surrounded by big, really mature trees—with the rest of the campus expanding from there.”

According to Nierva, the team paid attention to the details—ultimately incorporating much of what they observed into the film. “We learned about the walking patterns of the students, which we found fascinating. There were pathways snaking through the Quad on one campus that seemed random. We realized that many of the paths had been left by students who had to get from point A to point B as quickly as they could between classes, so they would cut across the lawn in lieu of the original paved paths, killing the grass. Eventually, groundskeepers just paved the short cuts because they didn’t want to keep reseeding the grass.”

As a result of their observations, artists made the School of Scaring the oldest building on the Monsters University campus, complete with big, mature trees, worn pathways that connected paved ones and a bevy of monsters to put it all to good use. Filmmakers even borrowed a tradition from one of the schools they visited: Students who enter the School of Scaring on their first day of school touch a statue’s toe for good luck.

But there’s more to college life than buildings, pathways and statues. The team visited schools in their own backyard, including Stanford and UC Berkeley, and checked out some of the more entertaining aspects of student life. Says Nierva, “Some of the schools felt much more open—people throwing Frisbees around on the grass and laying out. We loved going to the fraternity houses. The fraternities were very open to letting us into their places—we took a lot of photos.”
Some members of the production team attended a bonfire event at UC Berkeley prior to a big football game against Stanford. The experience served as great reference for the MU-Fear Tech rivalry.

**BUGGED**
The team’s research extended beyond the college scene, especially when it came to Dean Hardscrabble’s design. Artists studied owls and moths, among other things, but it took a visit with a particularly creepy creature to trigger her ultimate design.

Owen Maercks of East Bay Vivarium was invited to Pixar Animation Studios to introduce the production team to an Amazonian giant centipede—Scolopendra Gigantea—which can reach 12 inches in length. “This creature was so creepy,” says Nierva. “Mr. Maercks told us that he deals with super-venomous snakes, lizards and spiders, yet he said that he would not mess around with this centipede. He had long leather gloves and metal tongs and he kept talking about how dangerous this centipede was. The more he talked about it, the more we thought, ‘What the heck are we doing with this thing in our offices?’ It’s scary, because it’s voracious. He said, ‘If it bites you, you won’t die, but you’ll wish you would.’

“But it had such beautiful, inspiring motion,” Nierva concedes. “The animators got really excited and inspired. We have a lot of footage from that day—taken from a safe distance.”

**WIGGING OUT**
Research for “Monsters University”—like with all Pixar films—often involves unusual experiments conducted on the Emeryville campus. For filmmakers to execute certain actions or effects in CG animation, they first employ real-life examples in order to inform and trigger their imaginations.

For example, the production team wanted to introduce some fun visual elements to the scene in which the MU clubs are pitching their benefits to Mike as he walks across campus. “For the art club,” says Nierva, “there’s a fuzzball character who pours paint on his head and then slams his head against a canvas. The effects crew had a great time filming reference for the scene. They actually poured paint on a wig and slammed it against a white canvas—over and over again. The video is hilarious.”

And the resulting shot—which takes about three seconds—reflects the attention to detail that went into creating it.
look in mind for the school,” says director Dan Scanlon. “But as we did research, as we looked at a lot of different schools, we found that the ones that interested us the most were a little more sprawling. We wanted the school to feel like it had history—without being too stuffy. We wanted a really high-end institution, but we also wanted it to feel fun. We talked a lot about the idea of having rolling hills on campus and curving paths and buildings behind buildings, so that it felt like there’s always something around the corner. That’s what college life is like, after all. That became one of the cornerstones of the school.”

CENTERPIECE
Robert Kondo, who served as sets art director for the film, says the team started where Monsters University started some 700 years ago: the School of Scaring. “It was one of the earliest things we designed, because it is the central point of the college.”

Artists pulled reference from a host of Ivy League schools—capturing the European flavor they found there, as well as the sculptured stonework—which, says Kondo, lent itself to the monster world quite well. “It was really beautiful. The sculptural aspects were perfect for monsterizing—we could get faces in there.”

Kondo was particularly impressed with a building at Harvard that featured massive bricks with lots of texture. “The overall scale of the building felt so massive. It felt like a great touchstone for us, along with a lot of Russian architecture, because of the attention to the mass of things. It’s that heft that really gave us the feeling of the monster world.”

As the focal point of the whole university—and theoretically the oldest building on campus, the School of Scaring needed to stand out. “We really wanted some iconic feature to stress the visual importance of the building,” says Kondo. “So we introduced a dome and arch. And one of the great things about the school are the front doors, which are big, dark, heavy metal doors—but there are small doors within the bigger doors, alluding to the fact that there are big monsters and small monsters—and maybe long ago when the building was built, there were enormous monsters—suddenly our world got bigger.”

Artists were able to subtly incorporate monster faces into many of the buildings, including the School of Scaring, creating eyes out of two big windows and a mouth from the front doors.

STEP INSIDE
When it came time to design the interior of the School of Scaring, artists knew they had to match the wow factor of the outside. The team referenced a variety of sources, but one in particular became the key inspiration for the interior design: Dean Hardscrabble.

“I think it’s an extension of Hardscrabble,” says Kondo. “More than anything, it represents what she’s worked for. It’s the tradition and history of Scaring manifested. It’s what Mike loves, it’s what Sulley loves. It’s the center of the school, where so many ideas meet and we wanted that level of importance to come across.”

According to Kondo, early concept art featured very dark tones and the team leaned toward a more theatrical design that would suit the Dean during her dramatic backlit scenes. The team utilized hardwood and stoic pillars that were intended to showcase the theatrical look, but garner the respect a grand cathedral might command. They had countless Ivy League references on hand as well that ensured an academic feel to the overall design.

Production designer Ricky Nierva says that the academic feel was essential in the design of all of the buildings on campus, but the team was encouraged to have fun. “We monsterized our buildings with claw motifs, horns, teeth, spikes, tentacles and faces. We even have conduit running through the interior sets since everything
would run on scream power.

“It’s been really fun,” continues Nierva. “The whole idea was to make it as fun as possible, because college can be fun. The monster world offers really unique opportunities to play with the design.”

**HITTIN’ THE DORMS**
The idea of dorm life conjures an image for almost everyone and that’s exactly what filmmakers wanted to capture. Says Kondo, “For people who had gone to college, we wanted it to ring true: ‘Oh my gosh, that’s totally like the dorm that I lived in.’ You have that standard bed, desk, bookcase and closet. The fun is what the student brings into that space.”

Moviegoers will see Mike’s dorm room early in the film, so the team had to zero in on his 18-year-old tastes. “Mike’s all about Scaring,” says Kondo. “He’s there to be the best student he can be, to study, to really work hard towards it. But we had to have Little Mikey, his stuffed animal that he has in ‘Monsters, Inc.’ He also has this ‘Full Scream Ahead’ Scarer’s bedcover that he’s likely had forever. It’s all about adding a layer of depth to Mike. We show where’s he’s been—with all of his items from home—and where’s he’s going—with a calendar outlining his semester. And of course he’s got a great view of the School of Scaring: his goal is right there in sight.”

**FRATERNITY ROW**
One of the critical areas in the “Monsters University” campus layout is fraternity row, where Mike—and eventually Sulley, too, hear voices of doubt—literally. When their rivalry gets them kicked out of the School of Scaring, they turn to the Greek system and the annual Scare Games to earn their way back into Dean Hardscrabble’s program. But their journey isn’t easy. And designing the sets that played host to this part of the “Monsters University” story wasn’t easy either.

The production team took several trips to different schools to reference a variety of fraternity and sorority houses and the way they were assembled at each school. “We tried to cast buildings that reflected the types of people that lived in them,” says Nierva. “For example, the ROR house, which is elite—pledged by the wealthier, more advantaged and entitled monsters, is one of the bigger houses on the cul-de-sac on frat row. It’s a majestic-looking house and we monsterized it with tentacle motifs and spikes.”

The JOX house, in contrast, isn’t as sophisticated in appearance. Years of parties have taken a toll on the house—though the JOX members could care less. “That house is the scene of the party,” says Kondo. “It had to be full tilt with a couch out front, stolen street signs and Christmas lights.”

Hitting the other extreme is the HSS house, a castle-like sorority that’s home to the pale pack of Goth girls. It’s also a far cry from the house that brand-new Oozma Kappa pledges Mike and Sulley ultimately call home.

**IT’S OK**
The Oozma Kappa fraternity was founded to offer brotherhood to monsters who didn’t fit in elsewhere. So when filmmakers decided to house these misfits not in a typical fraternity house setting, but in doting mother Ms. Squibbles’ home—artists had fun with the design, filling the house with traditional furniture and family portraits on the walls.

