
“THE INCREDIBLES”

Production Information

From the Academy Award® winning team behind “Toy Story,” “Monsters, Inc.” and “Finding Nemo” comes a story of an American family that takes the animated motion picture into realms of drama and design never seen before. With THE INCREDIBLES, writer-director Brad Bird and Pixar Animation Studios pioneer the creation of a computer-generated world so rich, complex and inventively “alive” that the motion picture experience it creates is altogether human.

THE INCREDIBLES follows the adventures of a family of former superheroes rediscovering the true source of their powers—in one another. Once one of the world’s top masked crime-fighters, Bob Parr (AKA Mr. Incredible) fought evil and saved lives on a daily basis. But fifteen years later, he and his wife Helen (a famous former superhero in her own right) have been forced to take on civilian identities and retreat to the suburbs. Today they live as mere mortals and lead all-too-ordinary lives with their children—who go out of their way to appear “normal.” As a clock-punching insurance man, the only thing Bob fights these days is boredom and a bulging waistline. Itching for action, the sidelined superhero gets his chance when a mysterious communication summons him to a remote island for a top-secret assignment.

Now, with the fate of the world hanging in the balance, the family must come together and once again find the fantastic in their family life.

At the heart of THE INCREDIBLES’ unprecedented mix of filmmaking innovation and heartfelt storytelling lies the far-reaching artistic vision of director Brad Bird (“The Iron Giant,” “The Simpsons”), who also wrote the original screenplay. Joining Bird is an accomplished ensemble of actors who bring to life the comedy, drama and emotional inner worlds of these larger-than-life characters—including Craig T. Nelson, Academy Award® winner Holly Hunter, Academy Award® nominee Samuel L. Jackson, Jason Lee, Wallace Shawn, Sarah Vowell, Spencer Fox and Brad Bird himself in the role of the deadpan diva “Edna Mode.”

The most complex computer-animated entertainment yet created, THE INCREDIBLES nevertheless relies on the same tra-

ditional elements as all compelling motion picture stories—character development, production design, cinematography, costumes, effects, music and overall vision—pushing each of these to new levels within the genre to create a film unlike any other.

THE INCREDIBLES is produced by John Walker (“Iron Giant”) and executive produced by John Lasseter, the Academy Award® winning filmmaker and vice president of creative for Pixar. Kori Rae is associate producer, and Katherine Sarafian is production manager. Also playing a major role in creating the film’s retro-futuristic style and exuberant mood is the jazzy work of composer Michael Giacchino (“Alias”).

AN INCREDIBLE UNDERTAKING: HOW “THE INCREDIBLES” CAME TO LIFE

THE INCREDIBLES was born in the imagination of director Brad Bird, a filmmaker who wanted to make a motion picture that would capture everything he’d always loved about the movies: grand adventure, unconventional families, inventive thrills, cutting-edge imagery, sharp humor and characters so compelling and true-to-life you can’t help but become involved in their emotional and moral dilemmas. The hitch was that Bird wanted to do all this in an animated feature that would raise the art form to the next level of dramatic achievement. Could it be done? Bird believed passionately that it was possible.

At the time that Bird came up with the story of THE INCREDIBLES he was also a brand new father—with dizzying thoughts about how a person integrates their family life with their personal dreams. This led to the creation in Bird’s mind of a father—indeed, a *superhero* father—who is forced to give up his passion—in this case saving the world—for the good of his family, much to his chagrin.

Thus was born Bob Parr, formerly Mr. Incredible, whose family long ago entered the Superhero Relocation Program and are living typical foible-filled suburban lives—until a mysterious communiqué gives Bob a chance to rescue the planet, and his own sense of self-worth, one more time.

As Bird began to write the story of THE INCREDIBLES, he realized that two very different ideas were coming together as one: he was writing the wildly imaginative spy adventure he’d always wanted to see; but, he was also writing a drama about the ties that bind us and how the greatest superpower of all might simply be the power of a family. Ultimately, Bird began to view

the Parrs as being pretty much like the rest of us—facing the daily grind of bosses, traffic and minor misunderstandings that get blown out of proportion—but just a little more incredible.

“At its heart, I saw *THE INCREDIBLES* as a story about a family learning to balance their individual lives with their love for one another,” says Bird. “It’s also a comedy about superheroes discovering their more ordinary human side. As I wrote, I wanted to create a world filled with pop culture references—with spy movie gadgets and comic book super powers and outrageous evil villains using ingenious devices—but at the same time, to create a story within that world that is very much about family. I really poured everything in my heart into the story. All these personal things—about being a husband, being a father, the idea of getting older, the importance of family, what work means and what it feels like to think you’re losing the things that you love—all of these are tucked into this one big story.”

At the same time that Bird hoped to push the technical limits of animation, he also hoped to push the form’s storytelling potential to a new edge. “To a certain degree, I was inspired most by the classic Disney animated films like ‘Lady and the Tramp’ which have such indelible characters that they’ve stood the test of time,” he says. “The question was how to do that with the very best tools the art form has to offer today.”

When Bird finished an early draft of the script, he brought the story to the only people he was convinced would understand his vision for an animated film that he hoped would look, feel and be produced unlike any other: Pixar Animation Studios.

Innovation has long been the name of the game at Pixar, the company behind many of animation’s biggest blockbuster hits and critical sensations including the pioneering “Toy Story,” as well as “A Bug’s Life,” “Monsters, Inc.” and “Finding Nemo.” The studio is always looking for original stories from creative visionaries, and the minute John Lasseter—Pixar’s vice president of creative and an Oscar® winning filmmaker in his own right—heard Bird’s pitch, he knew he had found one.

“It was a like a homecoming to have Brad here to pitch the story because this studio was created for people like him—people who are passionate about taking entertainment, animation and great characters in unforeseen directions,” says Lasseter. “His idea for *THE INCREDIBLES* was truly breathtaking. I loved the idea of this great adventure about a superhero family trying to do what all families try to do—make one another happy. And I knew in Brad’s hands it was going to go beyond being just an incredibly fun story to have phenomenal style and dramatic power.”

Lasseter also knew that *THE INCREDIBLES* would be an unmatched challenge for Pixar—not only would it be the first time the studio had tackled wholly human characters, it would be the most technically innovative, logistically complex and overall most monumental production the studio had ever undertaken. The story unfolds on nearly 100 different sets—ranging from a whimsical, modernesque suburbia to the lush and untamed jungles of Nomanisan Island. Furthermore, because the film emphasizes the characters’ humanity, Bird was asking the Pixar team to create the most believable human animated forms in history—with palpably kinetic skin, hair and clothing. Enthusiasm spread like wildfire through the studio to meet the challenge of *THE INCREDIBLES*.

The process of creating any animated film goes through multiple, carefully planned stages. First, the story is written and preliminary storyboards are drawn to help tell the story visually in the earliest stages. The storyboards are then turned into a form of early animation—known as “reels” or “animatics”—that allow the filmmakers to fine-tune the sequences before actually animating them. Simultaneously, the art department is hard at work, illustrating every last physical detail of the individual characters and the entire universe in which they exist—also brainstorming the design of “virtual” sets, props, buildings, surfaces and color palettes. Once the story and look of the film are decided upon, actors are brought in to record the voice performances—giving the characters indelible personalities, which are, in turn, used to inspire the rest of the creative process.

At last, the process of metamorphosing these 2-D representations into a 3-D reality begins. The first step in this process is for the modeling group to build the characters and sets in the computer. The layout crew is instrumental in the next phase—fine-tuning the characters and the camera from the story reel to create the “shots” that will tell the story to its greatest effect. Following this, the characters are fully animated—move by move, shot by shot—coming to life with a full range of expressions, movements and emotions. Then nuanced shading and “digital lighting” complete the production phase...and the entire movie is “rendered.” In rendering, all of the information that makes up the motion picture is translated from digital data into actual frames of film. Finally, the film is completed much like any other motion picture—via final editing, scoring and the addition of sound and special effects.

With *THE INCREDIBLES*, Brad Bird asked his team at Pixar to innovate, expand upon and find new ways to push this process

to its farthest creative extremes.

Comments producer John Walker: “This film started with a personal vision and a passion that spread throughout Pixar. Pixar is a place that is built on excellence and Brad’s vision was completely supported by everyone there, because even though they could see it was going to be very tough and challenging to make this movie come to life, they also knew it would be highly stimulating. It’s an exciting thing to break new ground, pioneer new techniques and invite audiences into an experience that is as emotional and fun as it is innovative.”

Recalls Bird: “As director, I became well acquainted with what I called the ‘Pixar Glaze,’ where these complete technical geniuses would just grow pale and start looking at each other like ‘Does he know what he’s asking?’ But no one ever gave up—every problem found a solution that kept pushing the film’s creativity. It’s a real testament to Pixar that they kept coming up with magic from thin air.”

In the end, says John Lasseter, *THE INCREDIBLES* took everyone involved on an imaginative ride. “The creation of *THE INCREDIBLES* required a tour de force,” he says. “Fortunately, our guys at Pixar keep getting better and better. With this film, they’ve really outdone themselves. When you see the characters in this movie act—and you look into the pools of their eyes—you can feel what’s going on inside their soul. The subtleties of their facial animation and their body gestures are remarkable. You get so caught up with the characters and the story, you don’t think about what genre of movie it is. You simply know you are watching a remarkable story.”

AN INCREDIBLE CAST OF CHARACTERS: TELLING THE STORY OF “THE INCREDIBLES”

As he embarked on the intense journey of making *THE INCREDIBLES*, Brad Bird knew that he would need to surround himself with devoted talent to bring his vision to life—not just on the technical side, but also through gifted actors who could give his characters all the depth and dimension they deserved.

