



**Monsters, Inc.
A Proposal for the ABC Theater
At the Disney-MGM Studios**

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THE PROPOSAL

This proposal is for a new show in the ABC Theater at the Disney-MGM Studios based on the Disney-Pixar film, *Monsters Inc.*

This show continues the development of the *Monsters Inc.* story and characters where the movie ended. As a “mini-sequel”, guests will enjoy a new storyline instead of a shortened live version of the movie. This show ends with all of the characters in exactly the same state as the end of the movie to allow the live performance to continue unaltered in the event that a film sequel is developed.

THE STORY

Monstropolis' #1 power plant, Monsters, Inc. is holding an open house for humans. Walt Disney World guests are invited to “transport” to Monstropolis for an afternoon of entertainment in the Monsters, Inc. Visitors Center Auditorium where new monster recruits will audition to become child Entertainers (formerly called Scarers). Monsters, Inc.'s CEO, James P. “Sulley” Sullivan, believes that the best way to test the new monsters is in front of a live human audience.

As the auditions progress, Randall Boggs, a banished figure from the companies past, returns, determined to restore the company to the old ways of scaring children. In his arsenal are several new powerful scream enhancing machines and a hostage... a human child named Boo. Sulley, suddenly forced into a contest between laughter and screams, must fight to keep the company and save Boo.

THE GOALS

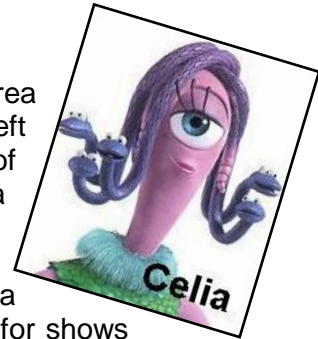
To create a show that...

1. ...is family oriented, appealing to children and adults equally.
2. ...is based on an existing popular brand.
3. ...is economically practical to operate.
4. ...continues the development of the *Monsters Inc.* characters and incorporates them into the Disney-MGM Studios and ABC Television themes.
5. ...I can point to and say “Look what I made” next time my parents visit me.



PRESHOW

The outdoor pre-show area of Monsters, Inc. is a large covered area with video monitors displaying the Monsters, Inc. logo. To the left are 6 theater entrances painted like closet doors in a range of unique styles and colors. A single darkened red power light and a warning sign sit above each door.



During the wait time in the queue area, the video monitors show a "broadcast" of the "ABC Monstropolis Network" including teasers for shows like The Fraidy Bunch, Laverne and Surly, Snarlle's Angels, Monstropolis PD Blue, The Odd Couple (featuring one monster with 2 heads), Three's Company (one monster with 3 heads), The Boo Carey Show, and finally 20/20/20 (featuring a news anchor with 3 eyes). The top news story concerns rumors that Randall Boggs, a banished former employee of Monsters, Inc., has been sighted in town.



At 5 minutes until show time, guests are greeted by Celia on the video monitors. Remotely broadcasting from the Visitor's Center Auditorium at the Monsters, Inc. factory, she welcomes them to the first "human" open house and new monster audition day. Today WDW guests will be the test audience for brand new monsters who are "trying out" to work as child entertainers (formerly called "Scarers"). If hired, the laughter and applause the monsters generate will be used to power the city of Monstropolis.

Celia finishes with general seating and safety instructions then plays a short film describing the recent history of the Monsters, Inc. company. It includes an explanation of how scaring children for their screams was once the primary source of power for the city and how children were believed to be toxic to monsters. The film also shows how the illegal kidnapping of children by former CEO, Henry Waternoose, and former Scarer, Randall Boggs was thwarted by current CEO, James P. "Sulley" Sullivan and how it actually led to the discovery that laughter is 10 times more powerful than screams. Waternoose was arrested and Boggs was banished. [Although the film is presented as a company history, it also acts as a synopsis of the feature film, *Monsters, Inc.* to familiarize guests with the story and characters.](#)

