



## PRODUCTION NOTES

### **PIXAR ANIMATION STUDIOS TACKLES ANXIETY AND FINDS JOY**

**“After all, Riley’s 12 now. What could happen?”**

~ Joy, “Inside Out” final scene

Disney and Pixar’s “Inside Out 2” returns to the mind of newly minted teenager Riley just as Headquarters is undergoing a sudden demolition to make room for something entirely unexpected: new Emotions! Joy, Sadness, Anger, Fear and Disgust, who’ve long been running a successful operation, aren’t sure how to feel when Anxiety shows up. And she’s not alone.

According to director Kelsey Mann, welcoming new Emotions into Riley’s mind was a no-brainer, so to speak. “I’d zeroed in on the idea of Anxiety being a major character,” he says. “It’s something that really starts to appear as we become teenagers—we can all relate. I remember doing a lot of research early on about what happens in our brains at this age that triggered this idea of a wrecking ball coming through Headquarters—a bunch of workers piling in and tearing everything down. It’s a renovation—that’s kind of what it feels like to be a teenager. It’s chaotic.”

Contributing to the chaos and joining Anxiety in Headquarters are new Emotions including the always-admiring Envy, the oft-mortified Embarrassment, and Ennui, who's a lot like "boredom, disdain or this feeling of blasé," says Mann. "If you've ever asked a teenager how their day was and heard 'fine,' that's Ennui."

#### FIRST FORAY INSIDE THE MIND

Producer Mark Nielsen, who served as associate producer for 2015's Oscar®-winning "Inside Out," says he thinks that film resonated with audiences because it was so relatable. "Personifying how we feel was such a rich thing to explore—not only for the entertainment potential in it, but because it's something every human can connect with," he says.

Associate producer Kim Collins agrees. "I think everyone just loves that these characters transcend how families can talk about how they're feeling and that all feelings are legitimate. They're all OK to express and they all have value, and you shouldn't bury some and only have the happy ones."

Adds Pixar chief creative officer Pete Docter, who directed "Inside Out," "I think the concept spoke to people because we are all at least subconsciously aware of having an inner emotional life," he says. "We all know what it feels like to be paralyzed by fear, overcome with anger, or consumed by sorrow. So, we had a basic concept that was relatable and interesting to people."

The timing of the first film was perfect—Docter's own daughter was about Riley's age and growing up, which inspired a story that proved universal to parents and kids around the world. "'Inside Out' was born of the fortuitous union of my search for something that would really take advantage of what animation does well—emotions as characters—and the fact that at that time my daughter was going through a bunch of changes. I remembered changing a lot in middle school myself, getting quieter, more self-aware, less exuberant. It begged the question, 'What happens to that childhood joy?' And then five years after the film came out, Kelsey Mann told me the film had really resonated for him because his kids went through all of that, too."

Mann's kids, of course, went on to hit adolescence, inspiring a whole new story that may prove just as universal—it didn't take long for filmmakers across Pixar to weigh in on their experiences as teenagers or as parents of teens. Says Docter, "We felt there was more to do with these characters that could speak to the further challenges and adventures of growing up."

The stage had actually been set years prior. "Inside Out" concludes with a provocative line from Joy as a new button marked "puberty" appears on the console: "After all, Riley's 12 now. What could happen?" Says Nielsen, "We realized that the first film really sets up the next era of Riley's life."

Like the first film, "Inside Out 2" isn't afraid to tackle tough feelings. Says Collins, "What I find beautiful about this film is how it acknowledges that as kids grow into teens, more complex emotions enter the picture. And there is real science behind these changes, so we knew we had a story that's relatable to kids and parents and everyone."

Adds Mann, “We’ve invited a group of complex Emotions into Riley’s mind, tackling feelings like envy, embarrassment and anxiety. Anxiety is so widespread these days—it’s debilitating for many—and yet the story treats this transition with kindness and empathy, and ultimately joy.”

## TEENAGED EMOTIONS

The idea of Riley entering adolescence provided filmmakers with the perfect canvas. “We met with experts,” says Nielsen. “We read a lot of books and spoke with psychologists about what happens to the teenage brain—the expansion of their minds at that time. It became clear pretty quickly that there would be a lot of potential for entertainment with a new group of Emotions coming in and disrupting the core five that have just hit their stride in figuring out how to work together.”

Adds Docter, “The funny thing is, when we did research for the original film, it was pretty clear there are more than just five emotions. But the whole world and story was complex enough that we really needed to simplify. This sequel afforded the opportunity to bring in some of the emotions we hadn’t been able to use. Obviously, younger kids do feel things like embarrassment and envy, but I think our cheat that they only show up in later life works okay, given how loud they feel in our teenage years. It’s been a blast developing more funny, caricatured and relatable characters. That was the whole reason to make this thing in the first place!”

“There are definitely more complex Emotions that come with being a teenager,” Nielsen continues. “Anxiety has been a part of our story from the beginning, but the impact the last few years have had on all of us—especially teens—it seems like it’s the right time in history to be talking about it.”

## RAISING VOICES

Lending their voices to Joy, Disgust, Fear, Anger and Sadness, respectively, are Amy Poehler, Liza Lapira, Tony Hale, Lewis Black and Phyllis Smith. And now that Riley’s a teenager, there are new Emotions and a voice cast tapped to bring them to life, including Maya Hawke as Anxiety, Ayo Edebiri as Envy, Adèle Exarchopoulos as Ennui and Paul Walter Hauser as Embarrassment.

Additionally, Kensington Tallman lends her voice to Riley Andersen, who’s about to begin high school. Lilimar was called on to voice Valentina “Val” Ortiz, a high school hockey player who everyone, including Riley and her friends, looks up to. Grace Lu and Sumayyah Nuriddin-Green provide the voices for Riley’s besties; Diane Lane and Kyle MacLachlan return to voice Riley’s mom and dad; and Yvette Nicole Brown voices Coach Roberts, who heads up a summer hockey camp. The voice cast also includes Ron Funches, James Austin Johnson, Yong Yea, Steve Purcell, Dave Goelz, Kirk Thatcher, Frank Oz, Paula Pell, June Squibb, Pete Docter, Paula Poundstone, John Ratzenberger, Sarayu Blue, Flea, Bobby Moynihan and Kendall Coyne Schofield.

“Inside Out 2” is directed by Kelsey Mann, produced by Mark Nielsen and executive produced by Pete Docter, Jonas Rivera and Dan Scanlon. The film features a screenplay by Meg LeFauve and Dave Holstein and story by Mann and LeFauve. With music by Andrea Datzman, the all-new feature film releases only in theaters June 14, 2024.

## **RILEY'S CREW**

Filmmakers wanted to ensure that their story about a teenager and the new Emotions that come with adolescence was as authentic as possible, so they turned to the ultimate resource: teenage girls.

A group of nine girls known as Riley's Crew was assembled via referrals from organizations and studio team members. The girls ranged in age from 13 to 16 when the initiative kicked off in 2021; they hail from California, Washington and Louisiana.

"We wanted a diverse group of girls with varying backgrounds and interests," says producer Mark Nielsen. "Some are into music, some into art—some are student athletes. They've been with us since the very first screening."

Riley's Crew members were shown the film periodically over the course of three years. "We sent them all notebooks to take their notes," says Nielsen. "Then we'd meet with them over Zoom and ask them questions: 'What worked for you?' 'What bugs you?' 'Did you understand the Belief System?' Did that interaction feel real to you?"

The gig culminated with an invitation to the "Inside Out 2" premiere in Hollywood.

## **MIXED EMOTIONS**

### **"Inside Out 2" Makes Way for More Voices Inside Riley's Mind**

Disney and Pixar's "Inside Out 2" revisits characters who made feelings famous back in 2015's "Inside Out." According to executive producer Jonas Rivera, who produced the first film, creating any sequel conjures a vast array of emotions for filmmakers. "I remember going into a screening room for 'Toy Story 4,'" he says. "Seeing Woody in an animation test gave me this feeling of reconnecting with family—he's like an old friend. The idea of seeing Riley again and getting back to Headquarters with Joy, Sadness, Anger and everybody was like a fun family reunion.

"At the same time," Rivera continues, "when you make a sequel, you know the audience will come to the theater with their own expectations because they're familiar with the characters. That's like a giant opportunity for us to deliver something that surprises people."

Director Kelsey Mann was able to approach the challenge from two points of view. "I have two kids—they're both teenagers—so I'm smack-dab in the middle of it," he says. "But I really zeroed in on the idea of Riley being a teenager, because that was a hard time in my own life. The first film did a lot of good in this world—giving people a new way to talk about their feelings—and if we can do something like that for teenagers around the world, then sign me up. I want to be part of that."

Audiences will be privy to a renovation of sorts in Riley's mind when a construction team shows up to make way for new Emotions. Caught off guard, to say the least, Joy and the rest of the original five aren't sure what to make of the new arrivals.

Character supervisor Ana Gabriela Lacaze says that the Emotion characters in the mind world are not solid but made of many different semi-translucent components. “The ethereal look is achieved by combining surfaces, volumes and particles,” she says. “The particles on some Emotions—like Sadness, Embarrassment or Envy—are softer, more translucent and blend seamlessly with the volumes. On some of the other Emotions—like Anger, Anxiety, Ennui—the particles are more opaque and almost behave like sugar crystals and their edge volumes are less noticeable. The volumes, visible primarily on the profiles of the characters, are tinted differently based on the lighting direction, and their eyes have sparkles except for Sadness.

“Joy always glows, and she has a large soft outer blue volume that always surrounds her,” Lacaze continues. “She is also the only character that has trailing particles, which are small particles that fall behind and dissipate as she moves.”

According to lighting art director Rona Liu, the lighting had to take into consideration the rich color palette that the characters brought to the mind world. “There are so many characters—they can be easily identified by their signature color, so the lighting had to be diffused and soft so that each character’s color would shine.”

Complicating the efforts of the lighting team is an updated console that changes color depending on the Emotion in control. Says Liu, “We had to be really careful to control exactly how much that colored light affected the characters—too much green on a red character would not look appealing. We had the ability to dial it down by maybe 50 percent to find the most pleasant result.”

The characters, many of which were designed many years ago, had to be recreated in Pixar’s current systems. Global technology supervisor Patrick Coleman and his team set out to improve upon the originals. “A big goal on this film was to make it easier for our artists to work faster—especially considering the new Emotions, too,” he says. “So, we sat down and looked at what we’d done on ‘Soul’ and ‘Elemental’ and said, ‘Hey, how can we make this better? How do we make this less of an engineer’s tool supporting artists and more of an artist-friendly, refined tool set?’”

The system is called Hexport. Says Coleman, “It’s a combination of a pipeline that knows how to move data around, as well as an interface to working with Houdini, which is third-party software that we use.”

The mind characters are made from volumes and particles, which can be complicated to animate. “When an animator would pose a character, they couldn’t see exactly what they were posing,” says Coleman. “We moved an approximate representation of this into Presto, our animation software, so that animators could run a lightweight version to get a better idea of what the character would look like.”

Here is the roster of the Emotions old and new—plus characters from the real world.

**JOY** is back and ready to tackle teenagerhood—the joyous highs, the tearful lows, the blistering frustrations, nauseating changes and frighteningly awkward moments that Riley’s new teenage world has to offer. With Riley’s happiness as her first priority, Joy is

determined to protect Riley's Sense of Self and help her stay the same happy kid she knows and loves. Optimistic, lighthearted and bubbling with bright ideas for their girl's future, Joy has a plan for Headquarters that nothing will derail—that is, until new Emotions move in.

Says Rivera, "Joy tends to like things the way they've always been. She would be the one saying, 'Last summer was the best summer,' right? It always made us laugh that we ended the first movie with Joy basically forgetting the lessons she just learned. This second movie gave us the opportunity to show Joy learning a new lesson from a different season of Riley's life."

According to Mann, Riley's very Sense of Self is challenged. "That's the thing that Joy wants to protect more than anything," he says. "For a long time, she's been working hard to ensure Riley focuses on the positive. Joy literally takes those negative thoughts we all have—those times when we're hard on ourselves—and sends them to the back of Riley's mind."

It's easy to relate. Amy Poehler, who returns to Headquarters as the voice of Joy, says Pixar excels at connecting people. "They find these beautiful, artistic and animated ways to remind us about our own humanness, which is awesome," she says. "[In 'Inside Out 2], they ask us to go on a journey inside our own minds, our own hearts. What do we believe in? What do we care about? All these big existential questions wrapped up in this highly energetic, deeply funny film."

According to Poehler, audiences will see Riley make that leap into her teenage years. "When we catch Riley in this film, she's starting that journey," says the actress. "She's more awkward. She has braces. Her friends are more important than her family. The brutal reality of being a teen is, you're paying a lot more attention to how people see you. And because of all of that, a bunch of new Emotions arrive to cause chaos. And Anxiety challenges Joy, who's holding on to an old version of Riley."

Lacaze says Joy's—and all the Emotions' hair—is built in a "very interesting" way. "The strands look and behave like hair from afar illumination-wise, but upon closer inspection, the strands are actually composed of dots. The dots are sparkly and have a halo-like appearance that feels ethereal."

