

# TREASURE --- PLANET



A Voyage of Discovery



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**T**he million years before our story takes place, an extremely advanced race of alien scientists known as the "Forefathers" invented an elaborate, planet-sized mechanism that created portals which could instantly transport anyone to virtually any place in the universe. The Forefathers used this device for research, exploring different worlds and gaining knowledge of other civilizations. They never interfered or caused harm to any of the worlds they visited. Eventually, the Forefathers evolved beyond sheer physicality, merging to become a brilliant force of living energy which drifted away. Their fantastic creation lay dormant for centuries.

Thousands of years later, a notorious band of space pirates led by the infamous Captain Nathaniel Flint stumbled across this device. With the help of Flint's Bio-Electronic-Navigator, known as B.E.N., they figured out how to operate the mechanism and discovered the ancient portals. However, unlike the benevolent Forefathers, the pirates used this fantastic construction for their own greed. They looted and pilfered a thousand worlds, appearing from out of nowhere and vanishing without a trace. They stashed their vast, ill-gotten booty in the subterranean void of the mechanism, which later came to be known as Treasure Planet.

As the years passed, Flint became paranoid and consumed with avarice. He tried to kill the crew members who remained with him. Those spacers who could, escaped his wrath through the portals. Flint's cabin-boy, young Billy Bones, made off with the "key" to the portals, leaving Flint trapped with only B.E.N. and the treasure he had accrued in the core of Treasure Planet.

As Flint neared death, he was determined that no one would ever return to steal his fortune. So, with B.E.N.'s help, he rigged an elaborate explosive sequence that would be triggered by anyone who ever tried to

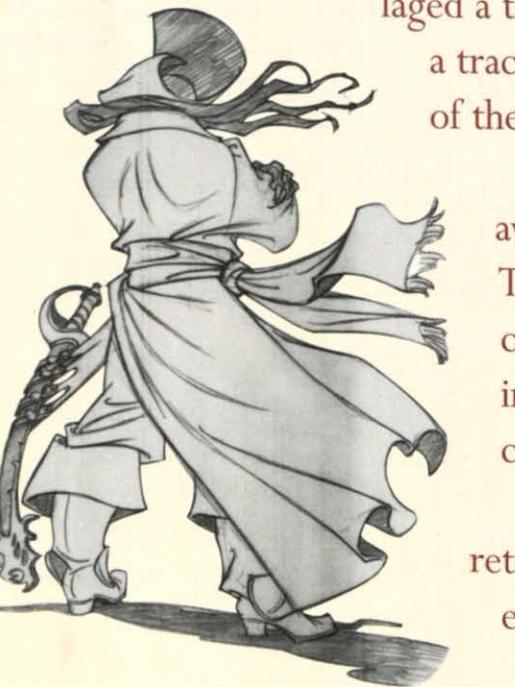
reenter the interior of the planet. Just before he died, Flint pulled out B.E.N.'s memory circuit so that the little robot would not be able to reveal the existence of the booby trap to any unwelcome visitors. Then the depraved captain expired, surrounded only by the cold, gleaming sparkle of his wealth.

B.E.N. was left to wander the extensive tunnels of Treasure Planet without his memory, until eventually he made his way to the surface.

One hundred years later, the story of Captain Flint and "the loot of a thousand worlds" has evolved into the stuff of legends. Most everyone has heard of Treasure Planet, but no one is sure if it is myth or machination, though it has become the objective of many a starry-eyed treasure hunter.

The pirate John Silver has spent a lifetime searching for Treasure Planet, giving up an eye, arm, and leg in the course of his pursuit. He is finally on the verge of success, tracking down the now one-hundred-year-old Billy Bones. Silver has pursued his elusive quarry to the distant mining planet of Montressor, locating Bones in the town of Benbow, at a small down-on-its-luck bed-and-breakfast run by Sarah Hawkins and her son, Jim.

Young Jim Hawkins knows the legend and lore through his childhood storybooks. Little does he suspect the amazing direction his life will take when he joins a most fantastic adventure in search of **Treasure Planet**. . . .



**Above:** Early development painting of Treasure Planet by Christophe Vacher

**Opposite:** Rough animation of Flint by John Pomeroy

# Creating a World

*Treasure Planet* is the brainchild of animator, writer, and director Ron Clements, who first imagined the story of "Treasure Island in outer space" while searching for a science fiction/fantasy-type project that would work well in Disney animation. Ron and co-director John Musker saw *Treasure Planet* as an interesting combination of something old and something new. The "old" aspect was provided by Robert Louis Stevenson's classic period tale of pirates and its coming-of-age story replete with cliff-hangers and vivid atmosphere. The "new" was Ron's idea to add contemporary characterizations and science fiction elements, such as holographic maps and solar-powered space galleons.

Without a doubt, this tale of adventure was a great story that had wonderful, bigger-than-life characters and situations and also enormous visual potential. The nautical aspects could easily and fantastically translate into a science fantasy setting: the ships would become spaceships, the voyage an interstellar adventure, the wooden-legged pirate a cyborg, and so on.

In order to achieve the artistic goals of *Treasure Planet*, the artists and technical crew created a film that combined 2-D and 3-D animation techniques, with the first-ever major character that was a hybrid of both. Additionally, Computer Generated Imaging (CGI) was advanced by the

development of virtual sets that were painted and lit in a way that not only added a visual reality never seen before on the screen but one that had heretofore only been possible in live-action films and theatrical productions.

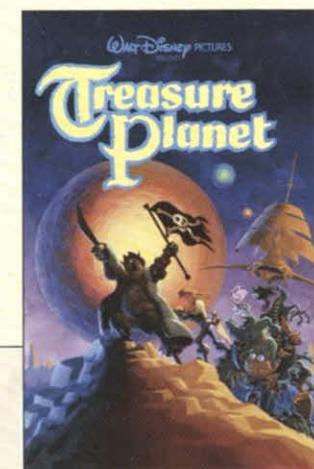
"Within the story of *Treasure Planet*," says John Musker, "is the theme of going off into the unknown and exploring uncharted territory. And that exploratory aspect was reflected in the making of *Treasure Planet* itself."



**Right:** Early character design by Kevin Altieri

**Top Right:** A mock one-sheet poster used to pitch *Treasure Planet* based on a sketch by John Musker and painted by Tom Cardone

**Opposite:** Early character design by Alex Nino

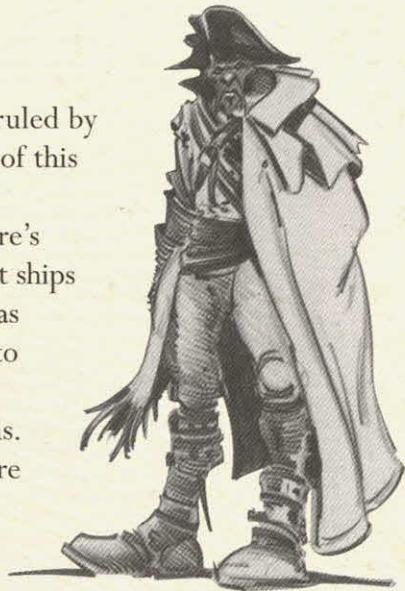


# A Thousand Worlds

The setting for *Treasure Planet* is a vast empire, ruled by a queen. More than a hundred planets are part of this empire. Almost all are inhabited.

Shipping is the major industry, and the empire's economy depends upon this trade. Vast merchant ships sail through the etherium delivering cargo such as produce, textiles, or minerals, from one planet to another.

The empire, however, is plagued by problems. There is civil unrest between alien cultures. There is hunger and sickness. There is a class system creating a vast discrepancy between the "haves" and the "have-nots."



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**Above:** A sampling of the treasures seized by Flint

**Top:** Early character development for Flint by Rick Maki

**Left:** Flint's ship attacking a merchant vessel

## The Etherium

The ocean upon which Jim Hawkins and the crew of the RLS *Legacy* navigate their journey is called the “etherium.” It is an outer space filled with atmosphere, populated by strange oceanic-type creatures that “swim” beside armadas of huge, open-decked space galleons plying their respective trades or transporting travelers.

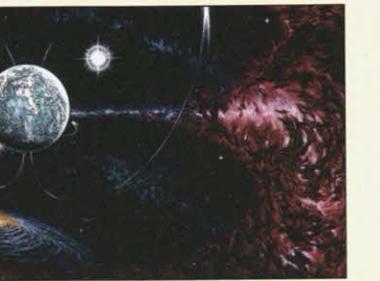
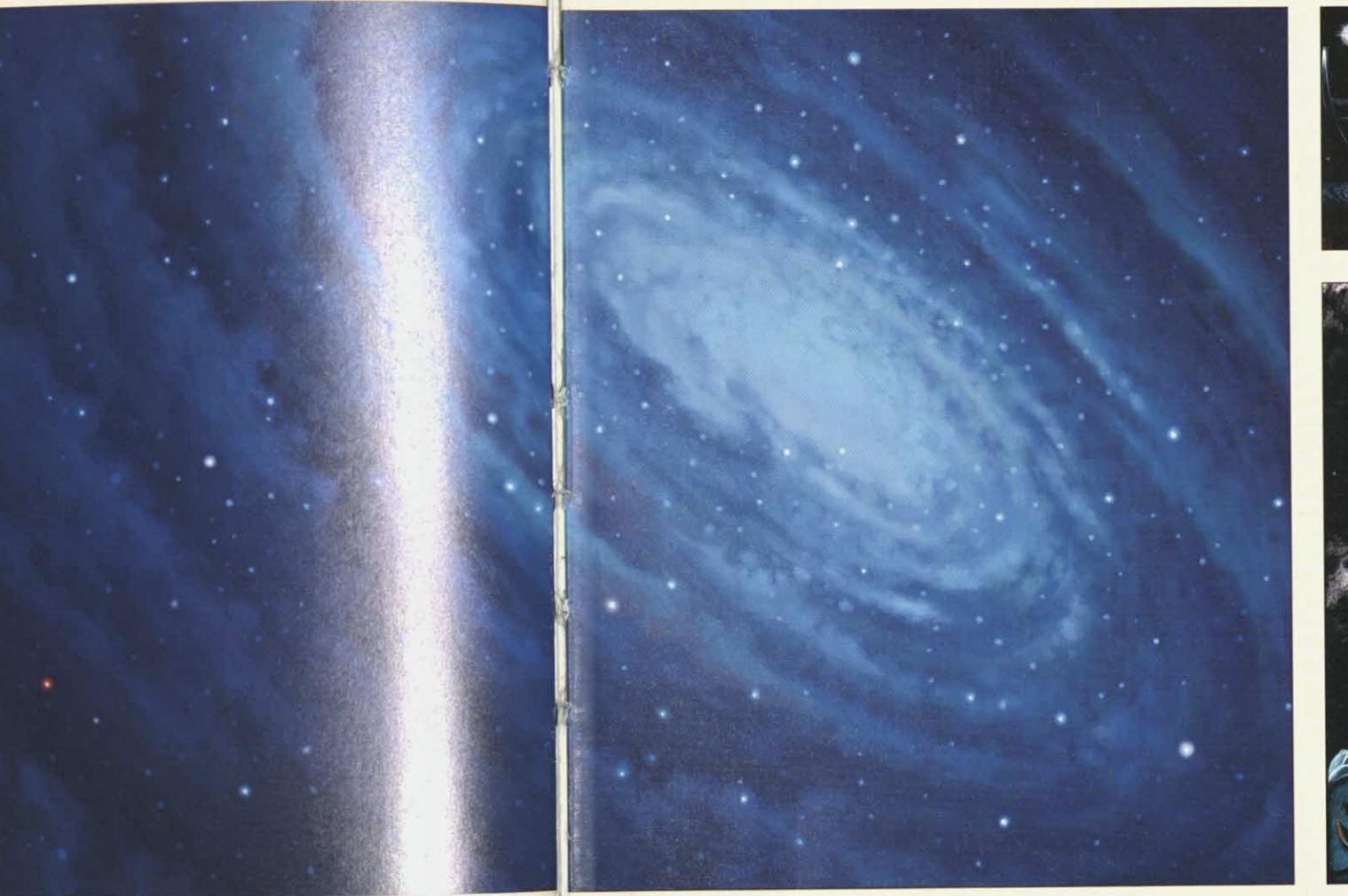
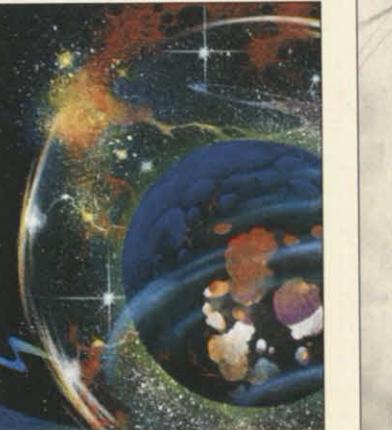
One of the most distinctive aspects of the etherium is that this unique “space ocean” has qualities of both air and water. Space is not a vacuum in this universe, but is living, roiling, and ever changing.

**Far right:** Visual development digital painting by Ian Gooding

**Right:** Visual development of the etherium by Alex Nino

**Bottom right:** Production still of a minuscule *Legacy* in the vast etherium

**Below:** Visual development by Alex Nino



The name *etherium* derives from “ether,” an element which ancient philosophers conjectured filled the heavens.

**Above and top:** Visual development of the etherium by Andrey Brandl

**Far left:** Visual development by Dave Tidgwell

**Left:** Visual development by Guy Deel

## Creatures of the Etherium

The galaxy is populated by several varieties of exobiological creatures that are wondrous in their grace and agility as they fly throughout the interstellar atmosphere. It is often difficult to discern their astronomical origin due to extensive migration patterns, although it has been recently discovered that a few species still exist whose evolution can be traced back to the earliest development of the galaxy. Here are but a few:

Mantabirds are swift, kite-like creatures that ride the stellar winds. They frequently flock around spaceports, and are especially annoying to the harbor's ships during takeoffs and landings.



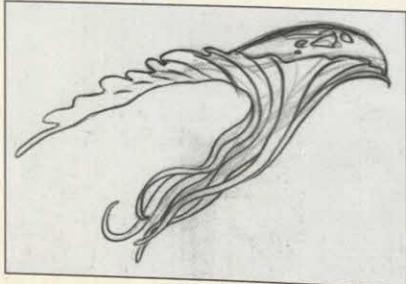
Orci Galactici are gigantic, leviathan-like creatures that soar about the etherium, traveling in "pods." Intelligent and playful, these creatures have a tendency to shoot massive sprouts of nebula spray through their blowholes at the most inopportune times.