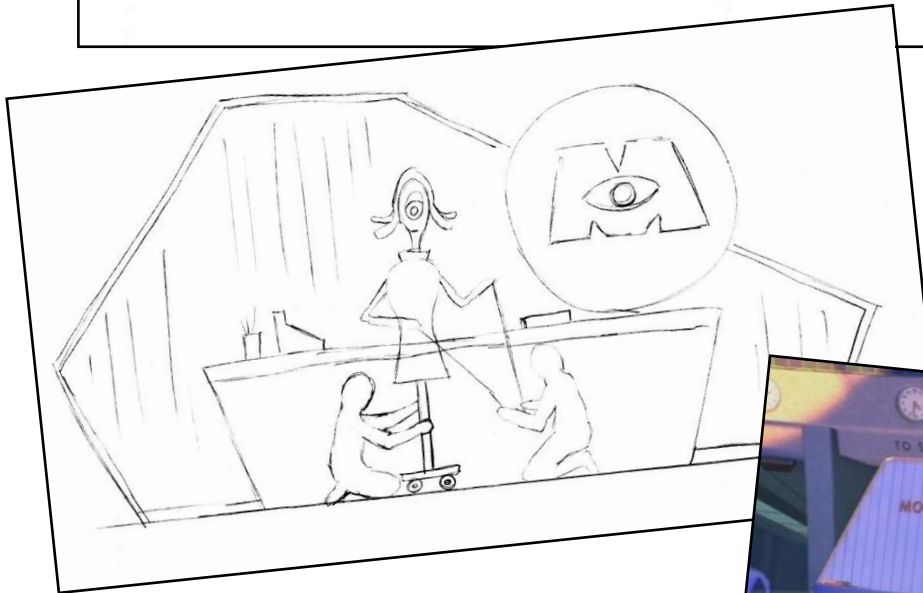
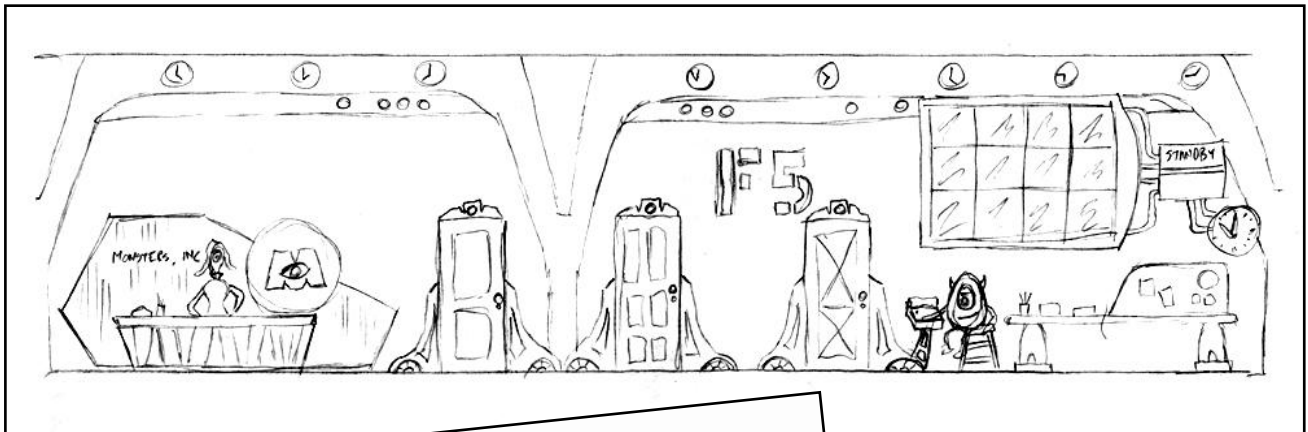
The film ends and Celia tells the guests that everything is ready. The red lights above the closet doors light up and the warning signs flash. The doors then open and guests "transport" to the Visitor's Center Auditorium.



ENTRANCE

The main auditorium looks like a part of the Monsters, Inc. factory. The walls are painted flat colors and directional signs point to color-coded "floors". In the ceiling and high on the walls around the seating area, unused closet doors, pipes, and equipment hang haphazardly. The stage is large and curved with Celia's desk on the far left side. Along the rest of the stage are closet door docking stations. During this time, various closet doors are being dropped into them with many different working monsters coming and going through them. While guests find their seats, they see Celia at her desk answering a variety of humorous phone calls and paging announcements throughout the factory.