Joy also sports a unique feature that showcases the special role she plays in Riley's mind. "She glows—she emits light," says lighting supervisor Charu Clark, who explains value structure within a sequence. "What's the brightest thing? What's the second brightest thing? We want it to feel correct. We play Joy up or down depending on details like time of day and the emotion of the scene."

A bundle of frazzled energy, **ANXIETY** enthusiastically ensures Riley is prepared for every possible negative outcome. Protecting the new teen from the dangers she can't see, Anxiety is determined to make sure Riley fits in with her high school peers at all costs. Armed with meticulously organized lists and plans to make sure Riley never makes a mistake, Anxiety thinks 10 steps ahead and isn't shy about sharing worst-case scenarios. Anxiety knows she's a lot to deal with but feels pushing Riley toward



perfection means being that much closer to achieving her goals.

Anxiety plays a big role when it comes to Riley's social game. Says Mann, "In an attempt to make sure that Riley is safe, protected and ultimately accepted by others, Anxiety pushes Riley to change. I think a lot of teenagers do that—I know I did. We shift who we are, morph a little in order to gain that acceptance. But should we have to change who we are in order to be liked?"

### PROJECTING

Anxiety takes her role of protecting Riley very seriously—her job is to anticipate everything that could, maybe, potentially go wrong. A key tactic in her endeavor is to relay these worst-case scenarios via projections conceived and executed by a team of mind workers. Their work space, which could be anything, was ultimately inspired by Pixar's own animation team.

Located in Imagination Land, the area had to be cool. Says sets art director Josh West, "We scouted Imagination Land looking for inspiration and materials to use, landing on the house of cards and pillow forts. Pillows form the main structure, and we built cubicles with the cards. Anxiety has completely co-opted the area."

Graphics art director Laura Meyer had to build the cubicles of cards—careful not to use too many jacks or queens. She was also responsible for the ideas the mind workers were prepping for projection. "A worker does a sketch that goes through an animation machine. I'd get the final render and work backward to make the sketch."

According to Adam Habib, director of photography (layout), the projections are like "dark daydreams—a warped idea of what the future could look like." The imagery called for a special look. "It's the most extreme version of Anxiety's camera language," Habib says. "They're 25mm anamorphic—like the .5 lens on your cell phone. It's supposed to look a little off—in this case we didn't want the shot to be super appealing."

Story supervisor McKenna Harris insists, however, that even if Anxiety is the antagonist, she's not the enemy. "From the beginning there was always this strong sense of wishing to tackle that battle against perfectionism that a lot of young girls face—that we all face," Harris says. "We felt that anxiety can't be all bad—it serves a purpose in our lives—so we treat Anxiety with empathy and compassion in our story to make sure that the character isn't a classic film villain. She's someone who wants the best for Riley."

Maya Hawke, who lends her voice to Anxiety, leaned into the character—blemishes and all—and did her homework to get there. "There's this book called 'The Positive Power of Negative Thinking,' and I thought a lot about that book while I was working on Anxiety," says Hawke. "The idea is that anxiety and stress and negative thinking are bad, but they can protect you—like if you're too joyful all the time, you're never going to remember to bring your umbrella."

The actress was in awe as the character came to life during production. "It's incredible to see your performance animated," Hawke says. "I got to see an image of Anxiety before I even took on the part. I fell in love with this little crazy orange dumpling. The way that they so lovingly animate your voice—I feel pieces of me in this drawing, and it's an incredible feeling that I've never had before. It's like a dream coming true."

According to character supervisor Michael Comet, Anxiety is "pretty much a mouth with eyeballs stuck on top." Comet's team began with a typical foundation of a mouth and teeth. "On top of that, we added a second layer of

flexibility so that the animation team could control the mouth by itself, as well as the outside silhouette of the character—there’s a double setup of controls. We also made it possible to hide or show teeth depending on what pose the animator is using.”

The modeling team also fashioned thin, tube-like arms for Anxiety that animators could shape into smooth curves. “The noodle-arm rig lets us hit those shapes—soften the elbow—or turn it into a rubber hose,” says Comet.

Even Anxiety’s hair has the ability to emote—a first for Pixar. “Anxiety’s hair is very feather-like—we can get realistic hair motion through simulation,” says Comet. “But there are also a number of animation controls that achieve sculpted shapes that can be driven up and down: is the hair sad and droopy? Excited and electric?”

And since Anxiety is such a big aspect of Riley’s experience, filmmakers wanted to find a way to indicate when the Emotion is in charge when the audience is with Riley in the real world. Says Adam Habib, director of photography (layout), “The camera gets more active and handheld when Anxiety is driving, so that we feel a little off-kilter, a little unbalanced. We also use wide-angle lenses to warp the perspective a little. When you’re in a state of anxiety, sometimes little things start to feel like a huge problem, so we show that with a pushed, exaggerated view of the world.”

Directing animator Amanda Wagner says Anxiety’s shape and characteristics created a host of opportunities for animators. “Her bugged-out eyes and fun, shape make her stand out against the other characters,” says Wagner. “Anxiety talks fast. Her body makes short, staccato movements, and there is a lot of rapid eye movement because she’s constantly thinking of the next thing. She has very dynamic, fun poses—there’s always something happening with her.”

Hotheaded and stubborn, **ANGER** is ready and willing to fight for what’s fair when it comes to Riley. He’s certainly passionate but can be overreactive at times—explosive even. Anger believes in setting boundaries, but he isn’t afraid to steamroll over obstacles if that’s what he thinks is best for Riley. “What’s fun about Anger in this movie is that he’s out in the world,” says producer Mark Nielsen. “He’s taken out of his comfort zone in Headquarters and is faced with some frustrating circumstances. His first instinct is to punch something in the face—but there’s more to him, to all of the Emotions, than the obvious. Joy can be sad and Anger can be happy.”

Anger is once again voiced by the inimitable Lewis Black, who says his Emotion strikes a chord for a very good reason. “Anger is usually [a feeling] we have a tendency to suppress,” he says. “So, to hear Anger express itself, I think, intrigues the fans as those feelings are rarely expressed aloud.”

According to Comet, Anger was challenging in “Inside Out”—and the character didn’t really get easier this time around. “He’s so short and blocky and kind of thick,” says the character supervisor. “That becomes a real challenge to make the character move in a way that doesn’t intersect itself and look broken. His mouth has to move his clothing, too—when he opens his mouth, his tie and his shirt actually automatically drop.”



Graphics art director Laura Meyer helped deck out the Emotions' bedrooms in Headquarters. "Anger has a little swear jar," she says.

**FEAR** protects Riley and keeps her safe from visible hazards both big and small—from rogue hockey pucks to paper cuts. A walking caution sign, Fear dutifully steers her away from risky situations, imminent danger and serious threats. So what if he's overprotective? Someone has to stick to safety protocols. "Fear is that feeling you get of a known threat," says Mann, "whereas Anxiety is all about the perceived threat."

Adds writer Meg LeFauve, "Fear actually admires Anxiety a little—he's quite impressed by the advances she can bring to the warning system."

Tony Hale was called on to voice Fear. Hale says the character aptly captures how the emotion unfolds inside—even if it's not always evident on the outside. "We all experience fear," he says. "That's a fact. And I wish we could all scream and freak out the same way Fear does."

According to directing animator Shaun Chacko, Fear might look like a simple, straightforward design, but when it comes to animating the character, he's anything but simple. "Fear is a fun but difficult character to animate," he says. "He's the most reactionary—he's always on high alert with wide-open eyes looking for possible danger and a mouth that can go from small to really huge. The nature of his design is that he only looks right at certain angles. We never see Fear from the front because of how his eyes and nose are related. Animators had to treat him in a graphic way—almost like a drawing—to keep him looking like Fear should look. He looks great with his chest out and half-lidded eyes—once you figure him out, you can have a lot of fun with Fear."

**SADNESS** was just getting the hang of things before a group of new Emotions arrived. Everyone understands how important her role is in Riley's life, so Sadness is feeling more comfortable in her melancholy shoes these days. Though she may not have a lot of pep in her step, she's all in when it comes to helping their girl endure the changes coming her way—even if that means taking on a crucial mission. "Joy understands the value in Sadness, so much so that it's her idea to entrust Sadness with an important job," says Nielsen. "It's Sadness' take on becoming an action hero."

Phyllis Smith returns as the voice of Sadness. "I do know Sadness has a little more confidence and self-awareness but, as always, Sadness' first priority is still the well-being of Riley. So, with the encouragement of Joy, Sadness does go on a mission to help Riley navigate her new Emotions."

According to directing animator Amanda Wagner, Sadness' performances are mainly intuitive. "She's a simple character," says Wagner. "She's droopy—everything is just pulling her down, and she tries her hardest to stay up, but she can't. We mostly keep her contained, so even if she has a big movement, it's kept within the boundaries of her body. Dropping to the floor is the biggest motion you'll ever see from her."

Now that Riley's a teenager, **DISGUST**'s radar for the painfully uncool is sharper than ever. Opinionated, brutally honest and committed to keeping Riley away from all things icky, Disgust is quick to turn up her nose at the first whiff of funky food or cringy comments, and she refuses to partake in any activity that could lead to certain social death. According to writer Dave Holstein, Riley isn't the only one changing. "Disgust discovers that she's incredibly perceptive."

Disgust is voiced by Liza Lapira. "It's fun to play someone blunt, sarcastic and 100 percent right all of the time," she says. "Basically, I get to play a teenager."

Lapira says Disgust has an important job in Riley's mind—she has good intentions behind those looks of repulsion. "She's simply preventing potential social and physical disasters," says Lapira. "These include, but are not limited to, broccoli, saying embarrassing things and fashion no-nos."

According to character supervisor Michael Comet, Disgust has a few distinguishing features that make her particularly memorable. "Her eyelashes are, interestingly, mind world particles—they can go through her hair and other things. And she has a signature smirk that's really important to capture."

**ENNUI** is one of Riley's new Emotions, and she couldn't care less. Bored and lethargic with a well-practiced eye-roll, Ennui adds the perfect amount of teenage apathy to Riley's personality, when she feels like it. The best part? She doesn't even have to get up off the couch—Ennui can work the console remotely using her mobile app.

According to story supervisor John Hoffman, Ennui will feel all too familiar. "It's that every-teen feeling that you don't care or don't want to deal," he says. "I could relate when I was a teenager. Ennui has that droopy noodle posture and she's committed to her technology."

LeFauve points out that even though Ennui seems to be checked out, she's there to help their girl by providing a protective mechanism that allows Riley to downshift from high drama to none at all. "Ennui also serves an important function by building a little distance between Riley and her parents," says LeFauve. "I know that's not fun if you're the parent."

Adèle Exarchopoulos lends her voice to Ennui. "I was already such a fan of Pixar, but the creativity of 'Inside Out' really stood out," she says. The French actress recalls director Kelsey Mann sharing a series of his own birthday-party pictures to illustrate Riley's story—pure joy as a youngster shifts by the time he's 13. "I met the director, loved everything he had to say about the sequel, and saw pictures from his birthdays at different ages—we all kind of have the same pattern of evolution going through life," says Exarchopoulos. "[It's] that moment when you go from the innocence of childhood to the complexity and anxiety of adolescence."

With her tired, bored and disinterested attitude, Ennui was quite a challenge for the characters team. Says character supervisor Ana Gabriela Lacaze, "She is usually lying on the couch or leaning her head to one side or the other. We wanted her look to

emphasize this feeling of disengagement and lack of energy, so we created a very specific look for her hair. It is long and it weights her down. There's very little motion, almost like a waterfall."

Ennui was the last Emotion to receive an official color. Says production designer Jason Deamer, "The whole joke was that there were no more colors in the crayon box. But I think the real problem was that nothing seemed to work for this character. Ennui can't be bothered to raise her head, she's so bored. We ultimately went with this dark, desaturated, blue-grayish shade—if I had to give it a name, it'd be 'blah.'"

### SHAPE & COLOR

According to production designer Jason Deamer, the Emotions were originally designed to feature specific color and shape language.

**JOY** is yellow and shaped like a star.

**ANGER** is red with a solid rectangular shape and unmovable sharp corners.

**SADNESS** is blue and shaped like a teardrop.

**FEAR** is purple and shaped like a cowering nerve.

**DISGUST** is green—she's sharp and acute with angles out.

"I wanted to make sure that we honored the visual canon of the first film when we revisited the world of 'Inside Out' for this second film," says Deamer, who describes the new Emotions:

**"ANXIETY** is orange with electric shape language—tense and shaky. You always see the whites of her eyes and her feather-like hair betrays her constant movements."

**"EMBARRASSMENT** is pink like blush with a soft and round shape to evoke his reticence and timidity. He's a gentle giant and unfortunately for him, he wants to hide but he's hard to miss."

**"ENNUI** has the posture of a limp noodle. She's rarely interested enough to lift her own head."

**"ENVY** is teal in color and a smaller, sprouting-mushroom shape to juxtapose against the rest of the cast. Naturally, she wishes she were taller and less childlike."

