



## MAKING MAGIC: 100 YEARS OF DISNEY

# Up

### Up

*Directed by:* Pete Docter  
*Co-directed by:* Bob Peterson  
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*a Pixar Animation Studios film*  
*Presented by:* Walt Disney Pictures  
*Created by:* Pixar Talking Pictures  
*Distributed by:* Walt Disney Studios Motion Pictures  
*Executive Producers:* John Lasseter, Andrew Stanton  
*Produced by:* Jonas Rivera  
*Associate Producer:* Denise Ream  
*Pre-production Producer:* Kori Rae  
*Pixar Senior Creative Teams:* Brad Bird, Brenda Chapman, John Lasseter, Gary Rydstrom, Andrew Stanton, Lee Unkrich  
*Production Manager:* Mark Nielsen  
*Post-production Supervisor:* Paul Cichocki  
*Director of Editorial/Post-production:* Bill Kinder  
*Post-production Supervisor, Video:* Cynthia Slavens  
*Post-production Manager:* Eric Pearson  
*Script Supervisor:* Lorien McKenna  
*Casting by:* Kevin Reher, Natalie Lyon  
*Screenplay by:* Bob Peterson, Pete Docter  
*Additional Screenplay Material:* Ronnie Del Carmen  
*Story by:* Pete Docter, Bob Peterson, Tom McCarthy  
*Story Supervisor:* Ronnie Del Carmen  
*Story Manager:* Shannon Ryan  
*Story Artists:* James S. Baker, Ken Bruce, Enrico Casarosa, Josh Cooley, Rob Gibbs, Justin Hunt, Bill Presing, Tony Rosenast, Bobby Alcid Rubio, Peter Sohn, Nick Sung  
*Creative Development:* Mary Coleman, Kiel Murray, Karen Paik  
*Story Co-ordinators:* Veronica Watson, Brian Wright  
*Director of Photography - Camera:* Patrick Lin  
*Director of Photography - Lighting:* Jean-Claude Kalache  
*Stereoscopic 3-D:*  
*Dir Stereoscopic Prod:* Joshua Hollander  
*Stereoscopic Supervisor:* Bob Whitehill  
*Technical Lead:* Sandra Karpman  
*Technical Consultant:* Darwyn Peachey  
*Manager:* Paul McAfee  
*Co-ordinator:* Courtney Casper  
*Supervising Technical Director:* Steve May  
*Supervising Animator:* Scott Clark  
*Animation Manager:* A.J. Riebli III  
*Directing Animators:* Shawn Krause, Dave Mullins, Michael Venturini  
*Fix Animation Lead:* Andrew Beall  
*Crowds Animation Lead:* Arik Ehle  
*Animation Co-ordinators:* Kate Ranson-Walsh, Jaclyn Simon, Russell J. Stough  
*Effects Supervisor:* Gary Bruins  
*Effects Manager:* Mary Van Escobar  
*Lighting Managers:* Pamela Darrow, Becky Neiman  
*Technical Lighting Lead:* Mitch Kopelman  
*Sequence Lighting Leads:* Lloyd Bernberg, Chris Fowler, Andrew Pienaar, Jonathan Pytko, Sudeep Rangaswamy, Michael Sparber  
*Character Supervisor:* Thomas Jordan  
*Character Manager:* Deirdre Warin  
*Character Modelling/Articulation Lead:* Tom Sanocki  
*Character Shading/Groom Lead:* Robert Moyer  
*Layout Manager:* Dana Murray  
*Layout Co-ordinator:* Stephen Krug  
*Sets Supervisor:* John Halstead  
*Sets Manager:* Kevin Gordon  
*Sets Modelling/Dressing Lead:* Sophie Vincelette  
*Sets Shading Lead:* Colin Hayes Thompson

Pete Docter, director of Pixar's new hit *Up*, describes his creative process in watery terms: 'It's as though we're in a pool splashing around, looking for things. It's being in it, just feeling – and then stopping and analysing.'

This process led to some striking visual conceits in *Up*, which opens in cinemas in both 2D and 3D formats. It's the story of Carl, a curmudgeonly widower who attaches his house to thousands of balloons and flies away. At one point, he's shown grimly pulling the floating house on a rope through the dreamlike landscape of the table-top mountains of South America – an image reminiscent of Werner Herzog's *Fitzcarraldo*.

Carl's wife Ellie, who dies at the start of the film, is evoked through empty spaces such as a vacant armchair. 'Ellie is really the drive through the whole film,' says Docter. 'Without the audience feeling something about Carl and Ellie's relationship, and Carl's need to fill it, I think you'd lose interest.'