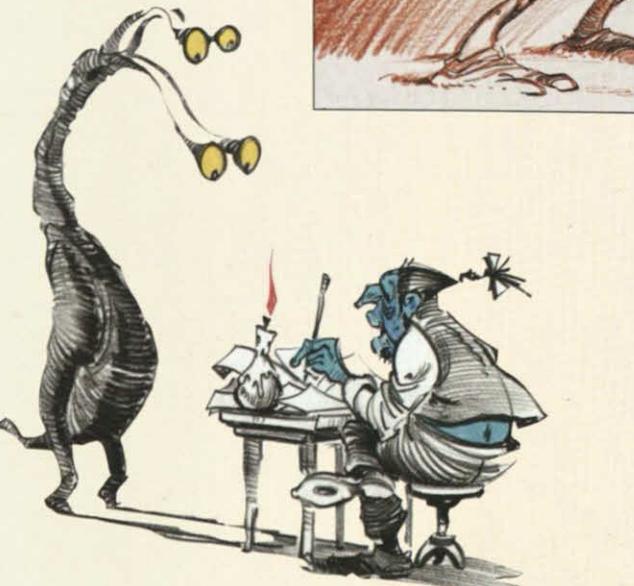
The most beautiful spiral nebula in the galaxy is known to host one of the most repulsive of creatures. Zaftwings, often referred to as "gill-rats," populate the area within the Lagoon Nebula, flourishing in the atmosphere of space.



*Visual development of a mantabird by Rick Maki (right); development sketches of orci galactici and zaftwings by Frank Nissen (below)*

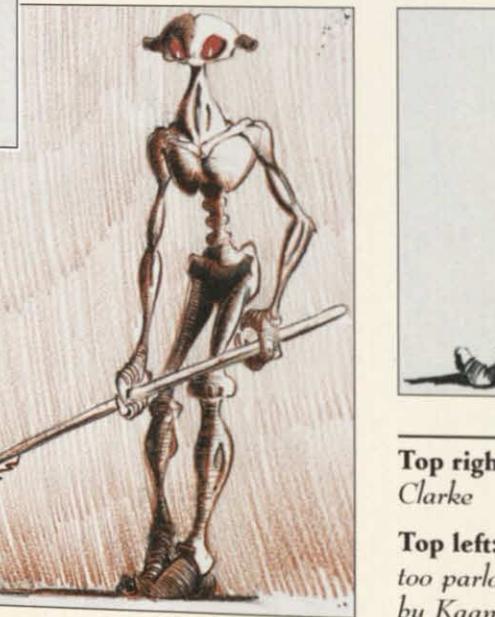
**Far right and above:**  
*Orci Galactici soaring in the etherium*





## Citizens and Species

There are at least fifty different alien species that inhabit the empire. Most of them speak a common tongue, though a few talk in their own unique languages. Life-forms range from human to the humanlike to the incredibly bizarre. There are some species that *resemble* humans but have unusual features (odd skin or hair coloring, pointed ears, animal-like characteristics, among others), making them clearly distinguishable.



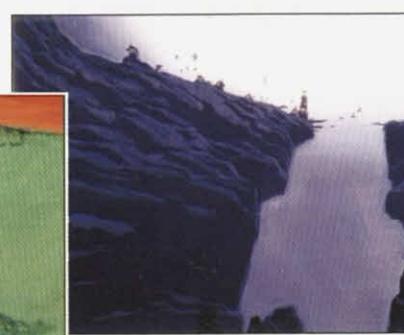
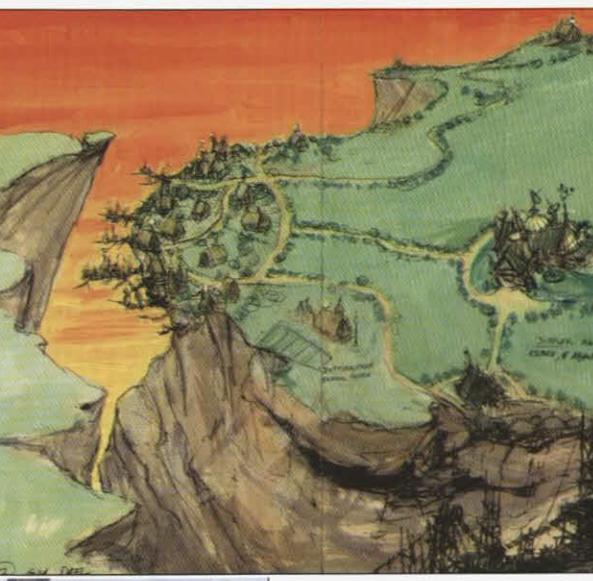
**Top right:** Character design by Peter Clarke

**Top left:** Story sketches depicting a tattoo parlor at the spaceport Crescentia by Kaan Kalyon

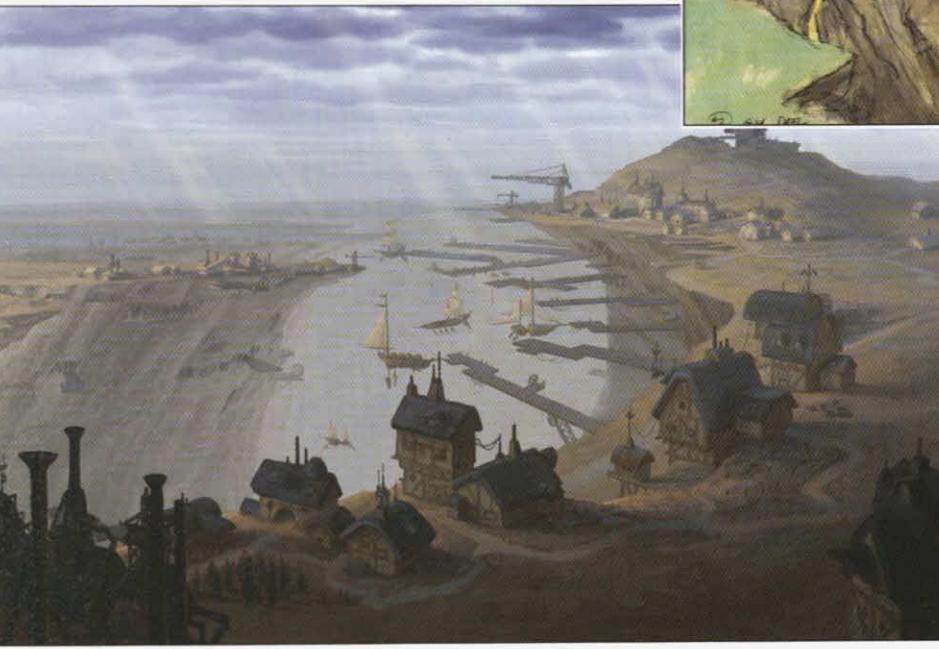
**Bottom left, left, center, and above:** Early character development by Rick Maki

## Montressor

One of many populated worlds in the galaxy, Montressor is a rocky mining planet that has seen better days. It has become a lonely space outpost with a small local population made up mostly of migrant workers who emigrated from various surrounding planets. The rest of the populace consists of a few froglike Benbonians, some humans, and a few other random species.

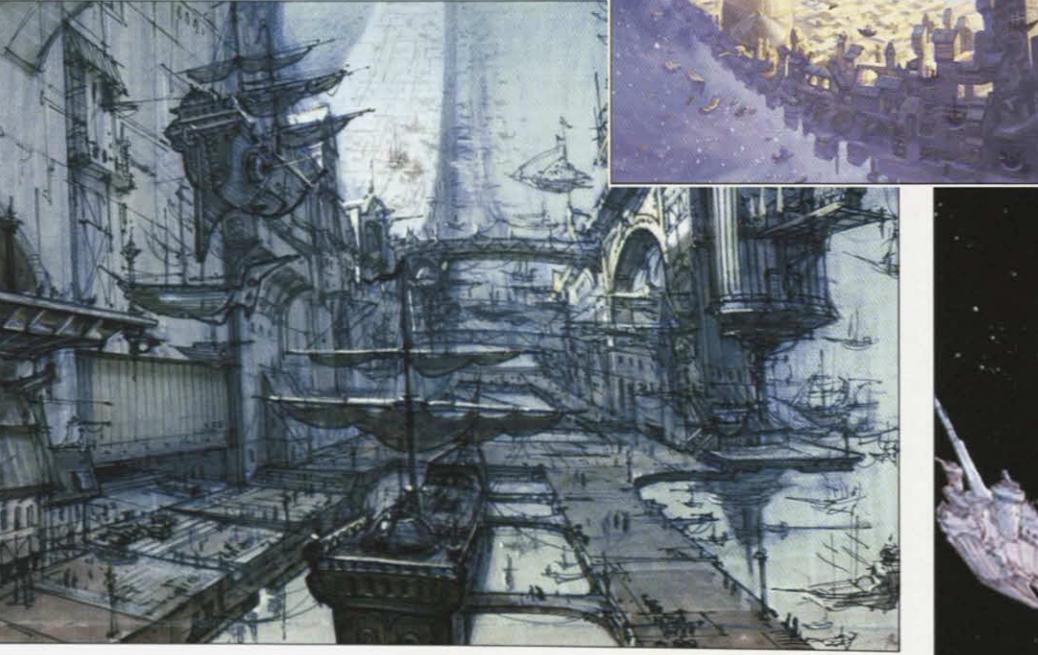


**Visual development of Montressor by Guy Deel (left), and Craig Elliott (above); production moment (far left)**



# The Spaceport Crescentia

Next to the mining planet of Montressor is a huge man-made spaceport, Crescentia. From a distance, this crescent-shaped “space harbor” appears to be a serene, waning moon, but upon closer inspection it is a thriving mercantile trading port.



*The spaceport was based loosely on the British port of Bristol, but it also suggests major modern transportation hubs such as O'Hare Airport in Chicago and Grand Central Terminal in New York City.*

*Visual development artwork of the spaceport Crescentia by Peter Clarke (right and top right), Christophe Vacher (top center), and Michael Spooner (above)*



*Early development art for the Crescentia spaceport by Michael Spooner (above, top right, and bottom left), and Steven Olds (top left and center left)*

*Left: A production still of the thriving spaceport*

## The Benbow Inn

The inn run by Sarah Hawkins looks like a typical inn from eighteenth-century England—until it becomes apparent that the thatched roof is actually sheet metal with antennae and solar collectors.



