Cast

Woody .............................................. TOM HANKS
Buzz Lightyear .................................. TIM ALLEN
Bo Peep ........................................... ANNIE POTTS
Forky ............................................. TONY HALE
Ducky ............................................. KEEGAN-MICHAEL KEY
Bunny .............................................. MADELEINE MCGRAW
Gabby Gabby .................................... CHRISTINA HENDRICKS
Buttercup ......................................... JEFF GARLIN
Mr. Potato Head ................................ DON RICKLES
Harmony .......................................... LILA SAGE BROMLEY
Han .............................. MEL BARGAS-GOOD
Young Andy ..................................... JACK MCGRATH
Miss Wendy ..................................... JULIANA HANSEN
Mrs. Potato Head .............................. ESTELLE HARRIS
Andy’s Mom ...................................... LAURIE METCALF
The Dummies .................................... STEVE PURCELL
Melephant Brooks ............................. MEL BROOKS
Old Timer ...................................... ALAN OPPENHEIMER
Chairol Burnett ................................. CAROL BURNETT
Bitye White ..................................... BETTY WHITE
Carl Reineroceros ............................... CARL REINER
Axel the Carnie ................................. BILL HADER
Harmony’s Mom ............................... PATRICIA ARQUETTE
Mr. Pricklepants ............................... TIMOTHY DALTON
Flea ............................................... FLEA
Karen Beverly .................................. MELISSA VILLASEÑOR
Aliens .............................................. JEFF PIDGEON
Teenage Andy .................................... JOHN MORRIS
Animators

Frank E. Abney III
Andrew Atteberry
Sequoia Blankenship
Michael Chia-Wei Chen
Christopher Chua
Joshua Dai
David Devan
Regina Donovan
Douglas Frankel
Robb Gibbs
Tomoyuki Harashima
Tsung-Yin Hsieh
Guilherme Sauerbronn Jacinto
Jaeyun Kim
Bruce Kuei
Holger Leithe
Matt Majers
Paul Mendoza
Javier Moya Alonso
Juan Carlos Navarro Carrion
Victor Navone
Jordi Onate Isal
Bobbi Podesta
Andreas Procopiou
Manuel Zenon Rodriguez
Montaque Ruffin
Alli Saegiani
Michael Sauls
Stefan Schumacher
Terry Youngkil Song
Matthew Strangio
Raphael Suter
Jean-Claude Tran Quang Thieu
Michael Venturini
Amanda Wagner
Ricky Wight
Tom Zach

KEVIN ANDRUS
Brendan Beesley
Guillaume Chartier
Simon Christen
Brett Codere
Claudio De Oliveira
Paul F. Diaz
Graham Finley
Michael Galbraith
Emille Goulet
Aron Hatfield
Steven Clay Hunter
Ken Kim
Aaron Koressel
Wendell Lee
Cody Lyon
Michal Makarewicz
Adam Rodriguez
Nikolas Rosario
Ben Rush
Gini Cruz Santos
Brett Schulz
Tal Shwarzman
Benjamin Po An Su
David Torres
Luis Uribe
Kristophe Vergne
Les Watters
Kureha Yokoo
Ron Zorman

Crowds & Fix Animation

Paulie Alam
Richard Gunzer
Jennifer Migita
Nicole Ridgwell

Teresa Falcone
Aviv mano
Theresa Reyes

Additional Animation

Youri Dekker
Sean Murithi
Mark-Leon Rivera
Julian Teo

Brent Dienst
Julie Nelson
Sikand Srinivas

Character Manager

Mary Van Escobar

Character Coordinator

Dana Frankoff

Character Modeling & Articulation Lead

Seth Freeman

Character Shading Lead

Jacob Merrell

Character Tailoring Lead

Mariana Galindo

Character Groom Lead

Alex Marino

Character Modeling & Articulation Artists

Jason Davies
Jared Fong
Jonas Jarvers
Austin Lee
Michael A. Nieves
Kevin Singleton
Peter Tieryas

Donald Fong
Richard Hurrey
Tanja Krampfert
Mara Macmahon
Andrew H. Schmidt
Ian Steplowski
Nancy Tsang

Global Technology

Pre-Production & Global Technology Manager

Erik Langley

Global Technology Engineers

James Bartolozzi
Thierry Derieux-Lecocq
Michael Fong
Brandon Kerr
Mike Ravello
Jane Yen

JUN HAN CHO
David Dixon
Alex Harvill
Vivian Morgowicz
Chen Shen

Dailies & Sweatbox

Dailies & Sweatbox Manager

Erik Langley

Dailies & Sweatbox Coordinator

Laurel Finell

Sequence Leads

Francisco de la Torre
Daniel Garcia
Brett Levin
Holly Lloyd
J.D. Northrup

Simulation & Crowds

Simulation & Crowds Manager

Kirsten Peterson Marshall

Simulation & Crowds Coordinator

Jon Bryant

Simulation Lead

Lyon Lieu

Simulation Technical Lead

Audrey Wong

Simulation Technical Artists

Matt Benson
Brian Clark
Jessica Psy Delacy
Thomas Moser
Christine Waggoner
Brad Winemiller

Crowds Technical Artists

Geoffrey Jarrett
Jung-Hyun Kim
Jonah Blue Laird
HSiao-Hsiien Aaron Lo

Characters

Character Manager

Mary Van Escobar

Character Coordinator

Dana Frankoff

Character Modeling & Articulation Lead

Seth Freeman

Character Shading Lead

Jacob Merrell

Character Tailoring Lead

Mariana Galindo

Character Groom Lead

Alex Marino

Character Modeling & Articulation Artists

Jason Davies
Donald Fong
Richard Hurrey
Tanja Krampfert
Mara Macmahon
Andrew H. Schmidt
Ian Steplowski
Nancy Tsang
Character Shading & Groom Artists

HARSH AGRAWAL BYRON BASHFORTH
ETHAN DEAN GUS DIZON
ROBBIN HUNTINGDALE MICHAEL KILGORE
GEORGE NGUYEN RICARDO PACHECO
BEN PORTER CHRIS ROMNEY
STACEY TRUMAN CHUCK WAITE
ATHENA XENAKIS

Additional Tailoring Leadership .................. FRAN KALAL

Character Tailoring Artists .................... BRIAN CLARK
SUSAN HATTON
RADFORD HURN
SONOKO KONISHI

Sets

Sets Manager ................................ ANTHONY KEMP
Sets Coordinator .............................. SOPHIA BORICH
Sets Modeling Lead ......................... KRISTIFIR KLEIN
Sets Dressing Lead .................. FRANK YUNG-LIAN TAI
Sets Shading Lead .................. YAA-LIRNG TU
Sets Technical & Extension Lead .......... DAVID LUOH
Sets Modeling & Dressing Artists

MIKE ALTMAN ROSIE COLE
IVO KOS ALISON LEAF
JOSHUA MILLS ARNOLD MOON
NICK PITERA YEKATERINA SATANINA
ALEX SHILT

Sets Shading Artists

DAVID BATTE TRACY LEE CHURCH
ANDREW FINLEY JACK HATTORI
DREW KLEVEN LAURA MURPHY
JARED RAWLE RICHARD SNYDER
MEGAN STIFTER PHYLLIS YUN PING TING
RUI TONG JAMIE WILLIAMS

Sets Technical Artist ......................... MARLENA FECHO

Set Extension Artists ..................... MARTIN SEBASTIAN SENN

Sets Production Assistant ................. GRACE GELLER

Effects

Effects Manager ................................ ERIC ROSALES
Effects Coordinator ........................ ALEYSA MAR
Effects Lead ................................. ALEXIS ANGELIDIS
Effects Artists

AMIT GANAPATI BAADKAR CHRIS J. CHAPMAN
GREG GLADSTONE HIROAKI NARITA
KRZYSZTOF ROST FERDI SCHEEPERS
KYLIE WIJSMULLER MATTHEW KIYOSHI WONG
MICHAEL K. O’BRIEN JON REISCH

Lighting

Lighting Manager ......................... ERIC ROSALES
Lighting Coordinators ............... AMANDA DEERING JONES
CHRIS HAYNES
Lighting Leads ................... AMY RAE JONES
JONATHAN KIKER
PHILIP SHOEBOTTOM
Technology Lighting Lead ............. TIM BABB
Technical Lighting Lead ............ DON BUI
Lightspeed Lead .................. JAMES L. JACKSON

Lighting Artists

LLOYD BERNBERG JEREMY BIRN
BRIAN BOYD MATHIEU CASSAGNE
ED CHEN YE WON CHO
AIRTON DITTZ, JR. JESSICA GIAMPIETRO HARVILL
WEN-CHIN HSU SUNGYEON JOH
JAE H. KIM JOSÉE LAJOIE
AMBER STEWART LUNDERVILLE EMMANUEL MANIEZ
MOLLY MEYER RYAN MICHERO
TONY MITZELFEET BURT PENG
ANDREW PIENAAR MARIA POWERS
VANDANA REDDY SAHRAWAT DAVID SHAVERS
ERIK SMITT MIGUEL ZOZAYA

Lightspeed Technical Directors ........... REID SANDROS
MARK VANDEWETTERING
VAIBHAV SIVA VAVILALA
BRETT WARNE

Rendering

Rendering Manager .................. MAUREEN GIBLIN
Rendering Coordinator ........ JEANETTE ELIZABETH MCKILLOP
Dailies Rendering Liaison .......... HUMERA YASMIN KHAN

Rendering Technical Directors

ROBERT GRAF PHILIP GRAHAM
ALEXANDER KOLLIPOULOS JESSICA MONTEIRO
CARI REICHE ZACHARY REPASKY
CARL JON VAN ARSDALL DAVID VERONA

Production

Executive Assistant to the Producers ............ ELISSA KNIGHT
Executive Assistant to the Director .......... MARGUERITE K. ENRIGHT
Production Office Manager ............ ERINN KATHRYN BURKE
Feature Relations Manager .......... MELISSA BERNABEI MORRISON
Production Office Assistants ............ VINCENT SALVANO
LOGAN HESTER
ERIN LEHMKÜHL
Stereo Artists
NANCY ANAIS DINH
Stereo Technical Lead
JAY-VINCENT JONES
Stereo Supervisor
BOB WHITEHILL
Projectionist
SAMANTHA BENEDETTI
Senior Projectionist
JOHN HAZELTON
RICHARD PINKHAM
Media Control Center Operators
GLENN KASPRZYCKI
Studio Mastering Coordinator
MOLLY SPEACHT
Home Entertainment Coordinator
ANTHONY DAVID DURAN
Digital Cinema Supervisor
ERIK ANDERSON
Color Grading Operator
SUSAN BRUNIG
Digital Cinema Supervisor
ERIK ANDERSON
Home Entertainment Coordinator
ANTHONY DAVID DURAN
Studio Mastering Coordinator
MOLLY SPEACHT
Media Control Center Operators
GLENNO KASPRZYCKI
CRISTOPHER KNIGHT
RICHARD PINKHAM
Senior Projectionist
JOHN HAZELTON
Projectionist
SAMANTHA BENEDETTI
BOB WHITEHILL
DANIELLE CAMBRIDGE
JAY-VINCENT JONES
NANCY ANAIS DINH
ERIN LEHMKÜHL
STEWART POMEROY
TOM MACDOUGALL
DON DAVIS
JOE E. RAND
DAVID BOUCHER
ANDREW PAGE
DONNA COLE-BRULÉ
ASHLEY CHAFIN
Music Production Assistant ......................... JIMMY TSAI
Score Programmer ............................... JEREMY LAMB
Digital Score Recordist ......................... KEVIN HARP
Assistant Music Editor ......................... BARBARA MCDERMOTT
Score Contracted by ......................... SANDY DE CRESCENT
Music Preparation by ......................... MARK GRAHAM
Score Recorded at ...................... THE FOX NEWMAN SCORING STAGE,
20TH CENTURY FOX STUDIO
Score Mixed at ..................... EASTWOOD SCORING STAGE,
WARNER BROS. STUDIO
Songs Recorded at .................. HENSON RECORDING STUDIOS
UNITED RECORDING
BLACKBIRD STUDIO

Scoring Crew
GREG DENNEN
TIM LAUBER
ERIN RETTING
DAMON TEDESCO

TOM HARDisty
PETER NELSON
RYAN ROBINSON

Special Thanks to the Orchestra
for Bringing the Music to Life

“I Can’t Let You Throw Yourself Away”
Written & Performed by Randy Newman
Produced by Mitchell Froom
Recorded & Mixed by David Boucher
Group Vocals Contracted & Conducted by Jasper Randall
Horn Arrangements by Dan Higgins

“The Ballad of the Lonesome Cowboy”
Written by Randy Newman
Performed by Chris Stapleton
Recorded & Mixed by Vance Powell
Chris Stapleton appears courtesy of Mercury Nashville,
a division of UMG Recordings, Inc.