Once an animated film’s screenplay is completed and the storyboards created, the next step is to cast the film. For Bird, who came to know and love the characters of *THE INCREDIBLES* like they were his own family, the casting was extremely close to his heart. He began the process by making sure the storyboards would communicate enough to the actors to

elicit multi-tonal performances. Bird worked with story supervisor Mark Andrews, artist Teddy Newton, and supervising animator Tony Fucile, who each played a major role in designing the characters and bringing them fully to life.

Explains Teddy Newton, who drew many of the characters in the film for the first time: “Brad would simply describe the characters to me—he wouldn’t use too many adjectives, but he would often do an impression or a voice for them. Sometimes the voice alone would put enough pictures and ideas in my head. It’s like when you listen to the radio and you start to imagine what the person would look like. You get inspired and everything starts to take shape.”

As the characters took form, Bird began to visualize the film in ever deeper layers. “Brad had a new process for storyboarding the film,” explains Mark Andrews. “He wanted everything to be incredibly detailed and was concerned not only about the character design but even about lighting, backgrounds and camera movement right from the earliest stages. He knew everything had to be perfect to keep the audience completely immersed in the world of *THE INCREDIBLES*. And starting this way really helped the entire production to get a clear vision of the film from the beginning.”

With the characters well established, casting for *THE INCREDIBLES* could begin at last. The filmmakers began looking for actors capable of bringing out the ordinary, everyday feelings that reside inside these superhero characters. At the center of the film, of course, is Bob Parr, Mr. Incredible himself, the family’s muscular powerhouse of a patriarch who is trying to come to terms with the changes in his life that have taken him from superhero to suburban dad. To play Bob, Brad Bird was soon drawn to the combination of down-to-earth humor and tough-guy charisma represented by Craig T. Nelson (“Coach,” “The District”).

“Craig has an authoritative voice but also a wonderful, easy-going kind of humor that really lends itself to who Mr. Incredible is,” says Bird. “You can definitely see his voice fitting into this big, strong, hulking body yet there is also a real vulnerability in him—enough so that you really relate to him simply as a man looking for something he has temporarily lost—and when the scene needed to be intense, he was right there.”

For Nelson, the character—animated or not—proved irresistible. “I really empathized with him as a human being,” notes Nelson. “Here’s a guy who is literally able to leap tall buildings and do all kinds of super-heroic things, but that isn’t what makes

him special. It's his value structure and his moral strength, not his mighty feats that I really responded to. He is one of those people I'd really like to meet and get a chance to shake his hand, because he knows what counts and he has a good sense of himself and his family."

Despite his excitement about the role, Nelson faced an unexpectedly daunting task. "The role of Bob was probably one of the more difficult things I've ever done," he says. "I quickly discovered that Brad and his team had an extremely specific idea of what they wanted because they'd lived with this story so closely for such a long time. They perfected the script and knew this family inside and out, and every other which way. So it was up to the actors to bring to life exactly what they had in their mind's eye."

He continues: "This isn't as easy as it might seem. The delivery has to be correct tonally and the energy has to be at precisely the right place at the right time. You end up doing a lot of experimenting and concentrating on your vocal energy, but at the same time you're also trying to imagine the situation as if you were involved in it. It was a real challenge as an actor, but it was definitely a fascinating ride."

Coming to her husband's rescue when the chips are down is the family's lithe matriarch, Helen, who was formerly the ultra-flexible Elastigirl. This character was created in part as a celebration of the typical modern-day mom who, says Bird, "has to stretch in hundreds of different ways each day." To get to the core of Helen's mix of maternalism and stoic strength, Brad Bird trusted the finely honed instincts of Academy Award® winner Holly Hunter.

"Holly struck me as a consummate actress who could portray someone sensitive, yet with a very sturdy center," observes Bird. "You feel like there's a part of Holly that would never crack. She has such great resiliency in her and that was something that I needed for Helen because she's such a very strong woman."

Hunter was intrigued by the film because she liked that it was an unconventional story about family and human dynamics—and this was unlike any other she'd ever seen in that department. "What I really liked is that beneath all the superhero adventures, *THE INCREDIBLES* is basically a story celebrating family—real families with all their differences and quirks—and what a family's individuals can do when they come together," she says.

For Hunter, who has never done any animated voice work before, it was also an exciting way to step out of her usual terrain. "It was a really different and exciting experience for me, learning to be expressive through your voice alone," she says.

"From the start, I was pulled into it by Brad, because his imagination is so very alive and he really knows this character."

She continues: "Brad thinks musically. For him it's about finding a rhythm and an intonation that can be really more related to music more than anything else. The back-and-forth exchange is very staccato and very dynamic—and this was very interesting to me as an actress and a lot of fun."

Rounding out the family of Bob and Helen Parr are their three children: the reclusive teenage Violet, the speedy ten-year-old Dash and little baby Jack-Jack. In developing their individual superpowers, personalities and human foibles, Brad Bird looked at typical American families all around him for inspiration.

"Violet is a typical teenager, someone who's not comfortable in her own skin, and is in that rocky place between being a kid and an adult. So invisibility seemed like the right superpower for her," explains Bird. "Dash moves at lightning speed because the average ten-year-old boy can move twice as fast as anybody else, and something always has to be happening or they just crash and fall asleep. So he goes so fast you can barely see him. Meanwhile, I think babies are unrealized potential, which is why Jack-Jack is the only normal one in the family, and yet...you never know. Maybe he'll have a combination of his parents' powers one day."

To play Dash, the boy whose parents have to cheer "slow down" when he enters a school race, the filmmakers cast rising eleven-year-old Spencer Fox who makes his feature film debut in *THE INCREDIBLES*. Meanwhile, for the voice of Violet, Bird made a most unusual choice as a result of an epiphany.

"I'm a big fan of the National Public Radio show, 'This American Life,'" he notes. "And there's this wonderful author of books and essays who appears regularly on that show: Sarah Vowell. One day, I was driving in the car one day listening to Sarah's voice, and I immediately thought, 'That's Violet.' When I called Sarah to ask her if she'd play the part of a teenage girl who just wants to be invisible, she was kind of scratching her head and telling me that she had never done voices before. She turned out to be perfect."

With the family cast, the filmmakers set out to find an actor cool enough to portray Frozone, a superhero who can always put his enemies on ice. Bird was thrilled to be able to cast Oscar® nominee Samuel L. Jackson.

"Nobody sounds cooler than Sam Jackson," observes Bird. "And he makes it seem so effortless, too. He can be funny, soft, or tough as nails. I think he's one of the most versatile actors around today. We were blessed to get him for the part of Frozone

and he just nailed it right away. The animators had a blast working with his voice because there's so much happening inside his performance."

For the voice of Syndrome, the filmmakers turned to Jason Lee ("Almost Famous"). Bird explains, "I've enjoyed Jason's work in some great independent films and he has a very quirky sensibility. He put his all into creating this unique voice for a villain. You can hear the kid in it, but he's definitely not a kid."

Lee empathized with the character, despite his dastardly ways. "It was fun to play a really mean guy who wanted to be something more," says the actor. The entire experience of *THE INCREDIBLES* was eye-opening for Lee, as for much of the rest of the cast. He summarizes: "This was an amazing experience for an actor, especially to be a part of Pixar, which is one of the most unique and creative studios I've ever seen. It's full of youthfulness and spontaneity and imagination. They are interested in creating true classics—and going way beyond the expected. I look forward to the day when my kid is old enough, and I can say, 'Let's watch *THE INCREDIBLES*. I was in that movie.'"

Finally, one of the great scene-stealing characters in *THE INCREDIBLES* is the deliciously deadpan and truly diminutive fashion diva, Edna Mode, or "E" for short, who specializes in designing costumes for an elite superhero clientele. After several attempts to cast the voice, Bird gave in to popular demand from his colleagues at Pixar and agreed to take on the role he created himself.

Bird explains, "I wasn't intending to play Edna, but we had trouble finding any other voice and it just seemed easiest for me to do it. I really like this character because I've always been fascinated by the question: who designs superhero costumes? You know, costumes are such a big deal in the superhero world because it gives them their identity and sets them apart from everyone else. Yet nobody ever explained where the costumes came from and who was behind them. The way I saw it, the costumes had to be created by somebody with a scientific and engineering background. So I started thinking of German engineering. And then I got to thinking that the Japanese make all those unbelievable cars and cameras. So I thought about a half German, half Japanese, tiny powerhouse of a character and Edna just emerged."

"I really like E," concludes Bird. "She's not remotely intimidated by superheroes or anyone at all for that matter. She's incredibly insistent on her own way of seeing things. The word 'no' just doesn't exist in her vocabulary, especially if it's in

opposition to her. She is incredibly confident and sure of herself. Doubt is not in her—and I suppose you could say I have a side to me like that."

CREATING AN INCREDIBLE UNIVERSE: THE EPIC DESIGN OF "THE INCREDIBLES"

With the characters coming into their own, the filmmakers now set out to build the richly stylized world of *THE INCREDIBLES* around them. The design scope of that world turned out to be entirely unprecedented—unfolding on over 100 carefully created sets that forge a witty, eye-popping alternate reality.

From the beginning, Bird envisioned *THE INCREDIBLES* taking place inside a distinctive universe that would be at once futuristic and full of retro nostalgia. "I saw the world of *THE INCREDIBLES* as looking sort of like what we *thought* the future would turn out like in the 1960s," explains the director. "During that period, there were all these shows that promised people that, in ten or fifteen years, we would all have jet packs or use hydrofoils to travel across the water and then drive up on land. Today we do have some of those things but they don't quite work like we thought they would. With this film, we wanted to put our story into that type of skin. For me, it's the 1960s view of what we believed life was going to be like today."