22 *Treasure Planet*

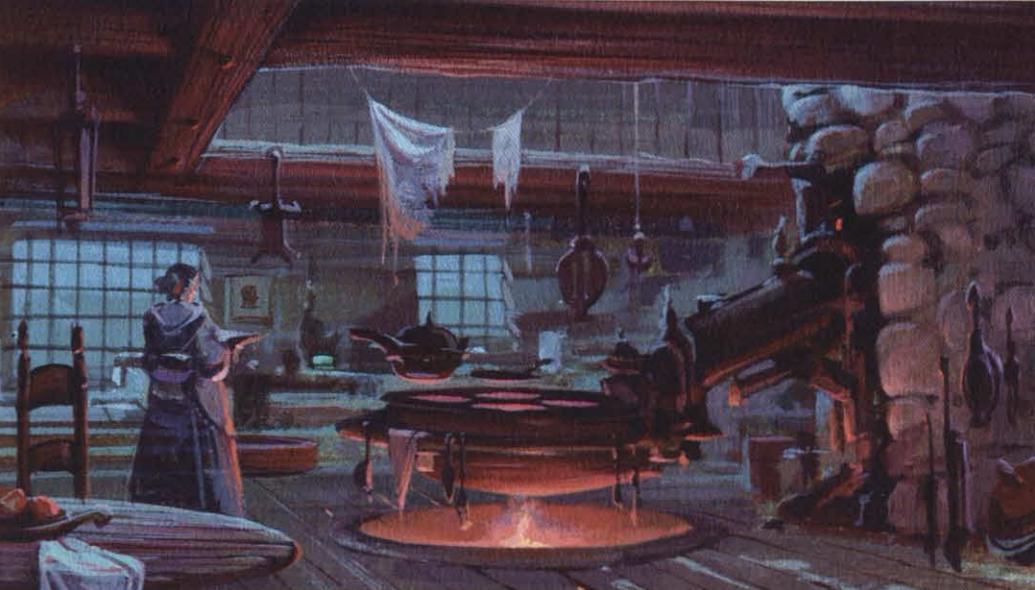
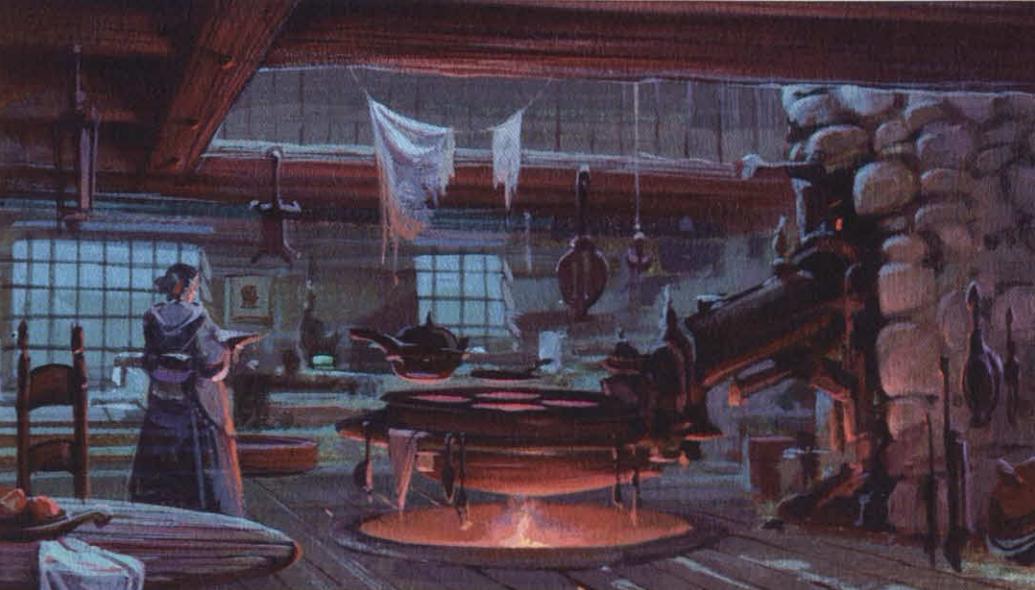
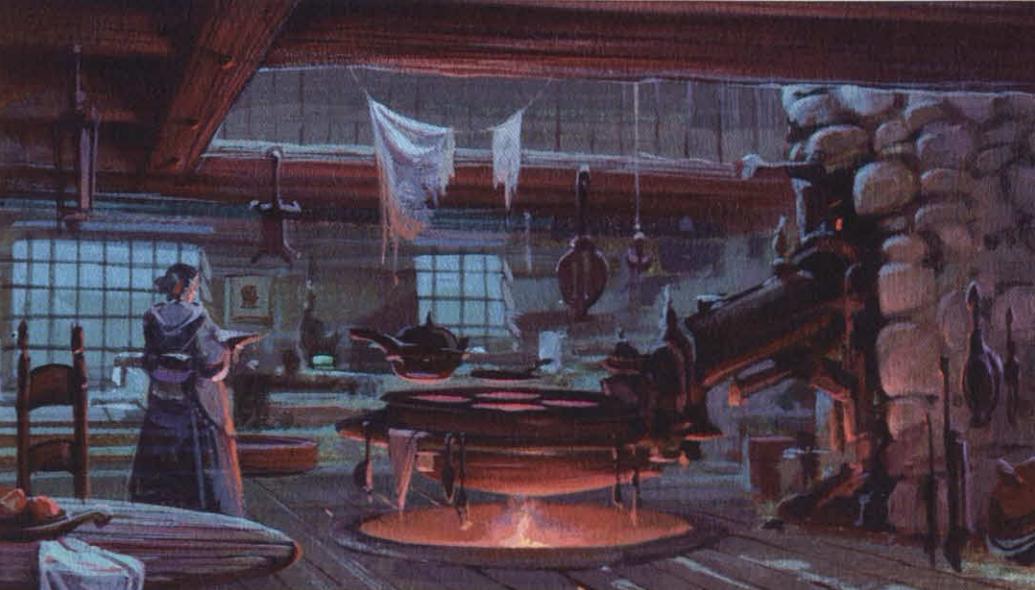
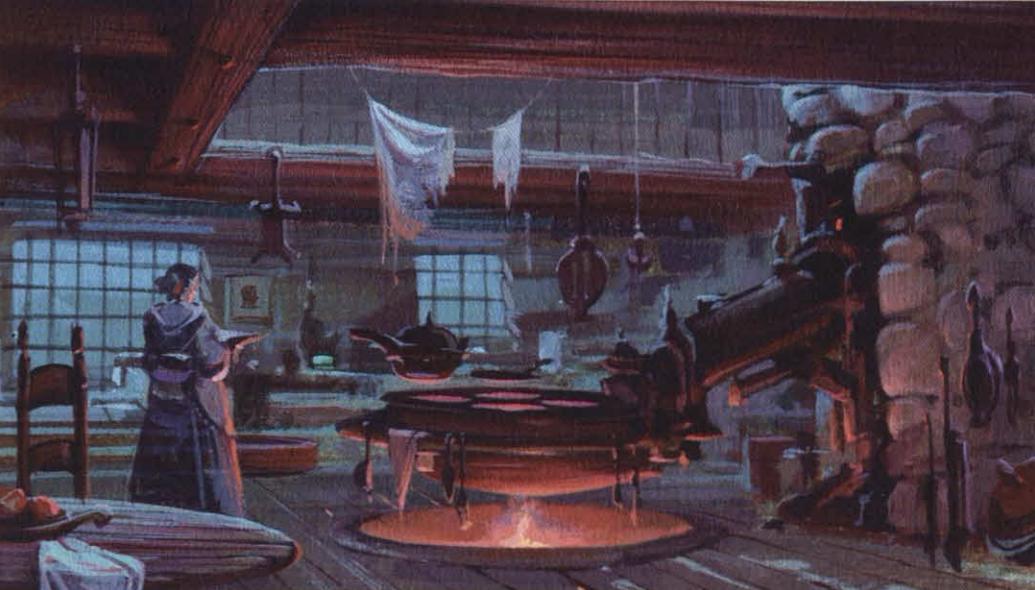
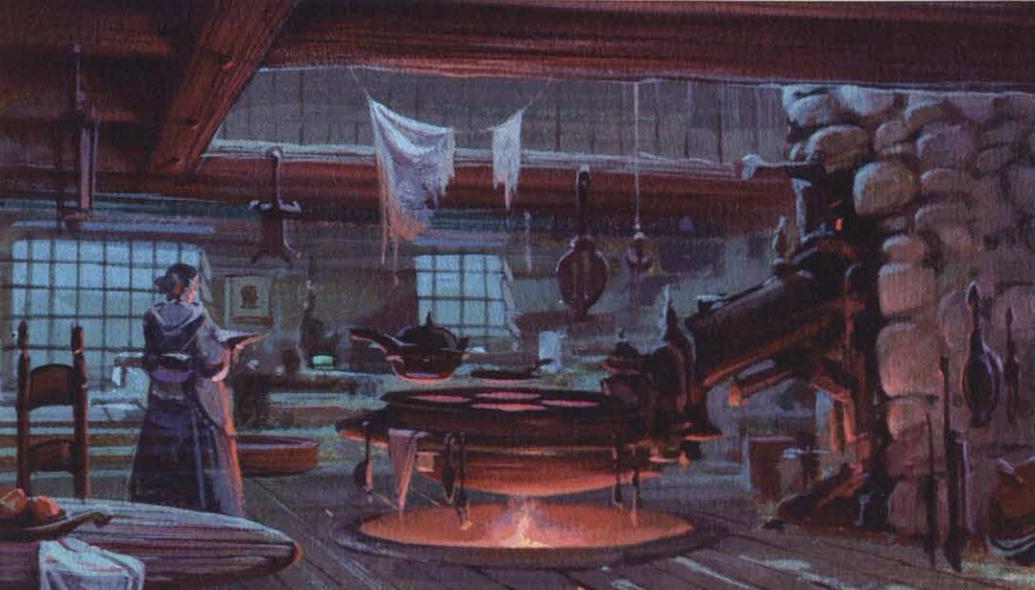
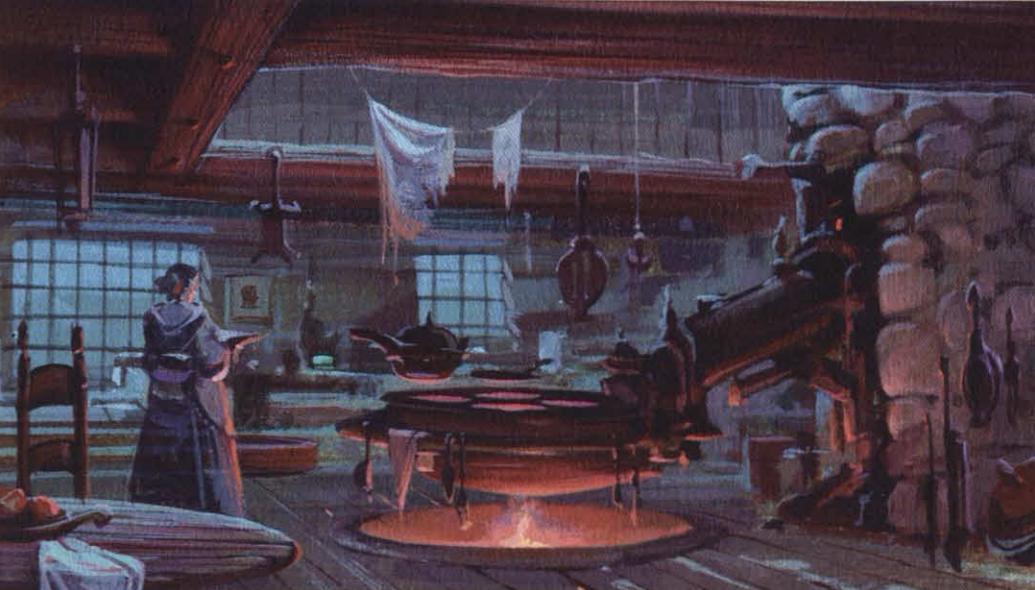
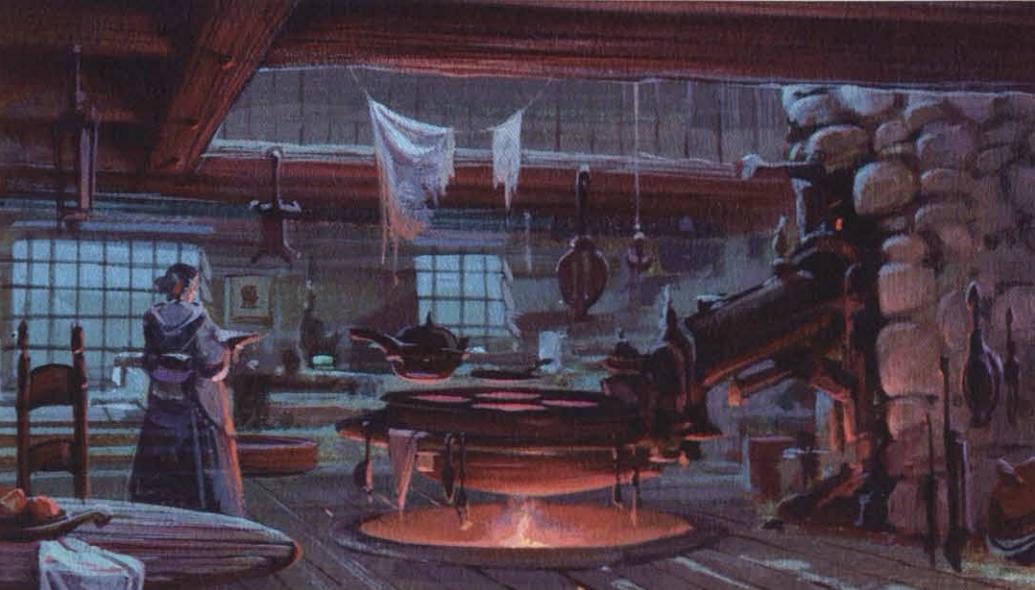
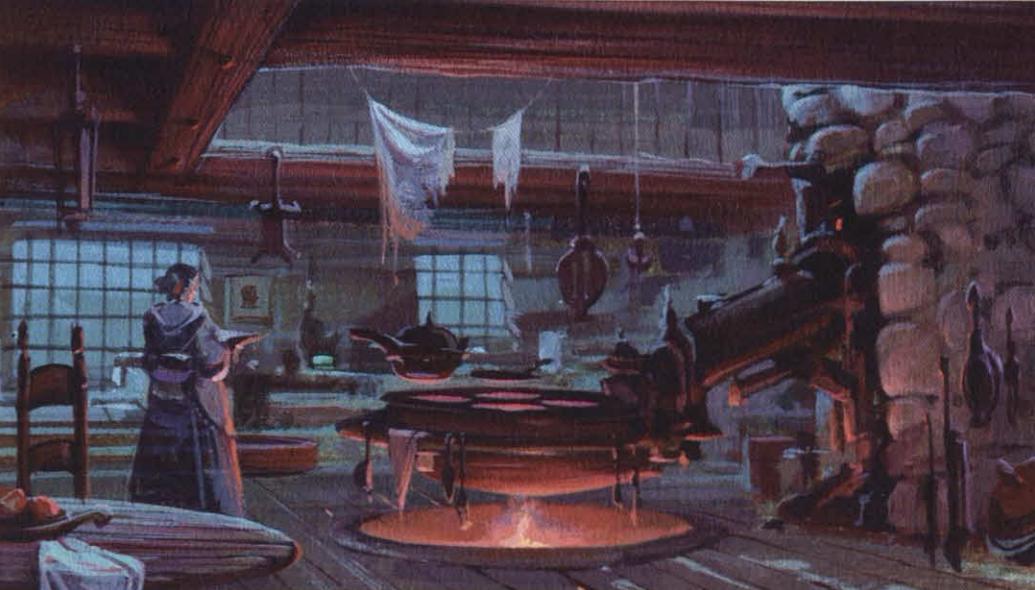