“You’ve Got A Friend In Me”
Written & Performed by Randy Newman

“Midnight, the Stars and You”
Written by Harry Woods, James Campbell, Reginald Connelly
Performed by Ray Noble & His Orchestra with vocal by Al Bowlly
Courtesy of RCA Records
By arrangement with Sony Music Entertainment

“Don’t Keep Me Waitin’”
Written by Ken Morrison
Performed by The Wranglers Featuring Bonnie Guitar
Courtesy of CAPP Records Inc. O/B/O Morrison Records

“Forever Tilt”
Written & Performed by Jake Monaco

PIXAR STUDIO TEAM

Administration

ALY FIDIAM-SMITH
KENYA RANDBE
WENDY D.ALE TANZILLO
DEIRDRE WARIN

KENYA RANDLE
WENDY D.ALE TANZILLO
DEIRDRE WARIN

SANDY DE CRESCENT
MARK GRAHAM

LIZ BORGES-HERZOG WELBURN
CHRISTINE FREEMAN
MAREN A. JONES
JULIET ROTH

SHARON DOVAS
LAUREN GAYLORD
BRIANNE MOSELEY
MELISSA WOODS

SERENA DETTMAN
KATRINA HENDERSON
LARA LESIEU PENDLETON
RACHEL THARP

RICHARD GUO
BRYNN MOHAGEN
ELLIOIT SIMONS
JODY WEINBERG

LEILA CHESLOFF
MANDY FREUND
CHRISTOPHER MEEKER
ROB ROVE
JENNY MOUSSA SPRING
SCOTT TILLEY
LAURA UYEDA

DEBORAH CICHOCKI
MOLLY GLOVER
ALEXIS LOMBARDI NELSON
KIM ROSS
DELILAH SMITH
SHIHO TILLEY

JENNIFER JOHNSTON
ANDREA ALEMAN
ANJULI BHATTACHARYA
AARON GRIMM
MARYLOU JASO
SARA KOSUTH
CRraig MARSHALL
TIMOTHY PALMER
ALYSSA PROMESSI
BRITTANY SMITH
HELENA TUNNER

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DOUGLAS MONSALUD
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JEREMY QUIST
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ERICA MILSOM
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STEPHANIE BROOKE HAMILTON
RAMI KASIM
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JULIEN SCHREYER
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SHAWN KRAUSE
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JAMES FORD MURPHY
TIM PIXTON
JAIME ROE
SERENA WARNER

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KIM ROSS
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SHIHO TILLEY

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TONY KAPLAN
JEREMY QUIST
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SARAH DUNHAM
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ERICA MILSOM
BRIAN TANAKA

MARC SONDHEIMER
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RAMI KASIM
SAMUEL LEHMER
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ANTHONY HO WONG

ALAN BARILLARO
KEITH CORMIER
MARK C. HARRIS
SHAWN KRAUSE
JEANETTE PENLEY MARKER
JAMES FORD MURPHY
TIM PIXTON
JAIME ROE
SERENA WARNER
<table>
<thead>
<tr>
<th>Department</th>
<th>Name</th>
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<tbody>
<tr>
<td><strong>Development</strong></td>
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<tr>
<td>MEGAN ALDERSON</td>
<td>JACOB COMBS</td>
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<td>BRIAN TORRES</td>
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<td><strong>Facility Operations</strong></td>
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<td>PATTY BONFILO</td>
<td>JAMES ANDEREGGEN</td>
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<td>MARCO CASTELLANOS</td>
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<td>MICHAEL DOUGLASS, JR.</td>
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<td>BILL SHEA</td>
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<tr>
<td>MARK JOSEPH</td>
<td>KENTARO HINOKI</td>
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<td>MEGAN ALBERT</td>
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<td>HEATHER D.C. JACKSON</td>
<td>KHERON JONES-KASSING</td>
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<td>KATE LARDIER</td>
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<tr>
<td><strong>Inclusion Strategies</strong></td>
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<td>BRITTA WILSON</td>
<td>ALYSSA DEL VIGNA</td>
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<td><strong>Marketing</strong></td>
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<td>BRITNEY BEST</td>
<td>SARAH BOGGS</td>
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<td>ANDY DREYFUFS</td>
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<td>DESEREE MOURAD</td>
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<td>JAY WARD</td>
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<td><strong>Pixar University</strong></td>
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<tr>
<td>JUDITH ANGULO</td>
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<td>KATHLEEN COSBY</td>
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<td>DAVID R. HAUMANN</td>
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<td>TIA WALLACE KRATTER</td>
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<td>DEBORAH COLEMAN</td>
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<td>CHRIS WIGGUM</td>
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<tr>
<td>MARC BANNISTER</td>
<td>ADRIAN BELL</td>
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<td>MARK MANCA</td>
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<td>JED MILLER</td>
<td>CLIFF RAMSHAW</td>
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“Alright, Forky. You have to understand how lucky you are right now. You’re Bonnie’s toy. You are going to help create happy memories that will last for the rest of her life.”
—Woody, “Toy Story 4”

The toys are back on the big screen with an all-new adventure in “Toy Story 4.” Woody, Buzz and the whole gang find themselves far from home, discovering new friends—and old ones—on an eye-opening road trip that takes them to unexpected places.

Fans around the world thought the toys’ story had ended when Andy brought his long-loved pull-string cowboy Woody and the gang—Buzz, Jessie, Slinky, Rex and the rest—to live with Bonnie, a young friend of the family who—like Andy—has a huge imagination when it comes to her toys. “Like most people, I assumed that ‘Toy Story 3’ was the end of the story,” says director Josh Cooley. “Turns out it was only the end of Woody’s story with Andy. Just like in life, every ending is a new beginning. Woody now being in a new room, with new toys and a new kid, was something we have never seen before. The questions of what that would be like became the beginning of an entertaining story worth exploring.”

Woody has always been confident about his place in the world, and that his priority is taking care of his kid. Now that Andy has gone off to college, Woody’s loyalty is to Bonnie. But as Bonnie gears up for kindergarten, she’s feeling a little apprehensive. “Transition is a big thematic piece of this movie,” says producer Jonas Rivera. “Bonnie is growing up and transitioning into kindergarten, and Woody is transitioning into a new role. We’ve never seen him in this situation before.”

In 1995, “Toy Story” marked a major milestone in animated moviemaking as the first fully computer-animated feature film. What was it about these characters that touched so many people? According to Andrew Stanton, who’s contributed to and/or written all of the franchise’s stories, it boils down to the inherent magic. “I think there was something to the voodoo of tapping into the collective desire that everybody—whether they’re aware
of it or not—wishes their toys were alive,” he says. “I think the other reason people gravitate toward these characters is that we gave our toys a slightly adult sophistication rather than making them naive, wide-eyed puppies. We made them more parental.”

According to Rivera, the filmmakers felt a huge sense of responsibility toward Woody and the rest of the toys. “People love them—they’re like old friends,” he says. “There are people working on this film who say ‘Toy Story’ was the first movie they saw when they were kids. But no matter how old we are, there’s the sense that we’ve all grown up with Woody and Buzz. It’s more than just a movie. These characters have been cemented in the fabric of people’s childhoods and their families.”

“The new technology of ‘Toy Story’ was what hooked people, but the characters were why they stayed with it, and cared,” says Pete Docter, Pixar’s chief creative officer who served as the supervising animator on “Toy Story.”

“As we wrote the film, for a while we thought of it as a twin protagonist story. Most kids relate to Buzz, which is funny because Buzz is basically deluded. I’m not sure what that says about kids. But in the end, the film is really Woody’s journey, dealing with his own jealousy and how that gets in the way of truly being there for his child. Woody became a very deep, multifaceted character, who has continued to surprise us by bringing emotional depth to four films. Most characters — having been created for just one film — tend to run out of steam at some point. I think Woody continued to be a rich mine of emotion because he’s basically echoing our own lives. The ‘Toy Story’ films are about toys, but they’re really about us.”

From the beginning, the “Toy Story” characters were rooted in reality—dealing with successes and disappointments, juggling confidence and insecurity—ensuring that audiences would see themselves in the toys. Filmmakers have consistently given Woody, a simple cloth-limbed pull-string cowboy on the surface, a complex array of emotions and the same kind of character arcs one might see in a live-action drama.

But it’s perhaps Woody’s loyalty to his kid—whether that’s Andy or Bonnie—and his fellow toys that make him so likable to moviegoers worldwide. In “Toy Story 4,” when Bonnie finds herself all alone during kindergarten
orientation, Woody just has to help—even if it means digging through a trash can to retrieve a few art supplies for his kid. The effort is a resounding success, but when Bonnie’s beloved new craft-project-turned-toy, Forky, declares himself trash and not a toy, Woody takes it upon himself to show Forky why he should embrace being a toy. “Forky is like a newborn,” says producer Mark Nielsen. “He doesn’t know anything about life—he doesn’t even understand why he’s alive or what a toy even is. He makes Woody vocalize what it means to be a toy—what it means to be needed.”

Woody, Forky and the rest of the gang accompany Bonnie on her family’s road trip excursion, which leads Woody to an unexpected reunion with his long-lost friend Bo Peep. “Bo Peep is just such a great character,” says screenwriter Stephany Folsom. “She was part of a baby’s lamp in Andy’s sister’s room, so she was given away a long time ago. Life was different for Bo, but she didn’t just sit around. She’s strong and independent, and long ago decided to make the best of her situation, pick herself up by her bootstraps and stand on her own two porcelain feet.”

Adds Rivera, “To me, Bo is really the most important piece of the movie. If you were to run into Woody at the end of this movie and ask him, ‘What’s the biggest thing that’s ever happened to you?,’ he would say that meeting Bo Peep for the second time is the biggest thing by far.”

“Toy Story 4” welcomes both veteran and new voices, including Tom Hanks as Woody, Tim Allen as Buzz Lightyear, Annie Potts as Bo Peep, Tony Hale as Forky, Keegan-Michael Key and Jordan Peele as Ducky and Bunny, Madeleine McGraw as Bonnie, Christina Hendricks as Gabby Gabby, Keanu Reeves as Duke Caboom, Ally Maki as Giggle McDimples and Joan Cusack as Jessie. The voice cast also includes Jay Hernandez, Lori Alan, Bonnie Hunt, Kristen Schaal, Emily Davis, Wallace Shawn, John Ratzenberger, Blake Clark, the late Don Rickles and Estelle Harris.

“Toy Story 4” is directed by Josh Cooley, and produced by Mark Nielsen and Jonas Rivera. Andrew Stanton, Lee Unkrich and Pete Docter are executive producers, and Stanton and Stephany Folsom wrote the screenplay. Longtime “Toy Story” collaborator Randy Newman composed the score and wrote two new original songs, “I Can’t Let You Throw Yourself Away,” performed by Newman, and “The Ballad of the Lonesome Cowboy,” which is performed by Chris Stapleton for the end credits.


CELEBRATING THE “TOY STORY” LEGACY
Pioneering Technology, Compelling Characters and Signature Storytelling
Capture Audiences Worldwide—Then and Now

“Toy Story 4” director Josh Cooley was in high school when the first “Toy Story” premiered in theaters. “I think I have an interesting point of view because I didn’t work on any of the other films, so I came into this as a fan,” he says. “To me, the ‘Toy Story’ characters are the Mickey, Donald and Goofy of Pixar. Woody and Buzz have become part of moviegoing lexicon. ‘Toy Story’ was not only Pixar’s first movie, but it was the first feature-length film to be completely computer animated.”
It’s perhaps easy to recognize the power of “Toy Story” more than two decades after its debut. But Steve Jobs—among other Pixar veterans—totally saw it coming. Jobs, who was Pixar’s CEO from 1986 to 2006, was the keynote speaker at 1995’s SIGGRAPH—the annual computer graphics conference attended by thousands of computer professionals. “In 1995, the centenary year of the invention of the motion picture itself, we have another major milestone—something I think will go down as a landmark in motion picture history,” Jobs said in his presentation. “And that is the first completely computer-generated feature-length motion picture—completely computer synthetic—on the hundredth anniversary of the motion picture itself. That, of course, is ‘Toy Story.’ ‘Toy Story’ represents the computer graphics community contributing not just special effects to a motion picture, but the entire motion picture itself. It’s a breakthrough on the scale of Technicolor, ‘Snow White’ and ‘Star Wars.’ It is way beyond what we’ve seen in computer graphics special effects.”

Jobs proudly shared key sequences from the film, astounding SIGGRAPH attendees. “‘Toy Story’ is 79 minutes in length and every frame is totally synthetic—major, minor characters, backgrounds, sets, etcetera—an order of magnitude leap,” Jobs said. “And again, most importantly, we see computer graphics not just playing a supporting role to live action, but actually providing the entire vision for the motion picture.”

John Lasseter directed “Toy Story,” which was produced by Ralph Guggenheim and Bonnie Arnold. Lasseter had created shorts like “Luxo Jr.” and “Tin Toy,” which won an Oscar® for best short film-animated. “Toy Story” was the culmination of a long-held dream for the Pixar team. The project required Pixar to expand its animation, editing and post-production staff from 24 people to well over 100. Proprietary software was written and refined to meet the technical challenges of the film while the animation team honed their performance skills by studying acting, mime, life drawing and storytelling techniques.

Pete Docter, Pixar’s chief creative officer, joined Pixar in 1990. A recent CalArts graduate at the time, he was the third animator to be hired at the studio, diving into “Toy Story” head first. “As naïve as it may sound, making ‘Toy Story’ felt like an extension of school, where we were just making the film we wanted to make for us and our friends to enjoy. When it actually came out, it was pretty stunning. My parents in Minnesota had heard about it. There were billboards and toys. We were being reviewed by TIME magazine! It was overwhelming.”

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—Pete Docter

“Toy Story” would become the highest-grossing film of 1995. It was nominated for three Oscars® (best writing, screenplay written directly for the screen; best music, original song; best music, original musical or comedy score), and two Golden Globes® (best motion picture—comedy or musical, best original song—motion picture). Lasseter won a special achievement award from the Academy of Motion Picture Arts and Sciences “for the development and inspired application of techniques that have made possible the first feature-length computer-animated film.”
Picking up where “Toy Story” left off, “Toy Story 2” enjoyed the benefit of almost five more years of technological innovation. In between the two movies, “A Bug’s Life” had served as the proving ground for the next generation of CG technology, which added more realistic movement, flexibility in lighting and camera techniques. “Toy Story 2” made history by becoming the first film ever to be entirely created, mastered and exhibited digitally. Directed by Lasseter, co-directed by Lee Unkrich and Ash Brannon, and produced by Helene Plotkin and Karen Robert Jackson, “Toy Story 2” broke opening-weekend box-office records in the United States, the United Kingdom and Japan, and became the highest-grossing animated release of 1999. It surpassed the original at the box office, becoming the first animated sequel to gross more than its inspiration. “Toy Story 2” was nominated for an Academy Award® and two Golden Globes® and won the Golden Globe for best motion picture—comedy or musical, as well as a GRAMMY® for best song written for a motion picture, television or other visual media (Randy Newman, “When She Loved Me”).

Released in 2010, directed by Unkrich and produced by Darla K. Anderson, “Toy Story 3” won Oscars® for best animated feature film and best achievement in music written for motion pictures, original song (Randy Newman, “We Belong Together”). The film also won a Golden Globe® and BAFTA for best animated film. It was the second Pixar film to be nominated for the best motion picture Oscar, and was nominated for best achievement in sound editing, as well as best writing, adapted screenplay. Nine years after its release, “Toy Story 3” is Pixar’s second highest-grossing film worldwide, behind “Incredibles 2.” It is the fourth-highest-grossing animated movie of all time worldwide.

Since their debut on the big screen in 1995, the “Toy Story” characters have been beloved for generations. “Story and characters always came first,” said Lasseter of the franchise. “They drove everything we did. You can dazzle an audience with brand-new technology, but in the end, people walk away from a movie remembering the characters.”

YOU’VE GOT A FRIEND
A pull-string cowboy with cool catch phrases, Woody has always been relatable. Andrew Stanton, who’s been an integral member of the story team for every “Toy Story” movie, says that’s by design. “Woody for us just represented our tried-and-true heirloom, that blue blankie or stuffed bear that you had from the beginning and never could part with,” says Stanton. “Woody represented the old nostalgic toy, which naturally led to the idea of a new toy arriving as a potential replacement. That brings up jealousy and all these feelings that everyone understands even at a very young age. As we get to know Woody, we stumble along with him as he deals with those feelings and learns from them.”