“We imagined Grandma’s house,” says Kondo. “We included a lot of dainty grandmotherly patterns all around the house, but if you look closely, there are monster motifs in all of them—the delicate roses have thorns and eyeballs in them.”
MONSTERS INC. REDO
Production designer Ricky Nierva says the team was happy to have a blueprint of the scream factory from “Monsters, Inc.” “We thought it was great that we had the advantage of the beautiful original production design from Harley Jessup and Bob Pauley.”

But to create the scream floor for the opening scene with young Mike, which takes place some 20 years before the first movie, and the scene 10 years later when the Oozma Kappas pay an impromptu visit to MI—filmmakers had to rethink the factory setting. “We couldn’t just resurrect the original set,” says Nierva. “Technology had come too far. We had to rebuild it from scratch—and figure in things that would be different considering the difference in time.”

For example, Nierva and the production team had to rethink the leaderboard at Monsters, Inc. “In the original film, the scream totals are displayed on a bank of televisions,” says Nierva. “So we thought it might have started out like an old train station with the flip numbers. I think that’s so cool—it’s different enough, but still attached to the original movie.

“We considered the evolution of cell phones,” continues Nierva, “from big bricks to tiny phones. So we made sure that the door stations were chunkier and fatter to reflect the earlier time.”

Filmmakers tackled a number of other sets, from campus exteriors—one shot shows underwater monsters swimming to class—to the scream can and door laboratories and the MU football field. The common thread, of course, was in tying each set to the characters who inhabit the world. Says executive producer John Lasseter, “It’s a really beautiful film. It really captures the essence of a university setting, and the details are so fun, because if you look closely, everything is monsterized. And even better, it supports the optimism of Mike arriving at this university in search of his dreams.”

ILLUMINATED
“Monsters University” Recruits New Technology

Way back in 2001 when Mike, Sulley and a colorful cast of characters made their big-screen debut in “Monsters, Inc.,” Pixar had some major challenges and technical breakthroughs in the area of fur—the complexity of the way it moved, was lit and groomed—and clothing simulation, most notably Boo’s t-shirt. At the time, the ultra-hairy Sulley was so complicated and required so much rendering that the filmmakers were restricted in their desire to add other furry creatures. Now, with “Monsters University,” Pixar’s technical wizards have raised the bar again, taking on several new challenges to make it their most ambitious film yet in terms of lighting, simulation and rendering. Furry monsters abound, the new approach to lighting gives the film an art-directed sense of realism that adds to the experience.

To give a sense of the enormous scope of the project, “Monsters University” took 100 million CPU hours to render, which is equivalent to 10,000 years for a single computer—the most in Pixar history. On average, each frame (if rendered on a single computer) would take about 29 hours. Pixar’s render farm (the network of computers and processing units) roughly doubled in size from what it was on “Brave” to accommodate the needs of the production. Additionally, each computer was turned into a multiprocessor (with 12 processors in each) to allow shots to be broken up and rendered simultaneously on different machines using multithreading.

One of the biggest innovations in the creation of “Monsters University” was Pixar’s adoption of a new lighting process called global illumination (GI), a revolutionary approach to lighting that Pixar’s technology team
elaborately evolved to give the film a striking visual palette. Global illumination allows the filmmakers to use area light sources—instead of potentially hundreds of individual lights—to give a more accurate physically based and realistic effect. One of the major benefits of this approach is that the filmmakers are able to get a very quick and early sense of what the final lighting will look like, instead of waiting until the end of the production process as was traditionally the case.

Chris King, global illumination lead for the film, says, “To light a computer animated film, we simulate the physics of light in the scene. In reality, light enters then bounces around infinitely off all the surfaces in the scene. That is impossible to compute so we have simplify the problem somehow. On this film we removed simplifications we used in the past and simulated lights and surfaces much more accurately.”

Producer Kori Rae adds, “The global illumination initiative at Pixar was started by three very talented guys at the very beginning of the film who came to me and asked if they could give it a try. They had just six months to come up with something that they could formally present, and they did it. It was amazing. The end result is more beautiful and realistic lighting that perfectly suits the college setting. Plus, we found a more satisfying experience for the production team because they had a sense of lighting earlier in the production pipeline that allowed them to do great work under strict timelines.”

Veteran Pixar technical genius Bill Reeves (the second employee ever hired at Pixar and an Oscar®-winning pioneer in the world of computer graphics), Jean-Claude Kalache (DP, lighting) and Christophe Hery spearheaded the GI effort on “Monsters University” with help from Chris King, software VP Guido Quaroni and a team of experts.

Kalache recalls, “At the end of ‘Up,’ I had a 16-page document of notes about things that I wanted to improve, things that I wanted to research and things that I wanted to learn about. One thing that struck me was how complex our lighting setups had become even when we were trying to produce very simple imagery. One of the main projects that I identified was global illumination. When I found out I was going to be on ‘Monsters University,’ I went to Guido and Kori and proposed taking some time to figure out how to make our lighting setups simpler. Bill Reeves was also pursuing an interest in this area and when he joined the production, we proposed researching GI together. Christophe Hery, who was an expert in lighting at ILM, Jacob Kuenzel, a Pixar technical director, and Chris also joined the team. We knew that the long-term benefits of GI would be tremendous. At the end of the day, it makes a lot more room for the lighter to be creative and artistic, while taking away many of the redundant technical steps they were doing.”

“We wanted to try a new approach to lighting for many years,” adds Reeves. “What’s changed is that computers are now faster and we’re smarter. GI is a major re-think of how things work. It’s more intuitive and natural, and it allows us to use just a few lights to get a really rich environment. GI lets you light a scene in a day or two, instead of two or three months. For Pixar, GI is definitely a revolutionary step. We had to learn to work differently, but the rich results are spectacular.”

Alex Kolliopoulis, rendering supervisor, explains that in order to solve the challenges of GI, Pixar had to first come up with a new way to allocate computer resources. “Global illumination has basically doubled the time and quadrupled the memory requirements for rendering,” he says. “We had to come up with a way to multithread the work, which meant turning our computers into multiprocessors. Rather than having one render per core, we’ll spread one render across multiple cores. In general, we are using four threads for our heavier renders, which means you have four cores dedicated to one render of a frame. It comes back roughly four times quicker, because it has four times the amount of memory available to it.”
CHARACTERS AND CROWDS: MORE MONSTERS THAN EVER BEFORE

With its college campus setting, “Monsters University” required a large population of students, teachers and miscellaneous monsters. Characters supervisor Christian Hoffman led the technical side of creating nearly 500 different characters, built from six basic archetype models. Supervising technical director Sanjay Bakshi was responsible for overseeing the rigging, shading and modeling teams for the characters, in addition to other duties related to sets, layout, effects and global technology. JD Northrup was in charge of the crowds tech team and their task of populating stadiums, classrooms and campus activities. Adam Burke supervised the crowds animation team.

“The sheer number and variety of characters has been a big challenge on this film,” says Bakshi. “It’s a college movie that takes place on a big exciting campus, so we had to create a ton of students to make it feel like a real campus—only monster-y. Our rigging and modeling teams had to deal with a real diversity for the population, which wasn’t the case in the original ‘Monsters,’ in which arms and tentacles were rigged independent of the bodies. For this film, we wanted to make our characters really fleshy and organic. We knew we needed hundreds of characters, so we created different species with archetypical characteristics. From there, we were able to build sophisticated controls and change the properties to fit the variety.”

Hoffman adds, “We came up with six different monster types for background characters that we ended up pulling and pushing around, and adding horns, spikes, hair and other things to add variation. Charlies (named after a similar looking character from “Monsters, Inc.”) are characters with eyeballs on eye stalks and tentacles for arms and legs. Spiffs are more human looking, but with a horn for a nose. Pills are castle-shaped with three eyes and skinny limbs. Blocks are a big bruisers with square-shaped bodies. Fungus monsters are slug-shaped and slide on the ground. They have two big bug eyes, a small round body and skinny limbs.

“One of the big advances on this film is with the animation controls or AVARs,” continues Hoffman. “The sophistication level has really improved. We’re able to get much bigger expressions than ever before. For example, we can move the corner of the mouth around and get a very sophisticated response in the cheek that wasn’t possible before. The animators can really push the characters so they look and feel more fleshy and natural. There’s much more movement in the faces.”