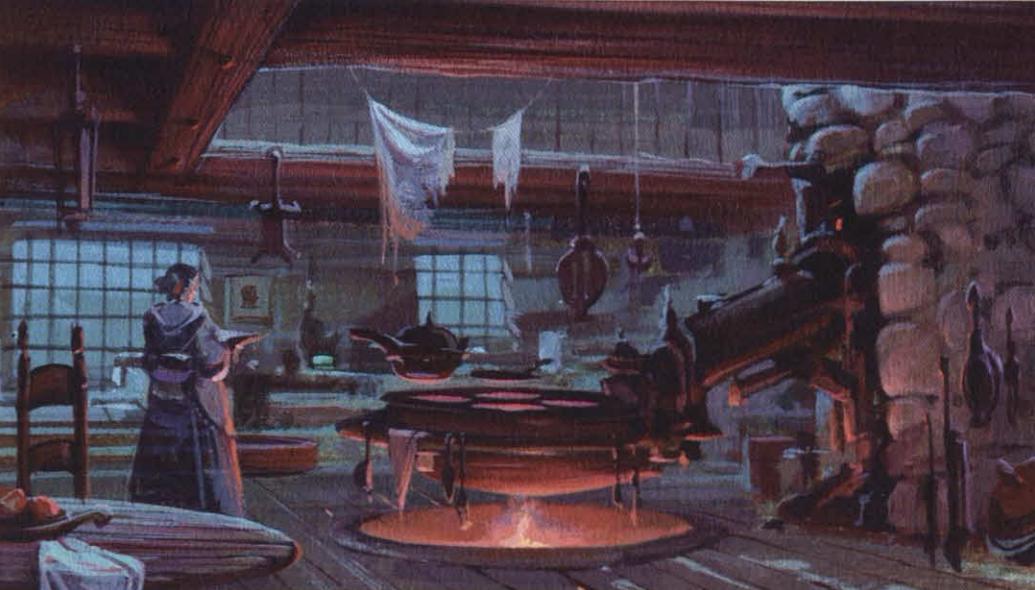
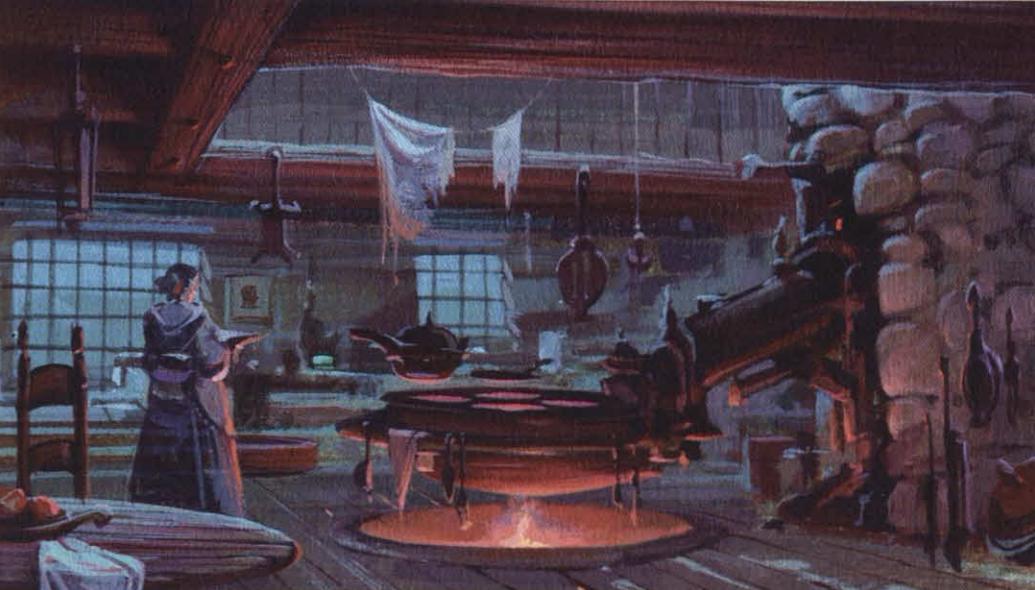
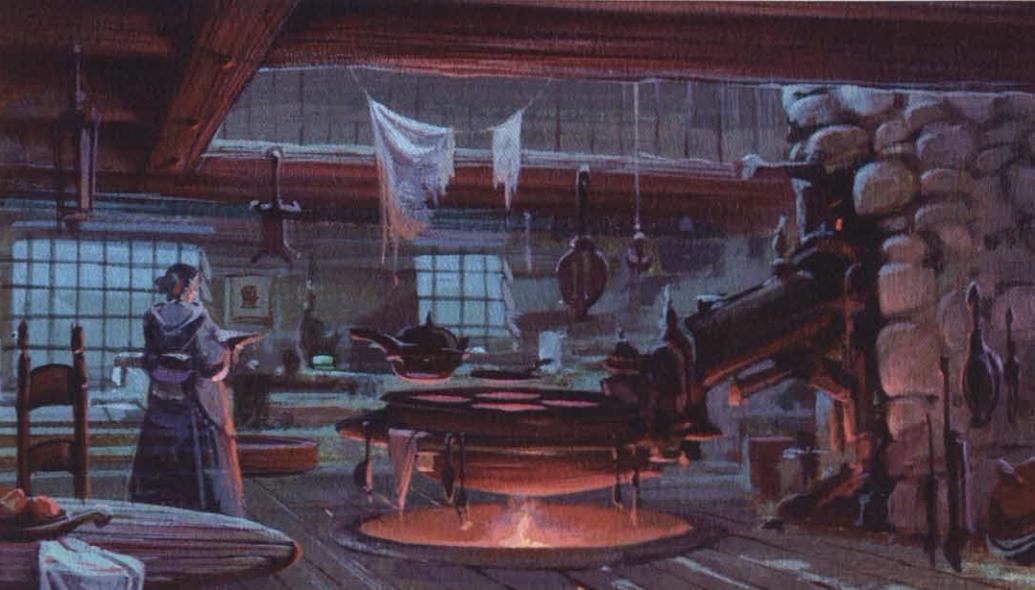
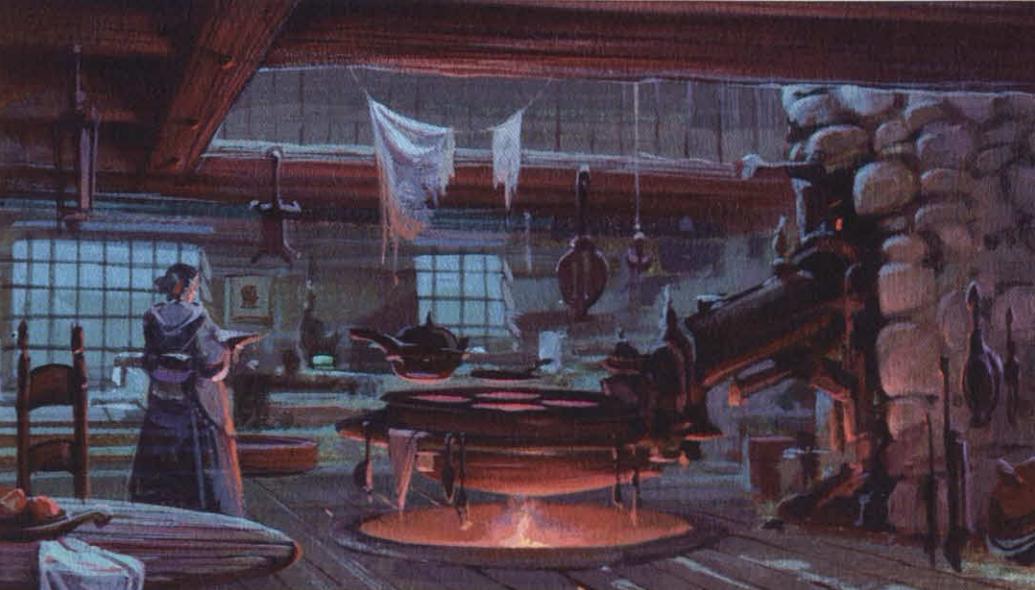
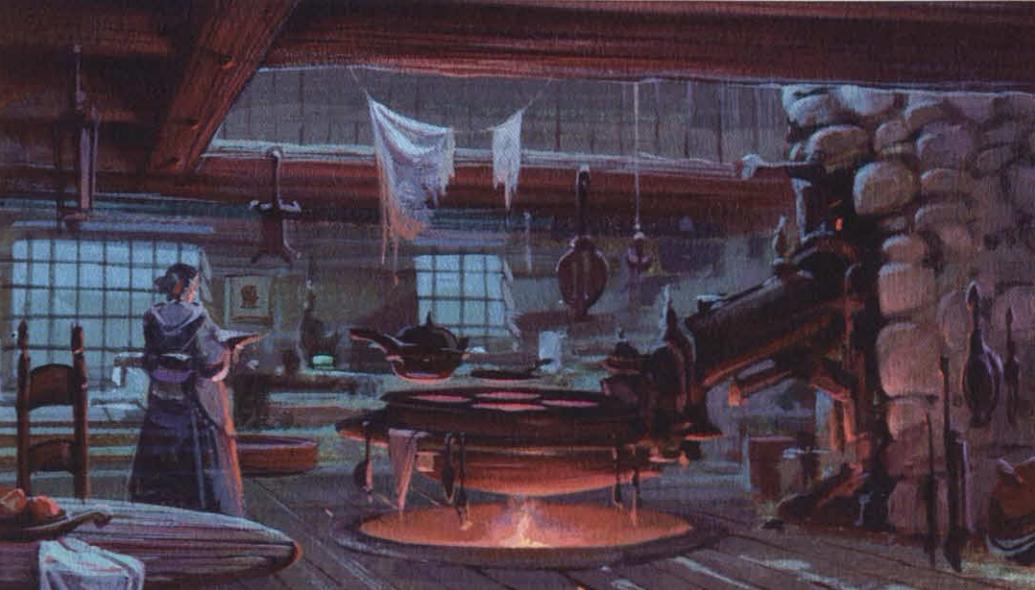
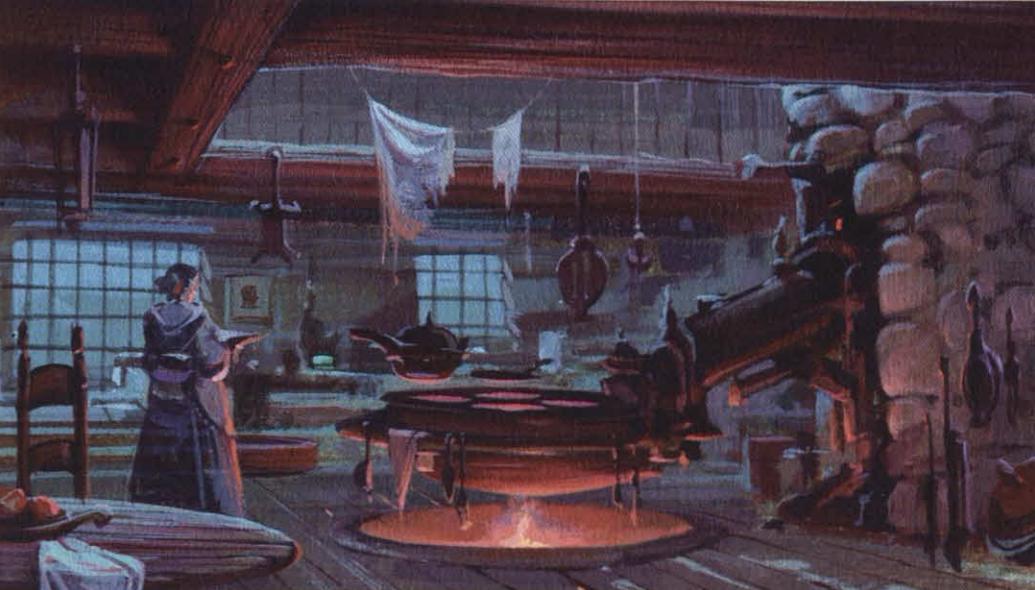
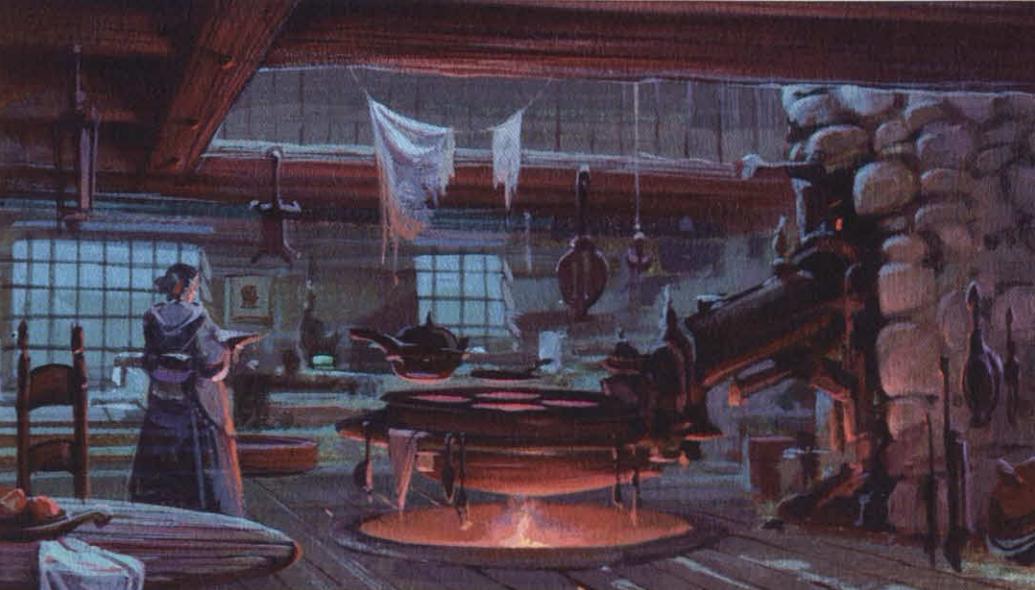
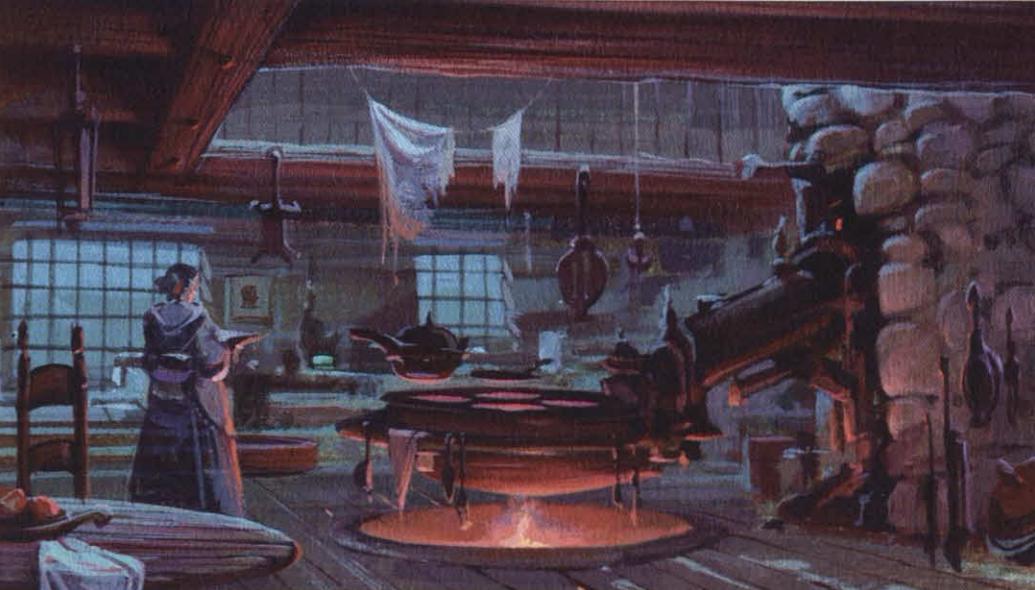