Buzz Lightyear is the newbie who threatens Woody’s prize position as Andy’s favorite. Unsurprisingly, Woody is not a fan of the delusional Space Ranger who’s seemingly unaware of his toy status. The rivalry lands them squarely in the middle of nowhere—at risk of becoming lost toys—which, we learn, is about as bad as it gets for a toy. Forced to team up to outsmart a toy-torturing neighborhood kid named Sid and find their way back to
Andy, Woody and Buzz find common ground. What begins as a rivalry evolves into a friendship between the two toys—a friendship that anchors the films that follow.

Filmmakers approached “Toy Story 2” much like the audience did—with a built-in bond with Woody and Buzz. Says Stanton, “There are three balls that you have to juggle when you’re writing: plot, character and what I call drive. The hardest part is to come up with characters that are three-dimensional and worth spending time with for the entire film. In this case, I already knew who the characters were. With the main characters already established, we had the freedom to concentrate on the other two elements.”

In “Toy Story 2,” an obsessive toy collector kidnaps Woody, who learns that he is a valuable collectible from a 1950s TV show called “Woody’s Roundup.” He meets the other prized toys from the show—Jessie the Cowgirl, Bullseye the horse and Stinky Pete the Prospector—who reveal that Woody completes their set and they’ll soon be shipped to Japan to become part of a display. Buzz and the other toys from Andy’s room are busy plotting how they’ll rescue their friend. But Woody struggles with his loyalty to Andy and the toys, and the possibilities a new adventure might bring. He discovers a sense of duty to Jessie and Bullseye, too. Ever the problem solver, Sheriff Woody figures out how to make everyone happy and returns to Andy’s room and the comforts and constancy it represents.

“One of the things we were really proud of on this film was the amount of heart it has,” says Unkrich, who went on to direct “Toy Story 3.” “It is as action-packed as the first film and has as many jokes. But at the same time, there’s a richness to the characters that was only hinted at in the first film. It taps into primal human emotions that people of all different ages can relate to.”

“Toy Story 3” welcomes Woody, Buzz and the whole gang back to the big screen as Andy prepares to depart for college and his loyal toys find themselves in... day care! But the untamed tots with their sticky little fingers do not play nice, so it’s all for one and one for all as plans for the great escape get underway. “‘Toy Story 3’ is about change,” says Unkrich. “It’s about embracing transitions in life. It’s about characters being faced with major changes and how they deal with them. Woody and the other toys are facing the monumental fact that Andy has outgrown them. Andy is facing becoming an adult and heading off to college. And Andy’s mom is facing the fact that her son has grown up and is heading out into the world. We begin our story at pivotal moments in the characters’ lives.”

“The film has a lot of big, serious themes, so we wanted to make sure we balanced it with a lot of humor,” says Anderson. “It can be as deep as you want it to be, on many levels. The story reflects how we all must face change in life; it’s inevitable.”

“Toy Story 4” embraces the theme of change yet again as Woody learns to navigate the new dynamics in Bonnie’s room and beyond. “I think what’s made Woody a really universal, interesting character is that he became the everyman,” says Stanton. “Woody’s this well-intended good guy who’s often his own worst enemy. But the power of Woody for us as filmmakers was that we could track him in real time along with our lives as parents with our kids.”
“The ‘Toy Story’ films accomplish what timeless classics aim for,” says actor Tom Hanks, who has voiced Woody for 24 years. “They are full of innocent characters who face an endless trail of adventures. We all know the likes of Woody, Buzz, Bo Peep and Mr. and Mrs. Potato Head, and we wonder who we would be...if we were toys.”

It’s that connection with the toys and the wonderment they inspire that makes the “Toy Story” characters relevant year after year. Sheriff Woody has been the cowboy in the know for a generation. Toy’s have come and gone, but Woody has been a constant in Andy’s room—serving as their leader, advisor and in many ways a parental figure. It was more than a job to Woody; it was his calling. Then Andy grew up. For a toy who’s been with one kid year after year, change can be complicated. “Woody is in Bonnie’s room now,” says director Josh Cooley. “It’s a whole new dynamic, which was really interesting to me. Bonnie plays differently with her toys than Andy did, and she has other toys who know her better. So, I knew that Woody wasn’t going to be her favorite.”

Enter Forky, who’s not always a toy at all. Underneath the googly eyes, pipe-cleaner arms and red waxy mouth, he’s a discarded spork. But Bonnie falls head over popsicle-feet for the little guy. When Woody and the gang join her and her family on the road, Forky’s innocence sends him—as well as Woody—on a wild adventure full of unexpected new characters—and his long-lost friend Bo Peep, whose extraordinary experiences and unique outlook on life as a toy challenge everything Woody believes.

“I’ve known these characters literally half my life,” says producer Jonas Rivera, who joined Pixar in 1994 as the studio’s first production intern. “They’re more like family to me than characters in a movie. So, I felt a sense of responsibility and excitement—and a little nervousness, to be honest—to help lift these characters and carry them forward.”

CHARACTER LINEUP:

WOODY is the same pull-string cowboy sheriff that Andy fell in love with years ago. But, despite the fact that he’s found a new home with Bonnie and her toys, Woody is quietly struggling. “He’s basically going through the toy equivalent of empty-nest syndrome,” says screenwriter Andrew Stanton. “It’s not that he doesn’t have a kid, but his role has completely changed. Woody’s trying to use his old ways of solving new problems.”

According to producer Mark Nielsen, change is on the horizon. “Woody has gone through so much in the first three movies. We’ve seen him evolve and learn, but we couldn’t repeat any of those lessons because he’s already learned them. We wanted him to face something new.”
Adds story supervisor Valerie LaPointe, “Woody is trying to find his place in Bonnie’s room. He realizes she’s uncomfortable about going to kindergarten and he jumps at the opportunity to help her, which ultimately leads him to adopt a new set of self-imposed responsibilities when Bonnie creates Forky.”

Forky’s confusion about his true purpose—toy versus trash—lends itself to Woody’s own journey in the film. “Woody is himself searching for his role in a new room with a new kid,” says LaPointe. “Forky’s purpose in the story may be to keep Bonnie happy, but his purpose for us was to shine a light on what Woody is going through.”

An unexpected reunion with his dear friend Bo Peep shows Woody that the world is much bigger than he ever imagined. “Bo and Woody have always had a special connection,” says LaPointe. “With Bo, Woody has met his match.”

Tom Hanks returns as the voice of Woody. “Bo Peep is interesting because she has made her peace,” he says. “She’s wise because she’s actually seen the way the world works. On one hand, it’s completely counter to what Woody is hip to, but at the same time Bo’s outlook is the embodiment of what Woody wants, which is to be played with by children, and to make their lives happier.”

According to Cooley, Hanks innately understands the nuances of Woody. “He knows the character so well. I don’t think Woody would work without Tom Hanks. He’s such a fearful character, yet Tom conveys his fears in such a lovable way.”

Hanks says each film in the series has taken Woody to surprising new places. “We’ve been through profound examinations of community, of family, of growing older and finding new purpose,” says Hanks. “And this one ends up being just as profound and new as the previous movies. They’re all toys. As long as they don’t break, they can live forever.”

WOODY’S OLD LOOK
It’s been nine years since we last saw Woody on the big screen and more than a quarter century since he was first created. Technology has changed, but Woody hasn’t, so filmmakers had to ensure the sheriff met audience expectations. According to supervising animator Scott Clark, Woody and the other returning characters can be more complex because so many people know and love him. “He has floppy arms and legs with heavier plastic hands and boots. Respecting the materials he’s made out of is ultimately what makes Woody Woody—if he’s running really fast, his ragdoll arms and legs are out of control, but in a fun and charming way.”

Clark, who joined Pixar Animation Studios when “Toy Story” was still in theaters, says revisiting Woody and the gang is like going home. “It’s like going to a family reunion where you get to see your uncle you haven’t seen in years. It’s great to be with these characters again.”

Indeed, Woody is like an old friend to audiences worldwide. But filmmakers knew he had to evolve. “The story is about change,” says director of photography Patrick Lin. “Bo is a force of change, while Woody wants everything to stay the same.”

The theme of change is aptly underscored by the cinematography. “Whenever we shoot Bo, we only use the
Bo Peep is a long-lost friend of Woody, Buzz and the gang, who always shared a special connection with Woody while residing with her sheep on a lamp base at Andy’s house. After being on the road for years, Bo has become chipped and weathered, but her spirit is far from broken. She has grown into an adventure-seeking free spirit whose strength and sarcasm belie her delicate porcelain exterior. When she and Woody are reunited under unlikely circumstances, Bo realizes just how much she’s missed him, and can’t wait to show him what she’s been up to. “Bo’s taken control of her own destiny,” says director Josh Cooley. “While Woody was watching Andy grow up, Bo gathered dust until she took it upon herself to head out into the world. And when Woody shows up, they can’t believe that they’ve found each other again.”

According to screenwriter Stephany Folsom, Bo and Woody first connected as leaders of their respective rooms. “Woody ran Andy’s room, overseeing the toys there, and Bo was in charge in Molly’s room,” says Folsom. “There’s a certain responsibility that comes with running a room, and it’s clear that Bo is strong and in control.”

Annie Potts returns as the voice of Bo Peep. “Bo is everything that we want to be,” says Potts. “She is independent and courageous and funny and smart and able to tackle it all on her own. Her life hasn’t been easy, but whose life is? She is an excellent model of making it in the face of adversity.

“Bo’s not leading a conventional life right now,” continues Potts, who says the character has no regrets. “She’s like, ‘I have an awesome life!’ Those people who bloom where they’re planted are always an inspiration.”

Bo Peep’s return to the “Toy Story” world called for a fresh approach to the character, who is resourceful, unpredictable and doesn’t play by traditional toy rules. Several members of the production team came together to form “Team Bo”—a group of story artists, animators, modelers and even Annie Potts—who together oversaw every aspect of Bo’s “Toy Story 4” look, backstory, evolution and ultimate design.

Team Bo kicked off their efforts by watching every scene that featured Bo Peep in “Toy Story” and “Toy Story 2.” “She was a background character with a sense of humor who played a supportive role,” says story artist Carrie Hobson.

Adds directing animator Becki Tower, “We wanted to protect Bo from running into stereotypes,” says Tower. “We tried to stay away from an old-school, fairy-tale character who’s doe-eyed, weak and in need of someone else’s validation for her own sense of value. Bo’s very independent. She’s OK with being a lost toy.”

According to Hobson, Bo had a bigger load to shoulder in “Toy Story 4.” “She needed to carry more weight and have enough complexity to challenge Woody,” says Hobson. “When she leaves Woody, things don’t go quite as planned. But she’s able to pick up the pieces, transform herself and adapt to her situation. We thought it was a really beautiful message to play with—she’s this character that’s doing what Woody can’t do in the story.”
BO’S NEW LOOK
Bo Peep’s recent adventures triggered a change to her look. Technology allowed some modifications that weren’t previously possible, including telltale characteristics of porcelain figurines. “She’s shiny with crazing,” says shading art director Laura Phillips. “Crazing is a term for the tiny micro cracks that happen within the layer of the glaze. We had to be really careful where we put the crazing—it’s not on her face, but it is in her hair and on her shoulder. It’s super subtle. It just feels right.”

Phillips says porcelain also has subsurface translucence when it’s backlit, so artists ensured that would be featured in the thinner parts of Bo’s body, like her hands. Artists also studied glazes and how they pool in certain areas, deepening the color slightly. They added brush work as well to mimic the look of porcelain glazes.

To effectively light Bo’s porcelain, director of photography-lighting JC Kalache and his team referenced lighting of lead female characters from the 1930s to 1960s films. They also realized they had to use specific shapes to light Bo. “Square lights were completely unappealing on Bo because of her porcelain,” says Kalache. “Round lights with no sharp edges worked much better, additionally the light edges needed to be feathered to further smooth out their reflection in the porcelain.”

Artists explored several options for Bo Peep’s new costume but ultimately decided to return to Bo’s roots. “We stuck with her original color scheme of baby blue, pink and white to maintain the core of the character as we know her,” says Mara MacMahon, character artist.

But, according to Hobson, the rest of Bo’s look was turned upside down. “We all knew that we wanted to give her the freedom of not having the dress, without losing her beauty and femininity,” says Hobson. “So, we embraced elements of her old costume that we really loved, like the bell-shaped dress, but decided that over the years she’s figured out how to turn the skirt into a cape if she wants to be a superhero or a wizard for a kid. She can also change her toy pose and finagle her dress to be like a ballerina if she chooses.”

“Instead of a toy with a static costume, Bo is ever-changing. “I think that is the hallmark of her adaptability,” says MacMahon. “It represents everything she’s learned over the years. She is still very much the original Bo Peep with that sass and wit and inner strength, but she has also grown quite a lot.”

Henry Garcia, simulation supervisor, says it was a big deal to get Bo’s cape up and running. “There are so many different variants—the inside, outside, around the shoulders, around her waist,” he says. “We actually made two real-life capes—one is with the animation team and one is with simulation—so we could physically interact with

—Jonas Rivera
them to answer questions like how her cape might interact with her staff.

“There’s a sequence of shots in particular in which her cape is being worn as a backpack as she’s climbing the carousel,” Garcia continues. “When she gets to the top, she switches the cape from a backpack to an over-the-shoulders cape pose before sliding down the carousel and flying through the air.”

Bo’s staff plays a major role in her action scenes. “We did a lot of development behind the use of her staff,” says Tower. “It’s very much a part of her character design.”

Adds MacMahon, “We wanted it to feel a part of her. It is not a separate thing that she is going to set down and pick up at will. It’s almost an extension of her hand or her facial expression.”

Bo is often seen in a light blue garment in “Toy Story 4.” Says MacMahon, “You can see in the first two films that she has blue pants under her dress, so that became her new base outfit. From the base garment to the skirt-cape, it’s still the same outfit that she has always worn, but we have repurposed it. It is a really great example of how Team Bo worked—ideas from all corners of the studio ultimately made it into the final film.”

Animators utilized reference footage of dancers, gymnasts, martial artists and strong-but-feminine movie characters to inform Bo’s movement. According to directing animator Patty Kihm, animators balanced Bo’s delicate fabrication with her active lifestyle and inherent femininity. “It was really important for her not to be masculine because we wanted to maintain her grace and poise. She’s independent, sarcastic, confident, spunky—but she still has emotions.