Celia's desk is the only real set piece. The working monsters, the factory background, and all of the doors are video projections. Celia is a puppet operated by 2 puppeteers under the desk.





INTRODUCTION



Once everyone is seated, Celia closes the doors and presses a few buttons to get the show started.

The working monsters leave, the doors on stage fly out, and are replaced by a large video screen. On the screen, a short video introduces one of the current company's CEOs, Sulley. **The doors, video screen, and the images on the screen are all projections.**

As he is introduced, the screen flies out and is replaced by a closet door in the center of the stage. This door opens and Sulley enters from it. As it closes behind him, that door flies out. Sulley thanks the guests for visiting and helping with the new monster auditions. He explains that live audiences really are the best way to see how the newer monsters will perform. **The door that Sulley walks through is a projection that is lined up with a real door-like opening in the video screen wall. Sulley is a costume character with a moveable mouth and eyelids. These are controlled by wires inside costume or remotely by motors.**



Sulley then introduces the head trainer at Monsters, Inc., Mike Wazowski. The right turntable spins Mike and the main control center into view. He is seated on a barstool with a microphone in one hand and surrounded by control consoles. Behind him, a large video screen shows various kinds of information about the factory operation. **Mike and the control consoles are all real. Mike is a puppet operated by a puppeteer hidden by the consoles. Mike's eye is actually a video monitor inside his head playing back computer animated images of his eye and eyelid. The large video wall behind him is completely projected.**

Together, Mike and Sulley ask the audience to do various things like applauding, screaming, and laughing to demonstrate and calibrate the system. As they do, their results are displayed on the video wall behind Mike. Once the demonstration is finished, Sulley turns over the hosting duties to Mike and steps behind him to watch. **Audience reaction may be partly enhanced by hidden speakers throughout the house.**

Mike introduces the first act. At the same time, the left turntable spins Celia and her desk off stage.



ACT 1 – BILE, THE MAGICIAN

The left turntable rotates the first act onto the stage. It is a magic act performed by a monster named Bile. The setting is not much more than a large covered table with several magician's props on top.

Bile is not a very good magician and turns out to be a bit clumsy as well. His act rapidly falls apart into a slapstick comedy of mistakes. None of his magic tricks work correctly. At one point he becomes frantic when he reaches into a magic hat for a rabbit and is attacked by a large tentacle instead. When the act finally stops, Mike asks him what he did wrong and Bile answers "I fell down?". Mike shakes his head in dismay and tells him that maybe he'll have better luck next time. **Bile is a costume character with mouth articulation. The practical effects involved in the magic are operated by a technician hidden inside the table.**



ACT 2 – SMITTY AND NEEDLEMAN



Sully escorts Bile offstage and Mike introduces the next act. The center turntable turns just enough to create an entrance for two young, nerdy monsters named Needleman and Smitty, followed by a couple of factory monsters. As Smitty and Needleman begin their act, the factory monsters strike the magic. **Smitty and Needleman are costume characters with articulated mouths. The 2 factory monsters are technicians in jumpsuits and masks.**

Smitty and Needleman, former custodians, perform a stand up comedy routine similar to Abbott and Costello. This act falls apart quickly as the two argue about the routine and who is "messing it up" the most. Mike tries to intervene but they are too caught up in arguing to notice. Sulley moves in and diplomatically escorts the boys offstage while praising them for their "effort". The center turntable creates an opening for Smitty and Needleman exit.