Creating crowds of monsters for scenes on the campus, in the classroom, and at the Scare Game competition was another important part in telling the story and making it seem believable. “This was quite a big film from a crowd perspective,” says Northrup, who headed up the crowds tech team. “In one scene at the football stadium, we have about 5,000 monster characters. Lots of other scenes have medium sized crowds of 200-400. What’s tricky about this film is the density of characters. We probably have more characters in more shots than any Pixar film to date.

“One of the things that sets this film apart from the others is the variety of character types we had to choose from,” adds Northrup. “We also focused on getting the walk cycles to look good, because it was a university campus and we knew we’d have lots of pedestrian shots. The early litmus test for us was in the opening sequence where we see Mike walking on the campus for the first time. The camera comes across very different locations on the campus, ending with him getting to his dorm. It’s a big sweeping establishing shot, and the campus is bustling with activity. There are about 500 characters in the mini-quad area, and then he moves onto the main quad with about 800 more.”

Northrup says the team is particularly proud of the final competition sequence that takes place in a big amphitheater. It was no easy task, he says, populating the arena with about 1,600 monsters who were all coming and going, cheering and storming the field.
SIMULATION: MOVING FUR, VEGETATION, PILLOWS & BOOKS

Christine Waggoner, simulation supervisor, was part of the team that helped create realistic movements for Sulley’s fur and Boo’s t-shirt in “Monster’s Inc.” This time around, advancements have made her job easier in many ways, but also presented new challenges.

“There are actually a lot more furry characters in this film than ever before,” says Waggoner. “Basically, we could only have one main furry character in ‘Monsters, Inc.,’ because it was such a big deal at the time and affected our render time. With ‘Monsters University,’ 15-20 percent of the monster population have hair. It’s gotten a lot easier to do hair and fur. The technology has really matured and so has our simulation pipeline. Our graphics hardware allows the animators to see the hair while they’re animating. They don’t see simulated hair, but they are able to visualize the actual groom at a speed that can work interactively. Artistically, it lets the animators and layout artists better gauge the composition of a shot and account for the volume of fur.”

Waggoner says the film called for another breakthrough for the simulation group: good grass. “It turns out that there are a lot of grassy surfaces with our lush campus and outdoor competitions. We put together a pipeline that lets the characters almost automatically interact with the grass—even leave footprints. We built technology that made it possible to deal with the complicated problem of how different body types—multiple legs, arms, tentacles, tails and slugs—interact with the vegetation.”

Chris King, global illumination lead for the film, says, “To light a computer animated film, we simulate the physics of light in the scene. In reality, light enters then bounces around infinitely off all the surfaces in the scene. That is impossible to compute so we have simplify the problem somehow. On this film we removed simplifications we used in the past and simulated lights and surfaces much more accurately.” Another one was simulating turning the pages of books—a key detail in the film’s academic setting. So, a special rig was created so that the pages would appear to flip naturally.

When it came to technology, director Dan Scanlon was pleased with the end results. “I’m always amazed by what the technical minds at Pixar are capable of accomplishing. Technology is really the backbone of our storytelling process—one of the cornerstones of the studio—making it possible for the smallest of details to come to life in a way that connects with people in incredible ways.”

MAKING MONSTER MUSIC
Filmmakers Tap Randy Newman, Axwell & Sebastian Ingrosso of Swedish House Mafia and Mastodon

“Monsters University” rocks campus this summer featuring music from award-winning composer Randy Newman and Axwell & Sebastian Ingrosso of Swedish House Mafia. Filmmakers also tapped the Atlanta-based hard rock band Mastodon to serenade one of the film’s new monsters.

“We wanted to capture the college feel in ‘Monsters University,’” says Scanlon, “and music is a big part of that. The score and the inclusion of other great musicians like Axwell & Sebastian Ingrosso [of Swedish House Mafia] and Mastodon help us convey a fun, freewheeling college atmosphere.”

NEWMAN SCORES!

Oscar®, Grammy®- and Emmy®-winning composer/songwriter Newman is back, marking his seventh Disney•Pixar film. The 20-time Oscar nominee’s wins include “If I Didn’t Have You” for “Monsters, Inc.” and “We Belong Together” for “Toy Story 3.” The recently inducted Rock and Roll Hall of Fame member created a full Alma
Mater titled “Monsters University,” establishing a recurring collegiate theme. “We recruited the team at Pixar Canada to record the Alma Mater,” says Scanlon. “We needed a giant crowd of crazy monster students to be singing it and the Canada team was great for this—the end result is sort of perfectly ‘off.’ Actually, the first time we recorded it, it was really good. I had to say, ‘Guys, these are college students at a sporting event, let’s mess it up a little bit.’”

Newman added a unique flair to his score, calling on renowned international drum corps The Blue Devils to contribute a definitively collegiate sound. The composer also incorporated concert band music to exemplify the feeling of being in school. In fact, says Newman, “There’s a little bit of Brahms’ ‘Academic Festival Overture’ when Mike is riding the pig. I like to think Brahms would be extremely flattered by his inclusion in the score.”

The score—recorded with a 112-piece orchestra—features a few character themes, including an accordion tune to help illustrate the less-than-cool status of the Oozma Kappa fraternity; a laidback shuffle to introduce Sulley; and the aspiring Scare student Mike Wazowski is often accompanied by a clarinet that, Newman notes, changes as Mike’s character arc evolves.

Producer Kori Rae says the score triggered emotions when she least expected it. “There’s a scene in the movie in which Mike takes Sulley and the Oozma Kappa brothers to see a scare floor at Monsters, Inc. When Randy played the cue for that scene at our first recording session, it made me cry because it was so powerful and emotional. His music is just transcendent. It’s amazing.”

MONSTER MOVES
When Mike and Sulley find themselves in the midst of a fraternity party, filmmakers wanted to showcase their monster moves—but first they needed the music. Enter Axwell & Sebastian Ingrosso of Swedish House Mafia with a party song called “Roar”—of course—featuring an upbeat electronic dance sound that even monsters could appreciate. “We wanted to keep it funny, funky and at the same time a bit cool with a hint of monsters in it,” says Axwell.

Scanlon approves. “It’s really a fun song. I remember watching the animator work on this scene. As he played back the song, the artist at the next desk—who wasn’t even working on the movie—couldn’t help moving his feet. Obviously, that guy had been hearing that song for days, but yet the second he heard it, he just had to move his feet.”

ROCK ON!
Faced with the question of what a sweet monster might listen to during a free moment, filmmakers decided to push the envelope. “There is a great moment in ‘Monsters University’ when we thought it would be funny if the tunes were some of the most intense heavy metal imaginable. Mastodon was the obvious choice. They show off an unexpected monstrous side for one of our great new characters.”

They chose an existing song from the group called “Island.”

The “Monsters University” soundtrack, set for release from Walt Disney Records on June 18, 2013, is available for pre-order at http://smarturl.it/musAmazona1. On June 4, the label will release the “Roar” digital single, plus remixes by Style of Eye and Yogi. The album’s track listing follows.
1. Main Title – Score
2. Young Michael – Score
3. First Day at MU – Score
4. Dean Hardscrabble – Score
5. Sulley – Score
6. Scare Pig – Score
7. Wasted Potential – Score
8. Oozma Kappa – Score
9. Stinging Glow Urchin – Score
10. Field Trip – Score
11. Rise and Shine – Score
12. The Library – Score
13. Roar – Performed by Axwell & Sebastian Ingrosso of Swedish House Mafia
14. The Scare Games – Score
15. Did You Do This? – Score
16. Human World – Score
17. The Big Scare – Score
18. Goodbyes – Score
19. Mike and Sulley – Score
20. Monsters University

**ABOUT THE VOICE TALENT**

Emmy Award®-winning comedian and actor **BILLY CRYSTAL** *(voice of Mike Wazowski)* 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 was 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 Disney•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.
JOHN GOODMAN's (voice of James P. 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 Vince Vaughan/Owen Wilson 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 Kevorkian, “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.


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.
STEVE BUSCEMI (voice of Randall Boggs—Randy) 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®-winner 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.

HELEN MIRREN (voice of Dean Hardscrabble) has won international recognition for her work on stage, screen and television. For her portrayal of Queen Elizabeth II in 2006’s “The Queen,” she received an Academy Award®, Golden Globe®, Screen Actors Guild (SAG) Award® and BAFTA Award for best actress. She was also named best actress by a multitude of critic’s organizations from Los Angeles to London.