“To stay true to her materials, we found that keeping her body more rigid with less overlap made her seem more like a toy,” continues Kihm. “An actual porcelain doll’s fingers are often grouped together because they’d snap off as single fingers, so Bo’s hands are often posed like a doll’s hands, especially when she’s at rest, to remind you that this is still a doll.”

According to Folsom, Bo’s look was a reflection of her personality and past. “We wanted her to have the ability to do all kinds of crazy things because she’s a toy out in the world. But we had to contrast the acrobatics and athleticism with the reality of her being a fragile doll made of porcelain. She has to be smart about working with what she has. The really hard part was honoring who she is as a toy, while letting her be a total badass.”

Potts’ ability to find both sides of Bo Peep really helped bring the character to life. Animators even borrowed the actress’ subtle smirk when she delivers a sarcastic line. According to director Josh Cooley, Potts truly embodies the character. “Annie not only brings emotion to Bo, she completely fleshes out that character. She’s heartwarming and funny, and Annie has a natural sarcasm that’s just perfect.

“We had a few sessions when Annie and Tom [Hanks] recorded together,” continues Cooley. “They’ve known each other for such a long time, there’s a natural chemistry between them that made it so easy.”

That chemistry was important, too, says producer Mark Nielsen, because the relationship between Woody and Bo is central to the story. “There is definitely love between them,” says Nielsen. “We see in the prologue just how hard it was for Woody to let her go.”
**FORKY** is not a toy! At least that’s what he thinks. An actual spork-turned-craft-project, Forky is pretty sure that he doesn’t belong in Bonnie’s room. Unfortunately, every time he tries to get away, someone yanks him back into an adventure he’d rather skip. “The world of ‘Toy Story’ is built upon the idea that everything in the world has a purpose,” says Cooley. “A toy’s purpose is to be there for its child. But what about toys that are made out of other objects? Forky is a toy that Bonnie made out of a disposable spork, so he’s facing a crisis. He wants to fulfill his purpose as a spork, but now has a new toy purpose thrust upon him.”

Cooley, who makes his feature-film directorial debut with “Toy Story 4,” found he could relate to Forky. “I didn’t realize it until we started crafting the story and my wife pointed out that Forky, who’s new this whole toy world, is not unlike me.”

Woody—ever the caretaker—assumes the role of Forky’s keeper, which in the beginning just means keeping him out of the trash. Says supervising animator Rob Russ, “Forky gives Woody a new purpose, which he’s been trying to find since he arrived at Bonnie’s room. But taking care of Forky is not an easy task.”

Adds producer Jonas Rivera, “We loved the idea of Forky. He’s like an infant. He doesn’t understand the rules of the world, so he doesn’t play by the rules, which really makes the story feel fun and new. But it makes life hard for Woody, who’s just trying to help Forky understand the importance of his kid.”

Filmmakers called on comedian Tony Hale to provide the voice of Forky. Says Cooley, “When we thought up this character, Tony was the first actor that came to mind, and I’m thrilled he accepted. Tony’s performance as Forky is a comedy salad of confidence, confusion and empathy...served by hilarious spork.”

Forky was born, so to speak, in the story room during a casual discussion in which filmmakers wondered what qualifies as a toy. “We were joking around,” says Cooley, “wondering what would happen if we had a toy that was not manufactured. Would it be alive? Those weird existential questions about the ‘Toy Story’ universe are really fun. If a child plays with you, are you a toy?”

According to screenwriter Andrew Stanton, filmmakers just had a good feeling about Forky. “If you just pick up a piece of paper and start flying it around, this little paper airplane won’t suddenly come to life. I think there’s something about imbuing an actual personality on it, and having a relationship with it felt like it crossed the threshold into giving this craft creation life as a toy.”

“Forky is like a newborn. He doesn’t know anything about life—he doesn’t even understand why he’s alive or what a toy even is. He makes Woody vocalize what it means to be a toy—what it means to be needed.”

—Mark Nielsen
Forky’s simple origin made the character an instant hit among filmmakers. “He’s an inherently funny character,” says editor Axel Geddes. “He doesn’t even have to say anything to be funny.”

MAKING A FRIEND
To find Forky’s signature look, several members of the production team gathered assorted art supplies, assembling possible looks for the utensil-turned-character. “We had wikki sticks, glitter glue, pipe cleaners, sporks and googly eyes,” says character supervisor Sajan Skaria. “Everybody just sat around the table with their glue and putty and stickers. There were no rules.”

And when it came to animating Forky: less is more. “We wanted to limit his movement, especially in the beginning, because he’s still developing,” says supervising animator Scott Clark. “He wobbles around because his feet stick out of a clay base and aren’t even level. His arms aren’t fully articulated—they’re pipe cleaners—and he has googly eyes that don’t really focus. We could animate them blinking and looking, but we chose to treat him more like a puppet with no eye articulation. His mouth is made out of waxy string, so its animation is a little sticky—it feels a little like stop motion.

“Forky exemplifies the first rule I learned when I stepped in the door at Pixar in 1996,” continues Clark. “Truth to material is all about respecting what your character is made out of and not over-animating it. If you work within the limitations of a material, the animation choices tend to be better and funnier, particularly for a character like Forky.”

But, according to supervising animator Robert Russ, Forky’s knowledge of the world around him grows. “We had this idea that his movement style would evolve over the course of the film,” says Russ. “We save things like eye blinks and allowing his eyes to focus for specific moments in the movie.”

GABBY GABBY is an adorable, talking pull-string doll from the 1950s. But unfortunately for her, a manufacturing defect in her pull-string voice box has left her sounding anything but adorable. She has spent more than 60 years forgotten in the depths of a jam-packed antique store—her only companions are a band of voiceless ventriloquist dummies. Gabby Gabby knows someone will want her if only she can find a working voice box to repair hers.

Woody is more than a little wary of Gabby, but it may be that she’s just misunderstood. Says screenwriter Stephany Folsom, “Gabby Gabby and Woody have the exact same philosophy, which is to be there for your kid no matter what. But unlike Woody, Gabby’s never actually had that experience, so she clings to the fantasy of what it would be like to be with a kid.”
Gabby Gabby is voiced by Christina Hendricks. “It became obvious right away that Christina was the perfect actress to play Gabby Gabby,” says director Josh Cooley. “She has the ability to sound inviting and friendly, then subtly become cold and terrifying in just a few words. It still gives me chills when I see Gabby’s introduction in the film.”

The character’s bond with antique store ventriloquist dolls triggered an instant connection for Hendricks. “As a child I always wanted a ventriloquist doll, and my parents would never get me one,” she says. “So, later in life my husband finally got me my ventriloquist doll, and it is in my office, and I love him so very much. So, when I came in to do the voice of Gabby, they showed me some of the animation, and I said, ‘This is blowing my mind! This little doll has red hair and blue eyes and hangs out with weird ventriloquist dolls—it’s like she is me.’ Maybe I am misunderstood, too.”

According to production designer Bob Pauley, Gabby Gabby was inspired by talking dolls from the 1950s and 1960s. “We gave her doll-like weighted eyes—the kind that would close when the doll is horizontal,” says Pauley. “The way the iris is rendered, her eyes really respond to the light and feel very toy-like.”

Gabby’s hair is also very doll-like and detailed—artists visited toy manufacturers to study how dolls’ hair works. “Her hair is not human hair,” says character supervisor Sajan Skaria. “We looked at the way a doll’s hair is rooted onto the scalp, the thickness of it and the uniform metallic color.”

Similarly, animators wanted to ensure a doll-like quality in Gabby Gabby’s movement. “They have joints at the hip, shoulder and neck,” says Clark. “So, we tried to stay true to that. We also played with how her eyes blink to feel more like a doll’s eyes. We do, however, animate Gabby’s brows and lower face in a more human way so that the audience can empathize with her. It’s subtle, but if she feels a little more human, the audience may identify with her more.”

But filmmakers didn’t necessarily want the audience to empathize with Gabby, seeking ways to introduce her in a way that might raise some red flags. “We picked a color for Gabby that is a sickly green,” says JC Kalache, director of photography. “It follows her throughout the movie. Every time you see that green light, you get an uneasy feeling that Gabby might be right around the corner.”

Adds John Lee, colorscript art director, “The audience has to feel the same fear that Woody does. We want them to be right there with Woody when he decides to run.”

**BUZZ LIGHTYEAR** is loyal not only to his owner, but to the friends he’s made along the way—especially his once-rival Woody who’s like a brother to the ace Space Ranger these days. Buzz would do anything to support his pull-string buddy, but when his efforts land him in a carnival game
booth as an inadvertent prize, he turns to his inner voice for guidance. Says producer Jonas Rivera, "'Toy Story 4' is an internal story in a lot of ways, often asking, 'What is your gut telling you?' So, we thought we could play Buzz's buttons that way. For the rest of us, those buttons are just a toy mechanism with recorded phrases. To him, it's like a Magic 8-Ball every time he hits a button."

Tim Allen returns as the voice of Buzz. "The way Tim leaned into this idea of Buzz listening to his inner voice was really funny," says Rivera. "The way he approached it made it feel real. Buzz gives the story great drive."

Woody and Buzz's friendship has come a long way. According to Allen, the new story takes their unlikely bond even further. "Buzz wants Woody to do the right thing—but sometimes doing the right thing is really, really hard to do," says Allen. "Loyalty is fundamental to Buzz and this story takes loyalty to a new level."

"Buzz sees that Woody needs to make a change," adds director Josh Cooley. "He wants to be supportive and help him out, but his efforts land him in the hands of a carny and placed into a game booth as a prize."

"Toy Story" is rooted in that key friendship. Says producer Mark Nielsen, "The relationship between Woody and Buzz is core to the 'Toy Story' films. It starts off a little rocky in the first film, but a friendship is born. And that builds over the years and through the films. They trust each other, understand each other and support each other. It's such a critical relationship in the series and in 'Toy Story 4,' we take it to an even deeper level."

DUCKY and BUNNY are carnival prizes who are eager to be won. But when their plans are rudely interrupted, they find themselves on an unexpected adventure with a group of toys who have no idea what it feels like to be tacked to a prize wall. According to screenwriter Andrew Stanton, Ducky and Bunny are the perfect contrast to Woody and Buzz, who've always had a kid. "If you think about it, a carnival has the cheapest, saddest, most disposable toys known to man," he says.

"Ducky and Bunny bring a new level of fun to the 'Toy Story' universe," adds Nielsen. "Their view of the world has been very singular as they go from town to town in the same booth, staring out at the world. They have no moral compass because they've watched kid after kid spend money on a game that's unwinnable by design. Not only are they learning bad things about human nature, they’re trapped because of it."

Keegan-Michael Key and Jordan Peele lend their voices to Ducky and Bunny, who proved to be a surprise addition to their resumes. "Of all the characters that I could imagine, this was not one of them," says Key. "Remember that time when you were 23 and you’re like, ‘You know what I want to do more than anything is play a plush fluffy duck'? That one never came to mind. This was such a lovely surprise to be asked to do this movie. I don't think they got the whole sentence out—I think Jordan and I both got vocal whiplash, we said yes so fast."

According to Peele, the gig marked a reunion of sorts. “They wanted our real dynamic," says Peele. “A couple years had passed between when we had finished Key & Peele and began these recording sessions, so it felt like we were getting the band back together. We immediately began feeding off each other and improvising—and they totally encouraged that. It was inspiring and it was a relief to realize that we are the characters as opposed
to us doing the characters.”

Says Cooley, “They are two of the most brilliant minds I’ve ever seen. Of course, they are effortlessly funny, which would be enough. But they are incredible actors that understand story. Their improvs weren’t just for comedy sake, they were story-motivated, which elevated Ducky and Bunny and the film to a level I never could have expected.”

Editor Axel Geddes says Key and Peele made life difficult for him on occasion. “We recorded them in the same room across from each other,” he says. “They give you so much gold that it can’t all fit in the movie.”

PLUSING THE PLUSH
According to production designer Bob Pauley, Ducky and Bunny are not the fanciest plush on the shelf. “We wanted the audience to connect with them, so we made sure they were still appealing, charming and interesting,” he says. “But there’s a thing called carnival plush—really cheap plush—so we tried to be true to the materials that would be used. Their colors are a little garish, almost fluorescent, and there’s a bit of a sheen, too.”

Henry Garcia, simulation supervisor, says the fur on Ducky and Bunny was created in the same way as human characters’ hair—but Ducky and Bunny’s fur is stiff and only simulated if the characters are hugging or lying on the ground. “Ducky’s tuft is ten percent funnier if we sim it and let it come to life,” says Garcia. “We looked at the Muppets and ostrich feathers as references. Ducky’s tuft stays alive for a little bit longer after he stops moving. We had to find the sweet spot so it’s not distracting, but it’s definitely fun.”

Ducky and Bunny are Yin and Yang. Connected at the paw/wing, they seem to diverge in every other way. “Ducky’s legs aren’t very long, his feet are huge and he has tiny wings,” says directing animator Becki Tower. “He is always bouncing around—he’s this high-energy pinball around the steady Bunny.”

Adds directing animator Aaron Hartline, “You have to push the weight for Bunny. He’s a big guy, so even though he has a lot of energy, he’s going to move a little more slowly—he’s more deliberate in his motion. ‘If it’s easier for me to turn my head than turn my whole body, I’m going to turn my head.’ He has heavier lids, too. He may be talking fast, but he’s moving slowly.”

**GIGGLE MCDIMPLES** is a miniature plastic doll from the 1980s Giggle McDimples toy line. As a toy, Officer Giggle McDimples is head of Pet Patrol for Mini-opolis, overseeing search and rescue. But out in the world, Giggle is Bo Peep’s best friend. Small enough to perch on Bo’s shoulder, Giggle is Bo’s confidant, supporter and advisor. “Giggle is Bo’s Jiminy Cricket—we’re able to get insight on Bo through their relationship together,” says Cooley. “Giggle is definitely the smallest toy in the ‘Toy Story’ universe. She’s been stepped on, vacuumed up, and probably put up a kid’s nose in her time.”
Adds story supervisor Valerie LaPointe, “Giggle comes with her own patrol station with a little car inside, but she travels around with Bo in a Skunkmobile—a motorized toy vehicle they’ve disguised as a skunk to trick people into steering clear of them.”

Ally Maki voices the tiny character. “Giggle McDimples literally pops on the screen because of Ally’s personality and infectious energy,” says Cooley. “Nobody can laugh like Ally Maki.”