To help capture this very special look—and all its variations as the story unfolds—Bird collaborated closely with production designer Lou Romano and art director Ralph Eggleston (the Oscar® winning director of the Best Animated Short for 2002, "For the Birds," who previously served as the production designer on "Toy Story" and "Finding Nemo").

Romano and Eggleston were faced with an enormous task. Although they weren't designing "physical" sets, their job was no less creatively challenging—if anything it was even more so, because they weren't limited by the rules of existing architecture and design!

Romano explains, "Our work was about creating the entire human gamut of feelings, moods and atmosphere with shapes and colors. We wanted the overall design aesthetic to be retro but with sudden splashes of the modern, so we borrowed lines and forms from contemporary architecture and took them in other directions. As for color, the film starts off very bright and saturated during the golden age of superheroes, but then the color drains out as we find Bob working away at his boring job at Insuricare. As the film progresses, we start to bring in more

color until we come full circle to the big confrontation scene at the end.”

Eggleston has his own description of the film’s design: “I call the look suburban-mid-century-Tiki by way of Lou Romano,” he explains. “Throughout all our work Brad kept encouraging us to keep going to the next extreme—he simply never settled for anything less, which brought out the best in us.”

While Romano and Eggleston proceeded with their prolific designs, set sequence supervisor Nigel Hardwidge worked side-by-side with them to make sure their vision was clearly communicated to those on the technical side of the film. Much of Hardwidge’s job involved creative problem-solving—assuring that artistic vision and technology would jibe. “My job is to ask a lot of questions about each environment—what does it look like, how much are we going to see of it, what time of day is it, and how are we going to create it in a way that will satisfy these guys who dreamed it up in such wonderful detail,” he explains.

“Right off the bat, we knew this film was going to be an unprecedented undertaking because *THE INCREDIBLES* has nearly three times as many sets as we’ve dealt with on any previous film,” continues Hardwidge. “Adding to the complication, a lot of the film takes place outdoors on a huge tropical island that is a couple of square miles in size. One of the first big challenges for me was the scene on the island where Dash races through the dense jungle to escape from the Velocipods. Dash ended up running at about 200 mph, which meant we needed literally to create twice as much ground as originally planned. This required investing enough time and energy to get the desired results to satisfy Brad—but also spending our money wisely to find an efficient way to deal with it. It was just one sequence, but we quickly realized how massive this project was going to become.”

With the dozens upon dozens of sets completed, the next task was for the layout team to establish the staging, blocking and timing of each scene—and start transforming ordinary 2-D drawings into the fantasia of a 3-D world. To allow for maximum creative flexibility with the camera and the character action, Pixar changed their typical layout process for *THE INCREDIBLES*.

Patrick Lin, one of the film’s three directors of photography and a layout expert, explains: “In the past, Pixar would first build detailed models of the sets, and then we would go in and figure out our camera positions just like on a live-action film. With this film, we did things in reverse. On some of the big

scenes, we actually filmed using a very simple, low geometry model. After the director approved the shot, more complete models were then built out to the camera. This allowed a great deal more flexibility. A good example of this is the final battle scene in the city. The battle is so big and complex that it wouldn’t have made sense to build a city and then figure out how to try and film it. So we pre-visualized the scene and then filmed the action. Only then did we build a final model based on all that work to add deeper detail.”

One of the seemingly simplest scenes in the film—the Parr family gathered around the family dinner table—proved to be one of the most complex from a layout and set dressing point of view.

“The dinner table scene was one of the trickiest to stage,” comments Lin. “It starts out as a typical family meal but gradually escalates into complete chaos. Staging things around a table is always hard because you need to keep the camera moving and you don’t want to confuse the audience as to where the characters are sitting. As chaos erupts, with Dash and Violet fighting and Jack-Jack shrieking, Helen stretches to grab the clashing siblings and keep them apart. Bob gets everyone’s attention by lifting the whole table just as his pal Frozone arrives. None of the set could be dressed in advance because everything was driven by the animation. Food on the table gets thrown around, so you have to keep track of every item on each plate, including the gravy. The entire sequence was a continuity and dressing nightmare.”

Meanwhile, director of photography Janet Lucroy, who specialized in lighting *THE INCREDIBLES*, was facing her own unique challenges. “From a lighting perspective, this film had an enormous magnitude to it because of the large number of sets and shots,” says Lucroy. “In fact, it had about 600 more shots than, say, ‘Monsters, Inc.’”

In addition to the magnitude of the job, Lucroy was challenged by trying to create richly cinematographic, carefully plotted lighting schemes that match the unique look of the film. “We decided to try out a darker, more contrasty look to the film—something different than people are used to in an animated world and more akin to a contemporary thriller or adventure story,” says Lucroy. “We also wanted there to be an intriguing mix of theatrical and naturalistic lighting. So, there are times in the film where we push the theatricality, like in the glory days of the superhero prologue when everything is very contrasty and visually strong. But there’s a huge part of the film where the family is at home or in the office, and for those scenes

we used very natural photographic lighting.”

Lucroy was also thrilled to have a chance to create more delicate lighting effects that add to the overall photo-realism and impact of the film. “I really love some of the quieter, more subtle moments,” she says. “There’s a little sequence where Dash and Mom are in the car, and you get the window shadow across her face, but there’s still enough fill light to read her eyes. And then you get the bar across her face. The feel of the sunlight and the bounce coming from the seat onto them is so believable and makes for a very nice moment.”

INCREDIBLE BELIEVABILITY: BREAKTHROUGH ANIMATION & TECHNOLOGY GIVE “THE INCREDIBLES” LIFELIKE QUALITIES

After tackling the sheer scale and intricacy of production design for THE INCREDIBLES, the filmmakers at last turned to their most difficult and essential task: animating the characters so that they would be far more than “cartoon cutouts” but people you actually care about. The bottom line was finding the soul in the characters through the broadest possible gamut of human-like movements and expressions. This would take the film’s crew into an infamous forbidden zone. After all, it is widely believed that computer animation and such human qualities as hair and skin aren’t quite ready for one another.

Brad Bird, however, was convinced the technology existed—or could be invented—to allow his characters far more “life” (that intangible essence of energy, verve and humanity) than previously thought possible. Using the rich shadings of the cast’s performances as a guide, the technical wizards at Pixar were inspired to rethink their limitations—and attempt some of the most advanced computer modeling work ever used in a motion picture.

Although computer animation has progressed by leaps and bounds over the last decade, it has still lagged behind in achieving many key human characteristics. It was previously considered downright impossible to ask an animator to create muscles that would flex and ripple like true muscles, hair that could flip and bounce like authentic hair, skin that might pucker and stretch like actual skin and clothing that could move independently of a body just like the real thing. Indeed, computer animators have long avoided human-like characters because of previous results that fell far short.

As Tony Fucile, one of the supervising animators for THE

INCREDIBLES, notes: “Human characters are fairly impossible to animate because we spend our whole lives watching other humans and we know right away when something, even the smallest little thing, isn’t quite right.” Adds character supervisor Bill Wise: “There’s something about human beings, even stylized human beings, that really raises the bar for animators. We’re so keyed into subtleties of emotion and expression in human faces and bodies that they have to be pretty close to perfect—or our brains simply quit believing in what we’re seeing.”

From the beginning, Bird’s aim was to forge characters who aren’t quite human—after all, The Incredibles exist in a unique hybrid universe in which superheroes can live in the suburbs! Instead, Bird aimed for characters who were clearly born in a comic strip world yet who can smile, grimace, worry, leap, run, have family arguments and save the world with complete physical believability.

For John Lasseter, this was the key to his faith that Bird’s vision could be achieved. “Everyone at Pixar knows that the closer to reality you try to make something, the easier it is to fail—but the secret Brad uses with THE INCREDIBLES is to produce something that the audience *knows* does not exist, something so stylized that they are ready to believe in it if it all works seamlessly,” he explains. “With the technology that we’ve been pioneering at Pixar, I felt we were ready to achieve that. Our goal on THE INCREDIBLES was to create very stylized human beings who could never pass as real humans but have hair, skin and clothing so true-to-life that their reactions have a stronger, more dramatic impact.”

Pixar has been building up to this breakthrough for the last decade. Indeed since the debut of “Toy Story” in 1995, Pixar has consistently set the standard and pushed the envelope of computer animation with each of their subsequent films. “A Bug’s Life” introduced organic environments and characters that squashed and stretched; “Monsters, Inc.” ventured further into the world of round organic shapes and successfully tackled the previously unthinkable realm of photo-realistic hair and fur; and “Finding Nemo” convincingly portrayed a wide variety of aquatic life and settings on a fantastic journey under the sea.

But THE INCREDIBLES would require everything Pixar had learned from these films and much, much more to tell its wide-ranging story of a family facing its greatest adventure. Rick Sayre, who served as the film’s supervising technical director explains, “This film had every conceivable technical challenge

you can imagine. It could have been completely daunting for us technically, but our attitude was always, ‘It’s impossible—so it just has to happen.’ We took our cues as to what we had to invent directly from the story. This is how it has always been done in animation. The way we approached it is that you can’t go back and say, ‘What if Violet doesn’t have long hair?’ or ‘What if Bob isn’t a muscular guy?’ We loved the story and we weren’t going to let any perceived limitations of the medium stop us from telling it.”

Faced with the challenge of moving the characters in a realistic fashion, Sayre and the technical team decided to literally get physical. Copies of the classic medical school book, *Gray’s Anatomy*, were handed out to all the digital sculptors (modelers who design and build the characters in the computer) and the rigging team to help them better understand how the body moves during specific actions. Live-action footage of people flexing, walking and moving also came in handy as the team began to tackle the animation taboos of muscles, skin, hair and clothes.