**ENVY** may be small, but she sure knows what she wants. She's perpetually jealous of everything everyone else has, and she's not afraid to pine over it. Envy's wishful thinking and fascination with the newest, coolest thing pull her attention in all directions and she longs for what Riley doesn't have. Mann says Envy represents the "I wish" feeling that teens know all too well—ultimately, she'll be part of Riley's goal-setting endeavors. "We really lean into social comparisons at this age," he says. "So, Envy being tiny comes from the idea that she would always be wishing she was as tall as everyone else."

Adds producer Mark Nielsen, "Dacher Keltner, who's a professor at Berkeley, a psychologist and an author, was a great partner to us for the first film and we workshoped with him extensively: jealousy came up a lot and ended up becoming Envy because nobody really wanted to spend time with jealousy as a character."

Ayo Edebiri voices the tiny Emotion. “I actually have a really hard time getting jealous,” she says, “which isn’t to say that it doesn’t happen! When I was a kid, my mom would always ask me why I was jealous of someone or something. And so, I think I thought of those feelings! And little me just had such a big appetite for life and wanted a lot out of the world and from myself!”

Editor Maurissa Horwitz says the actress delivered a nuanced performance. “She gave us so much amazing stuff to work with,” says Horwitz. “And she’s really helped shape the character with her performance, because she struck a perfect, fun balance of being both adorable and a little bit of a maniac. And that’s the duality that I feel like we have in Joy and in Anger and in Fear. You want them to not only be their Emotion but to have a personality of their own as well.”

Finding the look of each character is always a challenge, and inspiration can come from the most unexpected places. According to character art director Keiko Murayama, Envy was tricky because early designs made the character less than likable. “We took months and months to figure it out,” Murayama says. “After a lot of discussion, Kelsey [Mann] gave us a sketch of Envy saying, ‘Oh my God, you’re amazing! I wish I was...’ From there, it snowballed. Next, I was this person looking at a bunch of pictures of puppies—we found a picture of a really sad, wet Cocker Spaniel puppy and everyone said, ‘That’s it!’”

**EMBARRASSMENT** likes to lay low, which isn’t easy for this burly guy with a bright blush-pink complexion. Shy and decidedly quiet, he’s ready to flop onto the Headquarters console at the first sight of social awkwardness.

Embarrassment is quiet to be sure and uses his hoodie as a built-in hiding place. According to story supervisor John Hoffman, the largest Emotion may be shy, but he packs a punch. “Embarrassment is often an exclamation point to interactions Riley has with other characters,” he says. “But he really comes to life when his relationship with Sadness takes off. She really sees Embarrassment. There’s a kinship. Embarrassment is a very sensitive character and kind of an outsider like Sadness was in the first film.”

According to Adam Habib, director of photography (layout), Embarrassment’s enormous size wasn’t nearly as problematic as one might think—even when staging him aside much smaller Emotions. “Part of the fun of him is that he doesn’t always fit in the frame,” says Habib. “Rather than try to balance out a big character or a small one, we decided to embrace that scale difference.”

Directing animator David Torres oversaw Embarrassment’s performances. “He’s shaped like a lightbulb with a big head and broad shoulders,” says Torres. “His body narrows as you go down, and he’s pigeon-toed. When Embarrassment kicks in, his cheeks blush, his nose blushes—we added controls so animators can turn on the blush as much as they want. We decided his hoodie could be an extension of Embarrassment—he’s the largest Emotion on screen and doesn’t want to be seen—but he’s too big to hide. He can zip up that hoodie, pull his hood tight and shove his hands into his pockets. He chooses not to speak, which makes him even more amazing.”

Filmmakers tapped Paul Walter Hauser to voice Embarrassment, who says a lot without a lot of words. “Sometimes less is more?” says the actor. “Like many of us, he’s dealing with insecurity and indecisiveness, while also trying to discover his place in his social sphere. That’s pretty relatable. And hopefully he is as funny and cute as he seemed on the page.

“Recording it was super fun because it became this acting exercise of creating life from feeling and sound, rather than the ease and immediacy of dialogue,” continues Hauser. “There was also some real freedom to fail, because each take became a burst of brainstorm rather than a calculated performance.”

**RILEY ANDERSEN** is officially a teenager! On the cusp of entering high school, Riley’s world is about to change from the inside out. If Joy and the rest of Riley’s Emotions thought her toddler years were tough, they’re in for a wild ride. New friends, tryouts and big changes—all while navigating a complex set of new Emotions—what could go wrong? Inside, Riley is still that eternally happy kid her friends and family know and love, but with her Sense of Self rapidly changing, she struggles to balance the challenges of her new world. “Physically,” says director Kelsey Mann, “she’s had a huge growth spurt, she has braces and she’s got acne. She’s at that point where she’s now taller than Mom, which is something that completely happened in my house—the day that my daughter was taller than my wife was a memorable moment.”

According to story supervisor McKenna Harris, Riley is the same girl audiences loved in the first film. “She’s a good kid with good grades,” Harris says. “She excels in sports, she has good friends, she’s extremely well adjusted. And then adolescence comes in like a literal wrecking ball and upends all of these assumptions we have about Riley.”

According to sets supervisor Amy Allen, Riley’s evolution is showcased visually in many ways. “She still has her Islands of Personality, but Friendship Island has grown bigger and bigger while Family Island is getting proportionally smaller. We didn’t want it to get too small—we scaled it up and down to find that Goldilocks zone of not being too pathetic for her parents and all the parents watching.”

Kensington Tallman lends her voice to Riley. “Portraying teenage Riley in ‘Inside Out 2’ has been such a life-changing experience,” she says. “Reading the script and seeing the new Emotions changed my whole perspective on life and mental health. I have struggled with anxiety for several years now. Seeing Anxiety in Riley’s mind has validated my feelings and given me the confidence to know that I am not alone. Being a teenager can be really hard. Putting tangible characters to abstract feelings has given me the tools to recognize my emotions, distinguish between facts and thoughts, and embrace who I am. I am so thankful that people across the globe will get to see this incredible film and know that Joy, Anxiety, Sadness, Envy, Anger, Embarrassment, Disgust, Ennui and Fear are real and that we are not in this alone. ‘Inside Out 2’ has taught me that we all share insecurities and fears, and if we band together we can learn to love each other and ourselves—inside and out. I also love that this film tackles real teen experiences such as making new friends while staying connected with old ones, fitting in, adolescence, insecurity and doubt. I am so glad that ‘Inside Out 2’ is focusing on teenage mental health, because so many teens are really struggling right now. It was

reassuring to know that we all deal with mental health challenges in some way, and I think this will encourage everyone in the theaters, no matter how old.”

Character art director Keiko Murayama was charged with taking the character from “Inside Out” and turning her into a teenager. “I worked on aging her up,” says Murayama. “It was quite a challenge. She’s as tall as Mom now—but she’s awkward about her height, so she hunches a bit. We went through a lot of variations of her face—some too young, some too old—we wanted to capture that adolescence while making sure she still looks like Riley. There were discussions about how red the pimple on her face would be, where it would be placed. And I think her braces look really cute on her.”

**VALENTINA “VAL” ORTIZ** is that girl—the one everyone, including Riley and her friends, look up to. Captain of the varsity hockey team, confident while kind to all, and effortlessly rocking a signature red streak in her hair, Valentina has everyone impressed or obsessed with her. Best of all, she sees varsity potential in Riley—and Riley is freaking out about it.

According to Mann, Riley’s admiration of Val is part of being a teenager. “At this age you suddenly start comparing yourself to everyone else,” he says. “It’s imperative that you fit in. Valentina represents that person that you compare yourself to—that you wish you could be but you’re not. I remember one guy in particular when I was young—he was really talented at soccer, he was super funny and kind. I wanted to be like him so much. I wanted Riley to have someone like that.”

Story supervisor John Hoffman says it was important to filmmakers that Val was kind to Riley. “We were very conscious of not going down the path of mean girls when it came to Val and her teammates,” he says. “Not that mean girls don’t exist in high school, but Val is an aspirational character.”

Lilimar, who was cast as the voice of Val, was happy to see that the character was a positive one. “Personally, I’ve always found it a bit disappointing when the older, cool, go-getter girls are villainized in media instead of highlighting them as the older sisters we look up to,” she says. “To this day I still remember the girl in fifth grade that gave me advice and brought me candy while I was in third grade, the older girls in modeling class that had killer walks yet would never miss the chance to hype me up, all the way to the older businesswomen in my life who have believed in my vision and brought me into their inner circles and offered their guidance. Val can certainly be a powerhouse, yet we still highlight her kindness, her empathy, and her own struggles with feeling like she’s [not] doing enough. Not only is the movie celebrating the girls that we look up to but also showing us their humanity and everything that makes them so special.”

According to directing animator Shaun Chacko, filmmakers looked at girls’ hockey leagues to inspire the films athletic characters like Val, and really leaned into the actress’ performance to find Valentina’s style. “Lilimar is super cool in her recordings—she just became Val in the way she carried herself. We wanted the character to be the chill, laid-back girl—effortlessly cool and put together. She’s not trying to be trendy—she’d set the trends. And when Riley might be slouching, Val is upright with her shoulders back and maybe a bit of a head tilt.”



Artists like to give characters an instantly identifiable features to help audiences quickly recognize them. For Valentina, it's her hair. Says character supervisor Ana Gabriela Lacaze, "She has all these amazing curls, which is pretty tricky for us to do, and she wears it to one side with the iconic red stripe."

**BREE** and **GRACE** are Riley's BFFs, her ride-or-dies, her teammates, her confidantes, her go-to girls, her absolute besties ever since she moved to San Francisco. So, when they reluctantly reveal that they are, in fact, attending a different high school, leaving Riley to fly solo at the most socially stressful time of her life—panic sets in.

Sumayyah Nuriddin-Green lends her voice to Bree; Grace Lu voices Grace.

Says editor Maurissa Horwitz, "Sumayyah, Grace and Kensington have recorded together as a threesome a couple of times for us, and it has been so wonderful to feel that true teen energy in the room together. They did a good job making sure each of their characters felt unique in an honest, authentic way."

**COACH ROBERTS** is a no-nonsense hockey coach who invites Riley and her besties to join an elite camp the summer before they start high school. Coach doesn't tolerate goofing around and isn't afraid to dole out consequences. Her players respect her and strive to impress her.

Yvette Nicole Brown lends her voice to Coach Roberts.

**LANCE SLASHBLADE** is a dramatic anime hero with long hair, piercing eyes and a seriously angsty attitude. Riley had a secret crush on the video game character, who's blessed with charisma and the ability to strike a powerful pose but lacks a viable power move. He's a "warrior cursed with a feeble attack," laments the downtrodden trope.

According to character supervisor Michael Comet, Lance is meant to be reminiscent of an older-school gaming hero. "The modeling, including his topology, was inspired by various game models from a similar genre," he says. "UVs and textures were limited to try to achieve that lower-resolution game look, then compositing tricks to make the edges of the character look aliased. His hair is constantly blowing in the wind, too."

Adds directing animator David Torres, "We really wanted him to feel like a vintage video game character, but it's hard to convince an animator to make him anything less than perfect by today's standards. We had to lean into it and make him move like a video game character—his feet slide a bit, his lip sync isn't quite right, he's rendered in lower quality."

Yong Yea lends his voice to Lance Slashblade. "He's done a lot of video game voice recording," says Torres. "It was cool to have him in the role."

**BLOOFY** is a blast from Riley’s past. The cartoon canine hosts “Bloofy’s House,” a show Riley loved back in pre-school—and secretly still does. Bloofy speaks as if he’s talking to all the kids watching from home, and he’s not afraid to break into the show’s theme song. Ron Funches voices the character.

Bloofy is a 2D animated pup. “Figuring out the process of integrating CG and 2D animation was a big project,” says Sudeep Rangaswamy, VFX supervisor. “We often start with 2D designs for characters, but in this case the character would remain 2D. We wanted the style of a Saturday-morning cartoon for Bloofy, who’d be interacting with CG characters. There was a lot of iteration in trying to find the right style—the right amount of movement to feel faithful to that kind of TV show. To implement, we introduced a stand-in and designed the scene around that—then later replaced the stand-in with the 2D animation.”

### **LOCATION, LOCATION, LOCATION** **Filmmakers Dive Deeper Into the World of Riley’s Mind and Hit the Ice in the Real World**

Filmmakers ventured into creating the world of “Inside Out 2” with a solid blueprint given 2015’s “Inside Out.” Says director Kelsey Mann, “This world is so much fun to play with because we can take concepts everyone knows and give them a visual form, which is awesome but also incredibly daunting—then and now. We thought it would be really fun to expand that world.”

And expand they did—and not just by adding new Emotions. Says Mann, “I decided early on that I wanted to go for a wider format, using a 2:39 aspect ratio, because Riley’s world is literally expanding. With the new Emotions and an expanded console to accommodate them, a wider screen format makes a lot of sense.”