Producer Jonas Rivera concurs, describing *Up*'s tear-jerking opening as the launch pad for the fantastical adventures that follow. 'We need to set the stakes of the film, so you'll go with us. We're asking the audience to take a pretty big leap in terms of Carl's house, the dogs [which talk] and the planes [piloted by the talking dogs]. We felt that showing Carl and Ellie's married life was important in allowing all that to happen.'

Both *Up* and [the same year's] *Coraline* use 3D much as 1939's *The Wizard of Oz* used Technicolor: to contrast a flat, mundane world with wide-open, fantastic vistas. Yet *Up* ultimately comes to the same conclusion as *Oz*: that happiness resides in the real world, not in flights of fancy.

Some reviewers have objected to the grown-up content in Pixar's films, saying that it would baffle younger viewers – how do children respond to the 'married life' sequence, for example? 'For most, it seems to go over their heads a little bit,' says Rivera. 'None of them seem too crushed. We get more responses about the dogs, or a giant bird hurting its leg... things that frighten a kid.'

Docter and Rivera point out that *Up*'s very first scenes show Carl and Ellie as children, engaging the sympathies of youngsters that way. (Another child, a chubby boy scout, turns up to accompany Carl in the main story.) The young Ellie was voiced by Docter's daughter Elie, who also made the drawings in Ellie's handmade 'Adventure Book', which plays a crucial role in the film.

Pixar's films have been criticised for featuring few female characters. Did Docter ever consider making Ellie the protagonist instead of Carl? 'We did consider it,' he says. 'But we developed this grouchy character. Maybe I'm sexist, but it didn't appeal as an old woman who would slam the door in people's faces.' But they have worked on writing more female characters, he points out; and Pixar's first film by a woman director, Brenda Chapman's *Bear and the Bow*, is scheduled for 2011.

Pixar's recent experiments *WALL-E* and *Up* have been critical and commercial hits, with *Up*'s US box office second only to *Finding Nemo*'s for an animated film. But while Pixar continues the tradition of Disney-derived cartoon caricature (*Up*'s vision of South America has a painterly, graphic design, inspired by the Disney artist Mary Blair), James Cameron's *Avatar* and Spielberg's *The Adventures of Tintin: The Secret of the Unicorn* are about to usher in a new generation of motion-captured animation technology. Will Pixar have to adapt?

'It's exciting when there's something you can do now that you couldn't do before,' says Rivera. 'If we could see a Tintin that looks like something we've never seen before, and still has the appeal of Tintin, then I'll pay and go. As an audience, I can't wait... But I still love traditional animation so much that I want to keep the pendulum aiming that way.'

Andrew Osmond, *Sight and Sound*, November 2009

*Sets Materials Lead:* Eric Andraos  
*Matte Paint Lead:* Alex Harvill  
*Sets Technical Leads:* Maxwell Planck,  
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Shannon Ryan  
*Editor:* Katherine Ringgold  
*Associate Editor:* Gregory Amundson  
*Editorial Co-ordinator:* Dallis Anderson  
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*Shading Art Direction:* Bryn Imagine  
*Art Manager:* Jennifer Birmingham  
*Character Art Direction:* Daniel López-Muñoz,  
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*Environment Art Direction:* Nat McLaughlin,  
Don Shank  
*Lighting Direction:* Ralph Eggleston,  
Harley Jessup, Lou Romano  
*Creative Film Services Title Design:* Susan Bradley  
*Creative Film Services Graphics:* Laura Meyer  
*Manager Image Mastering:* Mariko Nobori  
*Lead Engineers:* Dominic Glynn, Rod Bogart  
*Music by:* Michael Giacchino  
*Conducted by:* Tim Simonec  
*Orchestrated by:* Tim Simonec  
*Music Supervisor:* Tom MacDougall  
*Score Co-ordinator:* Andrea Datzman  
*Executive Music Producer:* Chris Montan  
*Production Music Editing:* David Slusser  
*Music Editor:* Stephen M. Davis  
*Recorded/Mixed by:* Dan Wallin  
*Sound Designer:* Tom Myers  
*Original Dialogue Mixers:* Vince Caro, Doc Kane  
*Re-recording Mixers:* Michael Semanick,  
Tom Myers  
*Voice Cast:*  
Ed Asner (*Carl Fredricksen*)  
Christopher Plummer (*Charles Muntz*)  
Jordan Nagai (*Russell*)  
Bob Peterson (*Dug*)  
Delroy Lindo (*Beta*)  
Jerome Ranft (*Gamma*)  
Bob Peterson (*Alpha*)  
John Ratzenberger (*construction foreman Tom*)  
David Kaye (*newsreel announcer*)  
Elie Docter (*young Ellie*)  
Jeremy Leary (*young Carl*)  
Mickie T. McGowan (*Police Officer Edith*)  
Danny Mann (*construction worker Steve*)  
Don Fullilove (*Nurse George*)  
Jess Harnell (*Nurse AJ*)  
Josh Cooley (*Omega*)  
Pete Docter (*Campmaster Strauch*)  
*Additional voices:*  
Mark Andrews, Bob Bergen, Brenda Chapman,  
Emma Coats, John Cygan, Paul Eiding, Teresa  
Ganzel, Sherry Lynn, Laraine Newman, Teddy  
Newton, Jeff Pidgeon, Valerie LaPointe, Jan  
Rabson, Bob Scott  
*Created/Produced at:* Pixar Animation Studios  
USA 2009©  
102 mins