Skeletons and Muscles

Rick Sayre knew that the first key to realistic articulation was to be found deep inside the body, at the level of the skeleton and its surrounding musculature. This is where all human motion begins and so it was with the characters of *THE INCREDIBLES*. It all started with the body of Bob Parr—AKA “Mr. Incredible”—who was literally created from the inside out.

“Bob was definitely the toughest character for us to model and rig because he is such a muscular guy,” says Sayre. “As we began to create him, we developed a completely new and different approach for his skeleton and the way muscle, skin, bones, and fat would attach to it. We used a fantastic new technology called ‘goo,’ which allows the skin to react to the muscles sliding and sticking underneath in a very true fashion.”

This changed the entire animating process. Animators are not so much technicians as they are artists—actors or puppeteers of a sort who creatively choreograph the characters’ movements and expressions through specially programmed computer controls. Now, the animators had greater, and deeper, control of the characters than ever before.

Explains Sayre: “It’s very typical in visual effects for an animator to animate a rigid skeleton, and that’s all they see. But with the complex characters in this film, that wasn’t going to be acceptable. What I think is groundbreaking is that we ended up

building a system where the animators are essentially moving the underlying skeleton, and the muscles are being activated, and the fat layer is causing the skin to slide over the muscles, and then the skin is rendered. The animators can see all that happening while they’re working. When they move Bob, they’re posing his full muscle-skin-skeleton rig, and it’s happening essentially in real-time, giving them far more information and flexibility.”

Dissecting the weaknesses in computer-generated human characters further, the team turned to some of the body’s most traditionally “tricky” joints—especially the shoulder. “You may have noticed that it is very hard to get a convincing shoulder motion in CG animation. This is why you often see animated characters that have shoulders that are too broad!” notes Sayre. “We wanted to make a shoulder breakthrough on this film, so to speak.”

Once Bob was completely modeled, he served as a template to create the skeletons of the other characters—becoming the film’s Adam, in a sense. “With Bob, we really concentrated on achieving a high level of complexity in body motion,” says character supervisor Bill Wise. “Once we were able to rig his movements, we were able to use that same articulating skeleton for the other characters, with some changes, of course. A female character, for example, isn’t going to have as defined a musculature, but she’s still got a deltoid that pulls down over the top of the humerus. There’s still a collarbone there. And so you could reshape that same rig to fit any character.”

One character in particular proved to be especially challenging in her muscular movements: Helen Parr, alias Elastigirl, who had to be able to stretch, bend and fold into a vast array of pretzel shapes that would flummox the finest Yogi. Elastigirl pushed the animators one step further.

“Helen had probably the most complex articulation rig we’ve ever made,” comments Wise. “The animators could actually pull her body around into a parachute shape or stretch her arm out into a long ribbon of flesh and bone with control points. Christian Hoffman wrote a program called a ‘deformer’ to allow her to twist and turn as needed. She’s really unlike anything anyone’s ever created before.”

Skin and Hair

The Pixar animators also knew that the qualities that really create realism in a character are the appearance of skin and hair—revealing how the grandness of life is ironically best cre-

ated through minor subtleties. In further important breakthroughs for the production, new approaches to lighting and shading the skin, as well as sculpting hairstyles, added yet another level of credibility to the characters.

The skin created for *THE INCREDIBLES* is purposely one step removed from the full imperfections of human flesh. Explains Sayre: “Brad was adamant from the beginning that he didn’t want the characters to have pores and hair follicles and freckles—he didn’t want them to look entirely human but rather a bit more abstract. So their skin texture is very, very simple as a conscious choice. But, as it turns out, creating simple skin that didn’t look fake was really hard. It’s one of those cases where simplicity was...complex!”

The skin, too, required coming up with pioneering technology. “We came up with a new technology called ‘subsurface scattering’ which let us give more translucency to the skin,” says Bill Wise. “A lot of what your eye picks up as realism in people is the light transmitting through their skin. For example, you see light behind their ears when the sun is behind them. Another good illustration is the difference between white paint and milk; light just bounces off white paint, but it goes through and scatters around in milk, which is more like skin. This approach to lighting the skin was very effective and really kicks things up a notch. The characters start to feel alive.”

Meanwhile, with hairstyles ranging from Helen’s short, well-manicured coif to Violet’s long, free-flowing locks, new programs and approaches were also required to give the filmmakers what they wanted on top of the character’s heads. Mark Henne, the film’s hair and cloth simulation supervisor, guided the effort.

“The characters came into our department bald and naked—and they left with wardrobes and hair that would move in a realistic way,” Henne explains. “Hair in a CG film has always been tough because it’s so multi-layered and made up of millions of strands that have friction against each other and a sense of cohesion. It breaks apart and re-forms in response to how the head is moving and how the wind is blowing. The trouble comes from all the layers wanting to pass through each other and how you keep that from happening as it interacts with arms, shoulders and other solid objects.”

By far, the most difficult character to animate from a hair standpoint was Violet. She remained an “unsolved research project” well into the production of the film, due to her long, flowing hair—the bane of an animator’s existence. In fact, no one had ever animated this kind of hair before for a CG film.

Henne and his team came up with five different sculpted hairstyles for Violet for the different phases of the film. Each of those styles could then be modified to reflect the various environmental conditions she encounters, including rain, wind and the zero gravity of her own force field.

Eventually, Violet’s hair became one of the film’s triumphs. “Violet’s character is all about the fact that she hides behind her long hair,” observes Sayre. “It’s such a crucial part of the character that we had to get it right. There may have been times when we wondered if it wouldn’t just be easier to give her short hair but she just had to have long hair and the result was wonderful—a significant advance in showing hair move in a believable manner while retaining its stylistic look.”

Clothing

With their bodies honed nearer to animated perfection, it still remained for the characters of *THE INCREDIBLES* to “get dressed.” Even in regards to wardrobe, *THE INCREDIBLES* was infinitely more complicated than any animated film in history—and more akin to an epic costume drama. More than 150 distinct garments had to be specially designed and tailored to fit the lead and background characters. But Bird didn’t just want great *looking* clothes for his characters—he wanted clothes that would move like actual fabric.

Pixar is already renowned for its pioneering work in cloth motion. The advances made with Boo’s T-shirt in “Monsters, Inc.” and the clothing in the Oscar® winning Pixar short, “Geri’s Game,” served as research and development for *THE INCREDIBLES*—which took these advances even further.

Notes Brad Bird: “One of the things I learned on *THE INCREDIBLES* is that it is far easier to blow up a planet in CG animation than it is to have a character simply grab another person’s shirt! I saw that there was a lot of room for exciting new developments in these areas.”

Mark Henne and his team found an inventive new way to “bake” garments onto the characters, especially in the case of tight-fitting supersuits. Instead of simulating the clothing for each individual frame, this process analyzes the different poses and motion patterns for a character (including walking, spinning and elbow bending) and automatically creates the appropriate movement for the clothing. For example, when Bob sits in a chair, wearing his supersuit, the suit knows what to do and where to crease because it has already been through a comprehensive training set.

Due to the wide range of retro, futuristic and avant garde styles presented in *THE INCREDIBLES*, the film also relied more on traditional high fashion design than a conventional animated film.

“This film required an incredible range of very stylized garments, from gowns and business coats to capes and supersuits,” says Henne. “So we asked Christine Waggoner, one of our character technical artists, to serve as our costume designer. She built almost all of the outfits from scratch. Bryn Imagire, the film’s shading designer, would bring her sketches, photo reference and fabric samples, and Christine and Maria Cervantes (a tailor) would take those designs and implement a computer-generated garment. We take a lot of pride in the fact that our clothing was actually built from flat patterns just like fashions that are created in the real world.”

Effects

Now, with the universe and characters of *THE INCREDIBLES* fully animated, the effects team went to work adding the final, dazzling touches. The film’s effects supervisor (and an 18-year veteran of ILM), Sandra Karpman says this was by far the most ambitious effects effort she’s ever witnessed on any film of any genre. Karpman oversaw the creation of effects that delved into every possible natural element—from water to fire to ice (for Frozone’s super-cool antics). Indeed, more than one third of the final 2200-plus shots in the film include special effects.

“The effects seen in *THE INCREDIBLES* are completely fresh and very spectacular,” says Karpman. “The biggest leap from an effects standpoint is the fact that we have beautiful, amazing, 3-D volumetric clouds that you can actually fly through. Most clouds in other effects movies or even previous CG films are matte paintings or stock photography. In our film, when Helen is in the airplane flying through the clouds, it’s very 3-D and you see the clouds moving against each other. They’re transparent and if you stack them they become opaque. It’s very beautiful. This same proprietary shader program (Atmos) that allowed us to do clouds also gave us the ability to do great explosions. We ended up doing a lot of things we’ve never imagined doing before.”

Perhaps this last phrase best sums up how nearly everyone involved in *THE INCREDIBLES* felt: that they were heading into realms of the imagination never before visited in a motion picture.

Sums up Brad Bird: “I think the main concern of everyone

who worked on *THE INCREDIBLES* in every capacity—from the actors to the artists to the technical geniuses—was making the characters and the story really feel alive. That’s different than reproducing straight reality, of course. But *believability* is what was so important on this film. For me that’s where it all starts: creating characters and a world that feels real because it means something to you.”