Mirren recently wrapped production of “RED 2,” which filmed in Montreal and London with Bruce Willis, John Malkovich, Mary-Louise Parker and Anthony Hopkins. Her latest film is the Sacha Gervasi production “Hitchcock,” which is based on the novel “Alfred Hitchcock and the Making of Psycho” by Stephen Rebello. She stars with Anthony Hopkins as Hitchcock’s wife, Alma Reville, a role for which she received best actress nominations from the Golden Globes®, SAG and BAFTA.

An HBO biopic of Phil Spector in which Mirren stars as lawyer Linda Kenney Baden with Al Pacino as Phil Spector is due for release in 2013. Her portrayal of Emerenc in “The Door,” directed by Istvan Szabo, was recently released in Germany, Hungary and other European territories. Mirren’s recent work also includes the Golden Globe®-nominated “RED,” based on the DC comic of the same name; “The Debt,” in which she plays a Mossad agent in the John Madden-directed thriller; “Arthur”; and “Brighton Rock.”

Her film career began with Michael Powell’s “Age of Consent;” but her breakthrough film role came in 1980 in John Mackenzie’s “The Long Good Friday.” Over the next 10 years, she starred in a wide range of acclaimed films, including John Boorman’s “Excalibur”; Neil Jordan’s Irish thriller “Cal,” for which she won the best actress award at the Cannes Film Festival and an Evening Standard Film Award; Peter Weir’s “The Mosquito Coast”; Peter Greenaway’s “The Cook, the Thief, His Wife & Her Lover”; and Charles Sturridge’s “Where Angels Fear to Tread.”

Mirren earned her first Oscar® nomination for her portrayal of Queen Charlotte in Nicholas Hytner’s “The Madness of King George” for which she also won best actress honors at the 1994 Cannes Film Festival. Her second Oscar nomination came for her work in Robert Altman’s 2001 film “Gosford Park.” Her performance as the housekeeper also brought her Golden Globe® and BAFTA Award nominations, several critics groups’ awards and dual SAG Awards®, one for best supporting actress and a second as part of the winning ensemble cast. Most recently, Mirren earned both Oscar and Golden Globe nominations for her performance in “The Last Station,” playing Sofya Tolstoy.

Among her other film credits are Terry George’s “Some Mother’s Son,” on which she also served as associate producer; “Calendar Girls”; “The Clearing”; “Shadowboxer”; and “State of Play.” She starred in a screen adaptation
of Shakespeare’s “The Tempest,” as Prospera in a gender twist on the classic character.

Mirren began her career in the role of Cleopatra at the National Youth Theatre. She then joined the Royal Shakespeare Company, where she starred in such productions as “Troilus and Cressida” and “Macbeth.” In 1972, she joined renowned director Peter Brook’s theatre company and toured the world.

Mirren has worked extensively in the theatre in many varied and challenging roles. More recently, she received two Tony® Award nominations for her work in “A Month in the Country,” and for her role opposite Sir Ian McKellen in “Dance of Death.” She also received an Olivier Award nomination for best actress for her performance in “Mourning Becomes Electra” at London’s National Theatre. In 2009, Mirren returned to the National Theatre in the title role in “Phèdre,” directed by Sir Nicholas Hytner. She will be reprising her role as Queen Elizabeth II on stage in London in 2013 in “The Audience” in a play by Peter Morgan who wrote “The Queen.”

On television, Mirren starred in the award-winning series “Prime Suspect,” as Detective Chief Inspector Jane Tennison. She earned an Emmy® and three BAFTA Awards, as well as numerous award nominations, for her role in early installments of the “Prime Suspect” series. She won another Emmy and earned a Golden Globe® nomination when she reprised the role of Detective Jane Tennison in 2006’s “Prime Suspect 7: The Final Act,” the last installment in the PBS series. Mirren was also honored for her performance as Queen Elizabeth I in the HBO miniseries “Elizabeth I,” winning an Emmy, a Golden Globe and a SAG Award®.

Her long list of television credits also includes “Losing Chase,” “The Passion of Ayn Rand,” “Door to Door” and “The Roman Spring of Mrs. Stone,” earning Golden Globe®, Emmy® and SAG Award® nominations and awards.

Mirren became a Dame of the British Empire in 2003

**ALFRED MOLINA (voice of Professor Knight)** is an accomplished London-born actor whose diverse and distinguished gallery of performances have led to a lengthy and triumphant career in film, television and the stage. He is currently starring in the TNT series “Monday Mornings,” written and produced by David E. Kelley (“Ally McBeal” and “Harry’s Law”). The series launched in February on TNT. Molina is also shooting “Return to Zero” for director Sean Hanish opposite Minnie Driver. In January the movie “Emanuel and the Truth about Fishes” in which he co-stars with Jessica Biel will screen at the prestigious Sundance Festival. Molina will be honored in Sundance by the Creative Coalition with their Spotlight Award for his work in independent films.

In the 2010-2011 TV season, he starred in NBC’s “Law & Order: Los Angeles” for producer Dick Wolf. He also opened in the critically acclaimed movie “An Education” and filmed a TV comedy for the BBC, “Roger & Val Have Just Got In,” opposite Dawn French. In 2009, Molina opened in the UK in the highly celebrated Donmar Warehouse production of “Red,” which opened on Broadway in April 2010 and for which Molina received rave reviews and a Tony Award® nomination. In the summer of 2012, he starred in “Red” at The Mark Taper Forum in Los Angeles.

In summer of 2010 Molina had two movies released, “Prince of Persia: The Sands of Time,” opposite Jake Gyllenhaal, and “The Sorcerer’s Apprentice” with Nicolas Cage. In September 2011, Molina was seen in the Lionsgate feature “Abduction” with Taylor Lautner and Sigourney Weaver and directed by John Singleton. He appeared in three episodes of “Harry’s Law” for NBC starring Kathy Bates.

In 2002, Molina won rave reviews and nominations for the British Academy Award (BAFTA), the Screen Actors Guild Award®, the Broadcast Film Critics prize and the Chicago Film Critics Association Award for his best
supporting actor turn as the hedonistic Mexican artist Diego Rivera in “Frida,” the docudrama starring Oscar® nominee Salma Hayek. Other screen roles during this period include “Pink Panther 2,” “The Little Traitor” and “The Tempest” for director Julie Taymor.

Following Molina’s education at the Guildhall School of Music & Drama in London, he quickly gained membership in England’s prestigious Royal Shakespeare Company, where he performed both in classics like “Troilus and Cressida” and new original works like “Frozen Assets” and “Dingo.” In 1979, he won acclaim (and a Plays and Players Award as most promising new actor) as The Maniac in “Accidental Death of an Anarchist” at London’s Half Moon Theatre. Molina later found himself on the big screen making his American debut in “Raiders of the Lost Ark” and in Stephen Frears’ 1987 drama “Prick Up Your Ears.”

Molina’s career continued to soar in the following decade, with roles in Mike Newell’s “Enchanted April,” David Jones’ 1993 adaptation of Kafka’s novel “The Trial” and “Not Without My Daughter.” Other credits include “Maverick,” the Oscar®-nominated “Boogie Nights” and the epic ensemble drama “Magnolia,” which collected SAG nominations. Molina played a Cuban immigrant in Mira Nair’s “The Perez Family” and a Greek-American lawyer in Barbet Schroeder’s drama “Before and After.” Other films include Roger Donaldson’s sci-fi thriller “Species,” Jon Amiel’s comic thriller “The Man Who Knew Too Little,” Bernard Rose’s “Anna Karenina” and Stanley Tucci’s “The Impostors.”


Molina’s TV credits include CBS’ “Bram and Alice” and “Ladies’ Man,” on which he also served as one of the producers. His other television work includes the acclaimed 1983 miniseries “Reilly: Ace of Spies,” “Miami Vice,” the BBC telefilm “Revolutionary Witness,” Granada TV’s “El C.I.D.,” the BBC miniseries “Ashenden” and the Hallmark Channel’s “Joan of Arc” (as narrator). He also appeared in TNT’s mini-series “The Company” and made guest appearances on “Law & Order: Special Victim’s Unit” and “Monk.”

Despite his thriving film and television career, Molina has never wandered far from the stage. He returned to the RSC to give a much-praised performance as Petruchio in “Taming of the Shrew” in 1985 and earned an Olivier nomination for his work in the British production of David Mamet’s “Speed the Plow.” For his 1998 Broadway performance in Yasmina Reza’s “Art” with Alan Alda and Victor Garber, Molina collected the first of his two Tony Award® nominations (best actor in a dramatic play). He made his Broadway debut as in Brian Friel’s play “Molly Sweeney” in 1995-6, and most recently triumphed as Tevye in the 2004 revival of “Fiddler on the Roof,” for which he earned his second Tony nod (best actor in a musical). He also completed a run at the Mark Taper Forum of “The Cherry Orchard” in 2006 opposite Annette Bening.