The look of the film embraces what artists established in the first film, ensuring audiences would recognize the setting while taking it to new levels. Those opportunities to expand and enhance are rooted in story. Says writer Dave Holstein, “The first movie was all about memories, and we wanted to push the world further and deeper in the second. The idea of beliefs just felt like a natural progression for 13-year-old Riley. And what are beliefs made out of? How do they affect the mind? How do they form our Sense of Self? All those questions felt very emotionally rich.”

### **TWO WORLDS**

Like its predecessor, “Inside Out 2” features two settings: the real world, where Riley interacts with her family, friends, hockey players; and the mind world, where Riley’s Emotions help her navigate the new challenges she’s facing as a teenager.

Artists and technicians behind the sets in the film employed a variety of tactics to ensure the mind and real worlds were distinct. “There’s a very specific shape language,” says sets art director Joshua West. “Shapes in the mind are usually very round and soft. I’d describe them as polished glass, in terms of texture. Outer edges are often worn and soft; inner edges can be sharp. There are no nicks and chips in the mind world. In the real world, we exaggerate some of the straights and hard edges when possible. You’ll

see a lot of parallel lines, and we leaned into beating things up. Both the modelers and the dressers were great about adding little details that say, 'This is a real place.' There's chewing gum on pavement, scratches and bits of graffiti. The gunk of the real world pulls it away from the cleanliness and the soft, friendly shapes in the mind."

Differentiating the two worlds extended to every team behind the look of the film, including lighting. Says Jonathan Pytko, director of photography (lighting), "We lit the real world with more natural light and embraced more contrast in the shadows. Additionally, we allowed for some light pollution in the image with flares and halation to add further texture to the image. It felt like we could have the human world imagery grow up with Riley in this film. We tried to continue the theme of contrast and color throughout the human world, and we looked for opportunities to embrace shadow and add color. Where we could, we would infuse some Emotion color into the lighting or the set to help tie the human world to the emotion being felt. Particularly Anxiety, where we kept orange out of the film until Anxiety is introduced but then used orange as an accent or light color as her influence grows over Riley.

"In the mind world we went for cleaner, vibrant imagery," continues Pytko. "Saturated Emotions, a softer lighting treatment in Headquarters that was pleasing and inviting. And, of course, many light sources from memory spheres, the characters, the screen and the new Sense of Self. A big part of lighting in Headquarters was creating a brightness hierarchy for all the lit elements to help draw the eye and compose the shots."

#### AN INSIDE JOB: RILEY'S MIND

According to sets supervisor Amy L. Allen, the idea behind mind world from the first film is graphic simplicity. "When you're trying to translate very abstract concepts to physical form, sometimes simplifying them graphically helps the audience understand what they are," she says.

However, with adolescence comes a complicated, overwhelming and messy mindset, so filmmakers had to explore how to convey that within the mind world without competing with the detail found in the real world. And with that comes a host of new arenas for audiences to explore alongside those places we look forward to seeing again.

- Headquarters is the heart of the mind operation. It's where the console is located—the high-tech panel with buttons and levers designed to help Riley navigate any situation alongside the Emotion best suited for the job. "There was an existing set for Headquarters in the first film," says West. "But within minutes of the second film starting, a demo crew comes in—so we had to figure out exactly what's been renovated."

New to Headquarters—at least as far as the audience is concerned—is the sleeping quarters for the Emotions. It's where the core five get their last rest before the big demo and arrival of Anxiety and the others. Artists designed themed bunks for each—props help define each area, says West. "Anger has a swear jar; Joy has a little cup of yellow crayons; Sadness has her tissues and a few binders because she's still studying. Fear has a smoke detector and lots of night-lights; and Disgust

has an incense diffuser.”

- Imagination Land 2.0 is, according to writer Dave Holstein, “like Imagination Land but dunked in all things growing up.”

Adds graphics art director Laura Meyer, “I wanted to make sure Imagination Land wasn’t stuck in the past. Riley’s brain is growing up—she’s not interested in the preschool puzzle that we had in the first movie. We’ve added updated games and teen-friendly stuff.”

- Riley’s Belief System is imagined in the film, according to production designer Jason Deamer. “To accomplish what we had envisioned for the Belief System, nine different departments came together to work on the same sequence at the same time,” he says. “It was truly inspiring to be a part of such a large feat. The Belief System is made with glowing translucent elements in a dark blue environment that’s so powerful—a delicate technical and creative balance. We wanted it to feel breathtaking; we wanted to create a sense of awe when the Emotions go there.”

According to Adam Habib, the director of photography (layout), filmmakers were inspired by the storytelling rationale. “We talked about this idea that you have beliefs that help you navigate the world,” he says. “But maybe some of our beliefs aren’t actually helping us, or just aren’t true. I think that applies to kids and adults. And the story suggests that those beliefs evolve—we’re not just stuck with them. It was really exciting to be able to visualize that space, and to think about what it would look like for a Belief to be created. For our characters, the Belief System is like a sacred space—it’s hallowed. The camera in that sequence is very poetic and deliberate and graceful to communicate how special this place is. Later, when Anxiety is creating Beliefs, we use the camera differently. We throw it off-kilter with high and low angles to suggest that things are changing—and maybe not in a good way. We want the audience to really feel the stakes of that struggle in the Belief System.”

Riley’s beliefs are represented by strings that extend from her memories of her life experiences up to her Sense of Self. Pluck a string, and that belief can be heard in Riley’s voice. The look of the area is serene, says Pytko, whose team is behind the lighting. “A lack of light and deep cool tones created a mysterious but peaceful space,” he says. “We wanted the strings to be the focal point, so we have just an indication of the bigger space to highlight the streams flowing into the system. To help the ethereal look of the strings, we layered in glowy flares and auroras to indicate that the strings affect the air around them. It’s a little bit of a cave mixed with ethereal night sky. It always felt like seeing less was better than seeing the whole space. The stylized water element helped tie all the elements together and gave us freedom to use color and light where it was needed and take it away to help make impactful imagery.

“The characters are primarily lit by light from the strings,” continues Pytko. “We wanted them to feel immersed in the space, so the strings take precedence in brightness even when Joy is present. As the strings grow, we really responded to the amazing effects work and complementing it with light and glow to further sell the

effect. It was a great collaboration between FX and lighting to create the string-growth look.”

Adds lighting art director Noah Klocek, “We wanted the Belief System to feel magical with all of these blues and purples,” he says. “But in a scene where there are multicolored memory spheres floating in the water, it can be too many colors, which can come across almost beige. The trick is to have all the colors represented in a way that doesn’t feel washed out. We worked hard to find subtle balances between color and light to achieve an overall sense of harmony.”

- The Vault is a high-security locale with an important purpose: being a teenager naturally comes with its share of secrets, so filmmakers had to have a place to store them. “It was a fun set because it was the first original mind-world set we built,” says sets supervisor Amy L. Allen. “It’s like a bank vault or the U.S. Mint—very secure and imposing, complete with marble floors. We wanted the audience to know instantly what it represents.”

When the core five Emotions find themselves trapped in The Vault, leaving Anxiety in charge back in Headquarters, the lighting team wanted to underscore the stakes. “The second that big heavy door slams shut and they realize they’re locked up inside this dark room, we turned off all of Joy’s light,” says lighting supervisor Charu Clark.

- The Back of the Mind is where the Emotions send things that Riley doesn’t need to think about right now—“she can always address it later,” says writer Meg LeFauve. “But Joy gets a little overzealous sending everything that’s the tiniest bit uncomfortable far, far away to protect Riley. But is that helping?”

Says Pytko, “We were able to push exciting visuals in the Back of the Mind. Stylized clouds steeped in atmosphere, deep cool tones as the light fades from Headquarters help to show this new side of the mind world.”

## THE HUMAN TOUCH: RILEY’S WORLD

Riley is in for a whole new adventure in “Inside Out 2.” While San Francisco is still home to her family, the film ventures outside the city, where Riley will play lots of hockey and juggle social interactions with new friends and old ones.

According to production designer Jason Deamer, the world where Riley lives is a stark contrast to the clean, pristine world of her mind. “In the real world, it’s messy,” says Deamer. “The paint is dinged. The materials are more textural. The real world is grittier—it’s a little dirtier. We want people to feel connected to this world. In the real world, there’s bird poop and graffiti.”

Executive producer Jonas Rivera says that the first film used the environment to mimic what was going on in Riley’s life. “We sunk our teeth into those design elements and built a world that we felt echoed the story,” he says. “This time, Riley gets out of San Francisco. She’s literally out of her element. It’s meant to feel foreign and uncomfortable.”

- Riley's bedroom, an exception to the uncomfortable, is perfect for a teenager. Says sets art director Joshua West, "We wanted Riley's room to feel like a place she'd feel comfortable in. Kelsey [Mann], who has a teenage daughter, was always pointing out where the messes should go."

Adds lighting art director Rona Liu, "She is a regular teenager with clothes thrown all around, posters on the walls, her favorite things. It gave us the opportunity to put lights everywhere. She has string lights next to her bed and a window that lets in beautiful moonlight at night."

- Hockey is Riley's passion and a big part of her story this time around, so the locations and sets were important to artists and technicians at Pixar. Says editor Maurissa Horwitz, "I went back and watched every hockey-focused movie I could find—I think more than a dozen—and took notes on what I thought would work for this movie in the hockey scenes. The one scene I was super selfish about cutting myself was the opening game—the story team did great action shots with really high energy. It was just super fun to work on—the team is at the top of their game. Riley is at the top of her game. Everything animation, effects, lighting brought to it makes the scene feel very real, and still lots of fun because you've got the Emotions running the whole show."

That opening game called for specific lighting, says Jonathan Pytko, director of photography (lighting). "We start the film in the same hockey rink as we left Riley in 'Inside Out.' But the approach here was to create a high-energy and exciting opening. We lit the space with an almost concert lighting approach that celebrated Riley. We wanted to make the lighting less about the overheads typically seen in a rink and create more drama and excitement with strong light direction, color and deep shadows. Cool spotlights run around the edges of the rink, creating a cool rim and atmosphere, while we used the ice to bounce light back into the characters' faces for a clear read and to keep the skin tones warm."

Building an ice rink or two was an elaborate exercise. "There was a lot of researching ice rinks—the anatomy and function to make our rink look legitimate," says West. "Where does the Zamboni machine fit? We had to consider the seating, stair rails, aisle width, overhead lighting, electrical, catwalks, scorekeepers' area. You find yourself as an artist digging through code compliance that outlines where to install the fire hydrants and the strobes that alert to fires—all that stuff makes a place feel real."

For the rink at camp in particular, filmmakers wanted it to feel intimidating to Riley, both in size and materials. "We opted to go with an NHL-size rink in terms of size and scale and structure," says West. "While there's a lot of heavy steel in rinks in certain parts of the country, here in California there are these big, beautiful windows. Kelsey [Mann] loved the Yerba Buena rink in downtown San Francisco. The light that comes in on the ice was something the lighters could play with."



Noah Klocek, lighting art director, says artists were inspired by real-life hockey rinks, “but we really pushed it way beyond that,” he says. “It looks real—the glass feels like glass, the ice feels like ice, uniforms feel like uniforms—but it’s all heightened. There are times when the rink is super intimidating and times it’s super friendly. We can do a lot of that with time of day: Riley practices by herself in the early morning, so we cool down the colors—just a few lights. When her prospective friends show up, we lighten things up by having the sun start to rise outside—a little bit of pink light comes in. When Riley feels at ease with everything, the sun is above the horizon with orange light streaming through the hockey arena. On top of that, we can push it further and further with the way that we expose it. Even though it feels naturalistic, it’s very orchestrated to capture the emotion.”

### **MAKING THE PLAY**

Filmmakers assembled a hockey trust within Pixar Animation Studios made up of people who played hockey, some who still do, people who are fans of the sport and parents who coach their kids’ teams. The trust weighed in on players’ form, team plays and proper stick handling. Filmmakers also observed a youth girls hockey teams for inspiration.

### **PLAY IT AGAIN**

#### **Filmmakers Call on Andrea Datzman to Create Stirring Score**

Fun, funny and filled with drama and adventure, “Inside Out 2” is, by definition, a film that runs on emotion. Composer Andrea Datzman was called on to create a compelling score that would elevate the anxiety, deepen the joy and celebrate the embarrassment as Riley navigates for the first time the complicated world of being a teenager.

Datzman was inspired by past and present. “It was important to me to have the music feel like it lives in the same ‘Inside Out’ world that we love, but also evolving and growing, just like Riley. When using a preexisting theme, I try to reserve it for when it’s really right in the storytelling; that way, it doesn’t lose its power and remains an effective storytelling tool. The first thing that I did when I found our new main theme—Sense of Self Theme—was to play it alongside of Michael Giacchino’s original main theme to find out how they would musically hold hands.”

According to the composer, the score features a diverse range of influences—from punk rock to modern classical to vintage commercial music. “The film also allowed me to really have fun with playful scoring techniques such as hitting the on-screen action while at the same time playing the straight man to the very funny on-screen action. It’s a modern orchestral score blended with influences from the current music trends and the past.”