INCREDIBLE THEMES: CREATING A MUSICAL SCORE FOR “THE INCREDIBLES”

With *THE INCREDIBLES* coming almost to the end of its incredible production journey, the filmmakers knew that the drama, design and vision of their film would require an equally incredible musical score to highlight it all. They enlisted talented young composer Michael Giacchino—whose previous credits include scores for the television show “*Alias*” as well as a number of popular video games and animated shorts—who makes an auspicious feature film debut with *THE INCREDIBLES*.

Brad Bird collaborated closely with Giacchino, asking him to go back to the brassy, rhythmic, jazz-inflected scores of 1960s thrillers for initial inspiration. “I was searching for a specific sound that I have always associated with action movies, spy movies, comic books and inventive television shows,” Bird explains. “Michael and I talked about revisiting the work of composers like John Barry and Henry Mancini. There’s a certain bold, splashy way that adventure music was done back then, and I wanted to revitalize that sound for this film. Luckily, I soon discovered that Michael loved this kind of music as much as I did, and that helped him to create something very special for *THE INCREDIBLES*.”

Giacchino says: “For me, this was the greatest creative challenge possible because it involved my favorite kind of music. When I got the job, it was like someone opening the gates to the coolest stuff in the world and saying ‘go play.’ It was like going to the forbidden playground of jazz orchestral music! I always admired what Henry Mancini did with the ‘Pink Panther’ music and how it gave audiences a great sense of energy, stealth, and action—and that’s what I wanted to do here.”

Giacchino used a 100-piece orchestra—consisting of a full rhythm section, strings, horns, piano, bass, drum, trumpets, and percussionists—to create a score intended to be as agile, play-

ful, and at times dramatic, as the characters who drive THE INCREDIBLES.

Bird also asked the composer to create individual themes or motifs that would define each main character and evolve with them throughout the film, adding to its multi-layered complexity.

Giacchino explains: “For example, Mr. Incredible has a theme that starts off very heroic and jazzy; then it changes as he matures from superhero to family man, slowly evolving over the course of the film. This was a lot of fun—composing music that would grow with the character and reflect his or her unique situation. I spent a lot of time finding a different style with each character—Dash has a theme that sounds a little like a whirring hummingbird and Violet’s theme is quite coy and mysterious, etc. Basically, the filmmakers told me the story of THE INCREDIBLES and I tried to tell it back in musical form.”

As he wrote the score, it was clear that Giacchino was going to have to break away from much that has become standard in contemporary film scores. “Today’s film scores are, for the most part, either quite traditional in structure or rely on music laden with electronic elements to keep the energy up,” he explains. “By contrast, a lot of the scores that were done in the ’60s had cool, in-your-face music—featuring lots of exotic percussion and instruments like the xylophone, bongos, or vibraphone. You don’t hear those instruments or styles incorporated much nowadays into orchestral scores—but I happen to love that sound. I’m so glad Brad wanted to bring it back and especially that he recognized that it can still create a wonderful range of moods today. You can really say he was never afraid to push for any aspect of this film to be even more incredible.”

ABOUT THE FILMMAKERS

BRAD BIRD (Director/Screenwriter/Voice of Edna Mode) has long been regarded by his peers in the animation community as one of the most innovative, talented and passionate purveyors of his craft. He makes his Pixar debut with THE INCREDIBLES following a distinguished career in television (“The Simpsons”) and film (“The Iron Giant”).

Bird started his first animated film at age 11, finishing it two years later. The film brought him to the attention of The Walt Disney Studios where, at age 14, he was mentored by Milt Kahl, one of Disney’s legendary animators known as “the Nine Old Men.” Bird eventually worked as an animator at Disney and at

other studios.

Bird’s credits include a stint as executive consultant to the hit animated television series, “King of the Hill” and “The Simpsons.” For the latter, he directed several memorable episodes, including “Krusty Gets Busted” and “Like Father, Like Clown.” He is also the creator (writer, director, and co-producer) of the “Family Dog” episode of Steven Spielberg’s “Amazing Stories.” In addition, Bird co-wrote the screenplay for the live-action feature “*batteries not included.”

For the big screen, Bird made an auspicious directing debut with the acclaimed 1999 animated feature, “The Iron Giant.” He also co-wrote the screenplay for that film, which was one of the best reviewed films of the year.

JOHN WALKER (Producer) brings a diverse background including animation production and extensive experience in live theatre to his first assignment for Pixar Animation Studios. Prior to producing THE INCREDIBLES Walker served as associate producer for the Warner Bros. animated features, “Osmosis Jones” and “The Iron Giant,” during which he began his association with Brad Bird.

Born in Elgin, Illinois, Walker studied English at Notre Dame University. After graduating, he continued his education at American Conservatory Theatre in San Francisco before returning to Chicago. There he pursued a theatre career which included a seven-year stint as Managing Director at the Tony Award winning Victory Gardens Theatre where he produced over 30 new plays. Walker also served as President of the League of Chicago Theatres for three years; as General Manager of the Royal George Theatre; as Managing Director of Peninsula Players Theatre; and as General Manager for Cullen, Henaghan & Platt, a commercial theatre producing partnership. Walker co-produced John Logan’s “Hauptmann” at New York’s Off-Broadway Cherry Lane Theatre before launching his career in feature films at Warner Bros.

JOHN LASSETER (Executive Producer) made movie history in 1995 as director of the first feature-length computer-animated film, “Toy Story,” for which he received a special achievement Academy Award®. He has gone on to further acclaim as director of “A Bug’s Life” (1998) and Golden Globe® winning “Toy Story 2” (1999), and executive producer of “Monsters, Inc.” and “Finding Nemo.”

An award-winning director and animator, Lasseter continues to serve as executive vice president of creative for Pixar. He has

written and directed a number of short films and television commercials at Pixar, including “Luxo Jr.” (a 1996 Oscar® nominee), “Red’s Dream” (1987), “Tin Toy,” which won the 1989 Academy Award® for Best Animated Short Film, and “Knick Knack” (1989). Among his other big-screen credits, Lasseter also designed and animated the Stained Glass Knight in the 1985 Steven Spielberg production “Young Sherlock Holmes.”

Lasseter was born in Hollywood and grew up in Whittier, California. His mother was an art teacher, and as early as his freshman year in high school he fell in love with cartoons and the art of animation. While still in high school, he wrote to Walt Disney Studios about his passion and he began studying art and learning how to draw human and animal figures. At that time, Disney was setting up an animation program at CalArts, an innovative center studying art, design and photography, and Lasseter became the second student to be accepted into their start-up program. He spent four years at CalArts and both of the animated films he made during that time, “Lady and the Lamp” and “Nitemare,” won Student Academy Awards®.

During his summer breaks, Lasseter apprenticed at Disney, which led to a full-time position at the studio’s feature animation department upon his graduation in 1979. During his five-year stint at Disney, he contributed to such films as “The Fox and the Hound” and “Mickey’s Christmas Carol.” Inspired by Disney’s ambitious and innovative film “Tron” (1982), which used computer animation to create its special effects, Lasseter teamed with fellow animator Glen Keane to create their own experiment. A thirty-second test, based on Maurice Sendak’s book *Where the Wild Things Are*, showed how traditional hand-drawn animation could be successfully combined with computerized camera movements and environments.

In 1983, at the invitation of Pixar co-founder Ed Catmull, Lasseter visited the computer graphics unit of Lucasfilm and was instantly intrigued. Seeing the enormous potential that computer graphics technology had for transforming the craft of animation, he left Disney in 1984 and came to Lucasfilm for what was to be only a one-month stay. One month turned into six and Lasseter soon became an integral and catalytic force of what ultimately became Pixar. Lasseter came up with the idea of bringing believable characterizations to a pair of desk lamps, and so the award-winning short “Luxo Jr.” was born.

Lasseter is currently directing the upcoming Walt Disney Pictures presentation of a Pixar Animation Studios film, “Cars,” due for release in 2005. He and his wife Nancy live in Northern California with their five sons.

MICHAEL GIACCHINO (Composer) makes his feature film composing debut with *THE INCREDIBLES*. Equally at home scoring for beat box or bassoon, Giacchino’s melodies have enhanced entertainment of all genres, including television shows, animated shorts, video games, and stand-alone symphonies with themes that run the gamut from driving, melancholic, and suspenseful to serene. Viewers of the hit ABC TV thriller, “Alias,” are well acquainted with his work and have been enjoying his compositions for several seasons.

In early 1997, Giacchino was approached by the newly formed DreamWorks Studios to score their flagship PlayStation video game, based on Steven Spielberg’s summer box office hit “The Lost World.” “The Lost World” featured the first original live orchestral score written for a PlayStation console game and was recorded with the members of the Seattle Symphony.

Since “The Lost World,” Giacchino has gone on to compose many orchestral scores for DreamWorks Interactive, including the highly successful “Medal of Honor” series, a World War II simulation game created by Steven Spielberg. It was his work on such games that led to his involvement in the ABC series “Alias,” created by writer/director JJ Abrams. The producers of the show contacted the composer because they were fans of the games he had worked on. “Alias,” in turn, became a gateway of sorts for his work with Pixar on *THE INCREDIBLES*.

At the age of ten, Giacchino spent the majority of his time split between the movie theater and his basement, where he made many 8mm stop-motion animated films using his brother’s ping pong table as a sound stage for his miniature movie sets. His favorite part of the process was actually finding music to put to the films. He remembers listening to the “Star Wars” soundtrack as a kid, and being completely amazed at the way the music was telling a story. It was an instant awakening as to what the various instruments of an orchestra could accomplish.