DAVE FOLEY (voice of Terry) was born and raised in Toronto where he attended alternative high schools. While there, he began writing stand-up comedy for a creative writing project. His interest in improv led him to comedy workshops, where he met and teamed with Kevin McDonald. They became “The Kids in the Hall” one year later and as the saying goes, the rest is history!

Their distinct and irreverent brand of comedy quickly earned “The Kids in the Hall” a large cult following
influencing a new generation of sketch comedy. In 1987, Lorne Michaels produced their first television special. By 1989, the troupe had their own series on the Canadian Broadcasting Co. and later on HBO, where it aired until 1991. CBS and Comedy Central soon picked it up, where it ran from 1992-1994. They crossed over into feature films with the 1995 release of “Brain Candy” for Paramount Pictures.

After the successful television run of “Kids…,” Foley signed on to the long-running NBC series “Newsradio”. In between seasons, he forged a feature film career that is still very active today. In addition to his comedic work, Foley has also been seen in HBO’s critically-acclaimed mini-series “From the Earth to the Moon.” He also wrote and starred in the film “The Wrong Guy,” which was released in Canada. In addition, he directed the “Kids in the Hall” documentary, “Same Guys New Dresses,” based on one of the group’s tours.

Foley’s film credits include “Sky High,” “A Bug’s Life,” “Toy Story 2,” “A Blast from the Past” and “South Park: Bigger and Longer.”

Foley attributes most of his interest in the performing arts to such stellar role models as Frank Zappa, Jerry Lewis, The Marx Brothers, Buster Keaton and Monty Python.

SEAN P. HAYES (voice of Terri), who received critical acclaim for his roles in theater, television and film, quickly gained fame as the sarcastic and hilarious Jack McFarland on NBC’s “Will & Grace.” In addition to working successfully and simultaneously in theater, film and television, Hayes has also added producing to his repertoire. This past spring, Hayes starred in the popular comedy reboot “The Three Stooges.” Directed by Peter and Bobby Farrelly, Hayes received rave reviews for his performance as Larry, opposite Chris Diamantopoulos as Moe and Will Sasso as Curly. This summer, he made a memorable cameo appearance in the Dax Shepard action-comedy “Hit and Run.” On television, Hayes can be seen in multiple episodes of the NBC sitcom “Up All Night.” He made guest appearances in recent seasons of “Parks and Recreation,” “Portlandia” and his show “Hot in Cleveland.” In February, he will be seen in several episodes of “Smash” as a TV and film star making his Broadway debut.

In 2011, Hayes made his Broadway debut in the wildly successful “Promises, Promises” alongside Kristin Chenoweth. Hayes starred as Chuck Baxter, a young life insurance employee who lends his apartment to his executives for their illicit affairs as way for advancement within the company. He received a Tony® nomination for his performance in addition to a Grammy® nomination for soundtrack recording. That same year, he also served as the host of the Tony Awards and was later awarded an Emmy® for his work. Previously, Hayes was seen on stage in the New York City Center production of “Damn Yankees” with Jane Krakowski and Cheyenne Jackson. In 2003, Hayes and producing partner Todd Milliner formed Hazy Mills Productions. Their first production, “Situation: Comedy,” a documentary television show in search of the next great sitcom, premiered on Bravo in the summer of 2005 and garnered wide critical praise. Hazy Mills is producing the fourth season of “Hot in Cleveland,” a scripted comedy for TV Land starring Betty White, Wendie Malick, Jane Leeves and Valerie Bertinelli. Its premiere season generated the highest ratings in the history of TV Land and continues to perform. The show was nominated for a 2011 Screen Actors Guild Award® (outstanding performance by an ensemble in a comedy series)” and Betty White won the 2011 and 2012 SAG Awards for outstanding performance by a female actor in a comedy series. Hazy Mills produces the NBC series “Grimm,” a dark fantastical cop drama in its second season that takes place in a world where Grimm’s fairytale-inspired characters exist. Most recently, they produced the sitcom “The Soul Man” starring Cedric the Entertainer, which premiered on TV Land this past summer. Up next for Hazy Mills is the “Sean Hayes TV Project,” a sitcom for NBC in which Hayes will star.

Hayes became a household name in 1998, when he landed the coveted role of Jack on “Will & Grace.” His portrayal garnered him an Emmy Award® (along with six nominations), four Screen Actors Guild Awards®, and
seven Golden Globe® nominations. Hayes’ other notable television projects include well received guest roles on “Scrubs” and “30 Rock,” as well as “Martin & Lewis,” a television film that starred Hayes as Jerry Lewis, which earned him a Screen Actors Guild Award nomination.

Previous film credits include “The Bucket List,” “Billy’s Hollywood Screen Kiss,” “Pieces of April,” the voice of Mr. Fish in “The Cat in the Hat,” “Win a Date with Tad Hamilton,” “Igor,” “Soul Men” and the voice of Mr. Tinkles in the box-office hit “Cats and Dogs.”

JOEL MURRAY (voice of Don Carlton) is an American actor who has had prominent roles in television series including “Grand,” “Love & War” and “Dharma and Greg,” and has performed in films, including the lead role in “God Bless America.”


Murray’s first film role was in the 1986 comedy film “One Crazy Summer” as George Calamari. His other roles include the 1988 comedy film “Scrooged” with his brothers Bill, Brian and John. He starred in the 1992 movie “Shakes the Clown” with “One Crazy Summer” co-stars Bob Goldthwait and Tom Villard.

In the first, second and fourth seasons of the Emmy®-winning AMC TV series “Mad Men,” Murray appeared in 12 episodes as copywriter Freddy Rumsen. He has made guest appearances on television shows such as “The Nanny,” “Joan of Arcadia,” “Two and a Half Men,” “Malcolm in the Middle,” “Criminal Minds” and “Blossom.”

In the 2011 film “God Bless America,” Murray portrays Frank, a man whose contempt for superficiality and meanness in American society sends him over the edge and into a killing spree.

Murray is married to Eliza Coyle and has four children. He and his brothers run Caddyshack, a restaurant named after the 1980 comedy film that starred his brothers Bill and Brian.

PETER SOHN (voice of Scott “Squishy” Squibbles) joined Pixar Animation Studios in September 2000, and began working in both the art and story departments for “Finding Nemo.” Sohn continued on to work on “The Incredibles” in the art, story and animation departments. He focused on animating members of the Parr family and worked on many memorable scenes from the film. He also worked as a story artist on another Oscar® winner, the 2008 feature film “WALL•E.”

Sohn worked with producer Kevin Reher on the Pixar short “Partly Cloudy,” which was also his directorial debut at Pixar. Sohn is currently working as co-director on an upcoming Pixar project.

In addition to his contributions as a filmmaker, Sohn has lent his voice talents to Pixar’s feature films, including the character of Emile in “Ratatouille.”

Prior to Pixar, Sohn worked at Warner Bros. with “Ratatouille” director Brad Bird on “The Iron Giant,” as well as at Disney TV. He grew up in New York and attended California Institute of the Arts (Cal Arts). He currently lives
in the Bay Area.

Actor/writer/producer **CHARLIE DAY (voice of Art)** has garnered a remarkable following amongst critics and fans alike from around the world, gaining him a nomination for best supporting actor in a comedy at the first ever BTJA Critic’s Choice Awards for his role as the hapless Charlie Kelly on “It’s Always Sunny in Philadelphia.” In addition to starring, he also serves as writer and executive producer. He created the series in collaboration with friends Rob McElhenney and Glenn Howerton. The ninth season of “Sunny” premieres this fall on FX.

Day began his acting career on stage. He played four years at the Williamstown Theatre Festival and went on to play the lead role in “Dead End” at the Huntington Theatre in Boston.

Day had a recurring role on NBC’s “Third Watch” and also had a lead role as Richie in the FOX comedy “Luis.” His other television credits include a recurring role in ABC’s “Madigan Men,” directed by James Burrows; Comedy Central’s “Reno 911!”; NBC’s “Law & Order”; and ABC’s “Mary and Rhoda,” starring Mary Tyler Moore.

Day broke into feature films with the comedy “Going the Distance” opposite Drew Barrymore, Justin Long and Jason Sudeikis. He followed it up with the extremely successful “Horrible Bosses,” opposite Jason Bateman, Jamie Foxx and Jennifer Aniston. The film has made over $200 million worldwide.