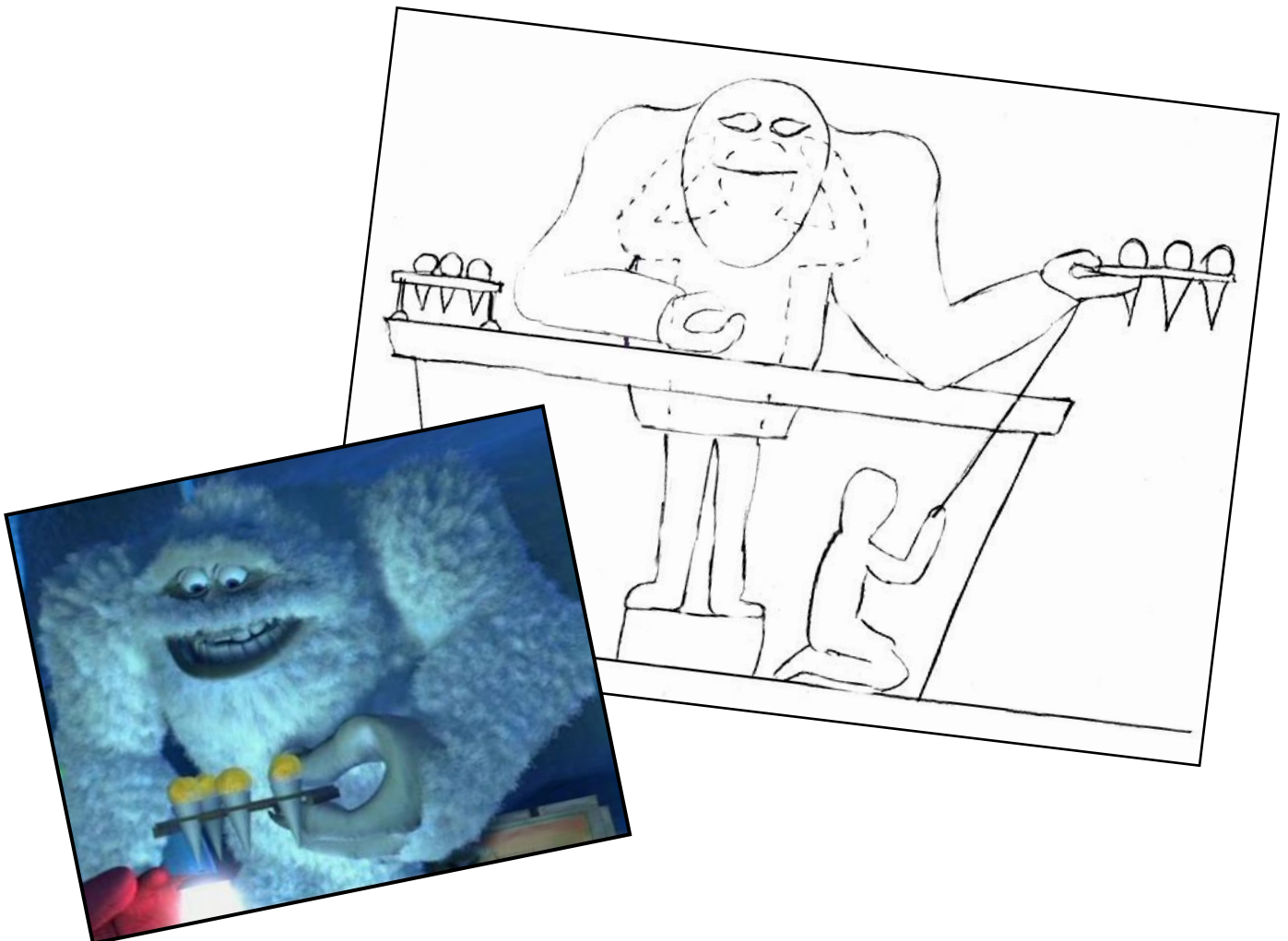
ACT 3 – THE YETI

The third act is pushed onto the front of the left turntable by the two factory monsters. Sulley moves back over by Mike, who introduces the next act.

This act is performed by the Yeti. Mike explains that the Yeti was once banished from Monstropolis to Nepal but, after a recent pardon, he is back to try his hand at creating energy for Monstropolis. Mike also nervously tells the audience that the Yeti's act is surprise and not even he knows what they are about to witness.