His boyhood fascination with movies led him to film school at the School of Visual Arts in New York City, where he majored in film production with a minor in history. Upon graduation, Giacchino began composition studies at Juilliard School at Lincoln Center while working day jobs at both Universal and Disney’s New York publicity offices. Two years later, he was transferred to the Disney Studios in Burbank to work in their feature film publicity department. During that time, the aspiring composer accepted a job with Disney Interactive as an assistant producer, managing and producing titles for the division. He devoted his evenings and weekends to practicing and studying music.

On May 13th, 2000, the Haddonfield Symphony premiered Giacchino's first symphony, "Camden 2000." The concert took place at the Sony E-Center in Camden, and proceeds went to benefit the Heart of Camden, an organization dedicated to rebuilding inner city Camden housing. The symphony, which played to a sold-out crowd, celebrated the birth, past greatness, and future of hope in the city of Camden, N.J.

In May of 2001, Giacchino's score for the DreamWorks Interactive game, "Medal of Honor Underground," won the Academy of Interactive Arts and Sciences award for "Best Original Score." Soon afterwards, he wrote new scores for both "Medal of Honor Frontline" (which also won a "Best Original Score" from that same group) and "Medal of Honor Allied Assault," also recorded by the Seattle Symphony.

Currently, Giacchino is scoring the ABC dramas "Alias" and "Lost" for creator/ producer JJ Abrams, and the "Call of Duty" game franchise for Activision. His upcoming projects include the new "Muppets Wizard of Oz" TV movie for ABC.

ABOUT THE CAST

CRAIG T. NELSON (Bob Parr/Mr. Incredible) explores the unseen side of being a superhero as a dedicated family man trying to find a balance between saving the world and taking care of his loved ones.

Nelson is probably best known to audiences for his portrayal of football fanatic Coach Hayden Fox on the long-running ABC sitcom "Coach" (1989-97), and more recently as Washington, D.C. Police Chief Jack Mannion on the CBS drama "The District" (2000-4). From the beginning of his career, Nelson has also been a successful writer, and in recent decades has added Director to his C.V., helming episodes of both "Coach" and "The District."

The Spokane, Washington native spent his high school and college years in the early sixties exercising his musical talents playing drums and guitar. He attended the University of Arizona, and got some early theatrical acting experience treading the boards of Hollywood's Oxford Theatre. His first television exposure came as a writer/performer for "The Lohman and Barkley Show," a variety series for which he won his first Emmy® award. His writing credits in the early 1970s also include "The Alan King Show" and "The Tim Conway Show."

Following guest shots on "The Mary Tyler Moore Show," "Charlie's Angels," "Wonder Woman" and "How the West Was Won," Nelson segued into film acting, earning roles in "...And

Justice for All" (1979), "Where the Buffalo Roam," "Private Benjamin" and "Stir Crazy" (all 1980). In 1982, he was cast as father and real estate developer Steve Freeling in the Tobe Hooper/Steven Spielberg supernatural chiller "Poltergeist" (a role he reprised in the 1986 sequel "Poltergeist II: The Other Side").

In 1989, Nelson was cast in the title role on the hit comedy series "Coach," a role he carried to popular success for the next eight years, earning three Emmy® nominations and winning in 1992. His other regular TV series credits include "Chicago Story" (1982) and "Call to Glory" (1984), as well as the miniseries "Drug Wars: The Camarena Story" (1990), "The Fifty" (1998) and "To Serve and Protect" (1999).

Nelson's shingle, Family Tree Productions, produced the 1994 telefilm "Ride with the Wind," in which he starred, wrote and executive produced. Nelson's nearly two dozen telefilm credits also include "Inmates: A Love Story" (1981), "Paper Dolls" (1982), "Murderers Among Us: The Simon Wiesenthal Story" (1989), "Extreme Close-Up" (1990), "The Josephine Baker Story" (1991), "The Fire Next Time" (1993), "Take Me Home Again" (1994), "Creature" (1998) and "Dirty Pictures" (2000, Golden Globe® winner).

Nelson's feature film credits include "The Osterman Weekend" (1983, dir. Sam Peckinpah), "Silkwood" (1983, dir. Mike Nichols), "The Killing Fields" (1984, dir. Roland Joffe), "Ghosts of Mississippi" (1996, dir. Rob Reiner), "The Devil's Advocate" (1997, dir. Taylor Hackford), "Wag the Dog" (1997, dir. Barry Levinson), and "The Skulls" (2000, dir. Rob Cohen). In 1998, the actor made his Broadway debut in the role of Nat Miller in a popular revival of the Eugene O'Neill comedy "Ah, Wilderness!"

A long-time fan of auto racing, Nelson tasted it racing for the first time as a participant in the 1991 Pro Celebrity Grand Prix, and was hooked. In 1992, he formed the Screaming Eagles Racing team, and ran in a multitude of World Sports Car events in the United States and abroad through 1997. Nelson's production company is currently developing a feature based on the life of five-time land speed record-holder Craig Breedlove, which he is slated to write and executive produce.

The actor has three children and six grandchildren. He and his wife Doria live in Los Angeles.

HOLLY HUNTER (Helen Parr/Elastigirl) implements her acting talents to give voice to this ultra-flexible character who is a mom, a housewife and a superhero rolled into one. Content to

live the suburban lifestyle, Helen flies into action when her husband lands in trouble with a dangerous adversary.

Academy Award® winner, Holly Hunter is one of America's most intriguing and critically-acclaimed actresses. She has been nominated for four Oscars® and received both the Academy Award® and the Cannes Film Festival Award for Best Actress for her performance in Jane Campion's "The Piano." Last year, Hunter starred in Catherine Hardwicke's independent film "Thirteen," for which she was nominated for an Oscar® and a BAFTA Award. Hunter was also seen in 2003's "Levity," with Billy Bob Thornton and Morgan Freeman, which opened the Sundance Film Festival. Previous film credits include the Coen brothers' "Oh Brother, Where Art Thou?," Mike Figgis' "Time Code" and "The Firm" (for which she received an Academy Award® nomination). Her role in "Broadcast News" earned Hunter her first Academy Award® nomination for Best Actress. Among Hunter's other films are "Copycat," "Raising Arizona" and "Living Out Loud." On the small screen, she has been seen in "When Billie Beat Bobby" and "Things You Can Tell Just By Looking At Her" (both won her Emmy® Award nominations), as well as "The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom" (Emmy® Award for Best Actress). She was also awarded an Emmy® for 'Jane Roe' in "Roe vs. Wade."

In 1982, Hunter made her Broadway stage debut in Beth Henley's "Crimes of the Heart" and followed that with another Broadway play by Henley, "The Wake of Jamey Foster." Other New York stage appearances include "Battery, The Person I Once Was," "A Weekend Near Madison," "The Miss Firecracker Contest," "Impossible Marriage" and "The Play What I Wrote" with Hamish McColl, Sean Foley and Tobey Jones. This winter, Hunter will make her West End debut in the London Stage production of "By the Bog of Cats."

Hunter starred this summer in the dark romantic comedy "Little Black Book" with Brittany Murphy. She will also co-star in Mark Mylod's independent feature "The Big White" with Woody Harrelson and Robin Williams; and Rodrigo Garcia's "Nine Lives" with Stephen Dillane.

SAMUEL L. JACKSON (Lucius Best/Frozone) portrays an ultra-cool superhero who likes to put the bad guys on ice. Forced into an early retirement by a rash of frivolous lawsuits, Frozone likes to chill with his pal Bob Parr and anonymously assist the police for old times' sake.

Respectfully labeled as one of the hardest-working actors in

Hollywood, Jackson is an undisputed star with more than eighty film credits to his name. As part of his artistic legacy he stands to be sampled, quoted, and alluded to for decades to come, thanks to his indelible portrayal of philosophizing hitman Jules Winnfield in Quentin Tarantino's "Pulp Fiction." The role earned Jackson Academy Award®, Golden Globe®, and BAFTA nominations for Best Supporting Actor.

Born in Washington, D.C., Jackson attended Georgia's Morehouse College, from which he earned a degree in Dramatic Arts in 1972. He made his film debut that same year, starring opposite Clifton Davis in the indie drama "Together for Days." Moving to New York to ply his trade, Jackson took to the stage in productions of "Home," "A Soldier's Play," "Sally/Prince" and "The District Line." He originated roles in two of August Wilson's plays at Yale Repertory Theatre, and appeared in "Mother Courage and Her Children" and "The Mighty Gents" for the New York Shakespeare Festival.

Jackson continued his stage career through the 1970s and '80s while earning occasional roles in feature films and TV movies, including the teleplays "The Displaced Person" (1976) and "The Trial of the Moke" (1978), and the features "Ragtime" (dir. Milos Forman, 1981) and "Eddie Murphy Raw" (1987). In 1988 he collaborated for the first time with director Spike Lee in "School Daze." Lee continued to cast Jackson in his next three films, "Do the Right Thing" (1989), "Mo' Better Blues" (1990), and "Jungle Fever" (1991). The last performance caused a sensation at Cannes when Jackson was awarded the first and only Best Supporting Performance award in the festival's history for his portrayal of crack addict Gator Purify.

In the early 1990s, Jackson took on high profile roles in such films as "Goodfellas" (dir. Martin Scorsese, 1990), "Patriot Games" (dir. Phillip Noyce, 1992), "Menace II Society" (1993, dirs. Albert Hughes/Allen Hughes) and "Jurassic Park" (dir. Steven Spielberg, 1993). Then Quentin Tarantino cast him opposite John Travolta in the pop-culture phenomenon "Pulp Fiction" (1994), playing Jules, a Baddie looking for a little redemption in the gangster underground of Los Angeles (a role that British magazine Empire polled as the #2 "coolest movie character of all time").