Day’s next film is the highly-anticipated Guillermo Del Toro monster movie, “Pacific Rim,” which also stars Idris Elba, Charlie Hunnam and Willem Dafoe. The Legendary Pictures film will be released this summer.

In September 2011, Day’s production company RCG, founded with “It’s Always Sunny in Philadelphia” co-creators Glenn Howerton and Rob McEllhenney, signed a $50 million deal with FX. They will release two more seasons of “Sunny” with an option for a third. They also created an animated show for the network called “Unsupervised,” which premiered in January 2012, featuring the voices of Kristen Bell and Justin Long.

Day was born in the Bronx, New York. He currently lives in Los Angeles with his wife Mary Elizabeth Ellis who plays “The Waitress” on “Sunny.”

In addition to his starring role on “Castle,” **NATHAN FILLION (voice of Johnny)** was a recurring star on “Desperate Housewives,” playing Dr. Adam Mayfair, the new neighbor on Wisteria Lane and much younger husband of Katherine Mayfair (Dana Delany). On the big screen, he recently finished shooting “Percy Jackson: Sea of Monsters,” which will be released on August 16, 2013; as well as starring in Joss Whedon’s “Much Ado About Nothing,” which will be premiering at the Toronto International Film Festival.

Fillion’s other film credits include “Trucker,” starring opposite Michelle Monaghan; “Waitress,” a romantic comedy with Keri Russell; the Universal film “Slither,” co-starring Elizabeth Banks; “White Noise 2”; Whedon’s “Serenity”; “Saving Private Ryan”; the independent film “Water’s Edge”; “Blast from the Past” and “Dracula 2000.” On television he earned an Emmy® nomination for his role in the daytime drama “One Life to Live.” Other TV credits include the series “Drive,” “Two Guys, a Girl and a Pizza Place,” “Buffy the Vampire Slayer,” “Pasadena” and “Miss Match.”

A native of Edmonton, Alberta, Fillion wanted to be a high school teacher and studied at the University of Alberta. He later starred in productions at the Edmonton Fringe Festival and performed with comedy groups in town before moving on to pursue an acting career in New York and Los Angeles.
BOBBY MOYNIHAN (voice of Chet) is a cast member on Saturday Night Live and in his four years on the show has portrayed such original characters as Weekend Update’s Drunk Uncle; Mark Payne, a disastrous waiter at Pizzeria Uno; and Vinny Veceddi Jr., the son of Bill Hader’s Italian talk show host. His catalog of impressions include Nicole “Snooki” Polizzi, Guy Fieri, New Jersey Governor Chris Christie and Newt Gingrich.

Moynihan’s TV credits include guest starring in “Girls” on HBO, “Happy Endings” on ABC, “Mercy” on NBC and “Human Giant” on MTV. In film, he has a supporting role in the upcoming Adam Sandler comedy “Grown-Ups 2” and plays Vince Vaughn’s brother in Ken Scott’s “Delivery Man.” His past screen credits include “The Invention of Lying,” co-directed by and starring Ricky Gervais; “When in Rome” with Kristen Bell and Josh Duhamel; and “Mystery Team,” an indie from Derrick Comedy that premiered at Sundance in 2009.

Moynihan is a fixture at the Upright Citizens Brigade Theatre in New York, where he continues to perform as a proud member of the popular UCB house improv team The Stepfathers. He was a member of UCB Harold teams The Shoves and Police Chief Rumble and was a writer/performer for the UCB Touring Company. He still performs regularly at the UCB’s signature weekly “Assssscat” show.

With friends Charlie Sanders and Eugene Cordero, Moynihan is a co-founder of the sketch group Buffoons. The group’s antics, reminiscent of “The Three Stooges,” were a hit at Montreal’s Just for Laughs Comedy Festival in 2007. In addition, Moynihan has performed alongside members of the popular sketch group Derrick Comedy and also appears with SNL alum Horatio Sanz as part of Sanz’s Kings of Improv tour.

Moynihan hails from Eastchester, NY, and lives in New York City. His birthday is January 31.

JULIA SWEENEY (voice of Ms. Squibbles) is best known for her four seasons on “Saturday Night Live” (1990–1994), in which her most famous character was androgynous Pat. She is also known for her critically acclaimed one-woman monologues “God Said, Ha!” and “Letting Go of God.” “God Said, Ha!” played on Broadway at the Lyceum theater in 1996. This show chronicled Sweeney’s brother Michael’s diagnosis with cancer and her experiences as his caretaker. During this time, Sweeney was also diagnosed with cancer. Miramax released the film version of the show in 1998, which was produced by Quentin Tarantino. The CD version of the show was nominated for a Grammy®. “Letting Go of God,” a show about Sweeney’s search for a God she can believe in, was also performed in New York and Los Angeles, and was made into a film for Showtime.

Sweeney has worked as a writer on several TV shows including “Sex and the City” and “Desperate Housewives.” She has also appeared in several TV shows including “Fraiser” and “Sex & the City,” and in many films, including “It’s Pat: The Movie,” “Pulp Fiction” and “Stuart Little,” as well as “Beethoven 3” and “Beethoven 4” as the mother. Sweeney occasionally performs with her friend, the folk/rock singer Jill Sobule, in a somewhat informal (but extremely enjoyable) show called “The Jill & Julia Show.” They do approximately 12 shows a year.

Sweeney’s book, “If It’s Not One Thing, It’s Your Mother” was published by Simon & Schuster in April 2013. She’s at work on another book called “My Beautiful Loss-of-Faith Story: A Catholic Girl Goes Rogue” as well as the screenplay for her first directorial effort, a feature film entitled “Fork.”

Sweeney lives just outside Chicago in Wilmette, Ill., with her husband and daughter.

AUBREY PLAZA (voice of Claire Wheeler) recently starred in Colin Trevorrow’s critically acclaimed feature, “Safety Not Guaranteed” opposite Mark Duplass and Jake Johnson. The film, produced by Jay and Mark Duplass,
premiered at the 2012 Sundance Film Festival. For her performance in the film, Plaza won the 2012 ALMA Award for favorite movie actress—comedy/musical, and the cast was nominated for a Gotham Independent Film Award for best ensemble. The film won a 2013 Independent Spirit Award for best first screenplay and received a nomination for best first feature.

Plaza will next star as the lead character in Maggie Carey’s “The To Do List” as a high school graduate who makes it her mission to gain more sexual experience before heading off to college. The film will be released by CBS Films on August 16, 2013, and costars Bill Hader, Andy Samberg and Rachel Bilson.

Plaza recently wrapped production on Justin Reardon’s “A Many Splintered Thing” opposite Chris Evans, Giovanni Ribisi, Anthony Mackie, Luke Wilson and Michelle Monaghan. The film centers around a young screenwriter (Evans) who has to sort out the existential crisis in his life that results from meeting a girl (Monaghan) who finally makes him believe in love, but she’s engaged. Plaza plays Mallory, one of the screenwriter’s closest friends and a member of his writers’ group, who helps him get through this crisis while secretly being in love with him.

Plaza’s film credits include a starring role in Roman Coppola’s “A Glimpse Inside the Mind of Charlie Swan III”; Jamie Linden’s “10 Years,” opposite Channing Tatum; Whit Stillman’s “Damsels in Distress,” opposite Greta Gerwig and Adam Brody; Edgar Wright’s action-comedy “Scott Pilgrim vs. The World,” opposite Michael Cera, Jason Schwartzman and Chris Evans; Judd Apatow’s “Funny People,” opposite Adam Sandler, Leslie Mann and Seth Rogen; and Dan Eckman’s “Mystery Team,” opposite Donald Glover.

On television, Plaza stars in NBC’s Emmy®-nominated comedy series “Parks and Recreation” with Amy Poehler. Plaza plays April Ludgate, the underachieving assistant to Nick Offerman’s Ron Swanson, who is married to Chris Pratt’s Andy Dwyer. The series from Greg Daniels and Michael Schur, the creators of “The Office,” is a half-hour mockumentary in its fifth season that looks at the world of local government.

Additional credits include the hit online series “The Jeannie Tate Show,” ESPN’s original web series “Mayne Street,” as well as guest appearances on “30 Rock” and “Portlandia.”

Plaza has been performing improv and sketch comedy at the Upright Citizens Brigade Theater since 2004. She also recently began performing stand-up and has appeared at the Laugh Factory and The Improv. Originally from Wilmington, Del., Plaza is a graduate of New York University’s Tisch School of the Arts.