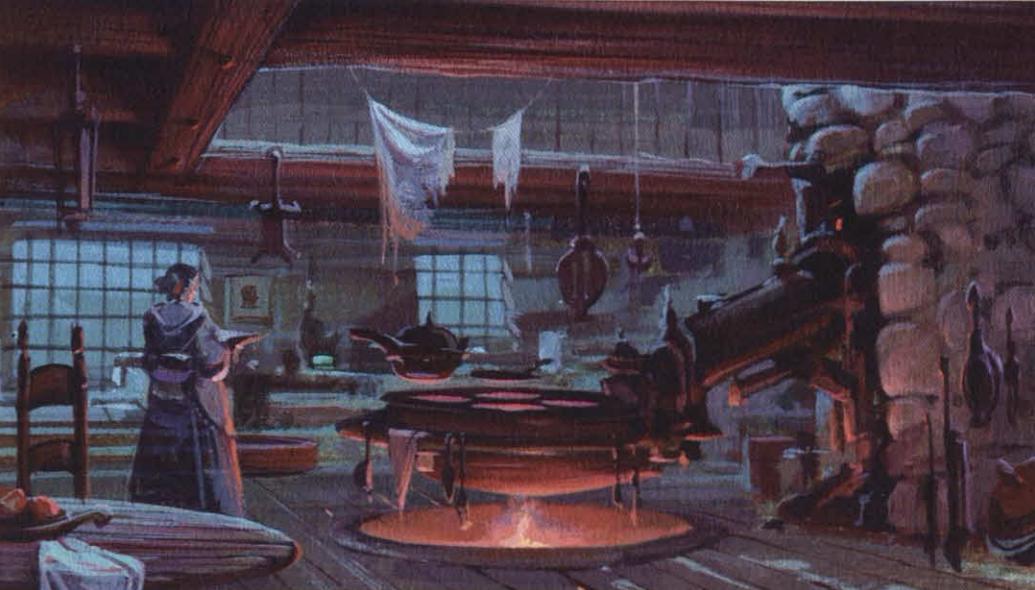
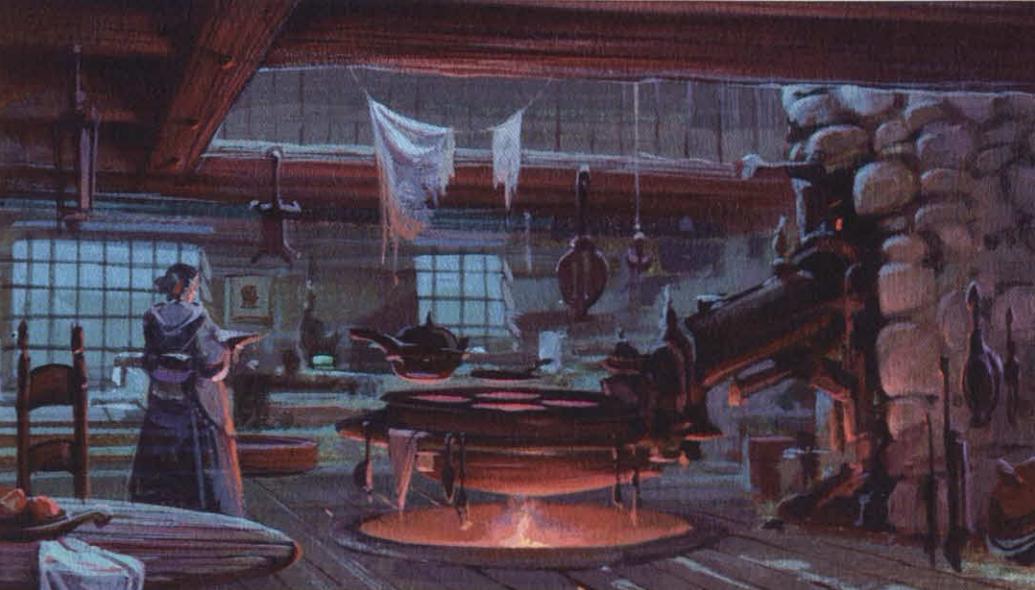
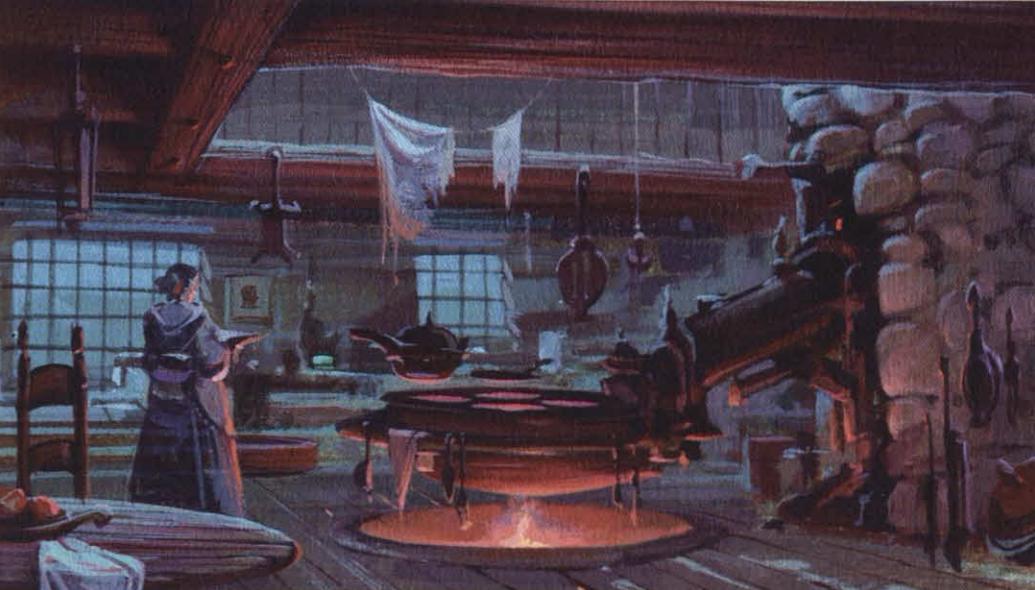
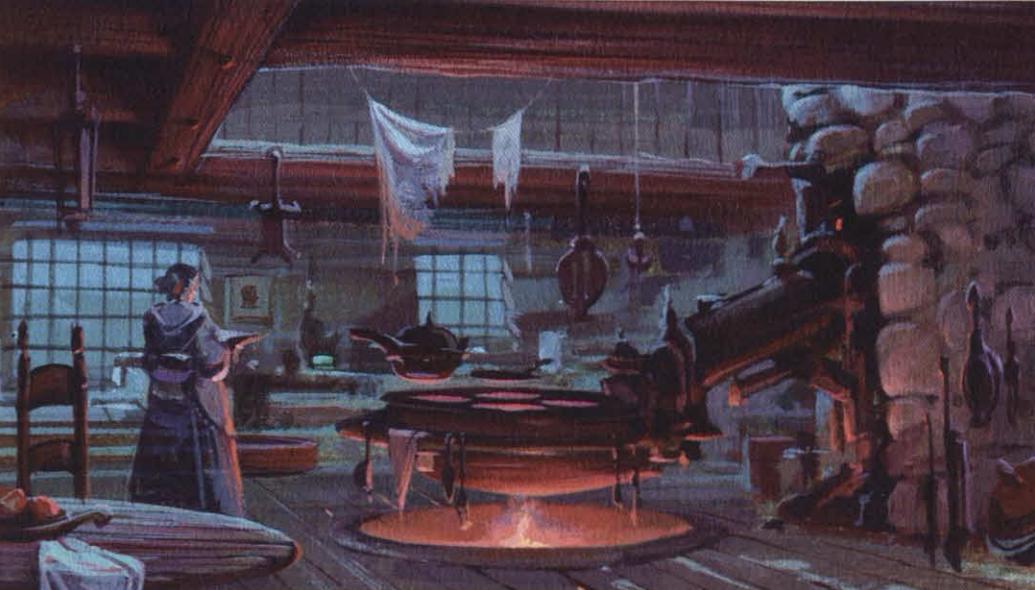
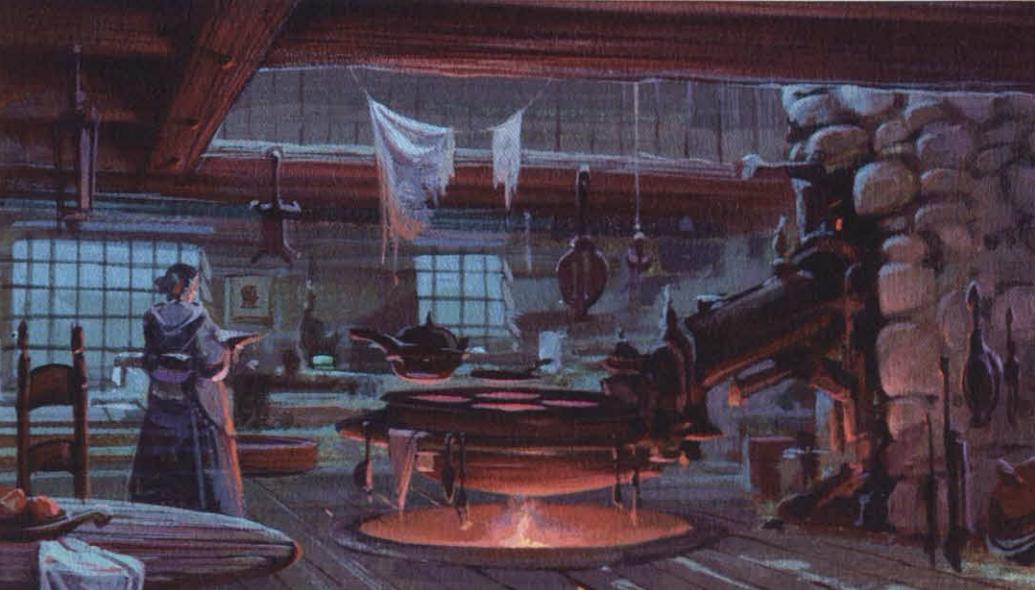
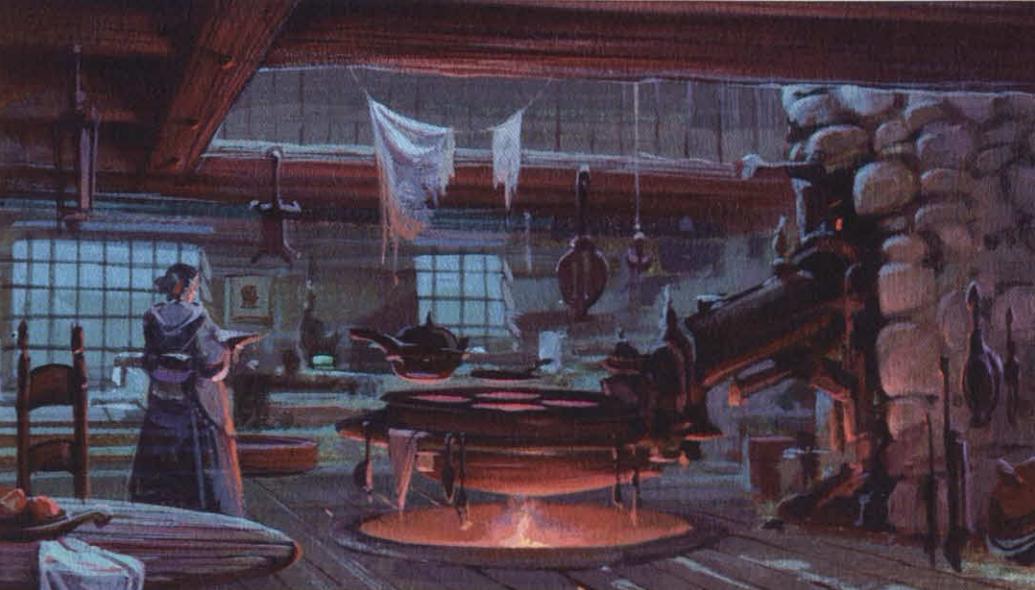
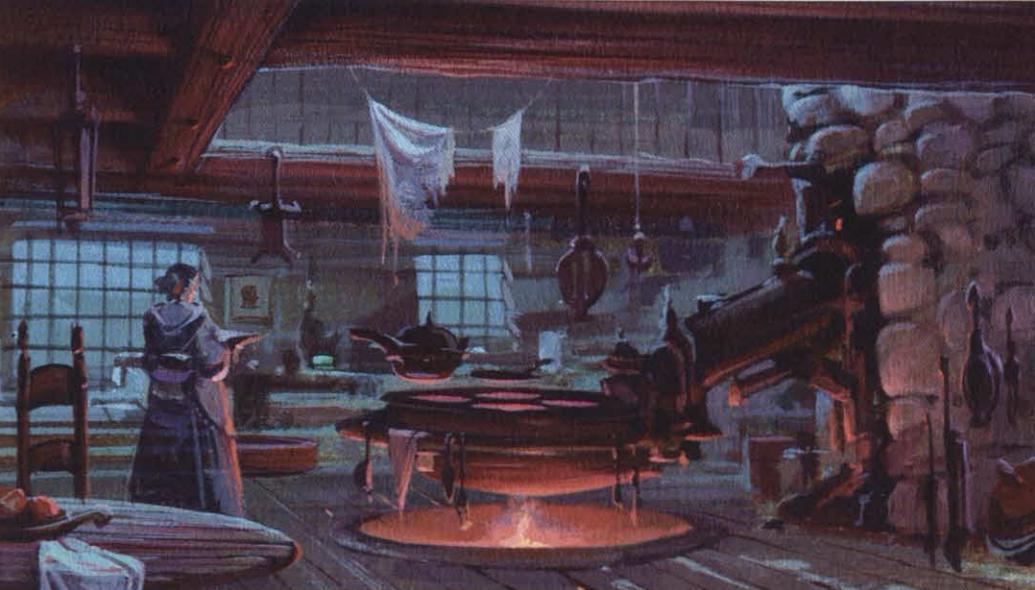
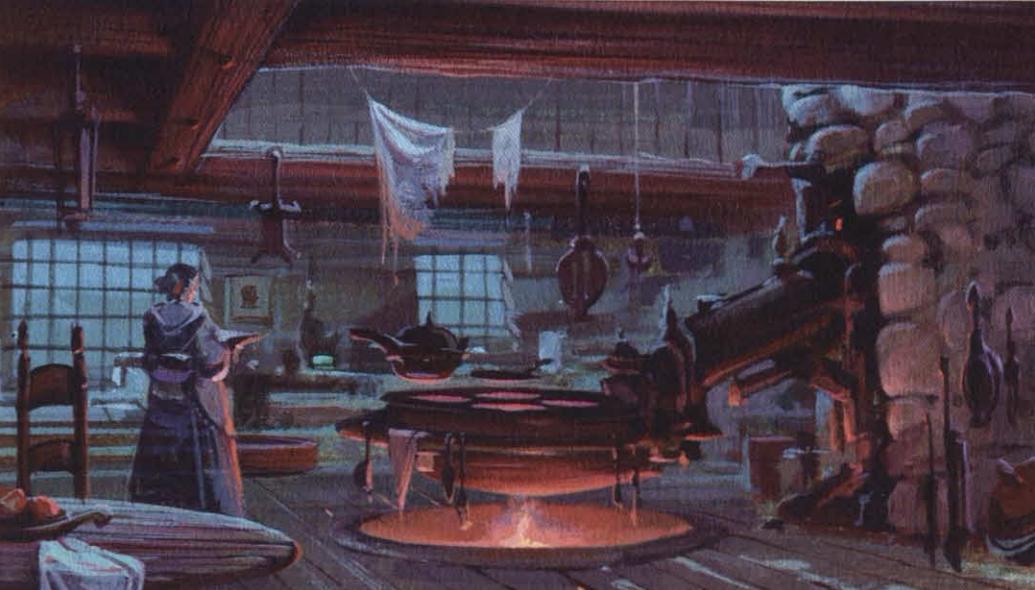