Like the Emotions, the music’s role is largely to connect the audience to how Riley feels about what’s happening in her life with a deliberate teenage point of view. “Watching Riley’s story with the Emotions in Headquarters sometimes took on a more modern pop or rock sensibility, as she tries to navigate her life in the coolest, most confident way,” says Datzman. “You’ll hear more guitars and drums featured there, closer to what Riley might like listening to or, more importantly, feeling.”

For scenes set inside Riley's mind, Datzman employed more traditional orchestral scoring. Like the first film, "Inside Out 2" features themes for specific Emotions and ideas. Says Datzman, "Of course we all love the themes from our original crew of emotions, like Joy—innocent, weightless, heartfelt and energetic in any setting, moving from one key to another within the space of a few bars, keeping you on your toes and smiling from your heart."

The score features new themes. Among them:

- Anxiety: "Imagine a live wire frizzing out and a hyper-focused, persistent poke in the brain—represented with a repeated solo violin note," says Datzman. "It's a zing of energy that engages you immediately and then, with a sly and sweet pretty-please of a sliding string swell, lulls you into confusion before moving into the next enthusiastic phrase modulated to a different chord. All of this has the effect of throwing your expectations and forcing you to pay attention."
- Envy's theme features chimes and harp and plucked strings "like a twinkly veil that tingles your head and shoulders," says the composer.
- Embarrassment's theme is bashful like he is. Says Datzman, "I think of this as like seeing a majestic creature out in the wild that then retreats quickly as soon as it knows it's been sighted. Shy and beautiful chords play curiously, then winds and brass break into a quick run that signal an immediate retreat."
- Ennui might not even notice her theme. "It has the energy of 'eh, whatever,'" says Datzman. "Grunge bass and guitars express an incredibly aloof and nonplussed groan."
- The Sense of Self theme functions as a new main theme for Riley as she matures. "I wanted a theme to represent the core of your truest inner self, and the energy and authenticity that come from embracing all of who you are," says Datzman. "Whether played in its punk guitar version, or in its sweet piano, the Sense of Self theme is always there to remind you who you are."
- Riley Protection System is "like a vintage advert pitching the ideal 1950s American dream life," says the composer. "This theme first sounds like it skipped out of 'Leave It to Beaver,' but slowly evolves into our hero's-journey theme as the Emotions persevere in their quest to protect Riley's Sense of Self."

## LET'S PLAY HOCKEY

Writing the music for the hockey sequences called for a cool, rhythmic sound that hits the key action moments. "I went to an outdoor roller-skating event just before starting to write this score, and the DJ really energized me," says Datzman. "The closest experience I had to playing hockey is roller-skating and watching roller derby. I wanted it to feel fast and loose, like you might spin out and crash at any moment, but like you're flying with full joy and purpose and drive. In my mind that meant drums and bass! I used a rockabilly swing drum rhythm with a driving bass, and electric guitars to kick it into overdrive on the themes. The drums ended up being a great way to score all the specific hits in the gameplay story while keeping us in lockstep with the action and rhythm. The guitars would fluctuate between assisting in the rhythmic nature of the music and handling the more emotional and thematic material on top. All these traditional rock instruments were incredibly versatile for this kind of storytelling."

An 83-piece orchestra recorded the score at the Warner Bros. Eastwood Scoring Stage in Burbank. “The score also featured punk, pop, rock and even metal-influenced sounds at times, so we had separate sessions with just guitars, bass, keyboards, drums and percussion for a true band feel,” says Datzman.

“Inside Out 2” Original Motion Picture Soundtrack, with score composed by Andrea Datzman, will be available June 14 from Walt Disney Records on all digital platforms.

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### WHAT WAS YOUR EXPERIENCE AS A TEENAGER TRYING TO MAKE SENSE OF ALL OF THE EMOTIONS THAT COME TO PLAY?

I think I felt all of the emotions that are in the film, and often all at once! Those teenage years are all about trying to figure out who you are and what you care about. It’s a deep time mixed with a lot of joy and a lot of youthful energy. Plus, the mall! —Amy Poehler, voice of Joy

Being a teenager was so hard! There’s so much change going on. I remember having feelings but not even knowing what they were or why I was having them. I wanted Joy and Riley to go through the same thing in this movie. If people can see that others go through what they’re going through, it can be extremely helpful. That’s a big reason why I wanted to tell this story. —Kelsey Mann, director

Like most people, I would rather have to survive alone in the woods for a year than return to my teenage years. Childhood and adulthood crash clumsily into each other in the hearts and minds of teenagers. I wish I had a movie like “Inside Out 2” to watch at that time in my life, so I could better understand that my feelings weren’t me, but rather something that was happening to me. —Maya Hawke, voice of Anxiety

I walked the halls of my middle school, caring deeply what my classmates thought of me. I did my best to blend in and bury those feelings. I felt I was the only one struggling emotionally, and hope Riley’s journey in this film helps teens know they are not alone. —Mark Nielsen, producer

I don’t really know if I ever made total sense of everything. But I was very fortunate to have friends who were going through similar things and feelings as me. I also loved writing and journaling and making art about it. It helped me make sense of the things that didn’t always make sense! —Ayo Edebiri, voice of Envy

I was ALL of the emotions all the time! My father called me “moody Meg,” which at the time felt like something not to be, but now, I am proud of that girl! She was finding out who she was—Meg’s Joy loved being goofy, while Meg’s Anxiety and Fear rode shotgun, using my overactive writer imagination to create a library of disaster projections. My Anger, Disgust and Ennui brewed in the back, ’cause they weren’t invited to the “good girl” party (and still complain about it), and of course Embarrassment was exhausted from the full-time work. It was all so challenging—and so beautiful. —Meg LeFauve, screenwriter

There's a bit of a "shut down" that occurs within young teenage girls when emotions are overwhelmed for a sustained period of time. There's a great, well-researched book—"Reviving Ophelia"—that illuminates this dynamic. What I love about this film is that it brilliantly illustrates that exact internal struggle in a smart, funny, palatable way. You fall in love with all the characters in her mind as they face this brand-new challenge. —Liza Lapira, voice of Disgust

It was huge chaos. Also, a lonely time that was hidden in the collective of the group. I spent my time feeling alone surrounded by a large group of friends. —Adèle Exarchopoulos, voice of Ennui

My recollection of my experience is that it wasn't too dissimilar from Riley's. I remember being emotional but not necessarily what emotion was driving. Because it felt like every emotion was trying to take control of the console at the same time. I had a speech impediment that followed me through high school. Anxiety and embarrassment came up a lot, especially when I had to speak in public. It wasn't until years later when I found the confidence that comes with knowing yourself better that I was able to really control those emotions. For me, it was the association of spending my teenage years being controlled by my emotions and not the other way around that really found its way into the screenplay. —Dave Holstein, screenwriter

Growing up as a child actor, I feel I definitely had a bit of a unique adolescence. However, even though there was so much confusion, experimental phases, even repression of a lot of my own insecurities and how I felt about them, I am incredibly grateful for the unconditional support and understanding I've had from my family. They have stayed beside me throughout absolutely every part of my journey, guiding me, protecting me and supporting me without fail. Now as an adult I've been able to really appreciate the effects of their acceptance, empathy, and support during my adolescence. —Lilimar, voice of Valentina Ortiz

When I was a teenager, I didn't even try to make sense of my emotions. I just covered it up, and did my best to keep it together. To have this movie would've been a tremendous gift. I would have felt so seen! —Tony Hale, voice of Fear

I don't think I had any real perspective on my emotions as a teenager, save that I felt them... how shall I put this? VERY INTENSELY! My teenage years felt a lot like Riley in the first act of "IO2," with my emotions using a very long stick in a futile attempt to operate my console as delicately as possible. —Jason Deamer, production designer

I was a very vocal, gregarious teenager, so I am guessing that if I felt it, I made it known, sometimes to the degree of emotional immodesty, but I also utilized it by being in bands, choirs, theater, moviemaking with my \$300 camera from Best Buy. I found ways to exercise the feelings creatively. —Paul Walter Hauser, voice of Embarrassment

I was never able to make much sense of the emotions that I had as a teenager. We didn't talk much about our feelings. I didn't know what emotions were, really. I knew hunger and when I was horny. Those were my emotions. If I had seen "Inside Out" when I was young, I wouldn't have had to spend so much time with a psychiatrist as I got older. —Lewis Black, voice of Anger

As a teenager I was laser-focused on improving as a dancer and my emotions were completely tied to my ability to have a successful class or performance just like Riley wants to succeed at her hockey playing. –Phyllis Smith, voice of Sadness

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## ABOUT THE VOICE CAST

**AMY POEHLER (voice of Joy)** is one of Hollywood’s most versatile and sought-after talents, with credits including actress, writer, director, producer and bestselling author. She is also the founder of Paper Kite Productions, a full-service entertainment company that produces content for traditional and nonlinear platforms.

Through Paper Kite, Poehler produced the film “First Time Female Director,” in which she also appears in, which released on Roku this year. The film premiered at the 2023 Tribeca Film Festival. Poehler and Paper Kite produce several other projects including Peacock’s unscripted series “The Gentle Art of Swedish Death Cleaning” (narrator and executive producer), Peacock’s “Baking It” (executive producer and co-host alongside Maya Rudolph) and Amazon’s “Harlem” (executive producer). In 2022 Poehler made her documentary directorial debut with Amazon’s Emmy®-winning and Peabody-nominated documentary “Lucy & Desi,” which she also executive produced alongside Imagine Documentaries & White Horse Pictures. Other projects under the Paper Kite umbrella include the Emmy Award–winning Netflix series “Russian Doll” (executive producer), Adult Swim’s “Three Busy Debras” (executive producer), FOX’s animated series “Duncanville” (executive producer & voice actor), NBC’s craft competition show “Making It” (producer and host). Upcoming projects include the NBC thriller “The Mother-in-Law” and “Steps” at Netflix.

In Fall 2023, Poehler and Paper Kite launched Paper Kite Podcasts in partnership with Cadence13 and Audacy. Their debut series is a three-season comedy podcast franchise with Audacy that includes “Say More with Dr? Sheila,” “The Chris Chatman Do-Over” and “Women Talkin’ Bout Murder.” Poehler stars as the titular character in “Say More with Dr? Sheila,” a fictional therapist with questionable methods and credentials counseling a new couple every week. “Say More” released in September 2023 to rave reviews and was included in The New York Times’ Best Podcasts of 2023.

In Spring 2023, Poehler and Tina Fey kicked off their “Restless Leg” Tour— a comedy show celebrating 30 years of friendship—in Washington, D.C.

Poehler is best known for starring in the Emmy®-nominated NBC comedy series “Parks and Recreation.” Her portrayal of Leslie Knope earned her a 2014 Golden Globe® Award for best actress in a TV series, musical or comedy, the best actress in a TV comedy award at the 2014 American Comedy Awards, and a 2013 Gracie Award. Poehler also received six consecutive Emmy nominations, two additional Golden Globe nominations and three Screen Actors Guild Awards® nominations for her work on the show.

In the film world, Poehler made her directorial debut in the buzzed-about Netflix comedy “Wine Country,” which she also starred in and produced. She directed Netflix’s “Moxie” in 2021, which she also produced and starred in. Her additional film credits include “The House,” “Sisters,” “Wet Hot American Summer,” “They Came Together,” “A.C.O.D.,” “Free Birds,” “Are You Here,” “Baby Mama,” “Blades of Glory” and “Mean Girls.” She lent her voice to the character Joy in Disney and Pixar’s Oscar®-winning smash hit “Inside Out” and was also heard in “Alvin and the Chipmunks: The Squeakquel,” “Monsters vs. Aliens,” “Horton Hears a Who!” and “Shrek the Third.”

Poehler’s first book, “Yes Please,” was released in October 2014 and debuted at No. 1 on the New York Times Best Sellers list. The book went on to spend over 23 weeks on the list.

After her much-buzzed-about portrayal of Sen. Hillary Clinton during the 2008 presidential election, Poehler completed her eighth and final season of “Saturday Night Live” (and her fifth as the co-anchor of “Weekend Update”). That year she received her first Emmy® nomination for outstanding supporting actress in a comedy series for her work on “Saturday Night Live.” This unprecedented nomination made her the first performer in “SNL” history to land a spot in this category. She received a second nomination for her work in her final season the following year. In December 2015 Poehler returned to the “SNL” stage to co-host the show alongside Tina Fey. The duo’s performance led them to win the 2016 Emmy Award for outstanding guest actress in a comedy series.

Poehler joined the “SNL” cast from the Upright Citizens Brigade, a sketch/improv troupe she co-founded. Additionally, Poehler has co-hosted the Golden Globe® Awards alongside Tina Fey four times. Outside of her film and television work, she continues to produce the award-winning website “Amy Poehler’s Smart Girls,” which showcases real girls who are changing the world by being themselves.

She splits her time between Los Angeles and New York.