The Yeti begins a cooking demo. Mike and Sulley find this unorthodox and unlikely to produce laughs but they allow him to continue. This demo turns out to be pretty pointless when they realize that the Yeti only knows how to "cook" snow cones. **The Yeti is a large puppet attached to the cooking counter he is standing behind. One puppeteer stands inside his body to operate his face while an assistant under the counter operates his arms and props.**





RANDALL

Somewhat embarrassed, Mike and Sulley nicely talk the Yeti out of continuing his routine when they are suddenly interrupted by a stack of equipment crashing to the floor center stage. **The equipment consists of physical props triggered by a hidden technician.**

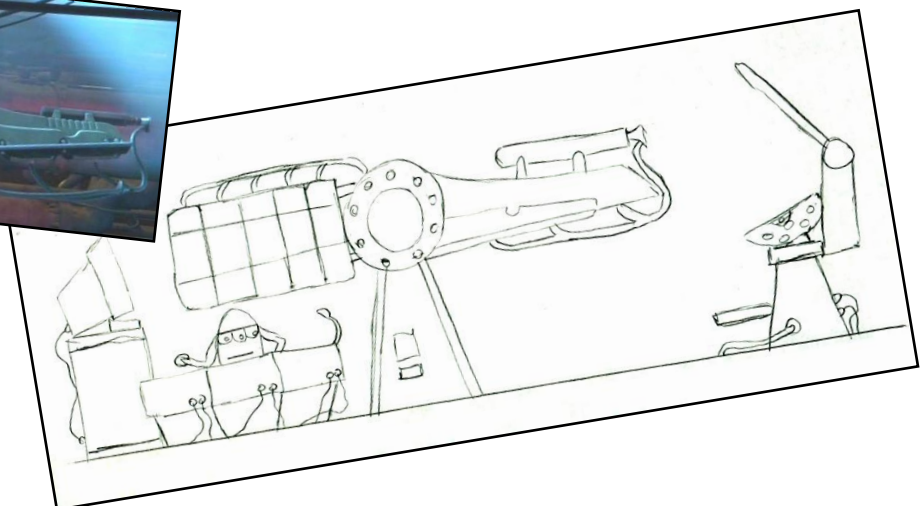
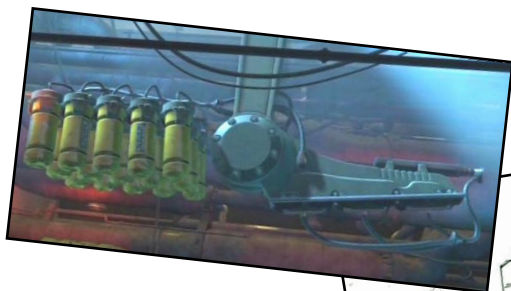


Randall appears out of thin air next to the fallen equipment and greets everyone. Mike immediately calls for security. Former CDA officers (whose uniforms are now labeled 'Security') jump in from every entrance on the stage to surround Randall. **The Security Officers could be adult guests in costumes who enter through the flip doors located on either side of the center turntable. They might also be entirely video projected.**

Randall and Sulley argue about last encounter before Randall's banishment and then clash over the use of human screams versus laughter.

Sulley explains that laughter works 10 times better than screams so Randall's services are no longer required. Randall then reveals that he has created a new machine that enhances the power of screams far greater than laughter ever could. Randall challenges Sulley to a fair competition of the two methods but Sulley refuses. **At this point, Randall is entirely projected.**

Seeing no other choice, Randall calls out to Fungus. Suddenly, the left turntable spins the Yeti off stage and brings Fungus and the Scream Extractor into view with Boo strapped inside. If Sulley refuses the challenge, Randall threatens to use the machine on Boo. For her safety, Sulley agrees and the Security team is withdrawn. **The Scream Extractor is a real set piece. Fungus is a puppet attached to it with an operator hidden below. Boo is a child guest in a costume that looks like Boo's monster disguise from the film.**





THE CONTEST

As soon as Sulley agrees, the center turntable spins all of the way around to bring Randall's new creation into view. It is very large, mechanical, and has lots of smoke, lights, and moving parts on it. Randall moves around behind the machine and climbs up on top. [The video projection of Randall disappears behind the machine and is replaced by a puppet on top of it. The puppet is operated by a puppeteer behind the machine.](#)