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*Up* opens with a sepia-hued, flickering Movietone newsreel trumpeting the exploits of fictional 1930s aeronautical explorer Charles Muntz. The image pans back over the cinema audience and, completing its self-conscious wink at the viewer, spins to alight on the face of awestruck eight-year-old Carl – whose pilot goggles will remind you of your 3D glasses if you're playing the game right. With the unspoken, lyrical articulation that characterises much of Pixar's best work, these opening seconds capture the film's peculiar charm and poignancy, which rest on a bittersweet seesaw between past and present, the ideal and the real.

The film's unlikely protagonists – crotchety septuagenarian widower Carl and barrel-shaped eight-year-old Russell (voiced with breathy, gap-toothed gusto by non-professional Jordan Nagai) – fit the well-worn odd-couple mould, yet also encapsulate all that feels so natively contemporary about *Up*. Where *WALL-E*'s futuristic space odyssey was too photo-realistically pristine for some, *Up* sweeps Pixar gloriously and cartoonishly back into earth's orbit.

Fittingly for Pixar's first feature film to be conceived in 3D (though under its Disney umbrella *Bolt* was officially first past the post), *Up* makes novel use of the format. In particular, the final airborne zeppelin showdown between Carl and Muntz, his childhood hero-turned-villain (part Howard Hughes, part Charles Lindbergh), is used to transmit a sense of vertiginous, as opposed to just inane eye-popping, depth. Yet for all its sense of carefully captured zeitgeist, *Up*'s actual narrative feels as though it might have been feverishly conceived on the back of a beer mat. It more than gets away with it, magpieing from balloon-fuelled Phileas Fogg adventure, doffing its cap to Miyazaki along the way, to a lost world populated by a hierarchical race of 'talking' dogs.

What prevents *Up* from feeling merely ragtag is, on one level, the consistent laugh-out-loud humour; more unexpectedly, it's the lyrically rendered themes of grief, childlessness and nostalgia that course through the film. These are established in the opening minutes with a remarkable wordless montage, which plays out Carl's marriage to his sweetheart Ellie, the subsequent discovery of her infertility, and the daily travails that prevent the couple reaching Paradise Falls – their South American Shangri-la – until creeping old age and infirmity mean it's too late. Building from here, Michael Giacchino's outstanding thematic score, surpassing his earlier work on *The Incredibles* and *Ratatouille*, provides *Up*'s heartbeat. Shifting from heady waltz to wistful piano solo, a simple recurring melody encapsulates the persistent pull of ever deferred childhood dreams, at once nostalgic and fantastical.

These are themes as deeply imbued in *Up*'s aesthetic as they are in its characterisation and narrative. The opening newsreel sequence, for example, was run through 16mm optical film to effect the requisite 'authentic' wobbliness our senses expect. Electronic musicians have long sought to emulate analogue sound, and a similar trick is at work here. Like Henry Selick's *Coraline*, which opens with a stunning sequence of minutely observed needlework, *Up* paradoxically expresses its technical sophistication through such exquisite fetishising of the hand-crafted, the palpably manmade and perishable, whether it's crackly archive footage, Ellie's dog-eared scrapbook or the cherished, rusty soda-bottle lid – 'the Ellie badge' – that Carl wears on his lapel. It's more than a sentimental sweetener to forestall criticism of CGI's 'flawlessness', though. In *Up*'s case, such styling enhances a delightful tale that manages to celebrate its rich storytelling heritage while simultaneously ushering in the new. Another first for Pixar: reducing audiences of critics to weeping into their 3D glasses.

Sophie Ivan, *Sight and Sound*, October 2009