Since then, Jackson has appeared in two Tarantino productions (the critically-acclaimed "Jackie Brown," 1997, and "Kill Bill Vol. 2," 2004); two action thrillers from director John McTiernan ("Die Hard with a Vengeance," 1995, and "Basic," 2003); and all three chapters of George Lucas' new "Star Wars" trilogy ("Episode I: The Phantom Menace," 1999, "Episode II:

Attack of the Clones,” 2002, and the upcoming “Episode III” in 2005).

Among Jackson’s most notable recent film credits are “Hard Eight” (dir. Paul Thomas Anderson, 1996); “Trees Lounge” (dir. Steve Buscemi, 1996); “Sphere” (dir. Barry Levinson, 1998); “The Negotiator” (dir. F. Gary Gray, 1998); “Shaft” (dir. John Singleton, 2000); “Unbreakable” (dir. M. Night Shyamalan, 2000); “Changing Lanes” (dir. Roger Michell, 2002); and “S.W.A.T.” (dir. Clark Johnson, 2003).

Among his upcoming films, Jackson will appear as a true-life controversial high school basketball coach in “Coach Carter,” an ATF agent dealing with Eugene Levy’s clueless traveling salesman in “The Man,” and Agent Augustus Gibbons in a reprise of his “XXX” role of 2002 in “XXX: State of the Union.” He also has a starring role in the new John Boorman film, “Country of My Skull,” due for release in 2005.

JASON LEE (Syndrome) brings a sense of mischief and mayhem to the voice of the dastardly villain who holds a grudge against superheroes.

With a flourishing career that includes an Independent Spirit Award for his performance in writer-director Kevin Smith’s “Chasing Amy” and memorable roles in features for such directors as Smith, Cameron Crowe, and Lawrence Kasdan, Jason Lee has solidly established himself among critics, directors, and peers as a capable dramatic actor as well as laser-guided comic personality.

Born and raised in Huntington Beach, California, Lee turned a childhood pastime of skateboarding into a professional career. After moving to Los Angeles during his early twenties, however, he began developing an interest in acting. “I met friends that were actors and thought maybe I should try it out,” says Lee, who first appeared in commercials and music videos. “After watching Steve Buscemi as the bellboy in ‘Barton Fink,’ I knew I wanted to be in movies.”

Lee’s first starring role came in 1995 playing the lead in writer-director Kevin Smith’s comedy “Mallrats,” in which he deftly portrayed the inconsiderate slacker Brodie Bruce. Lee went on to showcase his intuitive timing as the demonic Azrael in Smith’s supernatural comedy “Dogma,” and reunited with the director in Dimension Films comedy “Jay and Silent Bob Strike Back,” as well as the recent comedy/drama “Jersey Girl.”

Cameron Crowe first cast Lee in his rock-and-roll ensemble piece “Almost Famous” in the role of Jeff Bebe, lead singer of 1970s rock band Stillwater. The film won the 2000 Golden

Globe® award for Best Film. He re-teamed with Crowe the following year playing Tom Cruise’s best friend in the surreal Paramount drama “Vanilla Sky.”

His other film credits include Ben Kingsley’s son in the HBO original “Weapons of Mass Distraction” (1997); a doomed whistleblower in the Jerry Bruckheimer-produced political thriller “Enemy of the State” (1998); a critically-acclaimed turn as lonely young skateboarding billionaire Skip Skipperton in Lawrence Kasdan’s comedy “Mumford” (1999); Fritos-loving vagrant Puggy in Barry Sonnenfeld’s comedy “Big Trouble” (2002); a non-professional criminal in “Stealing Harvard” (2002); and a disheveled man in the psychological drama “I Love Your Work” (2003).

The actor recently filmed a co-starring role in writer-director Rebecca Miller’s “The Ballad of Jack and Rose” with Daniel Day-Lewis and Jena Malone. His upcoming projects include “Drop Dead Sexy” with Crispin Glover. Next year, he plans to make his directorial debut with his long-in-the-mulling screenplay “Seymour Sycamore, Margaret Orange,” which he will also produce for his company, niva films.

Lee is an avid art collector and is an active promoter of the downtown Los Angeles art scene. He has also revived his skateboard company, Stereo, to the delight of skateboarding enthusiasts across the country.

SARAH VOWELL (Violet Parr) makes her dramatic debut with THE INCREDIBLES and lends her distinctive voice to the Parrs’ shy teenage daughter. Violet’s ability to become invisible or use a protective force field comes in handy during the heat of battle—or when she simply wishes she could disappear.

Sarah Vowell has turned her gimlet eye—and razor-sharp tongue—toward everything from her father’s homemade cannon and her obsession with the Godfather films, to the New Hampshire primary and her Cherokee ancestors’ forced march on the Trail of Tears. Vowell is best known for her monologues and documentaries for public radio’s “This American Life.” A contributing editor for the program since 1996, she has been a staple of TAL’s popular live shows around the country, for which *The New York Times* has commended her “funny querulous voice and shrewd comic delivery.” Thanks to her first book, *Radio On: A Listener’s Diary*, *Newsweek* named her its “Rookie of the Year” for non-fiction in 1997, calling her “a cranky stylist with talent to burn.” Reviewing her second book, the essay collection *Take the Cannoli: Stories from the New World*, *People* magazine

said, “Wise, witty and refreshingly warm-hearted, Vowell’s essays on American history, pop culture and her own family reveal the bonds holding together a great, if occasionally weird, nation.” Her third book, *The Partly Cloudy Patriot*, was a national bestseller. (Its audiobook featured the voices of Norman Lear, Paul Begala, Seth Green and Conan O’Brien with original music by They Might Be Giants.) Sarah Vowell’s forthcoming book, titled *Assassination Vacation* and due to be published spring 2005, is about tourism and presidential murder.

Vowell contributed to *The Future Dictionary of America* (2004); a history of “The Battle Hymn of the Republic” in *The Rose & the Briar* edited by Greil Marcus and Sean Wilentz (2004); and wrote the introductions to *The Berlin Years* by artist Marcel Dzama (2003) and *Waiting for the End of the World* by photographer Richard Ross (2004); and the liner notes to Rhino Records’ “Dial-A Song: 20 Years of They Might Be Giants”—also appearing in “Gigantic,” a documentary film about the band.

Sarah Vowell has written columns for *Time* magazine, *Salon.com* and *San Francisco Weekly*. As a critic and reporter, she has contributed to numerous newspapers and magazines, including *Esquire*, *GQ*, *Artforum*, *Los Angeles Times*, *The Village Voice*, *Spin*, and *McSweeney’s*.

Vowell is a fellow at the New York Institute for the Humanities at NYU. She is a volunteer at 826NYC, a nonprofit tutoring center in Brooklyn. She has appeared on “Late Show with David Letterman,” “The Daily Show with Jon Stewart,” and “Nightline,” and is a regular on “Late Night with Conan O’Brien.”

SPENCER FOX (Dash Parr) is the diminutive and mischievous son of Bob and Helen Parr, gifted with super-speed and endlessly frustrated by the fact that he is forbidden from showing it off.

Fox began his professional acting career at age eight with numerous community theatre credits already under his belt. His cute face and spunky personality won him spots in commercials for Domino’s Pizza, Staples, and Tide, to name but a few campaigns. His adorable voice has also landed him voice roles in ads for Hershey’s, Coke, and Campbell’s Soup.

Spencer is eleven years old. The sixth-grader loves skateboarding, alternative rock and the electric guitar. He studies acting in the kids’ program at the Herbert Berghof Studio in New York City.

ELIZABETH PEÑA (Mirage) provides the seductive voice

of Syndrome’s henchwoman who lures Mr. Incredible out of his domestic ennui and delivers him into his nemesis’ evil clutches.

While most Hollywood actresses would enjoy a nice break after the final season of their critically-acclaimed series, that scenario doesn’t apply to award-winning actress Elizabeth Peña. Switching from television to film with ease, Peña has always kept herself busy with one project after another, and she continues to remain one of Hollywood’s busiest actresses with ten projects currently in the can: four for television and six feature films.

Peña recently garnered rave reviews for the CBS telefilm “Suburban Madness,” based on the true story of a woman who runs over and kills her cheating husband with her Mercedes. She starred as “Clara Harris,” the wife driven to murder. The MOW also starred Sela Ward and aired October 3, 2004.

Wasting no time after “Madness,” Peña shot the indie film “Transamerica,” where she plays a psychiatrist to a transgendered Felicity Huffman. The film is scheduled for a 2005 release. She then follows that film with a role in “The Lost City,” Andy Garcia’s directorial debut, currently shooting on location in the Dominican Republic. The film, which is written by award-winning author Gabriel-Cabrera Infante, stars Dustin Hoffman and Bill Murray and is set for an early 2005 release.

Elizabeth has also completed “Down In The Valley with Edward Norton and David Morse, in which she plays a woman who has a one-night stand with Norton’s character. Next up are the films “How The Garcia Girls Spent Their Summer,” in which she is the daughter/mother of three generations of women all searching for love and sex during a long, hot summer in a small town, due out later this year; “Keep Your Distance” opposite Gil Bellows and Stacey Keach out this fall; and “Sueño,” a film starring John Leguizamo, in which she plays one of two women that Leguizamo falls in love with while in pursuit of his dream of becoming a singer. The film is in post-production and set for a fall release.

Elizabeth lives in Los Angeles with her husband and two children.

WALLACE SHAWN (Gilbert Huph) plays the personification of everything petty and bureaucratic that’s ruining Bob Parr’s life. Currently Bob’s boss at the insurance company, Huph tyrannizes Bob and in his dogged pursuit of an ever-widening bottom line squelches Bob’s every attempt to help the public.