“I have two older brothers—I’m the only girl, and I’m the youngest,” says Maki. “I spent most of my childhood getting noogies and hockey pucks shot at me. I think I bring a lot of that little-sister energy to the role. Giggle was really fun to play.”

According to Hartline, Giggle’s size influenced their approach to her animation. “The way we animate her has to be very specific and unique,” he says. “She’s so small with such a big personality that we have to bounce her around like a flea—she snaps into poses.”

DUKE CABOOM is a 1970s toy based on Canada’s greatest stuntman. Riding his powerful Caboom stunt-cycle, Duke is always prepared to show off his stunt poses with confidence and swagger. However, Woody learns quickly that Duke has an Achilles heel: He has never been able to do the awesome stunts advertised in his own toy commercial. For years, Duke has been sitting in an antique store, constantly reliving the failures of his tragic past.

Says LaPointe, “Duke Caboom is an action figure who was immediately rejected by his kid when he was opened on Christmas day because he couldn’t do the jump exactly like the commercial.”

Duke Caboom is voiced by another great Canadian, Keanu Reeves. “The first time Josh [Cooley] and I talked with Keanu about the role, Keanu became Duke Caboom,” says producer Jonas Rivera. “Keanu was asking great questions that dug deep to find the soul of the character. At one point he stood up on the table in the middle of Pixar’s atrium and struck poses while proclaiming victory. It was so funny. It’s all in the movie, and it’s all Keanu.”

“Duke can’t help it,” says Reeves. “He’s a showman and a daredevil—he has to perform. It’s who he is. It was great to express my inner Duke Caboom.”

According to Pauley, Duke is always in “grip mode.” “It acknowledges the kind of toy he is,” says Pauley. “He’s only meant to be on the bike, so he doesn’t walk very well, which is funny.”

BENSON is a classic, antique ventriloquist dummy, and Gabby Gabby’s right hand. He leads a small group of
ventriloquist dummies that serve as Gabby’s henchmen. With no person to give them a voice, these silent toys patrol the antique store with a looming quietness that is inherently unsettling.

“The dummies are, by far, some of the creepiest characters we’ve ever created,” says producer Mark Nielsen. “Our animators really leaned into the truth in materials for how our ventriloquist dummies move. Dummies’ bodies are soft with no structure, so our dummies’ arms just dangle and their legs bend backwards. Throw in their fixed expressions with their wide eyes and big hinged jaws and they’re nightmare material—in the best way possible.”

Henry Garcia, simulation supervisor, says his team improved upon technology from “The Good Dinosaur” that simulates skin and body movement to help bring the dummies’ arms to life. “Their arms and legs flop around,” says Garcia. “The end result gave physical movement to the limbs that didn’t need to be animated by hand, thus boosting efficiency and physicality.”

**WORKING THE CROWD**

“Toy Story 4” features crowds characters in Bonnie’s kindergarten class, toys inside a pinball machine, kids on playgrounds and people at the carnival. While the children and toys were animated by the crowds team, they utilized a special technique to achieve natural and varied movement for the crowds characters at the carnival. “We have a motion-capture stage,” says crowds lead Neil Helm. “It’s an experiment we’re using for some of the human background characters. It gives a richness and depth to those performances, while also not distracting from the main characters and story. We wouldn’t ordinarily spend a lot of time on background characters, but we want them to be believable. Animation cycles, which are normally applied to crowd characters, tend to have a looping quality to them. When we use motion capture, we can capture long clips of a thousand frames or more of people standing around doing unique and realistic background behavior, which we can then use it to populate a whole world.

**FROM THE GROUND UP**

*Toys Navigate New (Antique) Worlds*

Part of the magic of the “Toy Story” movies is getting to view the world from a toy’s perspective. “‘Toy Story’ has a caricatured world where everything is designed from the toy’s point of view,” says director Josh Cooley. “We really wanted to expand the world as much as possible. So, going outside of the Tri-County area was huge. And we put the toys in places that they’d never been—places that would have new types of toys that would present new problems.”

While the look of the films is stylized, advancements in technology led to new opportunities. “With each film, our technology gets better and better, and we’re able to make things look more believable, more realistic,” says Cooley. “In this movie, there are shots that are staggeringly realistic. At times we have to pull it back—it’s too real. One thing we learned from the first three films was to keep the lighting to more stage-like so that it feels presentational.”
While some things stayed the same, not everything was maintained. According to director of photography Patrick Lin, the aspect ratio used for the previous “Toy Story” films, 1.85:1, was changed to 2.39:1 for “Toy Story 4.” “It’s a wide-screen format that gives us a different look for the film,” he says. “We want to give the audience a more cinematic experience. Having little toys in this format makes them feel even more lost, which fits the story.”

Lin adds that the fact that they’re toys is always top of mind. “We don’t want the camera to feel like there’s a toy-sized cameraman operating it,” he says. “So, if Woody and Forky are running through the antique store, we don’t shoot it with a handheld. We actually have to work as if a human is holding the camera low so that the audience sees it from a human’s point of view.”

According to Lin, the lens choices and bokeh shape help the fourth installment feel slightly more tangible. The team rented an anamorphic lens package and camera to do extensive testing to emulate the look. “We didn’t want to go photo-realistic,” he says. “But there’s a little more texture to it.”

Production designer Bob Pauley helped usher the overall look of “Toy Story 4.” “With the power of our tools today, we can do so much more compared to the first ‘Toy Story,’” he says. “It’s about choices—we are not making a live-action ‘Toy Story’ and want to be true to our history. We stylize the characters and the world to make it believable and feel ‘Toy Story’ with lighting that is theatrical and emotionally driven.”

WHEN IT RAINS IT POURS
The film opens back in time—a year or so after “Toy Story 2.” Andy, who’s been playing with the toys outside, races inside when a storm breaks. But he forgets RC Car outside, so Woody, Bo and the gang leap into action. The rain presents a serious obstacle to the rescue mission—and filmmakers knew it would be challenging for them, too. “At its easiest, rain is still going to be complicated,” says supervising technical director Bob Moyer. “Rain interacts with everything—it has a ton of effects, it changes the property of cloth or brick or plastic, there are multiple types of splashes. And water is typically difficult for computer graphics to begin with, so we incorporated some new technology, and the effects team added to their toolkit so that they could work closely with lighting.”

“There are about a hundred shots that have falling rain, and it’s a torrential downpour,” says effects supervisor Gary Bruins. “In the film, we see the rain from a both a human’s and the toy’s points of view. We’re all familiar with how rain looks and feels to a human, but what does that rain look like to a small toy? When we’re with the toys, the camera is only inches above the ground. This vantage point naturally made the falling rain and splashes feel larger and intimidating. In certain shots we further increased the size of the rain and splashes to heighten
the sense that Woody is navigating a field of exploding obstacles—rain splashes—in a heroic attempt to rescue a friend.”

Bruins and his team started with real-world reference but were also able to look a little closer to home for reference and a near how-to guide. “There was so much work done on rivers for ‘The Good Dinosaur’ that creating that river-like effect for RC and Woody wasn’t as challenging,” he says.

They researched the physics of falling rain, including frame-by-frame analysis of real-world reference, asking themselves, “What’s the top speed of a falling raindrop?”, “How big can rain drops get?”, “Do our eyes see falling rain differently than how they appear in a still image or video clip?”, “How have various hand drawn animated films represented their rain?”

“My parents are big antiquers, so I’ve been to a lot of antique stores. The nostalgia of it—almost a feeling of going back in time—seemed right for this revisiting of Bo and Woody. And there are just unlimited opportunities.”

—Josh Cooley

Says Bruins, “When we study the real-world imagery of any natural phenomena at great length, it often reveals differences and surprises between what we’re seeing in the reference and what we thought we’d see, based on our memories of it. This gap creates an opportunity create a look that is a mix-and-match of what would really happen and what the audience, like our team, is expecting to see. For example, if you dip a plastic toy in water, then remove it, droplets form and bead into clusters. And areas that don’t have a droplet look completely dry, as if it never was touched by water. However, what we expected to see was plastic with a uniform glossy look as if it was sprayed with a clear coat of lacquer. In the film, astute viewers may notice when we adhered to real-world physics—droplet clusters—and when we honored the false expectations most of us likely expect to see.”

KINDERGARTEN CLASSROOM

Woody stows away in Bonnie’s backpack so he can accompany her to kindergarten orientation. For the sequence, the environments team had to design Bonnie’s school—particularly her classroom. According to sets art director Dan Holland, the school is inspired by schools built in the late 1940s, with additional classrooms added in the 1960s. “Originally, we saw a lot more of the school—with a gymnasium and added architecture,” he says. “We spent weeks and weeks designing the front of the school and its long corridors. There were some very specific design choices for the classroom—how the light would come through the window—because we realized that Forky would be born there.”

Sets supervisor Thomas Jordan says that the classroom was designed to help convey Bonnie’s emotional state. “We couldn’t just make it a beautiful place,” he says. “We had to make it feel a little bit scary and intimidating when Bonnie first arrives, so it’s a little cooler and more isolated. But when she’s building Forky, the look warms up a little.”
ALL ABOARD
Bonnie’s family takes off for an end-of-summer road trip, so naturally, the toys join them. “It’s inspired by my summers with my parents,” says director Josh Cooley. “We had a VW pop-up and drove from California to Maine and back. I’ve done a lot of road trips like that, and they can be painful. But to toys, it becomes a moving set.”

The toys’ adventure takes place aboard an RV, so filmmakers had to get to know the unique mode of transportation inside and out. “We rented an RV for a weekend,” says Holland. “We didn’t go anywhere, we just parked it at Pixar. We had a few meetings in there just for fun, and we spent several hours going through it with cameras just to see how things worked—on the roof, underneath and all around it soaking up details people don’t usually notice. I think the end result is pretty authentic.”

According to Holland, artists did have to clean up the true look. “No matter where you are,” he says, “when you get down to toy level, everything is dirty. We want our version to be believable, just not that believable.”

Director of photography Patrick Lin says the RV presented his team with some challenges. “Woody, Buzz, Rex—they’re bigger than you think,” he says. “They’re supposed to stay in toy mode in front of humans, so it was tricky finding places for them out of the eyeline of Bonnie and her parents.”

BACK IN TIME
One of the key locations in “Toy Story 4” is an antique store, Second Chance Antiques. Bo spent years gathering dust at this store until she decided to move on. Later, Woody spots her lamp and goes inside to look for her. It’s also home to a host of toys, including Gabby Gabby, her henchmen dummies, Duke Caboom and more. Says Cooley, “This is a new location for us. My parents are big antiquers, so I’ve been to a lot of antique stores. The nostalgia of it—almost a feeling of going back in time—seemed right for this revisiting of Bo and Woody. And there are just unlimited opportunities. The goal of a ‘Toy Story’ movie is to always remember these are toys. The antique store is a cool setting anyway, but from a toy’s point of view, it’s uncharted territory.”

According to Pauley, the antique store is vast and filled with thousands of objects. “We did a lot of research,” he says. “For ‘Ratatouille,’ they went to Paris. For ‘Up,’ they went to Venezuela. But for ‘Toy Story 4,’ we visited local antique stores. We discovered a lot of charming, interesting and fun people running them, and many visual similarities from store to store. There’s often a stoplight, a jukebox, sometimes a big plastic Santa and of course lots of collectibles and real antiques. There are many lights and lamps illuminating all the items throughout the store—lights connected to lots and lots of extension cords and power strips. The front desks are always interesting, small notes, little curiosities, extra tags and refreshingly low tech: they laboriously hand-write receipts and chat about your purchase. There’s also a cat or two that have the run of the place, so we incorporated one to help tell our story.

“We learned that most of the antique stores we visited used to be something else: a furniture store, an auto repair garage,” Pauley continues. “We decided Second Chance used to be an appliance-slash-department store, so we included remnants of fixtures, displays and shelves in our design—all filled with objects. Fortunately, at Pixar, we have a big ‘backlot’ of objects from all of our feature films. It was a big treasure hunt because we have
a lot of interesting history, and we also took the opportunity to plant some fun Easter eggs.”

“There are awards cases from Gusteau’s office from ‘Ratatouille,’” says supervising technical director Bob Moyer, “furniture from ‘The Incredibles,’ props from ‘Coco.’ We worked with the art department and set dressing lead to figure out what they might need.”

Sets supervisor Steve Karski says the antique store is divided into defined areas. “There’s a 1950s booth with a retro jukebox, an eight-millimeter film projector—with some fun film boxes to keep an eye out for—diner furniture and vintage signs,” he says. “The 1970s area utilizes the fun seventies colors with garish chairs, artwork and lava lamps.”

Every item that is visible in the antique store—and a few that aren’t visible—were touched by the shading team. Because there were so many objects, filmmakers used new technology to proceduralize much of the effort. “We developed a language of three different ages—fairly new, moderately aged and extremely aged,” says shading art director Laura Phillips. “We did that with metals—bronzes, pewters, iron—and lots of wood.”

As the objects were modeled, the shading artists applied a general material texture (GMT), which supplied a previously established material with appropriate aging and wear to the object. The result of the process required far less work from Phillips’ team. “We were able to focus on those items that are most visible,” she says. “If we’d done this the way we used to approach films, we’d be working on it for ten years.”

Graphics and signage were instrumental in creating a believable antique store filled with objects from many eras. According to graphics art director Craig Foster, whose team helped “antique-ify” a host of items, a variety of factors help indicate age. “We studied different time periods—fonts, colors and layouts,” he says. “And while we used the references we found, we often went with emotional authenticity—our individual impressions of the 1950s.”

Foster’s team added marks on the backs of plates, designed furniture labels and created tin signs, fruit crate labels and other graphic details that help sell the vintage and diverse nature of the items.

All of those items, while showcasing the dense nature of antique stores, proved challenging when it came time to shoot the sequences. “Sometimes we didn’t want the background to be too busy,” says director of photography-camera Patrick Lin. “We’d have to constantly move things around or even clear it out a little to make the composition more pleasing.”

Lin says the other fun challenge within the antique store was shooting reflections. They used reflection...
technology from “Finding Dory,” which allows artists to see a reflection during the layout phase while shots are being composed.

According to director of photography JC Kalache, the lighting in the store underscored the overall mood filmmakers wanted to convey. “The antique mall, by design, is a set that’s very bright in the front with all of the windows and natural sunlight coming in, and gets darker as you move deeper into the store,” says Kalache. “We can up the drama as it gets darker.”