**MAYA HAWKE (voice of Anxiety)** is a musician, songwriter, actor and producer. She has released two lauded albums of music, “Moss” (2022) and “Blush” (2020), which both showcase her natural gift for songwriting and storytelling, as well as a knack for striking visual presentation with sleeve designs of her own creation. “Thérèse,” the lead single from “Moss,” garnered global attention with its mesmerizing Brady Corbet-directed video—and tens of millions of streams—and saw Hawke make an impressive network-TV performance debut on “The Tonight Show Starring Jimmy Fallon.” Hawke and her band picked up a slew of rave reviews for sold-out shows in the U.S. and European Union, as well as support slots for Bright Eyes and Faye Webster.

Now 25 years old, Hawke takes the spare, viscerally honest songwriting she has made her name with and goes deeper and bolder on her third album, “Chaos Angel.” Her most sonically sophisticated and thematically nuanced collection to date, it feels like a culmination. Across these 10 songs, Hawke catalogs upheavals, revelations, foibles and broken promises, all while navigating the patterns we repeat while reaching toward growth, wandering astray and finding our way back to some core understanding of ourselves.



“Chaos Angel” is also a document of Hawke coming more fully into her own as a musician. More adventurous in the studio after her previous two albums, Hawke leaned into her ambition. Many of these tracks are still anchored by acoustic guitar and Hawke’s graceful yet conversational vocals, but their surroundings are more intricate and lush than ever before. She reconvened with longtime collaborators Benjamin Lazar Davis and Will Graefe, with Christian Lee Hutson serving as producer.

Increasingly in demand as an actor, Hawke has a main role in the critically acclaimed Netflix drama “Stranger Things.” Dubbed by Entertainment Weekly as the “breakout star,” Hawke became a fan favorite for her performance as Robin Buckley, and received an HCA TV Award nomination for her performance. Past film credits include Wes Anderson’s “Asteroid City,” Jennifer Kaytin Robinson’s feature “Do Revenge,” “Human Capital” opposite Liev Schreiber and Marisa Tomei, Quentin Tarantino’s “Once Upon a Time in Hollywood,” Amanda Kramer’s independent film “Ladyworld,” Gia Coppola’s feature film “Mainstream” and, most recently, Bradley Cooper’s Leonard Bernstein drama “Maestro.” She stars in and co-produced Ethan Hawke’s biographical film of Flannery O’Connor, “Wildcat,” which premiered at the Telluride Film Festival and Toronto International Film Festival in 2023.

Hawke was included in Variety’s 2022 New Power of New York list, the 2023 Young Hollywood Impact Report and the 2023 TIME100 Next list.

**KENSINGTON TALLMAN (voice of Riley)** is a young American actress born in Denver and raised in New York City and Los Angeles. Tallman is best known for portraying Bianca Magic on Nickelodeon’s “Drama Club” and Tiffany Highlander on “That Girl Lay Lay.” In a leading breakout role, Tallman plays Lucy in the coming-of-age, live-action comedy “Home Sweet Rome!” (airing in the U.S. in 2024 on Max) from Emmy®-nominated “Hannah Montana” and “That’s So Raven” creator Michael Poryes. This international music-filled show will highlight Tallman’s additional talent as a musician. “HSR” is airing in Canada (Family Channel), the U.K. (BBC), Italy (Rai), Germany (ARD) and throughout Europe, Australia and New Zealand.

In addition to her series-regular and recurring roles, Tallman lends her voice to several animated series. Favorites include Disney Jr.’s “Firebuds” as Gauge and Nick Jr.’s “Bossy Bear” as Honey Bear.

Additionally, Tallman has written and conceptualized several sketches for the Nickelodeon Comedy Shorts Showcase, and her musical passions include singing, playing the ukulele and writing original music.

Tallman is a straight-A student and is part of the National Honor Society. She loves learning languages and is pursuing her Italian studies. She loves aerial arts, stunt work, yoga, singing and playing music, baking and decorating vegan cakes, crocheting, and creating animation characters. Tallman is an animal lover, a proud vegan and an advocate for animal rights. She volunteers at The Gentle Barn weekly, educating guests and caring for the animals. She supports a variety of children’s charities, including St. Jude Hospital and No Kid Hungry. Additionally, Tallman is a mental health advocate and Brand Ambassador to Girl Well, a nonprofit that provides under-sheltered teenage girls with self-care kits to promote self-love.

Upcoming releases include “Summer Camp,” starring Diane Keaton, Kathy Bates and Alfre Woodard, directed by Castille Landon.

**LIZA LAPIRA (voice of Disgust)** is a film, television and theater actress who most recently starred as the lead in CBS’s Original movie “Must Love Christmas.” On the film side she can be seen in Dante Basco’s independent feature “The Fabulous Filipino Brothers.” In 2020 she starred opposite Alicia Witt in the Myriad Pictures feature film “Modern Persuasion,” which premiered at the 2020 Cannes Virtual Market. She currently stars as Melody “Mel” Bayani on CBS’s hit series “The Equalizer.”

Lapira’s additional feature film credits include “Crazy, Stupid, Love,” opposite Steve Carell, Ryan Gosling, Julianne Moore and Marisa Tomei; “21,” opposite Jim Sturgess and Kevin Spacey; “Fast & Furious,” with Vin Diesel, Paul Walker, Michelle Rodriguez and Gal Gadot; “All I Wish,” with Sharon Stone, Caitlin FitzGerald and Tony Goldwyn; and Matt Reeves’ “Cloverfield.”

Lapira’s most recent television credits include “Nancy Drew” and “Unbelievable,” opposite Toni Collette and Merritt Wever. Her additional television credits include the series “Cooper Barrett’s Guide to Surviving Life,” “Super Fun Night,” “Don’t Trust the B-- in Apartment 23,” “Traffic Light” and starring roles in “Battle Creek” and “9JKL” on the CBS network. Lapira recurred in the series “Dexter,” “Huff,” “Law & Order: SVU,” “ER,” “NCIS” and “Dollhouse.”

On stage, Lapira starred in Steve Martin’s “Picasso at the Lapin Agile” at the Old Globe Theatre in San Diego, opposite Justin Long and Hal Linden.

Lapira was raised in Queens, N.Y. She is an avid supporter of L.A.’s Best, which provides after-school services to 28,000 children in 189 schools in the neighborhoods with the highest needs around Los Angeles. Also, she participates in the Children’s Hospital Los Angeles Charity Triathlon each fall in Malibu. Currently she is working with the Impact Theatre in Harlem, while living on the East Coast.

Actor, producer and author **TONY HALE (voice of Fear)** is best known for his role as Gary Walsh, the downtrodden aide to President Selina Meyer on HBO’s award-winning comedy “Veep.” The role garnered him two Emmys® for outstanding supporting actor in a comedy series in 2013 and 2015, and four nominations in 2014, 2016, 2017 and 2019. Prior to “Veep,” Hale co-starred as Buster Bluth in the groundbreaking comedy series “Arrested Development.”

Hale recently finished filming Netflix’s limited series “The Decameron,” executive produced by Jenji Kohan, and starred for two seasons on Disney’s “The Mysterious Benedict Society,” for which he recently won his third Emmy® in 2023. Hale co-starred alongside Sarah Jessica Parker and Bette Midler in “Hocus Pocus 2,” and also starred alongside Tom Hanks, Tim Allen and Keanu Reeves as the voice of Forky in Disney and Pixar’s “Toy Story 4,” which grossed over \$1 billion globally and won the Academy Award® for best animated feature.

Hale shared the screen with Nicole Kidman and Javier Bardem in Amazon's drama "Being the Ricardos" and starred in SPC's "Nine Days," which was nominated for the Grand Jury Prize at Sundance. Films yet to be released are "Woman of the Hour," with Anna Kendrick, and "Opus," with John Malkovich and Ayo Edebiri.

Past film credits include "Love, Simon," "Quiz Lady," "Stranger Than Fiction," "The Heat," "Alvin and the Chipmunks," "Clifford the Big Red Dog" and "Happythankyoumoreplease."

Two-time GRAMMY® Award-winning comedian/actor/writer **LEWIS BLACK (voice of Anger)** uses his trademark style of comedic yelling and finger-pointing to expose the absurdities of life. His comedic brilliance makes people laugh at life's hypocrisies and the insanity he sees in the world. He has performed throughout the world and the U.S., where he performed at Carnegie Hall and had two successful Broadway runs.

His latest stand-up special, "Tragically, I Need You," released in 2023 and quickly surpassed 1.3 million views on YouTube. The brand-new special explored topics including his ways of coping with the pandemic, his frustrations with the evolving world, and of course his thoughts about the chaos of America these last few years.

Adding a unique element to podcasting, Black delivers audience-written Rants which have been submitted from fans around the world on his podcast, Rant Cast.

Black is the longest-running contributor on Comedy Central's "The Daily Show," and his stand-up specials have appeared on HBO, Comedy Central, Showtime and Epix.

In 2020 he released "Thanks for Risking Your Life." In 2015 Black notably voiced the character Anger in Disney and Pixar's Academy Award®-winning film "Inside Out." His other notable films include Universal's "Accepted," co-starring Jonah Hill, Blake Lively and Justin Long, and also "Man of the Year," opposite Robin Williams, Christopher Walken, Laura Linney and Jeff Goldblum.

The comedian has released eight critically-acclaimed comedy albums, including the 2007 GRAMMY® Award winner "The Carnegie Hall Performance." He won his second GRAMMY in 2011 for his album "Stark Raving Black," and has a total of six GRAMMY nominations. He has published three bestsellers: "Nothing's Sacred" (Simon & Schuster, 2005), "Me of Little Faith" (Riverhead Books, 2008) and "I'm Dreaming of a Black Christmas" (Riverhead Books, 2010).

A published playwright, Black has written over 40 plays and has had his work performed throughout the country, including at the A.C.T. Theater, the Magic Theatre, the Williamstown Theatre Festival and the Public Theatre.

In addition to his professional pursuits, Black is dedicated to a number of charitable organizations, including the Luv U Project, Cystic Fibrosis Foundation and the 52nd Street Project. He's also deeply committed to supporting our troops. A seasoned USO

tour veteran, Black has performed for the troops on three Christmas tours in Iraq and Afghanistan. Lewis is on his 2023 Off the Rails Tour.

**PHYLLIS SMITH (voice of Sadness)** is best known for her performance as a series regular on “The Office,” her performance on the Netflix original series “The OA” and her role as the voice of Sadness in Disney and Pixar’s 2015 animated film “Inside Out.” Smith has also appeared in “Barb & Star Go to Vista Del Mar,” “Bad Teacher,” “Trophy Wife” and “Arrested Development.”

Prior to her breakthrough role in “The Office,” Smith worked in casting with a number of the industry’s top casting directors, including Al Onorato, Jerry Franks, Geri Windsor-Fischer, Alan Hochberg, Tammy Billik, Jeff Meshel and, finally, Allison Jones, for whom she became a casting associate working on such projects as “The Office” pilot, “Curb Your Enthusiasm,” “Arrested Development,” “Freaks and Geeks,” “Spin City,” “Sky High,” and many more.

Born and raised in St. Louis, Smith studied and taught dance from an early age. She would go on to serve as a St. Louis Cardinals cheerleader and dance with the St. Louis Civic Ballet and St. Louis Dance Theatre, touring with a number of productions before an injury ended her dance career. While working a few “ordinary jobs,” she went on one audition and, though she missed out on the part, struck up a memorable conversation with the casting associate that led to a 19-year stint in casting.

**AYO EDEBIRI (voice of Envy)** is an Emmy®, SAG, Critics Choice and Golden Globe® Award–winning actor, writer, producer, director and comedian, who is a tour de force both in front of and behind the camera.

Currently, Edebiri stars opposite Jeremy Allen White in FX’s Emmy® Award–winning television show “The Bear,” which debuted in 2022 to critical acclaim and high praise, earning 13 Emmy nominations and 10 wins, including outstanding comedy series. The show was also awarded the SAG Award® for outstanding ensemble in a comedy series as well as both a Golden Globe® and Critics Choice award for best comedy series. The show is set to premiere its highly anticipated third season this June.

For her masterful portrayal of sous-chef Sydney in season one, Edebiri was awarded the Emmy® for outstanding supporting actress in a comedy series as well as the Critics Choice, SAG and Golden Globe® Awards for best lead actress.

Most recently Edebiri starred opposite Mary-Louise Parker in 2AM and Killer Films’ “Omni Loop,” which premiered globally at South by Southwest on March 13 to rave reviews.

Edebiri has wrapped production on 20th Century Studios’ “Ella McCay,” directed by James L. Brooks, and A24’s “Opus,” opposite John Malkovich.

In the last year alone, Edebiri has starred in a number of hit films and television shows. On film, Edebiri starred alongside Rachel Sennott in the high school fight-club comedy

“Bottoms,” from MGM’s Orion Pictures and Brownstone Productions. She starred alongside Ben Platt, Amy Sedaris and Molly Gordon in Searchlight Pictures’ “Theater Camp,” and lent her voice to the role of April O’Neil in Paramount’s “Teenage Mutant Ninja Turtles: Mutant Mayhem,” which has since been greenlit for a sequel as well as a series spinoff. She also had a role in indie darling “The Sweet East,” alongside Talia Ryder, Jacob Elordi and Jeremy O. Harris, which premiered at the Venice Film Festival. Edebiri also had a cameo appearance as Glory in Columbia’s “Spider-Man: Across the Spider-Verse.”