At Randall's request, Sulley goes first in the competition. Sulley asks Mike to get the audience laughing. Mike starts to tell jokes but under the pressure, they aren't very good and a low energy reading is displayed. Sensing easy victory, Randall starts up his machine. It begins to make frightening noises and seems to build up pressure. Finally it explodes misted water out of it and onto the audience. In shock and surprise, the audience screams and the machine processes it into energy. As it does, the power in the building fluctuates and one of the lights above the stage explodes. Randall gets a record-breaking high energy reading from the screams. [The mist effect is accomplished with air cannons. The audience reaction is enhanced by speakers hidden throughout the audience. The exploding light bulb is pyrotechnic.](#)

Sulley decides to make another attempt and performs a little soft-shoe dance while Mike improvises a brief but ridiculous song. The energy reading is still nowhere close to Randall's.

Randall starts the machine up again and this time, the lights go out, creepy noises are heard, and scary eyes open in mid air all over the stage. As the screaming starts, the lights come back on and the machine processes the screams into an even higher reading than before. [The noises come from the same speakers that are hidden throughout the house. When the lights go out, the Randall puppet and Sulley costume are removed and replaced by projections of both characters. The guest portraying Boo is also exited in the dark.](#)

The center turntable rotates the machine off stage. Mike and Sulley start to admit defeat when suddenly they realize that Boo is no longer in the machine. Randall sends Fungus off to find her and the left turntable spins the extractor off stage. When the turntables stop, various closet doors lower back onto the stage as they were when the guests first entered. One of those doors is the one that leads to Boo's room. [The closet doors are all projected. At this point, the only real elements are Mike and his control consoles.](#)



THE CHASE

Sulley tells Randall that he no longer has a hostage and should go. Instead of leaving, Randall decides to seek revenge for his banishment and begins to approach Sulley and Mike. As he crosses in front of Boo's door, it flies open and knocks him back. Boo is standing in the doorway and the audience cheers, which registers a high energy reading. *Audience cheering is enhanced by house speakers. Boo is also a projected character at this point.*

Randall regains his composure and runs towards Boo. Sulley tells Mike to "start up the doors". As Randall reaches Boo's door, she slams it closed, it flies up into the air, and then comes back down, pinning Randall's tail under it. Stuck and panicked, Randall begins to flail about. As he does this, the audience laughs and causes the energy reading to go even higher.

The door flies up a few feet and frees Randall. As he tries to catch his breath, Boo's door opens in mid air. Boo then jumps from the door, lands on Randall, and rides him like a horse. As she does this, Randall keeps crashing into various things and changing his body colors. Again, the audience reacts and the energy level grows higher.

Randall finally wrestles Boo from his neck and takes her captive. Sulley starts to chase him but Randall heads for the nearest door. Sulley yells to Mike to get rid of the door but Mike accidentally hits the wrong button. As Mike tries to correct the mistake, all of the doors start flying in and out rapidly and, as he does so, Randall, Boo, and Sulley are seen running in and out of the various doors.





THE END

Finally, the doors stop moving and three doors land in the center of the stage. Randall comes out of the center door and looks around. He creeps up to the door on his right and slowly cracks it open. As he starts to look inside, Sulley's hand juts out and grabs him by the neck. The remaining door opens and Boo walks out of it while Sulley enters the stage still gripping Randall.

Sulley calls to Mike, the three doors fly out, and a single door flies back in. Recognizing it, Randall yells in protest. Sulley opens it and throws Randall in. Before the door closes, the audience can hear a teenager calling to his mother about the return of "that pesky alligator". The door closes, flies out, and is replaced by Boo's door. Sulley takes Boo into her room and says goodbye and returns to the stage. *Boos door is lined up with the real opening in the middle of the video wall. As Boo and Sulley enter the room and close the door behind them, they are video projected. When Sulley comes back out of the room alone, he is a costumed performer again.*

The right turntable spins the control center and Mike offstage followed by the left turntable spinning Celia and her desk back into view. Mike is now sitting on the edge of her desk flirting. Sulley thanks the audience for their help and says goodbye but Mike continues to flirt with Celia. The closet doors to the right of the audience open and the audience exits back to the human world. *Celia and her desk are the same set and puppet from the start of the show. A Mike puppet has been added. This Mike puppet does not have a video projected eye. It is simply fixed looking at Celia.*