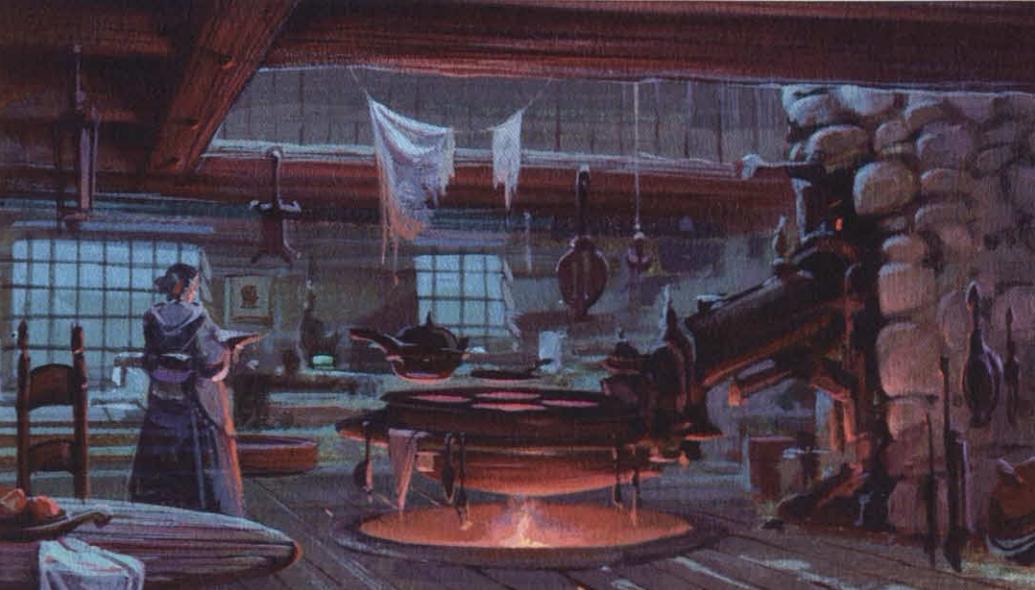
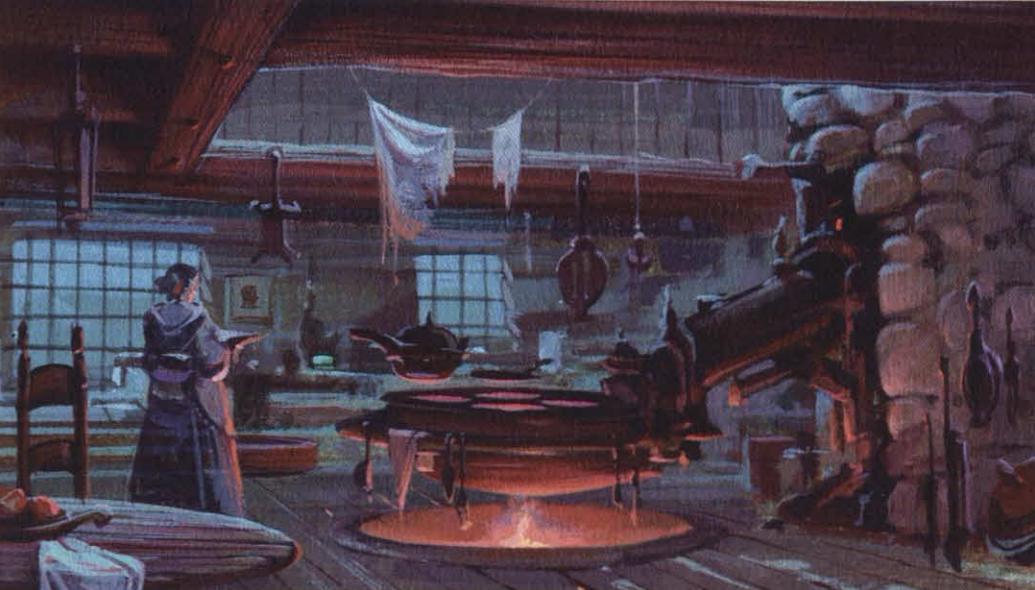
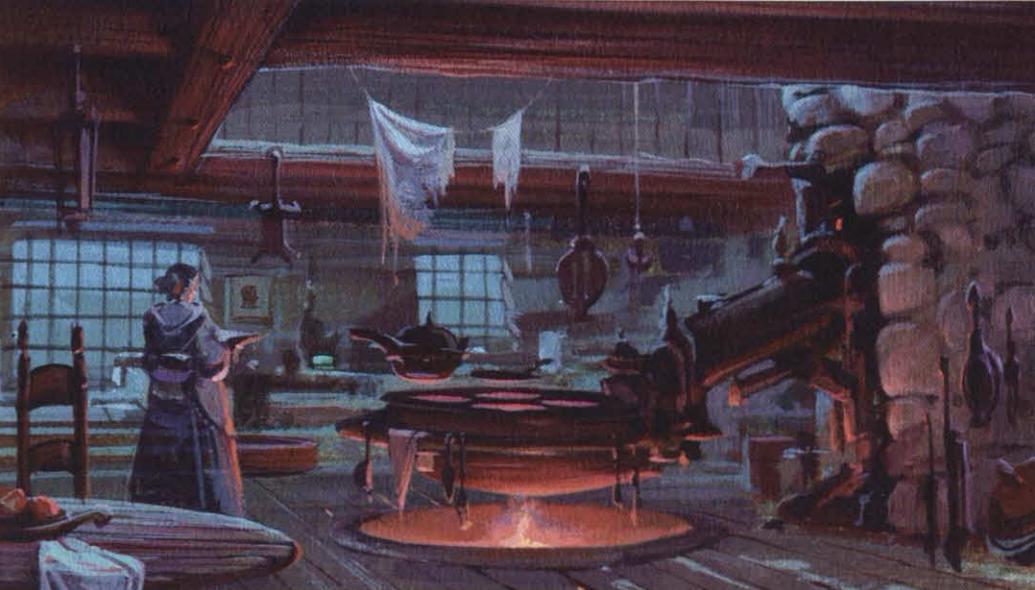
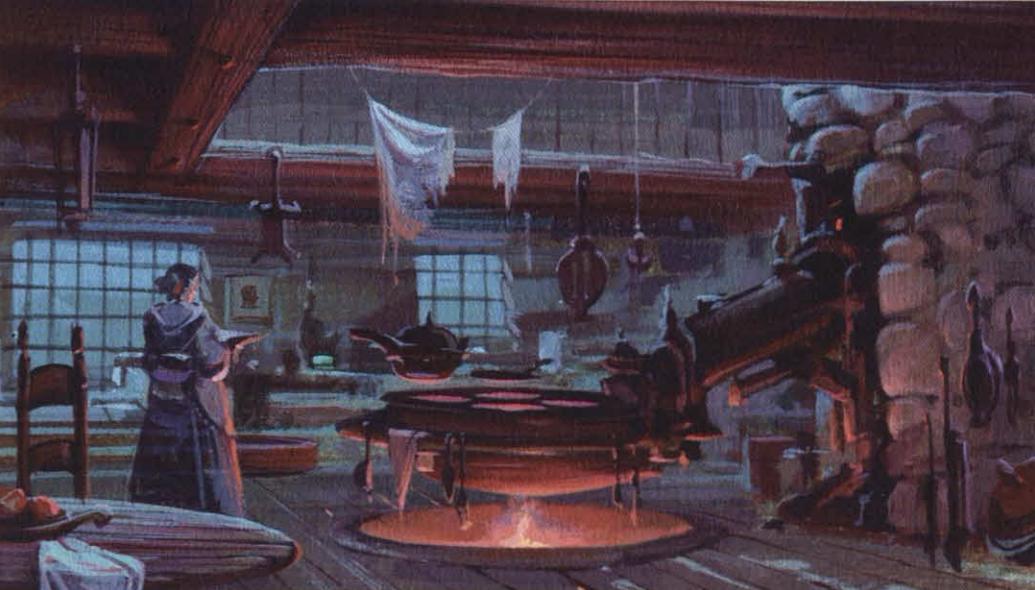
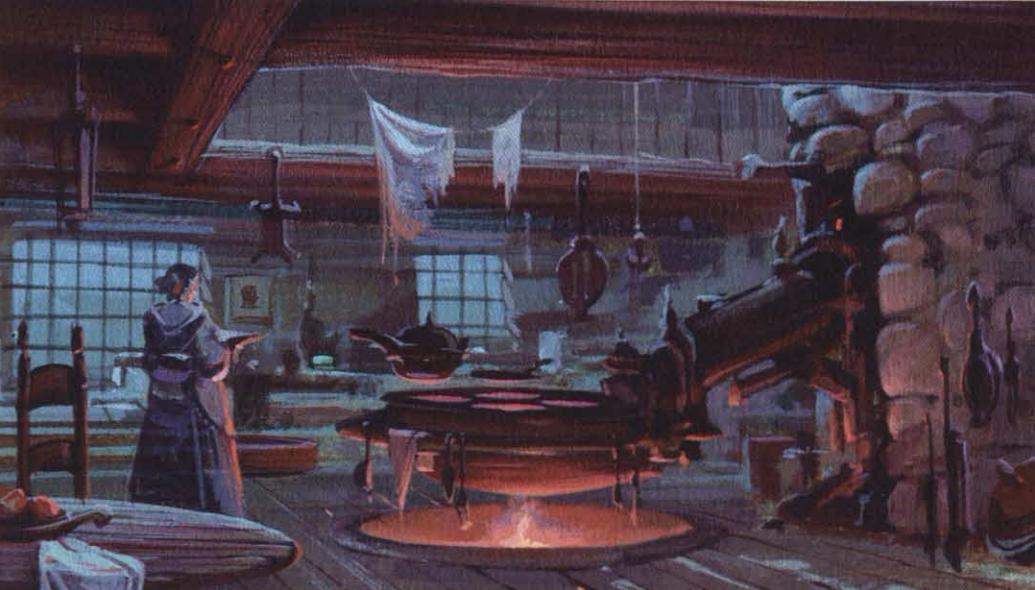
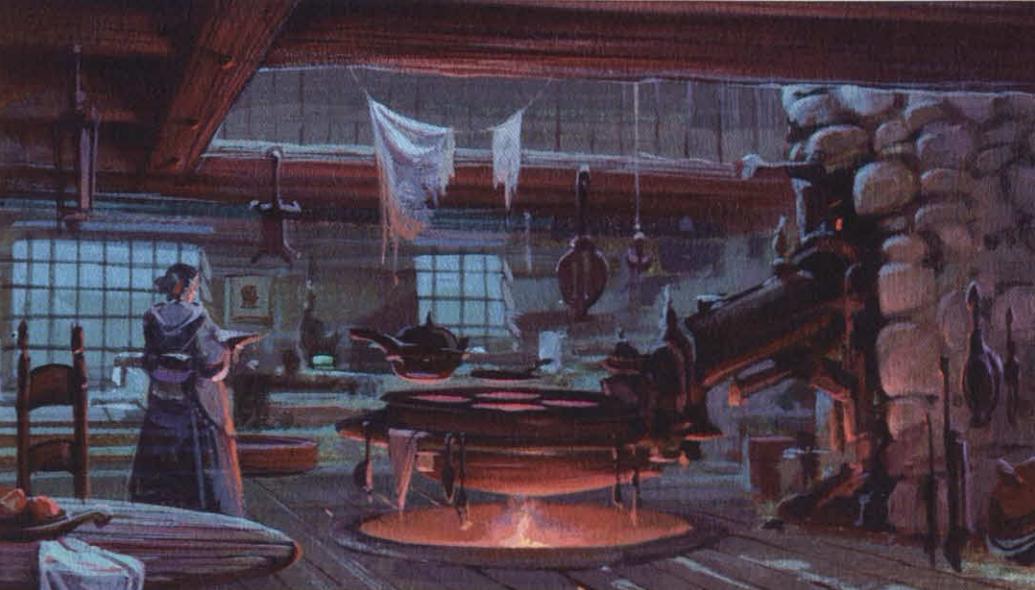
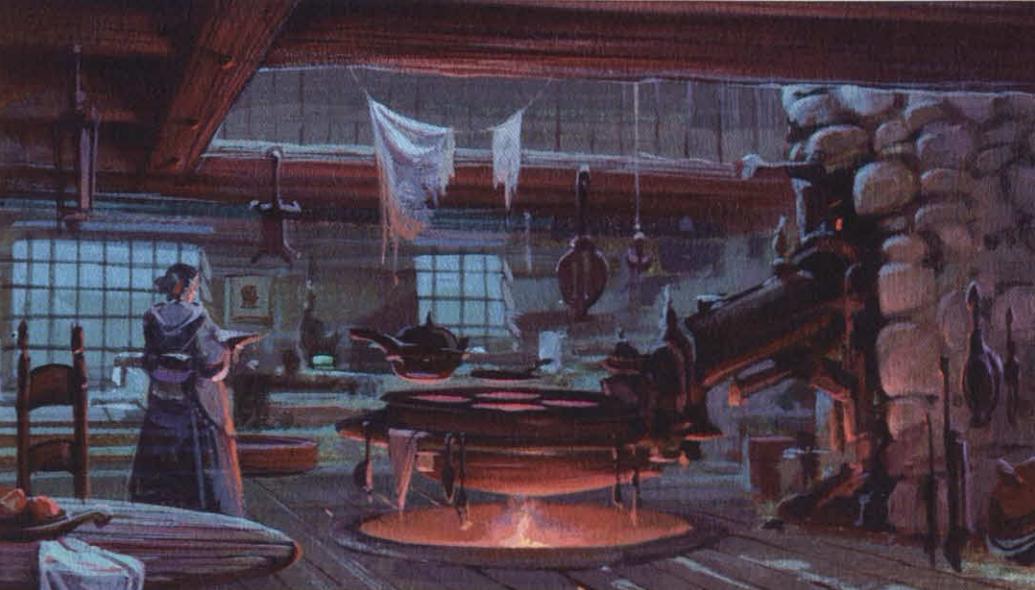
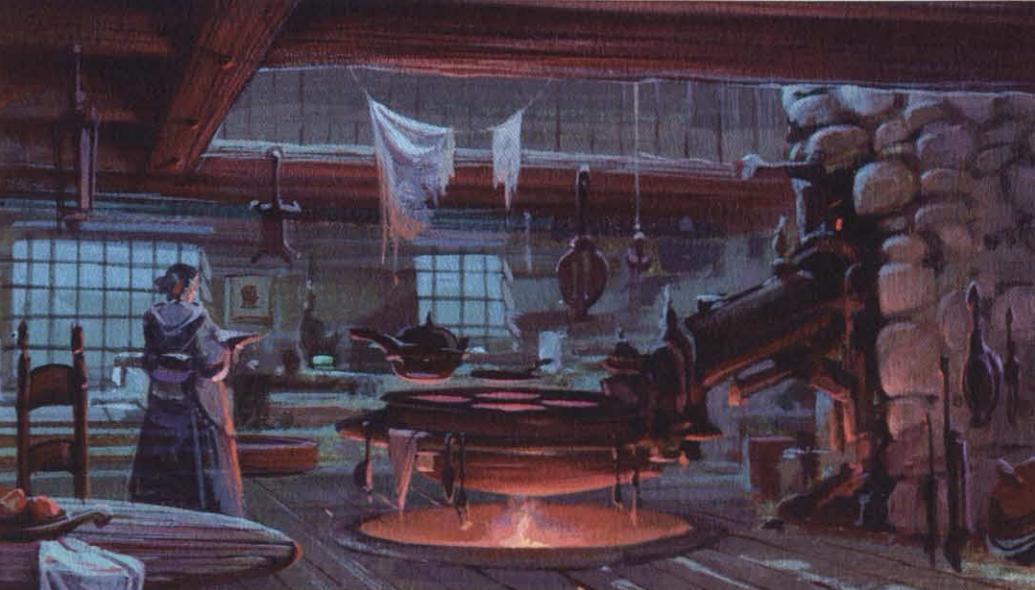