TYLER LABINE (voice of Greek Council Vice President) will next be seen alongside Justin Long in the comedy “Best Man Down.” Lumpy, the best man at an Arizona destination wedding, is the life of the party until a long, indulgent night leads to his untimely death; the film debuted at the 2012 Hampton’s Film Festival. Up next, Labine stars in “Someone Marry Barry,” a film about three friends who plot to get rid of their socially inappropriate friend by finding him a wife, but when he meets a woman just like him, their problems double. Labine also appears alongside Malin Ackerman and Lucy Punch in “Cottage Country” about a family vacation that ends in an accidental murder. In 2011, Labine played Franklin, lab partner to James Franco’s character in “The Rise of the Planet of the Apes.” He also starred in the comedy “A Good Old Fashioned Orgy” with Jason Sudeikis. The film is about a close group of 30-somethings who spend every summer weekend throwing elaborate theme parties. The film debuted to rave reviews at the Tribeca Film Festival.

Labine appears in the 2010 horror comedy “Tucker and Dale vs. Evil,” which debuted at the Sundance Film Festival; he won the Leo Award for best lead male performance in a feature film for his work. The film has won the audience award and midnight movie award at the South by Southwest Film and Music Festival, the jury prize
for best first feature at Montreal’s Fantasia Film Festival and the award for best feature film from the Alberta Media Production Industries Association. Labine’s other film credits include “My Boss’s Daughter” with Ashton Kutcher, “Zack and Miri Make a Porno” with Seth Rogan, “Flyboys,” “Trixie” and “Antitrust.” In 2004, Labine produced “Everyone,” which won the best film award at the Montreal Film Festival. He and brother Cameron co-wrote the film “Control Alt Delete,” which Tyler starred in and produced; Cameron directed. Additionally, Labine executive produced, starred in, wrote and co-directed the mockumentary “Extreme Walking.”

Labine starred in the NBC comedy “Animal Practice” as Dr. Doug Jackson, a vet who’s great with animals but luckless in romantic matters. He stole the show on the CBS comedy “Mad Love” about a foursome of New Yorkers looking for love. Labine also starred in the CW drama “Reaper” for which he won back-to-back Leo Awards for best lead performance by a male in a dramatic series. A series regular on the ABC science fiction show “Invasion,” Labine also had a starring role on ABC’s hit legal show “Boston Legal,” which won five Emmy® Awards and four Golden Globes® during its five-year run. He starred in Fox’s “Sons of Tucson” and portrayed John Belushi in the television film “Behind the Camera: The Unauthorized story of ‘Mork & Mindy.’”

A talented music producer and MC, Labine is formed the hip-hop band Self-Dep with his brother Kyle, Geoff Gustafson and Ryan Robbins. Labine’s Demons are Real is an electro/indie/pop band he created with his brother Cameron.

A native of Canada, Labine began his career at age 9, booking parts on television and professional theatre in Toronto, Ontario. He moved to Vancouver, British Columbia, and continued to work in television and film. Labine splits his time between Vancouver and Los Angeles.

JOHN KRASINSKI (voice of “Frightening” Frank McCay) has established himself as one of the most exciting talents as an actor, writer and director, engaging audiences in both the big and small screens.

Krasinski can be seen in the Gus Van Sant-directed film “Promised Land,” which he also wrote with Matt Damon. Both actors star in the film about a corporate salesman (Damon) who arrives in a rural town with his sales partner (Frances McDormand) to provide local citizens with an offer for drilling rights to their properties. What seems like an easy job becomes complicated by the objection of a respected schoolteacher (Hal Holbrook) who has the support of a grassroots campaign leader (Krasinski).

Krasinski is in the early stages of development on an HBO miniseries based on the 1987 book “Life at the Marmont” by former Chateau Marmont co-owner Raymond R. Sarlot and Fred E. Baston. The miniseries, not titled yet, will tell the interconnected stories of some of the Marmont’s most intriguing guests, as well as some of the haunting tales the hotel is most famous for today. Krasinski will executive produce the series, which will be written by Oscar® winner Aaron Sorkin.

Perhaps best known for his charming boy-next-door portrayal of Jim Halpert on NBC’s hit comedy “The Office,” Krasinski can be seen starring in the ninth and final season of the Emmy®-winning and Golden Globe®-nominated series.

Krasinski adapted the David Foster Wallace book “Brief Interviews with Hideous Men” and directed his adaptation in an independently financed feature. The film was released by IFC in 2009.

Krasinski graduated from Brown University as an honors playwright; he later studied at the National Theater Institute. Born and raised in Newton, Mass., Krasinski resides in Los Angeles.

**BONNIE HUNT (voice of Karen Graves)** is a versatile and accomplished writer, director, producer and an Emmy®, Golden Globe®- and SAG Award®-nominated actress, earning critical acclaim in film, television and theater.

Growing up in one of Chicago’s blue-collar neighborhoods, Hunt pursued an acting career with the famous The Second City improvisational theater while continuing to work as an oncology nurse at Northwestern Memorial Hospital. She soon became familiar to audiences with her unforgettable cameos in such films as “Rain Man,” in which she played the toothpick-dropping waitress, and in “Dave” as the White House tour guide. Her improvised line, “We’re walking, we’re walking…” quickly became famous as people embraced Hunt’s unique accessible brand of humor.

Hunt’s television accomplishments are considerable and innovative. Starting out as Jonathan Winters’ daughter on ABC’s “Davis Rules,” she was also a series regular on NBC’s sitcom “Grand.” But Hunt soon looked to broaden her knowledge of the creative aspects of television and its production process. She made television history when she became the first person to write, produce and star in a primetime series: her first writing/producing/acting venture was the highly acclaimed CBS series “The Building.” The ensemble comedy featured Hunt and her Second City colleagues. Hunt encouraged improvisation and this ambitious vision soon became a popular trend. She also produced her show using five cameras instead of four, integrated overlapping dialogue and elected not to use the then standard laugh track. Today, many of her techniques are used on primetime and cable television. Hunt went on to create two more critically acclaimed series – writing, producing, directing and starring in “The Bonnie Hunt Show” for CBS and “Life with Bonnie” for ABC: the show earned Emmy® and Golden Globe® nominations, two of which were for Hunt’s role as Bonnie Molloy.

Continuing to build an impressive film resume, Hunt received rave reviews for her successful movie roles including Tom Cruise’s scrutinizing sister-in-law in “Jerry Maguire,” Tom Hanks’ wife in “The Green Mile,” Robin Williams’ love interest in “Jumanji,” “Random Hearts” with Harrison Ford, Norman Jewison’s “Only You,” and “Cheaper by the Dozen” and “Cheaper by the Dozen 2,” with Steve Martin. For MGM, Hunt wrote, directed and acted in the timeless, highly praised feature film “Return To Me,” starring David Duchovny and Minnie Driver. Her long association with Disney•Pixar has included starring roles in the animated hits “A Bug’s Life,” “Monsters, Inc.” and “Cars.”

Hunt’s frequent and hilarious appearances on talk shows earned her Entertainment Weekly’s title of the hands-down best (talk show) guest in America. She went on to host her own talk show “The Bonnie Hunt Show,” which was on for two seasons and received Emmy® nominations for best writing and best talk show host. The show also won the Gracie Award for Outstanding Talk Show.

Hunt’s independent film work includes starring roles in Matt Damon and Ben Affleck’s “Stolen Summer,” The dramatic “Loggerheads,” the comedy “I Want Someone to Eat Cheese With” and the Katrina-inspired “Hurricane Season” with Forest Whitaker. Hunt is directing a story on mental illness for ECHO productions titled “Eddie.” This year Hunt teams with Ben Stiller for a comedy project at ABC, starring in and writing the half-hour show called “CompliKATEd.”
Hunt is dedicated to her charity work and commitment to raise funds to sponsor medical research, inspiring The Bonnie Hunt rehab wing at Casa Colina in California. She gives time to The Northwestern Brain Tumor Institute, The Make A Wish Foundation, The Christopher and Dana Reeves Foundation, American Veterans, The Lynn Sage Comprehensive Breast Center, The Multiple Myeloma Foundation, The Arthritis Foundation and The Robert H. Lurie Comprehensive Cancer Center.

BETH BEHRS (voice of Carrie Williams) is one of Hollywood’s most exciting young actors working today. She currently stars as Caroline Channing in the CBS series “2 Broke Girls,” created by Michael Patrick King and Whitney Cummings. The show is one of the highest rated comedies on network television and won an award for favorite new TV comedy at the 2011 People’s Choice Awards.

Behrs attended UCLA’s School of Theater, Film and Television and was awarded the coveted Young Musician’s Foundation Vocal Scholarship. She was also named a California Arts Scholar in Acting by Governor Gray Davis.