Shawn is one of the film industry’s most recognizable character actors as well as a highly-respected playwright. The proud

bearer of a long and distinguished list of movie and television credits, Shawn is a three-time Pixar feature voiceover actor and has the honor of adding the cry “Inconceivable!” to the popular lexicon.

A New York City native, Shawn was once a schoolteacher, having taught Latin and drama in New York and English in India. A lifelong writer whose playwriting career began in 1967, Shawn translated Machiavelli’s play “The Mandrake” for a Joseph Papp production in 1977, at which point the director asked him to appear in it—a performance that marked his acting debut. Since then he has appeared in “Uncle Vanya,” “Carmilla” and a variety of theatrical productions.

Other plays by Shawn followed “Mandrake,” including “Aunt Dan and Lemon” and “The Fever.” The National Theater in London produced his most recent play, “The Designated Mourner,” featuring Mike Nichols and Miranda Richardson. The two stars reprised their roles in the BBC Films production of “The Designated Mourner” released to critical acclaim in summer 1997.

After seeing Wallace Shawn in “The Mandrake,” casting director Juliet Taylor recommended and ultimately cast Shawn in Woody Allen’s “Manhattan” (1979). Allen later used him in “Radio Days” (1987), “Shadows and Fog” (1992) and “The Curse of the Jade Scorpion” (2001) and his most recent film, “Melinda & Melinda” (2005). Shawn is also a perennial collaborator with Louis Malle, and has appeared in four of the director’s films: “Atlantic City” (1980), “My Dinner with Andre” (1981), “Crackers” (1984), and “Vanya on 42nd Street” (1994).

Shawn’s many feature film roles include Alan Pakula’s “Starting Over” (1979), Bob Fosse’s “All That Jazz” (1979), Blake Edwards’ “Mickey and Maude” (1984), James Ivory’s “The Bostonians” (1984), Rob Reiner’s “The Princess Bride” (1987), Stephen Frears’ “Prick Up Your Ears” (1987), Alan Rudolph’s “Mrs. Parker and the Vicious Circle” (1994), Amy Heckerling’s “Clueless” (1995), Rebecca Miller’s “Personal Velocity” (2002), and Rob Minkoff’s “The Haunted Mansion.”

In addition to having a recognizable face, Shawn’s distinctive voice fueled the performance of nervous dinosaur Rex in the Disney/Pixar production “Toy Story” (1995) as well as its sequel, “Toy Story 2” (1999). He has also lent his voice to the animated features “The Goofy Movie” (1995) and “Teacher’s Pet” (2004).

Shawn has appeared regularly in such highly regarded television series as “Murphy Brown,” “The Cosby Show” and “Taxi,” along with special appearances on “Civil Wars,” “Crossing

Jordan,” “Star Trek: Deep Space Nine” and the PBS presentation “How to Be a Perfect Person in Three Days.” Television credits include “Monte Walsh,” starring Tom Selleck, “Mr. St. Nick” with Kelsey Grammer, and “Blonde” with Poppy Montgomery as the legendary Marilyn Monroe.

JOHN RATZENBERGER (The Underminer) plays a newly-emerging supervillain determined to declare war on peace and happiness.

An accomplished screenwriter, director, producer and multi-E Emmy® nominated actor, along with well-earned credentials as an entrepreneur and humanitarian, John Ratzenberger is known to international audiences as know-it-all postman Cliff Claven on “Cheers” and as part of the Oscar® winning Pixar animation team.

A decade after the finale of the long-running NBC sitcom, the iconic performer is again a regular on television as creator and star of “John Ratzenberger’s Made in America,” a new series for the Travel Channel. Visiting factories across the nation, John spotlights the companies and people who invent and build the best products in the U.S. From Campbell’s, Gatorade and Monopoly to Harley Davidson, Craftsman Tools and John Deere farm equipment, each episode honors those people who “take pride in their workmanship and are the backbone of our economy,” he says.

A former carpenter, archery instructor, carnival performer and oyster boat crewman, John Ratzenberger certainly knows how to use his own hands, as well as his other diverse assets. The son of a truck driver father and factory worker mother, he was raised in the seaside community of Black Rock, near Bridgeport, Connecticut, getting his first taste of the stage in grade school. An English literature major at Sacred Heart University, he trod the boards in drama club and after graduation starred in one-man shows while directing others.

In 1971 he received a tax refund check for \$263, at the time the exact one-way airfare to London. John spent a decade as co-founder of the improvisational duo Sal’s Meat Market, earning acclaim across Europe and a grant from the British Arts Council. While in Europe, John appeared in over 22 motion pictures, including “A Bridge Too Far,” “Superman,” “Gandhi” and “Star Wars: The Empire Strikes Back,” starred in the Granada TV series “Small World”; and cut his teeth as a producer and writer for the BBC, Granada TV and several prestigious theater companies.

In 1982 John took a writing assignment for CBS in Los

Angeles. As serendipity would have it, on the day he was scheduled to return to London, he auditioned for a role on “Cheers.” Even more remarkable, the character of the postman did not even exist, but after John auditioned for another role, he threw a suggestion to the writers. “I explained that every neighborhood bar has a resident know-it-all, and then demonstrated my version of him.” John’s improvisational skills brought Cliff Claven to life, and the “Cheers” team immediately rewrote the pilot to include him. During eleven seasons on “Cheers” John continued to improvise many of his own lines, helping bring freshness and enduring popularity to a show that would earn 28 Emmy®s. With “Cheers” now in syndication nationwide, Cliff Claven remains one of television’s most beloved characters.

Animation has been a natural home to his versatile vocal talents, and John is the only actor to participate in every Pixar film. Beginning with the charming and witty Hamm the piggy bank in “Toy Story” (reprised in “Toy Story 2”), then came P.T. Flea in “A Bug’s Life,” Yeti the snow monster in “Monsters, Inc.,” a school of Moonfish in “Finding Nemo” and characters in two upcoming films, “The Incredibles” and “Cars.” His other animation roles include those in the Academy Award® winning feature “Spirited Away” and the long-running TBS series “Captain Planet and the Planeteers” and “The New Adventures of Captain Planet.”

Appearing as himself on “The Drew Carey Show” and “Monty Python’s Flying Circus: Live in Aspen,” among other programs, he has spent two decades bringing his gifts as a character actor to such episodic series as “8 Simple Rules,” “That ’70s Show,” “Sabrina the Teenage Witch,” “Murphy Brown,” “The Love Boat,” “Magnum, P.I.” and “Hill Street Blues.” John has also reprised Cliff Claven in “Frasier,” “The Simpsons,” “Blossom,” “Wings,” “St. Elsewhere” and eight NBC specials. Among his numerous TV movies are starring roles in “The Pennsylvania Miners Story” for ABC, “A Fare To Remember,” “Remember WENN,” PBS Masterpiece Theater’s “The Good Soldier” and the BBC’s “Song of a Sourdough” and the “Detectives.”

Unsatisfied with being in front of the camera alone, John heads his own Los Angeles-based production company, Fiddlers Bay Productions, and has directed more than 50 TV episodes including “Cheers” and “Evening Shade.” He has also directed a Super Bowl promo and a myriad of commercials, writing and starring in two, which earned the coveted Cleo Award.

In 1989 John Ratzenberger founded Eco-Pack Industries, a company dedicated to creating alternative packaging. Its bio-

degradable, non-toxic recycled paper product, Quadrapak®, became an international success with such clients as Hallmark, Elizabeth Arden and Nordstrom, replacing styrofoam peanuts and plastic bubble wrap.

In other humanitarian areas, John serves as chairman of www.ChildrenWithDiabetes.com, the world’s largest Internet venture connecting diabetes information and research, and as National Walk Chairman for the Juvenile Diabetes Foundation he has helped raise over \$100 million (among other charity fundraisers, John was the first and only person to row a boat for more than 16 hours and 45 miles around Vashon Island near Washington State, raising funds and awareness for the Special Olympics). The proud parent of two children, John has promoted literacy through Cities in Schools, is founder of the Harbor School in Washington, sits on the board of Pepperdine University and, in 1996, was recognized as “Father of the Year” by the Father’s Day Council of America. Among his numerous other awards, John Ratzenberger returned to his alma mater in 2002 to be honored with a doctorate of Humane Letters, and is a two-time Emmy® nominee for his outstanding supporting actor work on “Cheers.”

JEAN SINCERE (Muriel Hogenson) plays a septuagenarian crime victim who visits Insuricare to pursue her claim and gets a sympathetic ear from insurance agent Bob Parr.

Sincere is an actress with a long and varied career on stage and screen. Her first television acting credits reach back to the earliest days of the medium, including roles in live teleplays from the series “The Philco Television Playhouse” and “Lux Video Theatre.” Jean’s many guest-starring credits for television include “It’s All Relative” and “The Drew Carey Show” for ABC; “Frasier,” “E.R.” and “The Pretender” for NBC; “Malcolm in the Middle,” “Ally McBeal” and “Party of Five” for FOX; and “The Client” and “Courthouse” for CBS.

Her feature roles include Nina, one quarter of a resort-town sewing circle dogging Steve Martin in “Roxanne” (1987), Ruby in the sci-fi thriller “Pulse” (1988), and roles in several teleplays including “Thirteen at Dinner” (1985, featuring Peter Ustinov and Faye Dunaway) and “Scandal in a Small Town” (1988).

On Broadway, Sincere has appeared in the original musical comedy productions of “Wonderful Town,” “By the Beautiful Sea” and “Oh Captain.” She has also starred in “Who’s Afraid of Virginia Woolf,” “The Glass Menagerie,” “Frieda,” “Hell’s Army” and Dos Passos’ comedy “U.S.A.” on the French stage.