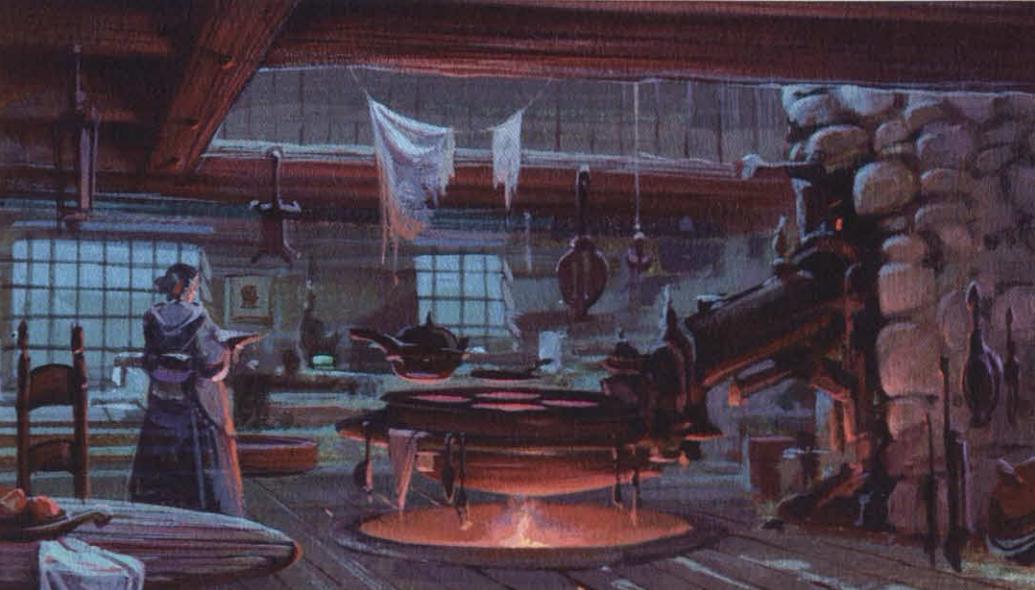
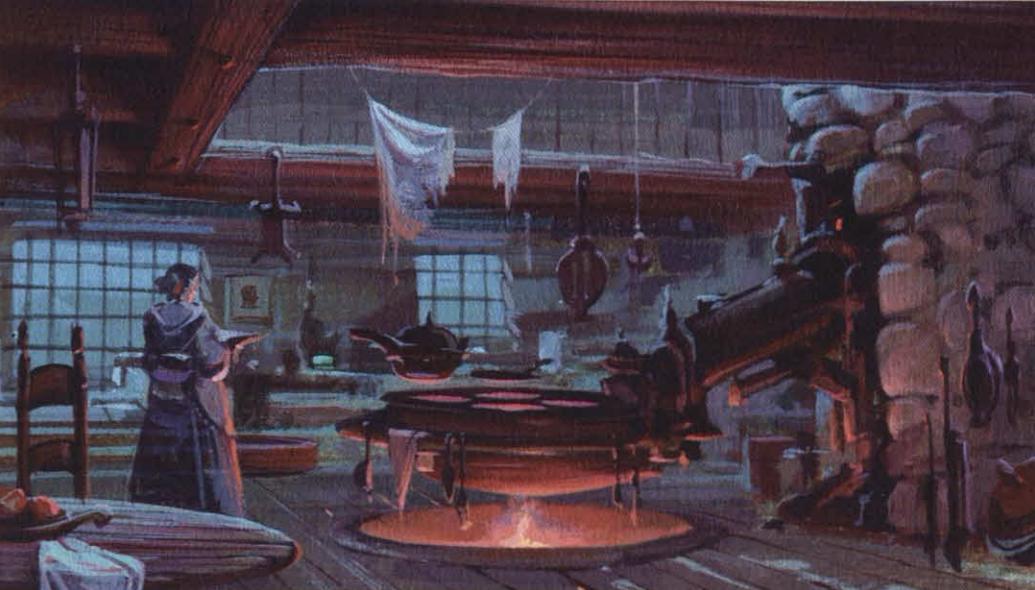
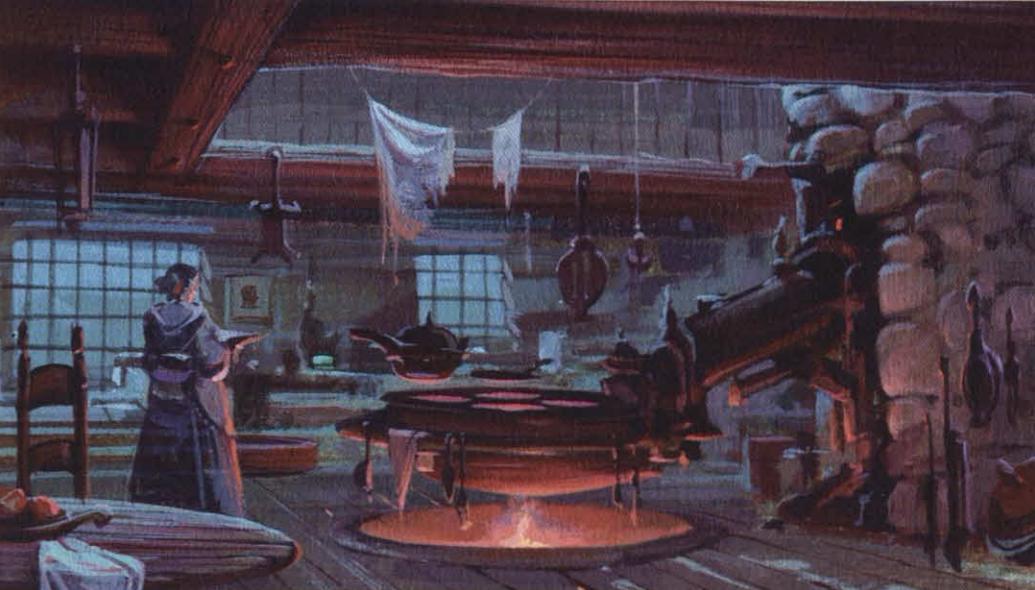
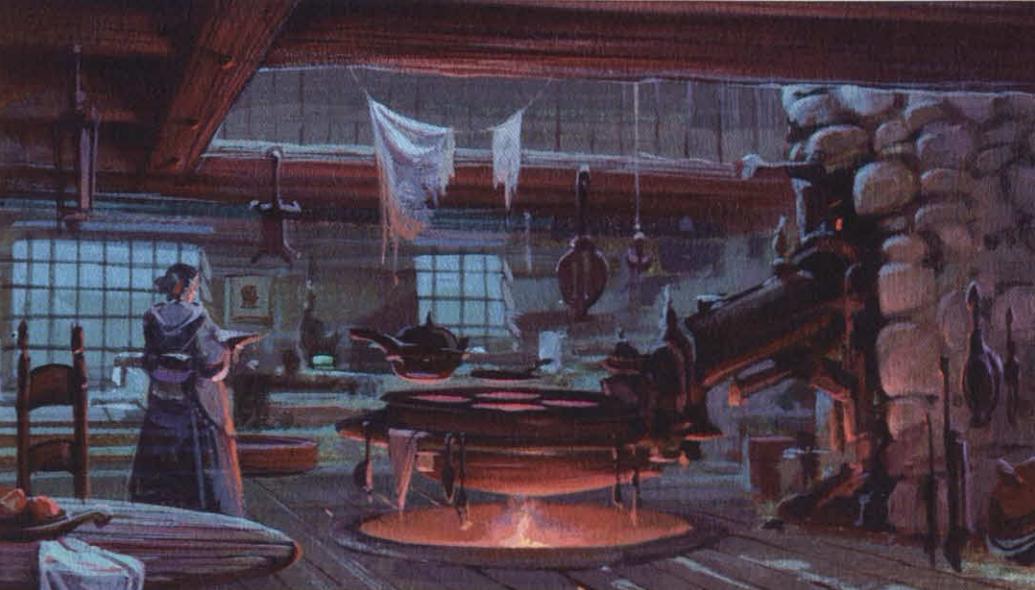
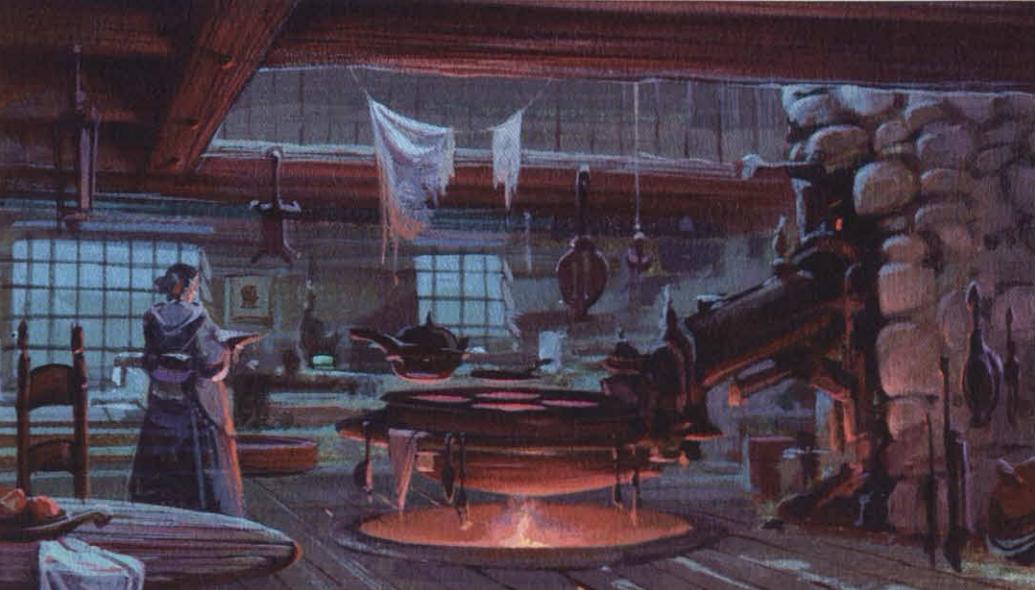
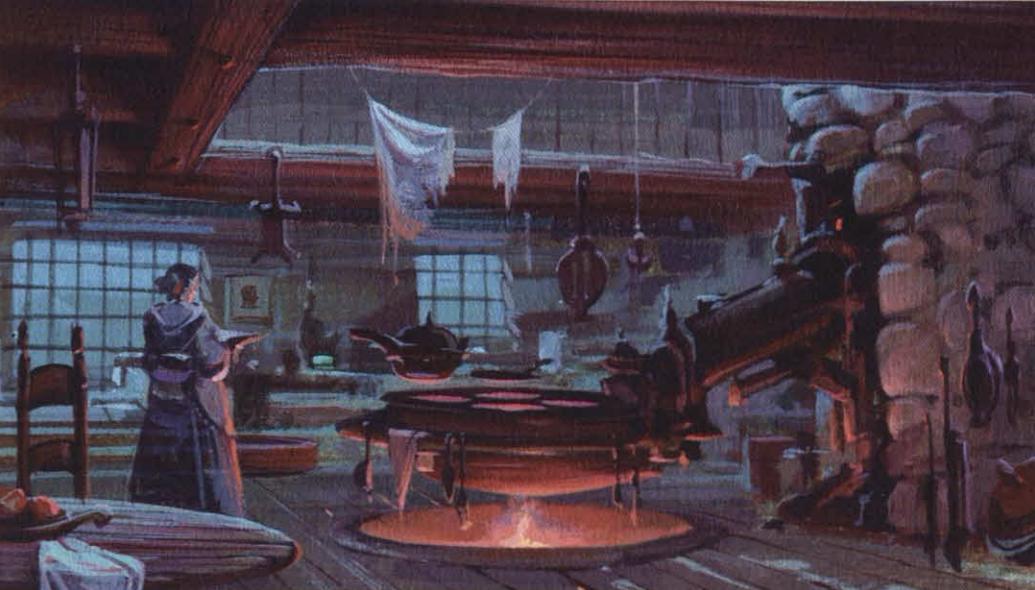
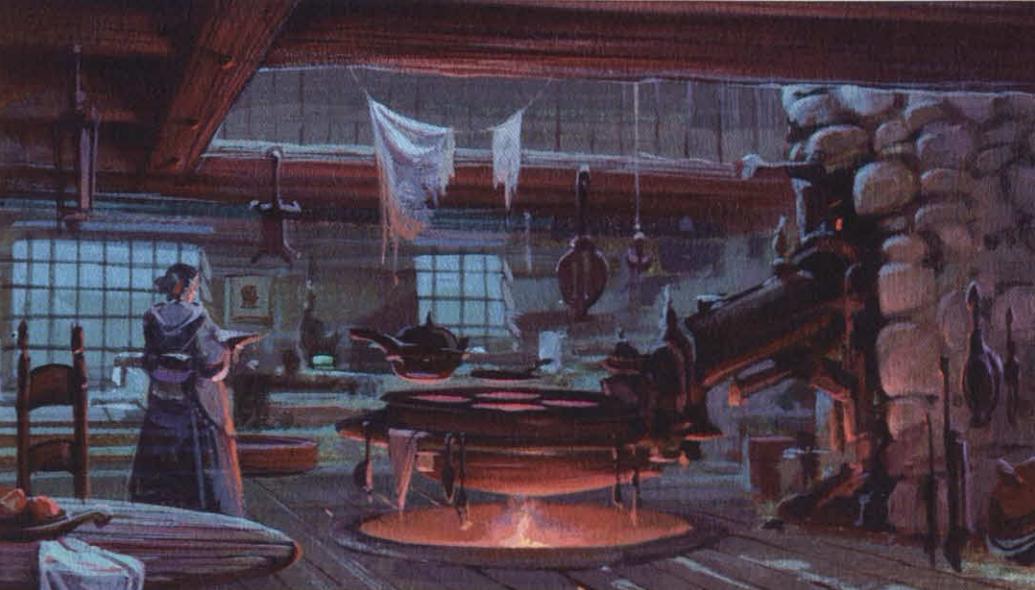
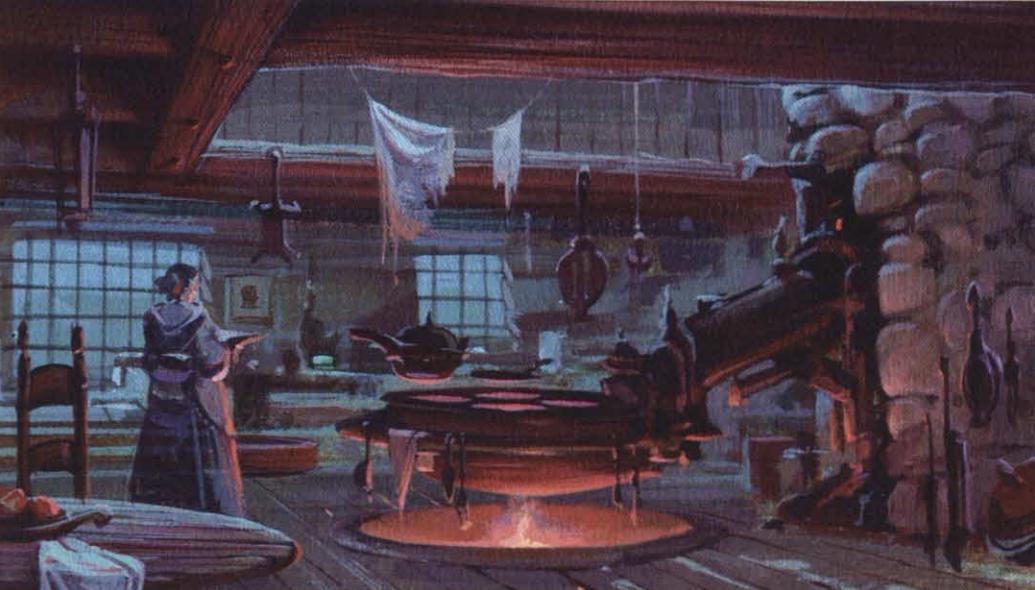