FLASHY HIDEAWAY
The introduction of Duke Caboom had to be big. “We wanted to introduce this larger-than-life character—who’s really tiny compared to Woody and Bo—in a 100-percent theatrical way,” says Kalache.

Woody and Bo find Duke in a secret hangout within the antique store: the inside of a vintage pinball machine. “It’s the kind of hangout where they can be away from humans and congregate in a safe space—and it’s a cool one,” says producer Mark Nielsen.

“It looks like a lively bar,” adds Karski, whose team studied a real pinball machine to capture all of the interior details. “The wiring, connection bolts and interior mechanisms from a real pinball machine are all there—but when experienced at toy scale, with the red and blue animated low-level lighting, the density of characters and atmospheric haze, it feels like a cool place to hang out.”

Adds John Lee, colors script art director, “There’s a lot of staged lighting and fog. That’s why the pinball machine is such a perfect place—all of the colorful lights used to light up the game board bleed through to the inside. It blinks off and on as if it were a concert stage.”

THE GABINET
Gabby Gabby holds a place of privilege and utter isolation in the antique store. “Considering the idea that the antique mall used to be a department store,” says sets art director Dan Holland, “we figured there would be a big central built-in cabinet that was originally a jewelry or cosmetics counter. Gabby can stay tucked away up there with a vantage point over the entire store. It was fun thinking about all the richness in materials. In those old places, there was cloth wallpaper with bits of embellishment ingrained in it. We incorporated wood with brass trim work.”

TRAVELING CARNIVAL
Director Josh Cooley says that the carnival provided endless opportunities for the toys to explore areas unseen by humans. “We want the toys to go places we can’t,” he says. “They walk the roofs of the game booths, along the giant power cords on the ground and even into the middle of the carousel. And it just looks beautiful.”

Production designer Bob Pauley and other artists went to several carnivals to gather reference. Says Pauley, “We wanted to capture the charm of carnivals—the bright candy colors, the obligatory Ferris wheel, all the rides and game booths, and the lights. We chose a more traditional incandescent temperature, rather than LED to enhance the romantic nature. We learned how they function, how they are designed and work. Few will notice all the details, but together, they help build a world that just feels right.”
Sets supervisor Thomas Jordan adds, “Carnivals are mobile—they’re traveling. The rides tend to be smaller, and they all can be torn down, folded up and stowed away. Some of the bigger rides arrive on a semi-truck—the trailer remains under the ride after it’s set up. They might try to hide it with these big vinyl skirts. So, we incorporated all of those details.”

The sets team also added portable toilets, generators, cables and fencing to complete the carnival atmosphere. They created more than a dozen game booths, including the one where Ducky and Bunny have been hanging—literally—for years. Artists paid careful attention to detail, underscoring the shabby, banged-up nature of a traveling carnival. For example, the grid of metal bars that holds the prizes isn’t perfectly straight. Artists also hand-painted welds to the metal grid.

Filmmakers knew the game booths were ripe with opportunity for the toys. “With all of the activity of the carnival, we asked where a toy would fit into this world,” says layout lead David Bianchi. “Underneath the game booths was pegged early on. There’s a whole life down there from a toy’s perspective—popsicle sticks and gum wrappers—it’s kind of magical down there.”

William Reeves, technology & pipeline supervisor, says his team was called on to help artists achieve the right look for the carnival. “We worked on enhancing our ability to build scenes with many thousands of lights that’s efficient for the renderer,” he says. “The lights range from those on the Ferris wheel and other rides to marquee lights and so on.”

According to Bob Moyer, supervising technical director, the carnival lights were both beautiful and complicated. “We spent a lot of time making light bulbs work correctly and animating those,” he says. “We worked with our lighting and sets teams to make sure everything was calibrated so that if it was nighttime, a light bulb looked super bright, and if it was daytime, it looked—relative to the sun—super dim.

“It’s also about making a light bulb that’s half the size of your main characters look as real as possible,” continues Moyer. “The set had to be believable not just as a carnival, but how a carnival looks with toys running through it.”

Says director of photography-lighting JC Kalache, “There’s a certain energy we wanted to capture in the carnival that is in stark contrast to the antique store.”

Kalache was particularly interested in the idea of illuminated air. “CG images tend to look crisp and clean and we wanted to add a bit more texture and variation to our scenes by illuminating the air in the environment,” says Kalache. “In the antiques mall, we emphasized dust particulates and atmosphere, and in the carnival we illuminated the dirt kicked up by the crowd. In general, the air around the toys had a bit more texture than that around the humans to help accentuate the tiny scale of our characters.”
The “Toy Story” films are beloved worldwide for their compelling characters, extraordinary storytelling, stunning visuals and the music of Randy Newman. The composer and songwriter is behind signature songs like “You’ve Got a Friend in Me,” “Strange Things,” “When She Loved Me” and “We Belong Together,” the latter earning him an Academy Award® for best original song in 2010. “His music defines these movies,” says director Josh Cooley. “I remember driving down South and my kids were in the back watching ‘Toy Story.’ Just hearing the music, I could imagine Woody running across the room. I can’t imagine making a fourth one without Randy Newman.”

“Toy Story 4” called for the same magic Newman found with the first three films, and he was up to the challenge. “I was happy to hear that I was going to do another one,” he says. “I have great affection for them, and it was good to be back in that world again.”

Newman composed the score for the film, wrote two new songs and conducted the 104-piece orchestra. “Those days out in front of the orchestra are the best days,” he says. “It’s collaborative to the highest degree. There’s no way I could be in the same room with people who play as well as they do—world-class musicians—without a stick in my hand. It’s always a privilege to get my music played by that studio orchestra.”

According to Newman, “Toy Story 4”—like its predecessors—has great emotional depth. “Important things are happening to people we love,” he says. “There’s plenty of action, but there’s a lot of deeper stuff. This picture had a lot of opportunity to do things of some depth emotionally—but not overdo it.”

Newman pays homage to the previous “Toy Story” films by reintroducing some melodies and even “You’ve Got a Friend in Me.” But since the film introduces a host of new characters, Newman needed to create new themes, specifically for Bonnie, the toys’ new owner, and Gabby Gabby, whose emotional story called for a sometimes dark accompaniment. Newman used an accordion and mandolin to showcase Duke Caboom’s troubling memory of his owner’s rejection.

Forky also has his own theme, plus what Newman calls a “subordinate theme.” The songwriter also penned the song “I Can’t Let You Throw Yourself Away” for Bonnie’s favorite friend. “He gets it in his head that he’s disposable, so he keeps trying to throw himself in the trash can,” says Newman. “And Woody has put himself in charge of keeping him from doing so.”

“The Ballad of the Lonesome Cowboy” was also written with Woody in mind. “He feels like he was a lonesome cowboy until someone comes along and changes his world,” says Newman, who was excited to hear what Chris Stapleton would do with the end-credit version of the song. “He’s a very nice, unaffected fellow and I was glad he was able to do it.”
Stapleton was 17 when “Toy Story” was released. “The animated movies I grew up on as a kid were all hand drawn,” he says. “I remember people talking about ‘Toy Story’ as a technical game changer for animated movies and I think that might have been the reason I went to see it as a teenager. It was, but to me what has made the ‘Toy Story’ films hold up over time has been the strength of the stories and the songs and the writing and the characters. There’s something for people of all ages to enjoy in the world that is ‘Toy Story.’ It’s a tremendous honor to get to sing a Randy Newman song in what is without question one of the most iconic animated franchises in history.”

The “Toy Story 4” soundtrack will be released on June 21 by Walt Disney Records. Following is the track list.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1.</td>
<td>“You’ve Got a Friend in Me” - Randy Newman</td>
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<td>2.</td>
<td>“I Can’t Let You Throw Yourself Away” — Randy Newman</td>
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<td>4.</td>
<td>Operation Pull Toy (score)</td>
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<td>5.</td>
<td>Woody’s Closet of Neglect (score)</td>
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<td>6.</td>
<td>School Daze (score)</td>
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<td>7.</td>
<td>Trash Can Chronicles (score)</td>
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<td>8.</td>
<td>The Road to Antiques (score)</td>
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<td>9.</td>
<td>A Spork in the Road (score)</td>
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<td>10.</td>
<td>Rubber Baby Buggy Butlers (score)</td>
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<td>11.</td>
<td>Buzz’s Flight &amp; A Maiden (score)</td>
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<td>12.</td>
<td>Ducky, Bunny &amp; Tea (score)</td>
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<td>13.</td>
<td>Moving at the Speed of Skunk (score)</td>
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<td>14.</td>
<td>Bo Peep’s Panorama for Two (score)</td>
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<td>15.</td>
<td>Three Sheeps to the Wind (score)</td>
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<td>16.</td>
<td>Sneaking and Antiquing (score)</td>
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<td>17.</td>
<td>Recruiting Duke Caboom (score)</td>
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<td>18.</td>
<td>Prepping the Jump (score)</td>
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<td>19.</td>
<td>Let’s Caboom! (score)</td>
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<td>20.</td>
<td>Cowboy Sacrifice (score)</td>
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<td>21.</td>
<td>Operation Harmony (score)</td>
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<td>22.</td>
<td>Duke’s Best Crash Ever (score)</td>
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<td>23.</td>
<td>Gabby Gabby’s Most Noble Thing (score)</td>
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<td>24.</td>
<td>Parting Gifts &amp; New Horizons (score)</td>
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<tr>
<td>26.</td>
<td>Plush Rush! (score)</td>
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The Animation Process

1. STORY: This storyboard was drawn by story artist Aphton Corbin for the sequence called “Recruit Duke.” Storyboards are drawn by story artists in order to pre-visualize the film as the script is being written. They are placed side-by-side in sequence by the editorial team, to convey the pace of scenes and deliver a rough sense of how the story unfolds. This storyboard is one of approximately 1,530 boards delivered to editorial for this particular sequence. In total, 145,389 storyboards were delivered for the entire film.

2. ART: Once the storyline for a sequence is determined, concept art is created by the production designer and art department to determine the look and feel of the film. This concept art piece was created by artist John Lee, and showcases the exploration of color and design for the characters and new environments. In this sequence Woody and Bo go from the muted antique mall corridors to inside the vibrant pinball machine to meet Duke Caboom.

3. SETS: Using art reference for guidance, technical artists build basic forms and shapes of the sets and characters in the computer during a process called “Modeling.” “Shading” comes next, during which technical artists use a combination of painting and programming to apply textures, colors, patterns and other material properties to give the sets complexity and appeal.

4. LAYOUT: This image also shows the phase known as “Layout,” in which a virtual camera is placed into a shot. The characters are “staged” or roughly posed and animated into positions within the built set that work visually with the chosen camera angle. This staging helped to inform the director, editor and animators of the composition, timing and acting intention of the shot.

5. ANIMATION: When Layout is complete, the characters are brought to life by the Animation department. Animators often use video reference of themselves or the voice actors to inform mouth shape or expressions, as well as overall movement of the characters. On average, it takes 4-6 weeks to animate a shot, but because the composition of the characters in this shot was so complex, it took the Animation department 8 weeks to complete.

6. LIGHTING: The Lighting department helps to integrate all of the elements – characters, sets, effects, etc. – into a final, fully visually realized image. The Lighting process involves placing virtual light sources into the scene to illuminate the characters and the set. Technical artists place the lights to draw the audience’s eye to story points and to create a specific mood. The lit images are then rendered at high resolution. 24 lit images, each around 2 million pixels, are created for each one second of the movie.

7. EFFECTS AND FINAL IMAGE: All the natural phenomena seen in this final image, such as the dust and atmosphere, were brought to life by the Effects department. Effects artists create these elements using complex simulation software that models the physics of how certain materials move. These Effects elements provide a believable and tangible sense of interaction between the characters and their rich, realistic world, which also helps to reinforce the emotional stakes for the audience.
**ABOUT THE VOICE CAST**

**TOM HANKS (voice of Woody)** is an award-winning actor, producer and director. One of only two actors in history to win back-to-back best actor Academy Awards®, he won his first Oscar® in 1994 for his moving portrayal of AIDS-stricken lawyer Andrew Beckett in Jonathan Demme’s “Philadelphia.” The following year, he took home his second Oscar for his unforgettable performance in the title role of Robert Zemeckis’ “Forrest Gump.” He also won Golden Globe® Awards for both films, as well as a Screen Actors Guild (SAG) Award® for the latter.

Hanks has also been honored with Academy Award® nominations for his performances in Penny Marshall’s “Big,” Steven Spielberg’s “Saving Private Ryan” and Robert Zemeckis’ “Cast Away,” also winning Golden Globes® for “Big” and “Cast Away.”

In 2013, Hanks was seen starring in the Academy Award®– and Golden Globe®–nominated film “Captain Phillips,” for which he received SAG®, BAFTA and Golden Globe nominations, as well as in AFI’s movie of the year “Saving Mr. Banks” with Emma Thompson. Hanks was most recently seen alongside Meryl Streep in Steven Spielberg’s Oscar®–nominated film “The Post,” for which he was nominated for a Golden Globe and won best actor with the National Board of Review. He will next be seen portraying Mr. Fred Rogers in the upcoming biopic “A Beautiful Day in the Neighborhood” and reprising his role of Woody in Disney and Pixar’s “Toy Story 4.” Additional upcoming projects include the WWII drama “Greyhound,” which he also wrote, and the apocalyptic “BIOS.”

His other feature credits include the Tom Tykwer, Andy Wachowski and Lana Wachowski film “Cloud Atlas”; Stephen Daldry’s “Extremely Loud & Incredibly Close”; the animated adventure “The Polar Express,” which he also executive produced and which reunited him with director Robert Zemeckis; the Coen brothers’ “The Ladykillers”; Steven Spielberg’s “The Terminal” and “Catch Me If You Can”; Sam Mendes’ “Road to Perdition”; Frank Darabont’s “The Green Mile”; Nora Ephron’s “You’ve Got Mail” and “Sleepless in Seattle”; Penny Marshall’s “A League of Their Own”; Ron Howard’s “Apollo 13,” “The Da Vinci Code,” “Angels & Demons,” “Splash” and “Inferno”; Tykwer’s “A Hologram for the King”; Clint Eastwood’s “Sully”; and the computer-animated blockbusters “Cars,” “Toy Story,” “Toy Story 2” and “Toy Story 3.”

Hanks’ work on the big screen has translated to success on the small screen. Following “Apollo 13,” he executive produced and hosted the acclaimed HBO miniseries “From the Earth to the Moon,” also directing one segment, and writing several others. His work on the miniseries brought him Emmy®, Golden Globe® and Producers Guild Awards, as well as an Emmy nomination for best director.