On television, Edebiri hosted episode 11 of “Saturday Night Live” season 49 to universal praise, and guest-starred as Quinta Brunson’s character Janine’s sister Ayesha in season two of ABC and WBTV’s Emmy®-winning show “Abbott Elementary.” Edebiri also serves as a consulting producer and writer for FX’s Emmy-nominated comedy series “What We Do in the Shadows,” for which she received a 2023 WGA nomination for episodic comedy for her work on the show’s fourth season.

In the animation space, Edebiri continues to voice the character Missy in Netflix’s hit show “Big Mouth,” on which she was also a writer. She also stars in Netflix’s animated comedy “Mulligan,” from Tina Fey and Robert Carlock, with season two set to premiere on May 24, and in Max’s reboot of the animated series “Clone High.”

Edebiri has been named one of Forbes’ 30 Under 30 and one of TIME Magazine’s Time100Next.

**LILIMAR (voice of Valentina)** is a Venezuelan American actress. She was recently seen in “Hubie Halloween” alongside Adam Sandler and can be heard as the voice of Batwing in “Batwheels” for HBO Max, as well as in the title role of the Peacock animated series “Cleopatra in Space.” Prior to this, Lilimar starred as Isabela in the CW series “Life After First Failure,” Sage in Nickelodeon’s “Knight Squad” and Sophie in “Bella and the Bulldogs.”

As a child in Miami, Lilimar got her start in Spanish-language programming such as the wildly successful variety show “Sabado Gigante” and the Univision telenovela “Rosario.”

Lilimar has a major following on social media, with 1.3 million followers on Instagram.

**GRACE LU (voice of Grace)** is an Asian American actor (of Taiwanese and Lao descent) born in San Diego, Calif., and currently residing in Los Angeles.

Lu is known for her recurring role as Megan in the Disney Channel series “Bunk’d,” as well as for voicing Missy Dalisay in DreamWorks’ animated horror series “Fright Krewe.”

In video games, Lu’s voice can be heard in titles such as “Final Fantasy VII Rebirth” (MAI), “Persona 3 Reload” (Maiko Oohashi) and “Persona 5 Tactics” (Luca).

Additional credits include the Disney Channel series “Sydney to the Max,” Nickelodeon series “Danger Force” and “Side Hustle,” the DreamWorks animated series

“Madagascar: A Little Wild,” and anime titles “Demon Slayer: Kimetsu no Yaiba” and “Suzume.”

In her spare time, Lu loves to draw, write (mostly poetry!) and make music.

**SUMAYYAH NURIDDIN-GREEN (voice of Bree)** is a performing artist from the San Francisco Bay Area, making her Hollywood debut in Disney and Pixar’s “Inside Out 2.”

Nuriddin-Green prides herself on being a true triple threat. Some of her training includes the Debbie Allen Dance Academy, Zak Barnett Studios and American Conservatory Theater (A.C.T.), where she currently studies and performs. With an extensive musical theater background, Nuriddin-Green has performed with companies such as African-American Shakespeare Company, Berkeley Playhouse and PlayGround SF, where she made her theatrical lead debut as Sasha in the world premiere of Christian Wilburn’s “Starlight.”

In addition to acting, Nuriddin-Green made a name for herself at a young age as an interviewer and public speaker. In 2019 she interviewed Will Smith at a private seminar for his nonprofit, leading to recording a national commercial for Nissan during the 2020 BET Awards. She has also interviewed TV/film personalities, and the cast and crew of “A Babysitter’s Guide to Monster Hunting” and “Jingle Jangle: A Christmas Journey.” The multitasking teenager is a proud ambassador of her older brothers’ children’s book and nonprofit “Can I Be” (@canibebook), which aims to validate children’s dreams and aspirations.

**ADÈLE EXARCHOPOULOS (voice of Ennui)** is known for her performance in “La Vie d’Adèle” by Abdellatif Kechiche, which landed her both the Palme d’Or at the 2013 Cannes Film Festival and the César Award for most promising actress that same year. She has been on the French and international big screen regularly since then.

Remarkable in original projects such as “Les Anarchistes” by Elie Wajeman (2015), “The Last Face” by Sean Penn and “Revenir” by Jessica Palud (2018), Exarchopoulos has since returned to Cannes in 2019 with “Sibyl,” a psychological drama by Justine Triet. In 2021 she starred in “Mandibules” by Quentin Dupieux (and was nominated for a César for best supporting actress), and she then returned to Cannes with “Bac Nord” by Cedric Jimenez and “Zero Fucks Given” by Emmanuel Marre (nominated for a César for best actress). In 2022 Exarchopoulos was also the lead role in Léa Mysius’ film “The Five Devils,” and in 2023, her movie “Passages,” by Ira Sachs, went to Sundance. Later that year, she starred in “Je Verrai Toujours Vos Visages” by Jeanne Herry, in the third season of “LOL” on Amazon Prime, and in “Wingwomen,” a Netflix production by Mélanie Laurent.

This year she will be sharing the screen with François Civil for Gilles Lellouche’s new movie, “L’Amour Ouf,” which tells an already classic love story between the two.

**DIANE LANE (voice of Mom)** is one of Hollywood’s most beloved and respected



actors, earning her first Oscar® nomination in 2003 for her leading role in Adrian Lyne's thriller "Unfaithful." She received Emmy® nominations as the beloved Lorena in "Lonesome Dove" and Pat Loud in "Cinema Verite" in 1989 and 2011, respectively. Her film debut at the age of 14 opposite Sir Laurence Olivier in "A Little Romance" was the beginning of her career. Lane's screen work has also been recognized with best actress accolades by the New York Film Critics, National Society of Film Critics and three Golden Globe® nominations, as well as noms from the SAG Awards®, Critics Choice Awards and Independent Spirit Awards.

Audrey Wells' "Under the Tuscan Sun" earned Lane another Golden Globe® nomination. Outstanding memorable performances include "Nights in Rodanthe" opposite Richard Gere, "Hollywoodland" with Ben Affleck, "Must Love Dogs" opposite John Cusack and Christopher Plummer, "A Perfect Storm" with George Clooney and Mark Wahlberg, "A Walk on the Moon" co-starring Viggo Mortensen and Liev Schreiber (landing Lane an Independent Spirit Award nomination), "Trumbo," whose cast was recognized by SAG with a best ensemble nomination, Sir Richard Attenborough's "Chaplin" opposite Robert Downey Jr., and "Let Him Go" co-starring Kevin Costner. She also played the president's nemesis in the series "House of Cards."

Lane has co-starred in four films by director Francis Ford Coppola: "The Outsiders," "Rumble Fish," "The Cotton Club" and "Jack" opposite Robin Williams, and starred in the late Eleanor Coppola's directorial debut, "Paris Can Wait."

Lane's current projects include Ryan Murphy's eight-episode FX/Hulu hit anthology series, "FEUD: Capote Vs. The Swans" as Slim Keith, and the Netflix limited series "A Man in Full." In pre-production is the film "Anniversary" (working title as of this writing).

Lane's stage career began at the legendary La MaMa Experimental Theater at age 6, and over the next five years performed with La MaMa both in New York and touring theater festivals around the world. Additional stage work includes the Roundabout Theatre Company, Joseph Papp at Lincoln Center, and the audience and critic standout at Lincoln Center's Mitzi E. Newhouse Theater, "The Mystery of Love and Sex" with Tony Shaloub.

During quarantine, Lane performed "Let's Save the World," penned by Pulitzer Prize and Tony Award® winner Michael R. Jackson. Produced by the Homebound Project, each short play was streamed over a four-week collective series of events, shot in isolation by each actor in their respective individual starring role. All proceeds benefited No Kid Hungry.

Inspired by documentary filmmaker Ashley Avis' "Wild Beauty: Mustang Spirit of the West," Lane is actively involved in gaining signatures and supporters in hopes of passing H.R. 3656 - Wild Horse and Burro Protection Act of 2023. The bill prohibits the Bureau of Land Management (BLM) from using or contracting for the use of helicopters or fixed-wing aircraft for gathering horses and burros under the Wild Free-Roaming Horses and Burros Act.

Lane has also been a passionate advocate for the challenge of climate change and the safety and preservation of the oceans and waterways.

Lane shared in the success of raising awareness toward the passing of the Shark Fin Sales Elimination Act, making it illegal to possess, buy or sell shark fins or any product containing shark fins (H.R. 2811/S. 1106). She has met in opposition to the practices of offshore drilling and seismic air-gun blasting with the Bureau of Ocean Energy Management (BOEM) and authored a Washington Post op-ed and was presented as Oceana's Honoree at their annual gala.

Her most recent accolade was being honored by the Cedars Sinai Women's Guild with its Woman of the 21st Century Award.

**KYLE MACLACHLAN (voice of Dad)** is best known for his iconic performance as FBI Agent Dale Cooper in David Lynch's groundbreaking series "Twin Peaks," for which he received two Emmy® nominations and a Golden Globe® Award in 1990, and for his reprisal of the role 27 years later in "Twin Peaks: The Return," which earned him a 2018 Golden Globe nomination.

MacLachlan can currently be seen starring in Amazon's blockbuster series "Fallout" from Jonathan Nolan ("Westworld").

MacLachlan made his feature film debut in 1984 in the futuristic drama "Dune," directed by David Lynch. This was followed by his second collaboration with Lynch in 1986 in the classic film "Blue Velvet."

Throughout his storied career, in addition to Lynch, MacLachlan has worked with some of cinema's most celebrated directors, including Oliver Stone, Steven Soderbergh, Alfonso Cuarón, Luca Guadagnino, Paul Verhoeven and John Frankenheimer.

MacLachlan also starred in the Steven Spielberg production of "The Flintstones" and voiced the role of Dad in Pixar's Oscar®-winning film "Inside Out."

In addition to many other film roles, MacLachlan also starred in memorable TV roles in HBO's "Sex and the City," as well as in "Desperate Housewives," "How I Met Your Mother," "The Good Wife" and "Portlandia." He also received critical acclaim for his portrayal of FDR in the PBS limited series "Atlantic Crossing" and appeared recently opposite Bob Odenkirk in the AMC series "Lucky Hank."

**PAUL WALTER HAUSER (voice of Embarrassment)**—Emmy®, Golden Globe® and Critics Choice Award winner—is a force to be reckoned with. He received critical acclaim starring opposite Taron Egerton in Dennis Lehane's "Black Bird" for Apple TV+, including an Emmy, a Golden Globe and a Critics Choice Award for his performance. The six-part crime-drama limited series premiered on the platform to rave reviews in July 2022. The New York Times called his performance a "tour-de-force performance" and the AV CLUB noted that "nothing can prepare you for Hauser's hair-raising performance." He also received a nomination for the 2023 Screen Actors Guild Awards® in the outstanding performance by a male actor in a television movie or limited series category for his role. Hauser was the only actor who was not the lead of a series

to be recognized in that category.

Most recently, Hauser can be seen in Season 2 of Apple's hit comedic series "The Afterparty" from Lord & Miller. Hauser stars alongside Tiffany Haddish, Sam Richardson, Zoë Chao, Elizabeth Perkins, Zach Woods, Poppy Liu, Anna Konkle, Jack Whitehall and Vivian Wu in the series, which premiered on the platform in July of 2023. Hauser also starred in Bron Studios' "Americana" opposite Sydney Sweeney, Halsey and Eric Dane. Written and directed by Tony Tost, this crime thriller follows the lives of outsiders and outcasts in a small South Dakota town after a rare Lakota Ghost Shirt falls onto the black market, causing the lives of the locals to violently intertwine. The film premiered at the SXSW film festival in March 2023.

Hauser voices the character of the Dark in DreamWorks Animation's "Orion and the Dark." Based on the book by Emma Yarlett, the story follows Orion, an anxious young boy voiced by Jacob Tremblay, who is afraid of the dark. Then, the literal embodiment of his worst fear—the Dark—pays him a visit to prove there is nothing to be afraid of in the night. Orion must decide if he can learn to accept the unknown and embrace the joy of living. The animated feature penned by Charlie Kaufman premiered on Netflix this year. Additionally, Hauser recently wrapped production on Doug Liman's film "The Instigators" for Apple Original Films. Hauser appears alongside Matt Damon, Casey Affleck and Hong Chau. The film follows two thieves who go on the run with the help of one of their therapists after a robbery goes awry. The film released in February 2024.