Born in Lancaster, Penn., Behrs grew up in Marin County, Calif. She had a passion for performing at an early age and attended the American Conservatory Theater. During her time at ACT, she performed in the world premiere of “Dangling Conversations: The Music of Simon and Garfunkel” as well as the west coast premiere of Jeffrey Hatcher’s play “Korczak’s Children.”

Behrs’ television credits include a role on “NCIS: Los Angeles,” as well as “Castle.” Her film credits include “American Pie: Book of Love” and the comedy “Serial Buddies.”

Behrs recently performed at the Geffen Playhouse alongside Jane Lynch, Annette Bening and Helen Mirren. She appeared on stage with the New York Philharmonic for their New Year’s Eve performance One Singular Sensation: Celebrating Marvin Hamlisch.

In addition to singing and acting in musical theater, Behrs has been actively involved with charity organizations such as Children of the Night and Share Our Strength.

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” and “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:
- P.T. Flea, the Circus Ring Leader in “A Bug’s Life” (1998)
- Fish School 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)
• Tom the construction worker 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 was 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,” “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, notes that all the characters Ratzenberger has played were excellent, realizes that they’re the same actor and remarks, “They’re just using the same actor over and over. What kind of cut-rate production is this?”

Other Work
Ratzenberger produced and hosted “Made in America”, a show for the Travel Channel. He coauthored “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

As a youngster in Clawson, Mich., DAN SCANLON (Director/Screenplay by/Story by) possessed a love for Warner Bros. cartoons, animated Disney films, and as fate would have it, Pixar short films. His passion inspired him to study film and animation in high school and in college where he focused on illustration at Columbus College of Art and Design (CCAD).

Upon graduating from CCAD, Scanlon began working as an animator and story artist for Character Builders, a 2D animation company that produced feature and commercial work in Columbus, Ohio.

Scanlon joined Pixar Animation Studios in September 2001 as a storyboard artist on Disney•Pixar’s award-winning features “Cars” and “Toy Story 3.” During the initial production stages for both films, he worked to translate the director’s story ideas into the film’s first visual format: storyboards.

With John Lasseter, Scanlon also co-directed the original short film “Mater and the Ghostlight,” which is included as one of the bonus features on the “Cars” DVD. In addition to his work at Pixar, Scanlon simultaneously wrote
and directed the live action film “Tracy,” released in 2009.

Scanlon makes his animated feature directorial debut with Disney•Pixar’s 14th feature film, “Monsters University,” scheduled to release on June 21, 2013.

**KORI RAE (Producer)** joined Pixar Animation Studios in June 1993 as a producer in the studio’s commercials division, producing several award-winning commercials. She was part of the dynamic and entrepreneurial team that helped shape and build Pixar into the studio it is today.

With a background in education and coaching, Rae finds producing similar. The role of managing a continually changing story and a large creative team in a deadline-driven atmosphere is a lot like coaching a team to a championship.

After the success of “Toy Story,” Rae moved forward as animation manager on Pixar’s second feature film “A Bug’s Life.” She then worked as animation manager for the Golden Globe® winner “Toy Story 2” and continued on as associate producer for “Monsters, Inc.” and the Academy Award®-winning feature “The Incredibles.” Rae contributed her producing talents to “Up” as pre-production producer, and worked as producer on the first group of Disney•Pixar’s “Cars Toons.” She is currently producer of Disney•Pixar’s upcoming feature “Monsters University,” set to release June 21, 2013.

Born and raised in Bergen County, New Jersey, Rae moved to Florida in high school and went on to earn a degree from Rollins College in Winter Park, Fla. She currently resides in San Francisco, where she has lived for the past 23 years.

**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.

PETE DOCTER (Executive Producer) is the Oscar®-winning director of “Monsters, Inc.,” and “Up,” and Vice President, Creative at Pixar Animation Studios.

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 8 when he created his first flipbook. He studied character animation at California Institute of the Art (CalArts) in Valencia, Calif., where he produced a variety of short films—one of which won a Student Academy Award®. Those films have since been shown in animation festivals around the world, and are featured on the Pixar Short Films Collection Volume 2. Upon joining Pixar, he animated and directed several commercials, and has been nominated for six Academy Awards, including best animated feature winner “Up” and nominee “Monsters, Inc.,” and best original screenplay for “Up” and “WALL•E.”

Docter is currently working on Disney•Pixar’s “Inside Out,” slated for release in 2015.

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

ANDREW STANTON (Executive Producer) 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 elite group of computer animation pioneers. As vice president, creative, he currently leads the initiatives of and oversees all features and shorts development of the studio. Stanton wrote and directed the Academy Award®-winning Disney•Pixar feature film “WALL•E,” for which he also received a best original screenplay Oscar® nomination.
Stanton made his directorial debut with the record-shattering “Finding Nemo,” an original story of his that he also co-wrote. The film garnered Stanton two Academy Award® nominations, best original screenplay and best animated film, winning the latter, the first such honor Pixar Animation Studios received for a full-length feature film.

One of the four screenwriters to receive an Oscar® nomination in 1996 for his contribution to “Toy Story,” Stanton went on to receive credit as a screenwriter on every subsequent Pixar film – “A Bug’s Life,” “Toy Story 2,” “Monsters, Inc.” and “Finding Nemo.” Additionally, he served as co-director on “A Bug’s Life,” and was the executive producer of “Monsters, Inc.” and Academy Award®-winning films “Ratatouille” and “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 California Institute of the Arts (Cal Arts), 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).

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

Unkrich co-directed the studio’s first-ever Oscar® winner for best animated feature, the 2003 film “Finding Nemo,” which was released in 2012 in Digital 3D™ for a limited theatrical engagement and in high-definition Blu-ray™ and Blu-ray 3D™ for the first time ever.

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. Before co-directing “Finding Nemo,” he was co-director for “Monsters, Inc.” 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 award.

Prior to joining Pixar, Unkrich worked in television as an editor and director. He graduated from the University of Southern California’s School of Cinema/Television 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.
DANIEL GERSON (Story by/Screenplay by) began collaborating with Pixar Animation Studios in 1999 as a screenwriter for 2001’s “Monsters, Inc.,” directed by Pete Docter. He went on to contribute additional screenplay material on 2006’s Golden Globe®-winning “Cars.”

After his start as a writer on several TV series including “Duckman,” “Something So Right,” “The New Addams Family,” “Big Wolf on Campus” and “Misguided Angels,” Gerson began working on “Monsters, Inc.” alongside his now-longtime writing partner Robert L. Baird. In addition, Gerson provided the voices of Smitty and Needleman in “Monsters, Inc.,” the two goofy door-shredding janitor monsters who idolize top Scarer James P. Sullivan (“Sulley”).

Gerson’s screen credits include additional story material for “Meet the Robinsons,” “Chicken Little,” “Prep & Landing,” “Prep & Landing: Naughty vs. Nice,” and “Tangled Ever After.”

Gerson currently resides in Los Angeles with his wife and children. His 12-year-old daughter is listed in the “Monsters, Inc.” credits under “Production Babies.”

ROBERT L. BAIRD (Story by/Screenplay by) has made his mark as a writer on some of the most popular animated hits of the past dozen years. For Pixar Animation Studios, he contributed to the screenplay of 2001’s “Monsters, Inc.” and 2006’s Golden Globe®-winning “Cars.” For Walt Disney Animation Studios, Baird’s credits include 2005’s “Chicken Little,” 2007’s “Meet the Robinsons” and the 2012 short “Tangled Ever After.”

Prior to working with Pixar, Baird launched his writing career as a copywriter at an alternative rock radio station in Toronto. He moved to Los Angeles in 1996 and received a writing assignment on the TV show “Breaker High,” starring Ryan Gosling. In 2001, he landed at Pixar as a writer on “Monsters, Inc.” alongside his now-longtime writing partner Daniel Gerson. After completing work on “Monsters University,” Baird returned to Walt Disney Animation Studios where he is working on a future project.

Baird first became interested in writing and storytelling by reading classic works by Isaac Asimov, Stephen King, Ray Bradbury and others. While growing up, Baird found comedic influence from comedy groups like “Monty Python,” “SCTV” and “The Kids in the Hall.” Born in Ottawa, Ontario, Baird spent his childhood in the Canadian provinces of Nova Scotia and New Brunswick. He attended Ryerson University in Toronto, where he graduated with a BA in Radio and Television.

Baird currently resides in Los Angeles with his wife and two children.

RANDY NEWMAN (Original Score Composed and Conducted 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.”