His collaboration with Steven Spielberg on “Saving Private Ryan” led to them executive producing the HBO miniseries “Band of Brothers,” based on the book by Stephen Ambrose. Hanks also directed a segment and wrote another segment of the fact-based miniseries, which won Emmy® and Golden Globe® Awards for best miniseries. In addition, Hanks earned an Emmy Award for best director and an Emmy nomination for best writing, and received another Producers Guild Award for his work on the project.

In 2008, Hanks executive produced the critically acclaimed HBO miniseries “John Adams,” starring Paul Giamatti, Laura Linney and Tom Wilkinson. It won 13 Emmy® Awards, including the Emmy for outstanding miniseries, as well as a Golden Globe® for best miniseries, and a PGA Award. More recently, Hanks and Spielberg re-teamed for the award-winning HBO miniseries “The Pacific,” for which Hanks once again served as executive producer. The 10-part program won eight Emmy Awards, including outstanding miniseries, and brought Hanks his fourth PGA Award.

In 2012, Hanks executive produced the HBO political drama “Game Change,” starring Julianne Moore and Ed


In 2013, Hanks made his Broadway debut in Nora Ephron’s “Lucky Guy.” His performance earned him Drama Desk, Drama League, Outer Critics Circle and Tony Award® nominations.

In 2002, Hanks received the American Film Institute’s Lifetime Achievement Award. He was later honored by the Film Society of Lincoln Center with the Chaplin Award in 2009. In 2014, Hanks received a Kennedy Center Honor.

TIM ALLEN (voice of Buzz) is the star of the hit sitcom “Last Man Standing,” which was revived by the Fox network for its seventh season after airing for six seasons on ABC. The eighth season of the series will premiere in January 2020.


Allen honed his talents as a stand-up comic throughout the eighties, providing the perfect lead-in to his highly successful ABC television series “Home Improvement,” where he garnered a Golden Globe® Award and an Emmy® nomination, and was honored with the People’s Choice Award for favorite male performer in a television series for an unprecedented eight years in a row.

During “Home Improvement’s” run at the top of the prime-time charts, Tim revisited his comedy roots with a successful national concert tour. He also found time to pen his first book about the male perspective, “Don’t Stand Too Close to a Naked Man,” topping the New York Times bestsellers list. This was followed by his second bestseller, “I’m Not Really Here,” focusing on midlife, family and quantum physics.

In 1999, during the final season of “Home Improvement,” Tim was honored with the TV Guide Award for favorite actor in a comedy series. In a tearful farewell, Tim hung up his tool belt, shifting his film career into high gear with resounding success.

He made his film debut in 1994, playing a holiday icon in “The Santa Clause,” earning him another People’s Choice Award.
In 1997, Allen starred in the hit comedies “Jungle 2 Jungle” and “For Richer or Poorer.” To the delight of moviegoers, in 1999 Tim reprised his character Buzz Lightyear in “Toy Story 2,” which grossed over $250 million. This was followed by the hit film “Galaxy Quest.” Representing the “Average Joe,” Tim starred in “Joe Somebody,” and in 2002 he starred in the comedy “Big Trouble.” Also in 2002, Tim took on the role of Critical Jim in “Who Is Cletis Tout?,” and he helped kick off the holiday season that year reprising his role in “The Santa Clause 2.” In 2004, he starred opposite Jamie Lee Curtis in the comedy “Christmas with the Kranks.”


ANNIE POTTS (voice of Bo Peep) returned to series television in the highly anticipated prequel “Young Sheldon” from creator Chuck Lorre. On the CBS hit comedy, her character, Meemaw, ranks among the many iconic female roles Potts has created, including the wonderful Mary Jo Shively from “Designing Women.” Her work in “Love & War” garnered her an Emmy® nomination, and with “Any Day Now” she scored two Screen Actors Guild Award® nominations. In addition she has played recurring or guest star roles on such series as “Law & Order: SVU,” “Chicago Med,” “Scandal,” “Grey’s Anatomy,” “Major Crimes,” “The Fosters” “Ugly Betty,” “Two and a Half Men” and “Boston Legal,” among others. Potts also starred in the Hallmark movies “The Music Teacher” and “Freshman Father,” along with “Marry Me” for Lifetime.

Potts has appeared in numerous feature films, including the “Ghostbusters” franchise, “Pretty in Pink,” “Texasville” (Peter Bogdanovich’s sequel to “The Last Picture Show”), “Jumpin’ Jack Flash,” “Who’s Harry Crumb?,” “King of the Gypsies” and “Corvette Summer,” for which she received a Golden Globe® Award nomination. Additionally, she voiced the memorable Bo Peep in “Toy Story” and “Toy Story 2.” She reprises her role in the highly anticipated upcoming fourth installment of the film. Her recent credits include “Happy Anniversary” for Netflix, along with “Izzy Gets the F*ck Across Town” and “Humor Me,” both of which debuted at the Los Angeles Film Festival.

Potts made her Broadway debut in Yasmina Reza’s Tony Award®–winning black comedy “God of Carnage” and has since appeared in the long-running “Pippin.” She appeared in Off-Broadway productions such as “The Vagina Monologues,” “Divas,” “Love Letters,” “Charley’s Aunt,” “The Merchant of Venice,” “A Little Night Music,” “Cymbeline” and “The Effect of Gamma Rays on Man-in-the-Moon Marigolds.” On the West Coast, she received rave reviews for her performance as a distraught wife dealing with her husband’s suicide in “Aftermath.” The play received the Los Angeles Times’ Critics Choice Ovation Recommendation.

Born in Nashville and raised in Kentucky, Potts was the youngest of three girls. Interested in stage and film at an early age, she received her BFA in theater from Stephens College in Missouri, where she’s currently a visiting professor of drama and a dedicated board member. Potts is also an ambassador for White Pony Express, an organization that feeds and clothes those in need in the Bay Area. In addition she wrote a children’s book about a young boy named Kemarley Brooks, titled “Kemarley of Anguilla,” with all proceeds going to the Arijah Children’s Foundation, an important cause in Anguilla.
TONY HALE (voice of Forky) is a two-time Emmy® Award–winning actor and author who’s best known for his role as Gary Walsh, the downtrodden personal aide to Julia Louis-Dreyfus’ Selina Meyer on HBO’s Emmy Award–winning political comedy “Veep.” Hale won two Emmys for outstanding supporting actor in a comedy series for “Veep,” in 2013 and 2015, and was nominated in the same category in 2014, 2016 and 2017. “Veep” has racked up a total 177 award nominations at 62 wins during the course of the show, and the seventh and final season premiered on March 31, 2019.

Hale has appeared in a wide variety of critically acclaimed television programs and films throughout his career. Prior to “Veep,” he co-starred as the socially awkward Buster Bluth in the groundbreaking, Emmy® Award–winning comedy series “Arrested Development,” which aired on Fox from 2003 to 2006 and was later picked up for additional seasons on Netflix in 2013. The second half of season 5 premiered on March 15 of this year.

Hale co-stars as Jerome Squalor in Netflix’s final season of “A Series of Unfortunate Events.” Tony was also recently seen in the upcoming period piece “To the Stars,” which premiered at Sundance.

Later this year, Hale will premiere an animated kids’ series on Netflix called “Archibald’s Next Big Thing.” Produced by DreamWorks, “ANBT” is based on Hale’s first children’s book of the same name, published in 2014. “ANBT” follows a young chicken named Archibald, who is always looking for his next “big thing” instead of realizing all the big and beautiful things around him. The theme of the book stemmed from Hale’s own struggle of always looking for his next acting role instead of staying present and being in the here and now.

Hale grew up in Tallahassee, Florida, where he attended the Young Actors Theatre. He then continued on to study acting at The Barrow Group Theatre Company in New York.

Emmy® and Peabody Award–winning actor, writer and creator KEEGAN-MICHAEL KEY (voice of Ducky) is one of Hollywood’s most in-demand forces. With his extraordinarily diverse skill set and wide-ranging talent in both comedy and drama, Key redefines what it means to be a chameleon and multi-hyphenate in the worlds of film, television and theater.

He will next appear in two of 2019’s most highly anticipated films: Disney and Pixar’s “Toy Story 4” and Disney’s live-action/CGI remake of “The Lion King,” which will launch globally on July 19, 2019, from filmmaker Jon Favreau. Key voices Kamari alongside an all-star cast including Donald Glover, Beyoncé Knowles-Carter, Chiwetel Ejiofor, James Earl Jones, Alfre Woodard, Seth Rogen, Billy Eichner and John Oliver.

Key recently wrapped production in Vancouver on Paramount’s “Playing with Fire,” starring alongside John Cena, Judy Greer and John Leguizamo. He will soon star opposite Eddie Murphy in Netflix’s “Dolemite Is My Name!,” the biopic from Craig Brewer of late pioneering comedian and blaxploitation visionary Rudy Ray Moore. The film also stars Chris Rock, Wesley Snipes, Tituss Burgess, Tip “T.I.” Harris and Craig Robinson. Key will also appear in the Netflix film “All the Bright Places,” an adaptation of the popular YA novel of the same name, starring alongside Elle Fanning, Justice Smith, Luke Wilson and Alexandra Shipp.

Later this year, Key can also be seen on television hosting National Geographic’s recently announced reboot of the iconic show “Brain Games.” The celebrity-centric reboot, filmed in front of a live studio audience, will add a Hollywood twist to its classic mind-bending format by incorporating weekly celebrity guests to appear alongside Key. “Brain Games”’ inaugural season, premiering on December 1, 2019, will feature celebrity guests Kristen Bell, Dax Shepard, Drew Brees, Rebel Wilson, Anthony Anderson and more. Magical Elves and Dan Cuthforth and Jane Lipsitz’s Alfred Street Industries will be producing the highly anticipated eight-part series.
He previously starred in Netflix’s comedy series “Friends from College,” from creator Nick Stoller and also starring Cobie Smulders, Fred Savage, Nat Faxon, Annie Parisse and Jae Suh Park. The show followed Key’s character, Ethan Turner, and his old Harvard chums as they navigated the successes and setbacks of adult life. For his performance, Key received a 2018 NAACP Award nomination for outstanding actor in a comedy series.

Also a trained stage actor, Key made his Broadway debut opposite Amy Schumer in Steve Martin’s play “Meteor Shower” at the Booth Theatre in 2017. Earlier that same year, he starred Off-Broadway as Horatio opposite Oscar Isaac’s title character in The Public Theater’s provocative staging of “Hamlet.”

Key came to worldwide attention as co-creator and co-star, alongside Jordan Peele, of Comedy Central’s groundbreaking sketch series “Key & Peele,” which won the 2016 Emmy® Award for outstanding variety sketch series. Key received a total of eight individual Emmy nominations for the series, including two for supporting actor in a comedy series and three for outstanding writing for a variety series. “Key & Peele,” among countless honors, also won a 2014 Peabody Award and was nominated for a 2016 Screen Actors Guild Award® for outstanding performance by an ensemble in a comedy series. The global hit concluded its five-season run in September 2015.

His extensive filmography also includes the action comedy “Keanu,” which Key co-starred in and produced alongside Jordan Peele; the 2018 reboot of “The Predator”; Mike Birbiglia’s critically acclaimed comedy “Don’t Think Twice”; the Oscar®-nominated “The Disaster Artist”; plus hit films “Pitch Perfect 2,” “Horrible Bosses 2,” “Role Models” and many more.


Key received a 2016 Emmy® nomination for his voiceover work in Crackle’s animated comedy “SuperMansion.”

On television, Key appeared for six seasons on Fox’s sketch series “MADtv” and as a series regular on CBS’s “Gary Unmarried.” He has also recurred on FX’s Emmy®-winning series “Fargo,” USA’s “Playing House,” Adult Swim’s “Children’s Hospital” and NBC’s “Parks and Recreation.” His guest work includes NBC’s “ER,” ABC’s “Modern Family” and “The Middle,” CBS’s “How I Met Your Mother,” plus “Detroiters,” “Reno 911!,” “The League,” “It’s Always Sunny in Philadelphia” and many more.

Key has been named to Time Magazine’s Most Influential People and Entertainment Weekly’s Entertainers of the Year. He is a veteran of Detroit and Chicago’s The Second City and received his bachelor’s degree in fine arts from the University of Detroit Mercy, and his master of fine arts in theater from the Pennsylvania State University.

**CHRISTINA HENDRICKS (voice of Gabby Gabby)** can currently be seen starring in NBC’s comedy-infused drama “Good Girls” alongside Retta and Mae Whitman. The series follows three suburban mothers who suddenly find themselves in desperate circumstances and decide to stop playing it safe and risk everything to take their power back.

Upcoming, Hendricks co-stars in Jake Scott’s “American Woman” opposite Sienna Miller. The film follows a mother who is left to raise her young grandson after her daughter goes missing. Roadside Attractions is set to release the film on June 14, 2019.

Most recently, Hendricks was seen starring on Amazon’s “The Romanoffs,” created, written and directed by Matthew Weiner. The anthology series features eight separate stories about people who believe themselves to
be descendants of the Russian royal family. Hendricks stared in the third episode of the anthology, “House of Special Purpose,” alongside Isabelle Huppert.

Notably, Hendricks garnered critical acclaim for her work in the television series “Mad Men,” in which she portrayed Joan Holloway. For her performance, she earned six Emmy® nominations in the category of best supporting actress in a drama series and is a two-time Critics’ Choice Television Award winner for the role, in the category of best supporting actress in a drama series. Additionally, many know her from Gillian Flynn’s “Dark Places,” opposite Charlize Theron; Ryan Gosling’s directorial debut, “Lost River,” which premiered in Cannes; John Slattery’s directorial debut, “God’s Pocket,” opposite Philip Seymour Hoffman and Richard Jenkins; Sally Potter’s “Ginger & Rosa,” in which she starred opposite Annette Bening, Elle Fanning and Alessandro Nivola. “Ginger & Rosa” earned rave reviews at the 2012 Toronto International Film Festival. Hendricks was also seen in the critically acclaimed feature from Nicolas Winding Refn, “Drive,” alongside Ryan Gosling and Carey Mulligan.


On the small screen, Hendricks’ credits include Amazon’s “Tin Star,” alongside Tim Roth; as well as SundanceTV’s series “Hap and Leonard,” opposite James Purefoy and Michael Kenneth Williams. She was also seen alongside Natasha Leggero, Jason Ritter and Michael Ian Black in Comedy Central’s “Another Period.” Her other television credits include Showtime’s “Beggars and Choosers,” TNT’s “The Big Time” and Joss Whedon’s “Firefly.”