Hauser is best known for his scene-stealing performance as Shawn Eckhardt in Craig Gillespie's "I, Tonya" starring alongside Margot Robbie, Sebastian Stan and Allison Janney. Following the success of "I, Tonya," Hauser landed another breakout role as Ivanhoe in Spike Lee's "BlackKkKlansman," which earned a statue at the 2019 Oscars®. Hauser gained critical acclaim from his performance in Clint Eastwood's "Richard Jewell" for Warner Bros., starring in the titular role opposite a star-studded supporting cast of Sam Rockwell, Kathy Bates, Jon Hamm and Olivia Wilde. For his role as Jewell, Hauser earned the Game Changer Award from Hollywood Critics Association, as well as the Breakthrough Performance Award from the National Board of Review.

Among Hauser's other credits is his widely known, fan-favorite role as Stingray in Netflix's smash hit "Cobra Kai," having recurred in the series since 2019. Hauser reunited with "I, Tonya" director Craig Gillespie in Disney's film "Cruella" alongside Emma Stone and Emma Thompson in a very punky and fashion forward live-action feature. Hauser's other recent credits include the comedy film "Queenpins," in which he appears with Kristen Bell and Vince Vaughn, and "Delia's Gone," starring alongside Marisa Tomei.

In addition to being a multifaceted actor, Hauser has an affinity for hip-hop and R&B, and he released his first EP, "Murder for Higher," under the moniker Signet Ringer in July 2022. He is set to release a full album.

**YVETTE NICOLE BROWN (voice of Coach Roberts)** is an Emmy®-nominated actress, writer, producer and host best known for her series-regular roles on the television shows "Community," "The Mayor," "The Odd Couple," "Big Shot" and "Act

Your Age,” and animated shows as varied as Disney’s “The Chicken Squad,” “Pupstruction” and “Firebuds”; Netflix’s “My Dad the Bounty Hunter” and “Good Times”; Apple TV’s “Shape Island” and “Frog and Toad”; and the newly announced “Among Us” for CBS.

Brown has also appeared and often recurred on shows as varied as “Drake & Josh,” “Psych,” “Will & Grace,” “A Black Lady Sketch Show,” “Girlfriends,” “Mom,” “The Office,” “Dear White People,” “House M.D.” and “Boston Legal,” among many others. She also starred in the critically acclaimed and NAACP Image Award–winning six-hour BET miniseries “The New Edition Story.”

Brown also has a burgeoning film career. She can be seen in “Dreamgirls,” “Tropic Thunder,” “Little Black Book,” “Percy Jackson: Sea of Monsters,” Disney’s live re-imagining of “Lady and the Tramp” and its “Enchanted” sequel “Disenchanted.” She even took a pivotal elevator ride with Captain America and Iron Man in “Avengers: Endgame.” In addition to “Inside Out 2,” “Code 3” and “K-Pops” are scheduled to premiere in 2024.

Brown is also in demand as a host. She has guest co-hosted “The View,” “The Talk,” “The Chew,” “The Real,” “The Talking Dead” and “Access Hollywood,” among others.

In the LIVE space, Brown has served as host and moderator of the season six premiere of “The Walking Dead” at Madison Square Garden for an audience of 15,000 people, moderated film and TV panels for 8,000 fans at a time in the famed Hall H at San Diego Comic-Con, was the sole host of the launch of Disney+ and of Star Wars Celebration at D23, each for an audience of 8,000+, and has also hosted the Art Directors Guild Awards, the Casting Society of America Awards and the Sentinel Awards.

Brown has also appeared on just about every game show known to man, winning thousands for many grateful contestants and her favorite charities.

Besides the shows mentioned above, her extensive voiceover career includes previous series-regular roles, guest and recurring roles on “Elena of Avalor,” “Pound Puppies,” “DC Super Hero Girls,” “SuperMansion,” “Crossing Swords,” “Fairfax,” “Family Guy,” “The Tom and Jerry Show,” “Rugrats,” “Baby Shark,” “Spider-Man,” “American Dad,” “The Loud House,” “Stretch Armstrong,” “Lego Black Panther” and “LEGO Star Wars: The Freemaker Adventures,” among others.

Brown is also an extraordinarily talented singer. In her teens, she was signed to Motown Records and was featured on the Motown album “The East Coast Family Vol. 1,” which included the Top 20 single “1-4-All-4-1.” As a part of the East Coast Family, a group of talents discovered by Michael Bivins of New Edition and B.B.D. fame, Brown appeared on MTV, “Showtime at the Apollo,” VH1 and BET. She lends her singing voice to many of the characters she’s played over the years. Her singing was recently featured in Disney’s 100th anniversary film “Wish.” She also was a part of the stable of singers featured throughout Apple TV’s “Central Park.”

She is also a 2020 NAACP Image Award–nominated writer for “Always a Bridesmaid,” the romantic comedy she penned that is currently streaming on Netflix internationally and BET+ in the U.S.

Lastly and perhaps most important, Brown believes in philanthropy and civic engagement. She endows a yearly scholarship at her hometown high school in Ohio, and she proudly sits on the national boards of Donors Choose (where she is vice-chair), Emily’s List and MPTF NextGen. She recently ended her term on the SAG AFTRA Board.

## **ABOUT THE FILMMAKERS**

**KELSEY MANN (Directed by/Story by)** first came to Pixar Animation Studios in 2009, and was the story supervisor on the 2013 feature film “Monsters University.” In this capacity, he oversaw a team of five to eight story artists through the process of storyboarding the film. Mann also contributed ancillary material during the production of the Academy Award®-winning feature “Toy Story 3.” He was soon tapped to direct the “Monsters University” short film “Party Central,” which was released theatrically in front of “Muppets Most Wanted.” Mann also worked as the story supervisor on “The Good Dinosaur” and “Onward.”

Mann launched his animation career as an intern at Reelworks, a small Minneapolis-based commercial studio. From there, he moved to Los Angeles in 2000 and he went on to hold a variety of positions including animation, storyboarding and directing for companies such as Cartoon Network, Warner Bros. and Lucasfilm Animation.

Raised in Burnsville, Minn., Mann attended Northern Michigan University in Marquette, Mich. Growing up, he was a fan of everything related to film, animation and puppetry.

Mann resides in Petaluma, Calif.

**MARK NIELSEN (Produced by)** 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 associate producer on “Cars 2.” He also produced the short film “Mater and the Ghostlight.” Nielsen worked as the production manager on the Academy Award®-winning feature “Up” and was the associate producer on “Inside Out.”

In 2020 Nielsen won an Oscar® as one of two producers on the Academy Award®-winning “Toy Story 4” and recently produced the Emmy® Award-winning series of shorts called “Forky Asks a Question” for Disney+.

Nielsen earned a degree in journalism and English from Chico State University but soon followed his passion for film into his career. Directly after graduation, he worked 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 lives in Piedmont, Calif., with his wife and their four children.

**PETE DOCTER (Executive Producer)** is the Oscar®-winning director of “Monsters, Inc.,” “Up,” “Inside Out” and “Soul,” and chief creative officer at Pixar Animation Studios since 2018.

Starting at Pixar in 1990 as the studio’s third animator, Docter collaborated and helped develop the story and characters for “Toy Story,” Pixar’s first full-length animated feature film, for which he also was a 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 four films, Docter also executive produced “Monsters University” and the Academy Award®-winning “Brave,” as well as “Toy Story 4,” “Onward,” “Luca,” “Turning Red,” “Lightyear” and “Elemental.”

Docter’s interest in animation began at the age of 8 when he created his first flipbook. He studied character animation at California Institute of the 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, he animated and directed several commercials, and has been nominated for nine Academy Awards including best animated feature winners “Up,” “Inside Out” and “Soul,” and nominee “Monsters, Inc.,” and best original screenplay for “Up,” “Inside Out” and “WALL•E.” In 2010 “Up” also was nominated for a best picture Oscar® by the Academy of Motion Picture Arts and Sciences.

**JONAS RIVERA (Executive 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. He produced “Toy Story 4,” which also won an Academy Award for best animated feature. In his current role as executive vice president, production, Rivera oversees all of feature film and streaming production at the studio.

Rivera has been awarded Producer of the Year in Animated Features by the Producers Guild of America for his work on “Up,” “Inside Out” and “Toy Story 4.” “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.

**DAN SCANLON (Executive Producer)** joined Pixar Animation Studios in September 2001 as a storyboard artist on Pixar's award-winning feature films "Cars" and "Toy Story 3." During the initial production stages for both films, he worked closely with the directors to bring their ideas to the screen.

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

Scanlon made his animated feature directorial debut in 2013 with "Monsters University," which grossed over \$738.9 million worldwide at the box office, and received the 2013 Hollywood Animation Award from the Hollywood Film Awards. Scanlon also directed Pixar's original feature film "Onward," which released March 6, 2020.

In his role as vice president, creative, Scanlon is involved in key creative decision-making at the studio and consults on films in both development and production. Scanlon served as executive producer on Pixar's Academy Award®-winning film "Soul," and the Academy Award-nominated film "Turning Red."

As a child growing up in Clawson, Mich., Scanlon possessed a love for Warner Bros. cartoons, animated Disney films and, as fate would have it, Pixar short films. His passion inspired him to study film and animation in high school and in college, where he focused on illustration at Columbus College of Art and Design (CCAD). Upon graduating from CCAD, Scanlon began working as an animator and story artist for Character Builders, a 2D animation company that produced feature and commercial work in Columbus, Ohio.

Scanlon resides in San Francisco with his wife, Michele.

**MEG LEFAUVE (Screenplay by/Story by)** was nominated for a best screenplay Oscar® for the Pixar blockbuster "Inside Out" and won an Annie Award for that screenplay. She also wrote Pixar's Golden Globe®-nominated "The Good Dinosaur," and was a writer on Marvel Studios' box-office hit "Captain Marvel." She wrote the recent Netflix animated film "My Father's Dragon." Most recently she joined a writing team and is currently co-writing, with Joe Forte, a film for MGM, as well as an original TV series.

LeFauve co-created the podcast "The Screenwriting Life" with Lorien McKenna, which regularly charts in the top film/TV podcasts.

LeFauve began her film career as a producer and president of Egg Pictures, Jodie Foster's film company. As a producer, she was nominated for an Emmy® and a Golden Globe®, and was awarded a Peabody, for the Showtime film "The Baby Dance." LeFauve also produced "The Dangerous Lives of Altar Boys," which won the 2003 IFP Spirit Award for best first feature.



LeFauve has been a consultant to Screen New South Wales and Screen Australia and has been a mentor at many writing labs, including the Sundance Labs, CineStory Script Sessions and the Meryl Streep Lab. LeFauve taught at AFI and served as co-chair of the Graduate Producers Program at UCLA's School of Film and Television, where she taught master-level story and development classes for over seven years.

Raised in Warren, Ohio, LeFauve graduated from the Syracuse University Newhouse School and currently lives in Studio City, Calif., with her husband and two sons.

**DAVE HOLSTEIN (Screenplay by)** was the writer/creator of Showtime's dramedy series "Kidding" (Golden Globe® nominee—best comedy series), starring Jim Carrey and Catherine Keener and directed by Michel Gondry. He was also a writer/executive producer on the Showtime drama "I'm Dying Up Here," starring Melissa Leo, and HBO's comedy series "The Brink," starring Tim Robbins and Jack Black. Holstein was a writer/producer on the final season FOX's "Raising Hope" and before that spent six years as a writer/producer on Showtime's "Weeds." He is currently developing an Apple TV+ series for Jackie Chan and has developed pilots for Netflix, Paramount+, Apple TV+, Comedy Central, Showtime, CBS and FOX, as well as feature films for Universal Pictures, Warner Bros. and Amazon.

As a playwright, Holstein's work has been performed in Edinburgh, Sydney, New York, Chicago and elsewhere. His musical adaptation of "The Emperor's New Clothes" (with Alan Schmuckler) for the Tony®-winning Chicago Shakespeare Theatre received a National Alliance for Musical Theater grant and is published with Rodgers and Hammerstein Theatricals. His podcast musical "Wait Wait Don't Kill Me" (also with Alan Schmuckler) received the Sarah Lawrence International Award for Audio Fiction, as well as a 2017 Webby Award. Holstein was also a 2014 attendee of the Johnny Mercer Writers Colony at Goodspeed Musicals. He is a graduate of Northwestern University.

Composer **ANDREA DATZMAN (Music by)** most recently scored "Carl's Date," which premiered in front of "Elemental" in June of 2023. This short followed her work on Pixar's animated series from Disney+, "Dug Days," which follows the humorous misadventures of Dug, the lovable dog from "Up." She also wrote the music for the Paramount "Star Trek" short "Ask Not."

Over the years, Datzman's work has run the gamut from major features ("Zootopia," "Spider-Man: Homecoming," "Let Me In," "Cars 2," "Speed Racer") to several TV series ("Lost," "Alcatraz," "UnderCovers") to video games ("Up," "Ratatouille"). She also penned the fun earworm jingle for Tripledent Gum from "Inside Out," which makes it especially exciting for her to return to Riley's world as the composer on "Inside Out 2."

Datzman grew up in Clayton, Calif., and attended UC Santa Barbara, where she received a bachelor's degree in music composition. She went on to attend USC, where she completed the scoring masters program in the Thornton School of Music.

She resides in Los Angeles, Calif.