On stage, in 2011, Hendricks earned rave reviews while appearing in Stephen Sondheim’s production of “Company” for the New York Philharmonic at Lincoln Center, portraying flight attendant April.

She resides in both New York City and Los Angeles.

Oscar®- and Emmy®-winner JORDAN PEELE (voice of Bunny) wrote, produced and directed the critically acclaimed blockbusters “Us” and “Get Out.” “Get Out” was recognized with four Academy Award® nominations—best picture, best director, best actor, and earned Peele the Oscar for best original screenplay. Peele became only the fifth African American to be nominated for best director and the first to ever win the Oscar for original screenplay. Despite a budget of $4.5 million, the film grossed more than $250 million worldwide. Peele’s second feature film, “Us,” was released by Universal Studios in 2019 to widespread critical praise. With an opening weekend of $71 million, it posted the largest opening for an original horror movie ever and second-largest opening for a live-action original behind “Avatar.”

Prior to “Get Out,” Peele was the co-star and co-creator of “Key & Peele” on Comedy Central. The sketch comedy show—which unabashedly lampooned pop culture and social issues in America, particularly race relations—received critical praise and would go on to garner more than 1 billion online hits. The hit show won a Peabody Award and an American Comedy Award, and received 12 Emmy® Award nominations, earning Peele an Emmy for outstanding variety sketch series. In 2016, Peele and co-star Keegan-Michael Key teamed up in the feature film “Keanu,” an action comedy centering around an adorable kitten, which Peele also co-wrote. From 2003 to 2008, Peele was a cast member of Fox’s “MADtv” for five seasons, where he won an Emmy for writing the lyrics to the musical parody video “Sad Fitty Cent.”

Peele formed his company, Monkeypaw Productions, to champion unique perspectives and artistic collaborations.
with traditionally underrepresented voices, while pushing the boundaries of conventional storytelling through genre. Monkeypaw is currently developing numerous television shows and films. Under the Monkeypaw banner, Peele produced Spike Lee’s feature film “BlacKkKlansman” in 2018. The film received critical acclaim and earned six Oscar® nominations, including best picture, which became Peele’s fourth nomination in two years.

On the TV side, Monkeypaw produces the Tracy Morgan series “The Last O.G.” at TBS. The show has just been renewed for season 3, set to air in 2020. Monkeypaw is currently in production on “Lovecraft Country” for HBO in partnership with Bad Robot and Misha Green. Set in the Jim Crow South, this straight-to-series pickup is an anthological sci-fi thriller, which reclaims genre storytelling from the African-American perspective. Monkeypaw also produces the reboot of the cult classic “The Twilight Zone” for CBS All Access, in which Peele also portrays the role of the narrator that was originally played by “Twilight Zone” creator Rod Serling. The show was just renewed for season 2. Monkeypaw also produced the docuseries “Lorena,” on Amazon, an exposé of the real story behind the infamous Lorena and John Wayne Bobbitt domestic violence case, which premiered at Sundance.

Peele was born on February 21, 1979, in New York City, where he was raised in the Upper West Side of Manhattan. He attended Sarah Lawrence College in Bronxville, N.Y., as part of the class of 2001, before moving to Chicago to pursue a career in comedy. There, he studied improv and performed at the ImprovOlympic and Second City, among others. He would later move to the Netherlands to join the ensemble at Boom Chicago in Amsterdam.

KEANU REEVES (voice of Duke Caboom) is one of Hollywood’s most sought-after leading men, with a worldwide box-office total of over $4.2 billion. As a remarkably eclectic actor, Reeves has made an indelible mark on the world of entertainment through the diverse roles he has played. This year he continues to captivate audiences with his jaw-dropping role in “John Wick: Chapter 3,” which hit theaters on May 17. This is a follow-up to the highly successful “John Wick: Chapter 2” and “John Wick.”

In 2013, Reeves made his directorial debut and starred in the tai chi action film “Man of Tai Chi.” Reeves also starred that year in “47 Ronin,” an 18th-century story centered on a band of samurai who set out to avenge the death of their master. In 2012, the Reeves-produced documentary “Side by Side” made its debut to critical acclaim. The documentary, which explores the history of filmmaking and the impact of new digital technology, premiered at the Berlin International Film Festival. In the film, directed by Chris Kenneally, Reeves interviews some of Hollywood’s major directors, including James Cameron, David Fincher, David Lynch, George Lucas, Danny Boyle, Martin Scorsese, Christopher Nolan, Steven Soderbergh, Lars von Trier and the Wachowskis.


“Point Break,” “Bill & Ted’s Excellent Adventure” and its sequel, “Bill & Ted’s Bogus Journey.”

Raised in Toronto, Reeves performed in various local theater productions and on television before relocating to Los Angeles. His first widely acclaimed role was in Tim Hunter’s “River’s Edge.” He then starred in Marisa Silver’s “Permanent Record,” and with Amy Madigan and Fred Ward in “The Prince of Pennsylvania.” Yet another turn came when the actor was cast as the innocent Danceny in Stephen Frears’ highly praised “Dangerous Liaisons,” alongside Glenn Close, John Malkovich and Michelle Pfeiffer. He joined other outstanding casts in Ron Howard’s comedy “Parenthood” and Lawrence Kasdan’s “I Love You to Death.” Audiences saw Reeves for the first time as the romantic lead opposite Barbara Hershey in Jon Amiel’s “Tune in Tomorrow,” also starring Peter Falk. His additional credits include TriStar’s sci-fi thriller “Johnny Mnemonic”; Andrew Davis’ action film “Chain Reaction”; and the dark comedy “Feeling Minnesota,” directed by Steve Baigelman for New Line Cinema.

Originally from Kirkland, Washington, Japanese-American actress ALLY MAKI (voice of Giggle McDimples) moved to Los Angeles when she was 14 after being scouted by a talent agent. Maki showcased her comedic acting chops in the TBS comedy series “Wrecked” as Jess, the fun, feisty, hopeless romantic of the ensemble cast. The show centered around a group of plane crash survivors adapting to life on a remote island and adjusting to a new world. “Wrecked” premiered as the No. 1 cable comedy of 2016, with its third season set to premiere June 2018. Maki was a celebrity guest on “Conan,” discussing all things “Wrecked” and celebrity crushes on a national talk show outside of her role on the series.

In addition to “Wrecked,” Maki can also be seen in Freeform’s Marvel series “Cloak & Dagger.” Her previous television credits include Ikumi in “Dear White People” and recurring roles on popular series such as “New Girl,” “2 Broke Girls,” “NCIS,” “The Big Bang Theory” and “10 Things I Hate About You,” as well as the role of Min in the 2013 film “Geography Club.” Multitalented Ally was approached by Columbia Records upon arriving in Los Angeles to ultimately join the all-girl band The Valli Girls.

Beyond acting, Maki has been working hard to ensure diversity is being recognized in Hollywood. She recently participated in the Diversity Speaks panel during the LA Film Festival along with other well-known Asian American actors in the industry. She also has partnered to support Girls Inc. and wants to help empower young women.

ABOUT THE FILMMAKERS

JOSH COOLEY (Director) joined Pixar Animation Studios in May 2003 immediately after graduation as an intern in the story department. He has since worked as a story artist on the Academy Award®-winning films “The Incredibles,” “Ratatouille” and “Up.” Cooley served as the story supervisor, voice talent and a writer on the Academy Award-winning feature “Inside Out,” and was nominated for a best original screenplay Oscar®. He made his directorial debut with “Riley’s First Date?” a short featuring the characters from “Inside Out.”

Born in Berkeley, Calif., and raised by wolves., Cooley’s earlier influences include Mad magazine, Steven Spielberg’s movies, and “Who Framed Roger Rabbit.”

He resides in the California Bay Area with his wife and kids.

MARK NIELSEN (Producer) joined Pixar Animation Studios in October 1996 as a modeling and shading coordinator on “A Bug’s Life.” He worked in the same role on “Toy Story 2,” and went on to be the lighting manager for
“Monsters, Inc.” For the Golden Globe®-winning feature “Cars,” Nielsen served as story manager and crowds manager, and was the associate producer on “Cars 2.” He also was the producer for the short film “Mater and the Ghostlight.” Nielsen worked as production manager on the Academy Award®-winning feature “Up,” and was the associate producer on “Inside Out.”

Nielsen earned a degree in journalism and English from Chico State University, but soon followed his passion for film working as a production assistant on commercials, TV movies, music videos and feature film projects, including “So I Married an Axe Murderer” and “The Joy Luck Club.” Nielsen also worked with stop motion animation as an assistant production office coordinator on “James and the Giant Peach.”

Born and raised in the Bay Area, Nielsen currently lives in Piedmont, Calif., with his wife and their four children.

JONAS RIVERA (Producer) joined Pixar Animation Studios in 1994 to work on “Toy Story” as the studio’s first and only production intern at the time. He advanced roles on almost every subsequent Pixar feature film until becoming producer of the studio’s 2009 film “Up.” In 2015, Rivera teamed up again with director Pete Docter for “Inside Out,” which won an Academy Award® for best animated feature and was nominated for best original screenplay.

Rivera’s various past roles at the studio include art department coordinator for “A Bug’s Life,” marketing and creative resources coordinator on “Toy Story 2,” art department manager on “Monsters, Inc.,” and production manager on “Cars.”

In his executive role as senior vice president, production, Rivera oversees all of feature film production at the studio.

Rivera has twice been awarded Producer of the Year in Animated Features by the Producers Guild of America for his work on “Up” and “Inside Out.” “Up” earned a nomination for best picture by the Academy of Motion Picture Arts and Sciences—only the second animated film in history to do so.

A Bay Area native, Rivera grew up in Castro Valley and graduated from San Francisco State University with a degree in film production.

ANDREW STANTON (Screenplay by/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 oversees all shorts and feature projects at the studio. Stanton wrote and directed the Academy Award®-winning feature film “WALL•E,” for which he also received a best original screenplay Oscar®-nomination. In 2016, Stanton directed Disney and Pixar’s “Finding Dory,” which, upon release, became the highest-grossing domestic animated feature of all time.

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), and “Finding Nemo” was awarded an Oscar® for best animated feature Film of 2003, 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
“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 “Monsters University,” 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).

STEPHANY FOLSOM (Screenplay by) is a screenwriter raised in the mountains of Colorado. She has written for Disney, F/X, Warner Brothers, 20th Century Fox, Tri-Star, Lionsgate, Legendary, Amazon Studios and Marvel. Currently she lives in Los Angeles with her husband and their precocious Border Collie.

LEE UNKRICH (Executive Producer) co-directed the studio’s first-ever Oscar® winner for best animated feature, the 2003 film “Finding Nemo.” As the director of Disney and Pixar’s 2016 hit film “Coco,” Unkrich received the Academy Award®, BAFTA Award and Golden Globe® for best animated feature. “Coco” was a box-office success around the globe and is the highest grossing movie of all time in Mexico.

As the director of Disney and 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 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. 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.” Before co-directing “Finding Nemo,” he was the co-director of “Monsters, Inc.” and the Golden Globe®-winning “Toy Story 2.” Unkrich served as executive producer on “Monsters University” and “The Good Dinosaur.”

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.

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.

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.
PETE DOCTOR (Executive Producer) is the Oscar®-winning director of “Monsters, Inc.,” “Up,” and “Inside Out,” and chief creative officer 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 was 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.” Aside from directing his three films, Docter executive produced “Monsters University” and the Academy Award®-winning “Brave.”

Docter’s interest in animation began at age 8 when he created his first flipbook. He studied character animation at California Institute of the Arts (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 worldwide and are featured on the “Pixar Short Films Collection Volume 2.” Upon joining Pixar, Docter animated and directed several commercials, and has been nominated for eight Academy Awards®, including best animated feature-winners “Up” and “Inside Out,” and nominee “Monsters, Inc.,” and best original screenplay for “Up,” “Inside Out” and “WALL•E.” In 2007, “Up” also was nominated for a best picture Oscar by the Academy of Motion Picture Arts and Sciences.

With songs that run the gamut from heartbreaking to satirical, and a host of unforgettable film scores, RANDY NEWMAN (Music Composed and Conducted by) has used his many talents to create musical masterpieces widely recognized by generations of audiences.

After starting his songwriting career as a teenager, Newman launched into recording as a singer and pianist in 1968 with his self-titled album, “Randy Newman.” Throughout the 1970s, ’80s and ’90s, he released several acclaimed albums, such as “12 Songs,” “Sail Away,” “Good Old Boys,” “Little Criminals,” “Born Again,” “Trouble in Paradise,” “Land of Dreams” and “Bad Love.”

Beginning in 2003, Nonesuch Records has released three “Randy Newman Songbook” volumes, which feature solo recordings of songs from throughout Newman’s five-decade career, as well as “Harps and Angels” and the “Randy Newman: Live in London” CD/DVD.

In addition to his solo recordings and regular international touring, Newman began composing and scoring for films in the 1980s. The list of movies he has worked on since then includes “The Natural,” “Awakenings,” “Ragtime,” all four “Toy Story” pictures, “Monsters, Inc.” and “Monsters University,” “Seabiscuit,” “James and the Giant Peach,” “A Bug’s Life” and “Meyerowitz Stories.”

The U.K.’s Uncut magazine said that Newman’s most recent Nonesuch album, the highly praised “Dark Matter,” combined these two parts of his career: “Newman’s soundtracks have always been quite separate from his increasingly rare studio albums, but ‘Dark Matter’ finally sees him uniting those two professions. Here each satirical sketch is lavishly arranged like a miniature film score, with multiple characters, shifting points of view and dramatic lurches in musical style.” The album’s nine songs include the GRAMMY® Award–winning “Putin,” plus songs about the Kennedy brothers, Sonny Boy Williamson, science vs. religion, love and loss, and more.

NPR called Newman a “national treasure” in its album review, saying that he “remains first and foremost a craftsman of song, capable of telling ordinary stories in ways no one quite has before,” and the Chicago Tribune said, “Newman is one of the best songwriters of the last half-century...a master of orchestrating mood and playing a range of flawed characters, depicted in mini aural movies compressed into three verses and three minutes.”
Newman’s many honors include seven GRAMMYs®, three Emmys® and two Academy Awards®, as well as a star on the Hollywood Walk of Fame. He was inducted into the Songwriters Hall of Fame in 2002 and the Rock and Roll Hall of Fame in 2013—the same year he was given an Ivor Novello PRS for Music Special International Award. Newman was presented with a PEN New England Song Lyrics of Literary Excellence Award in 2014.

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