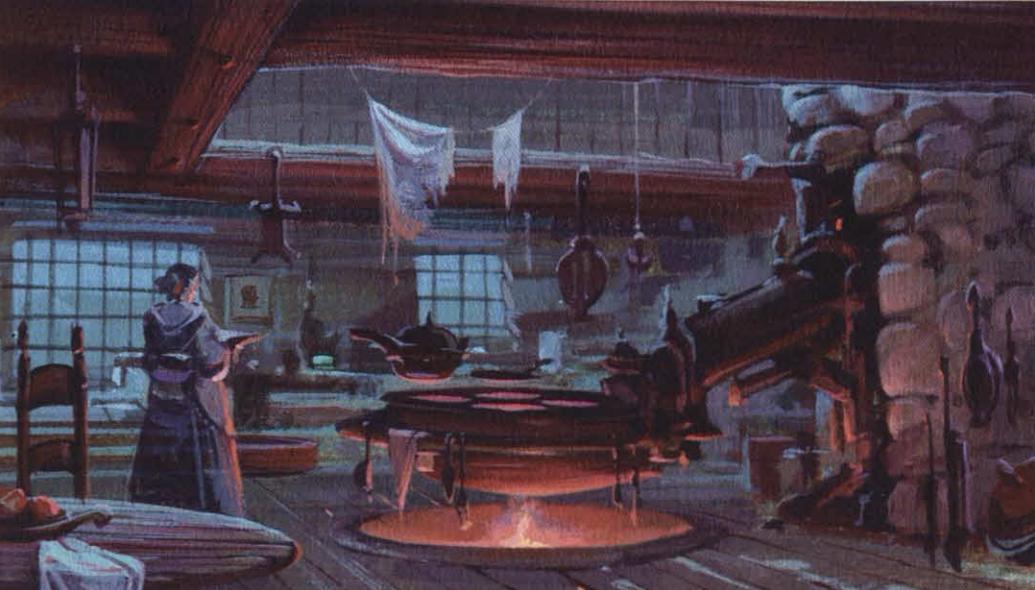
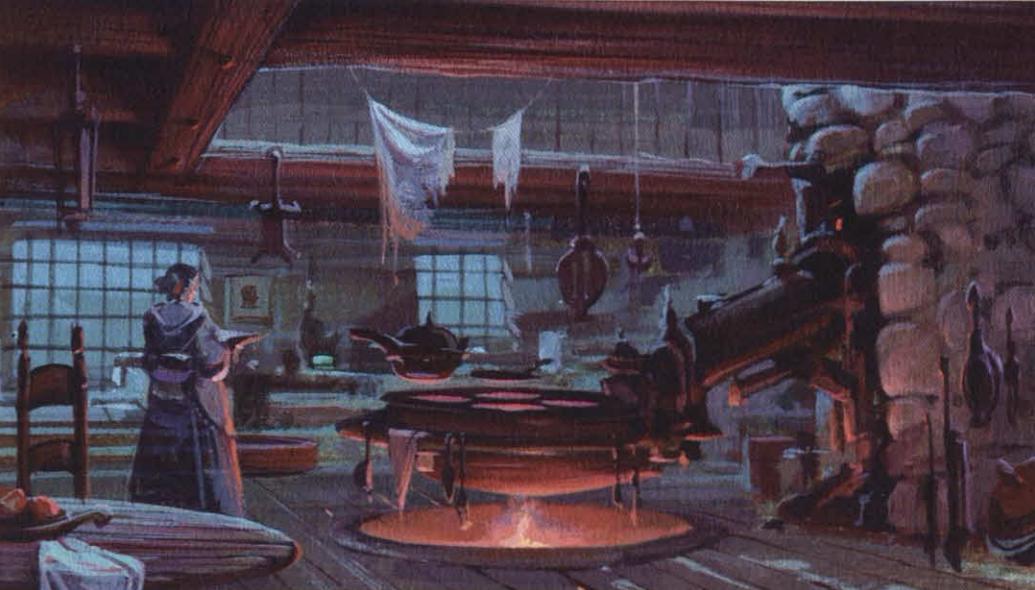
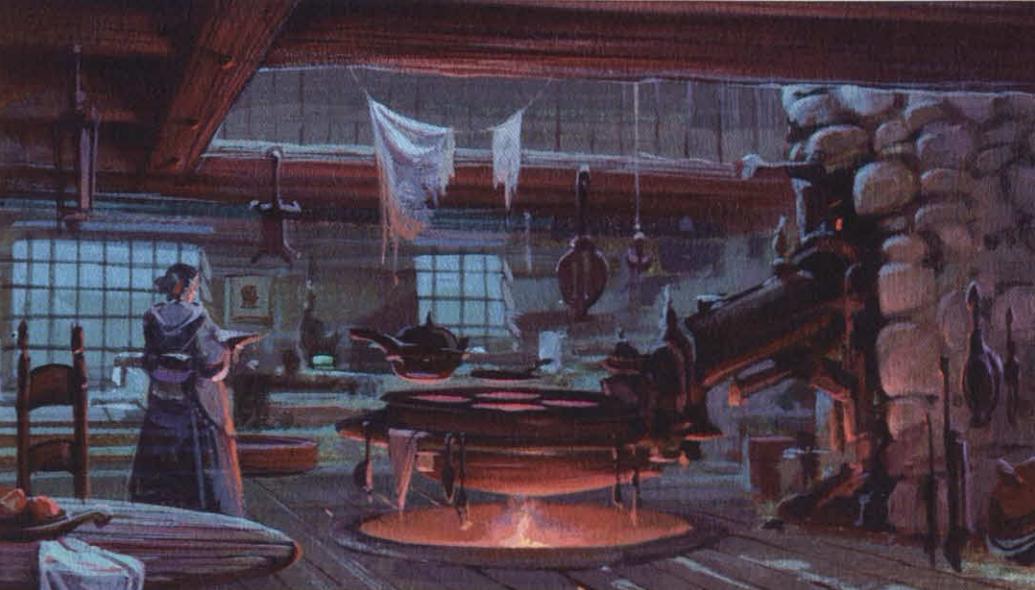
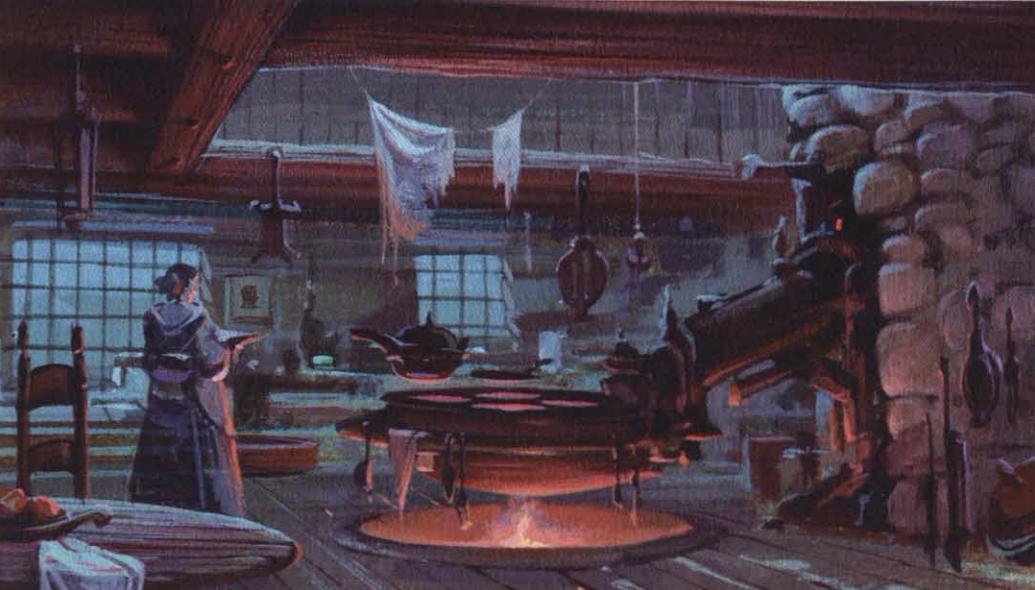
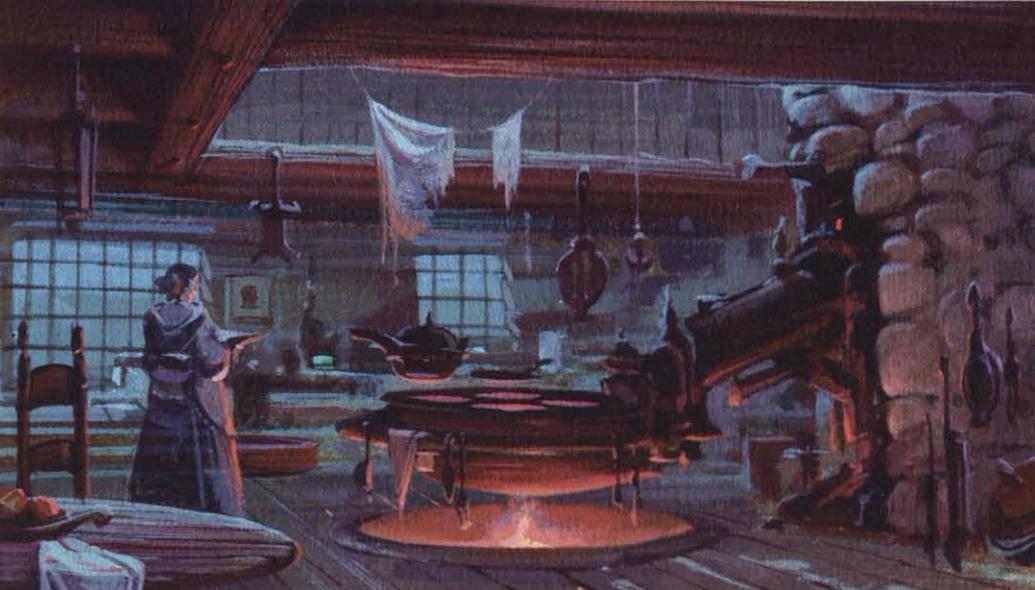
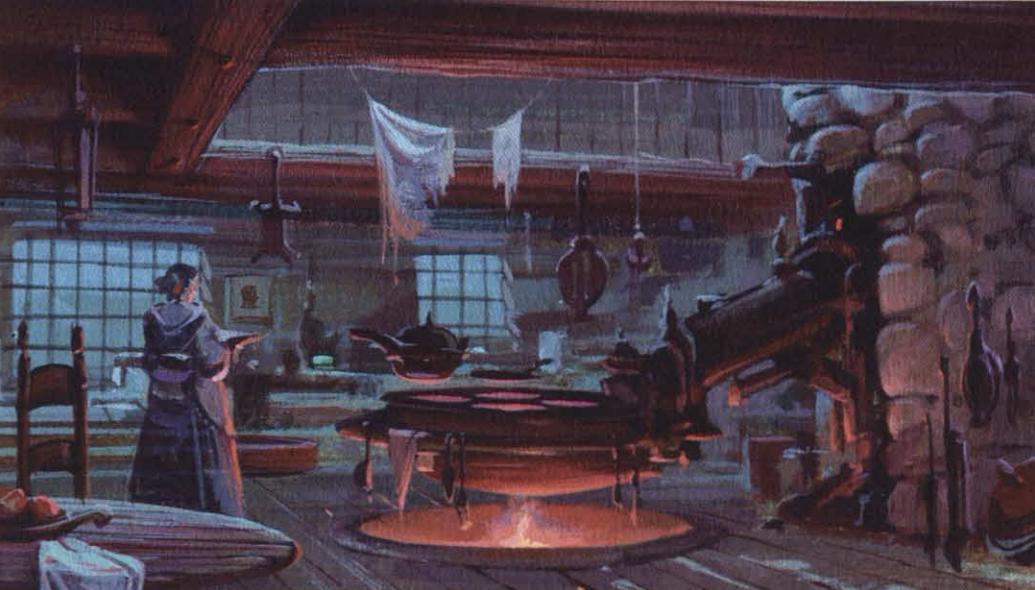
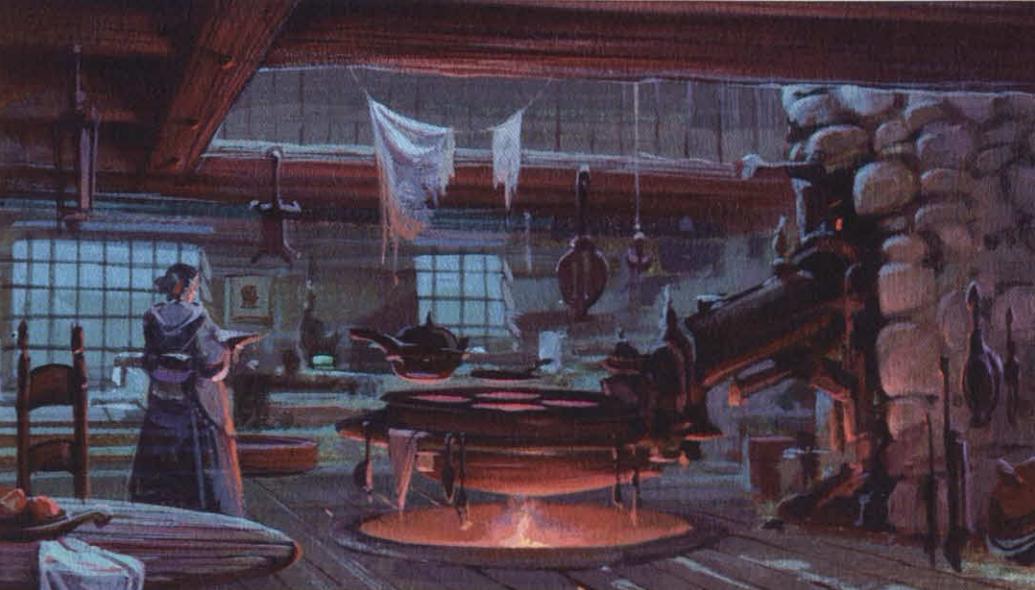
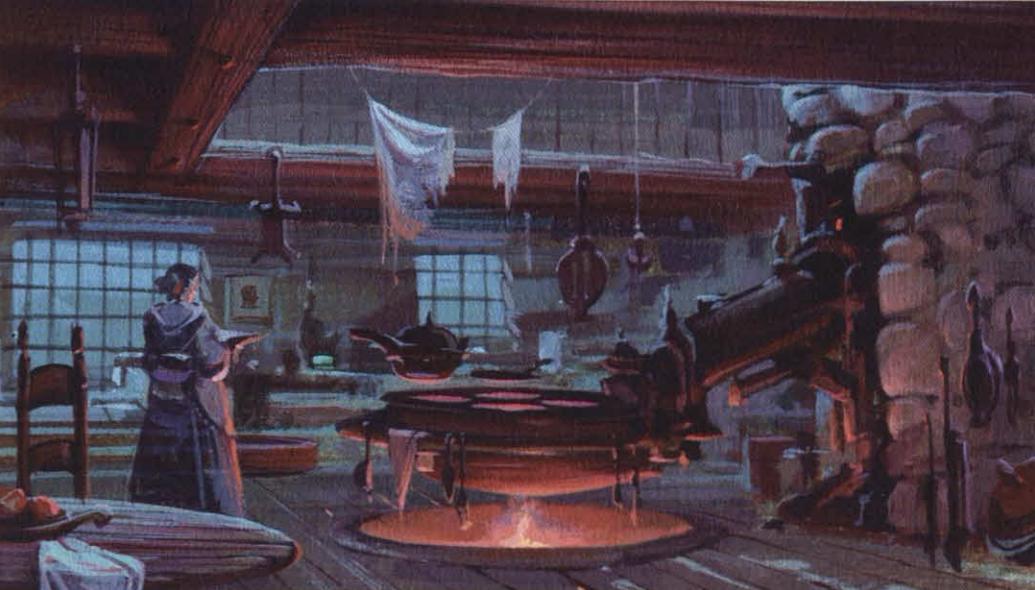
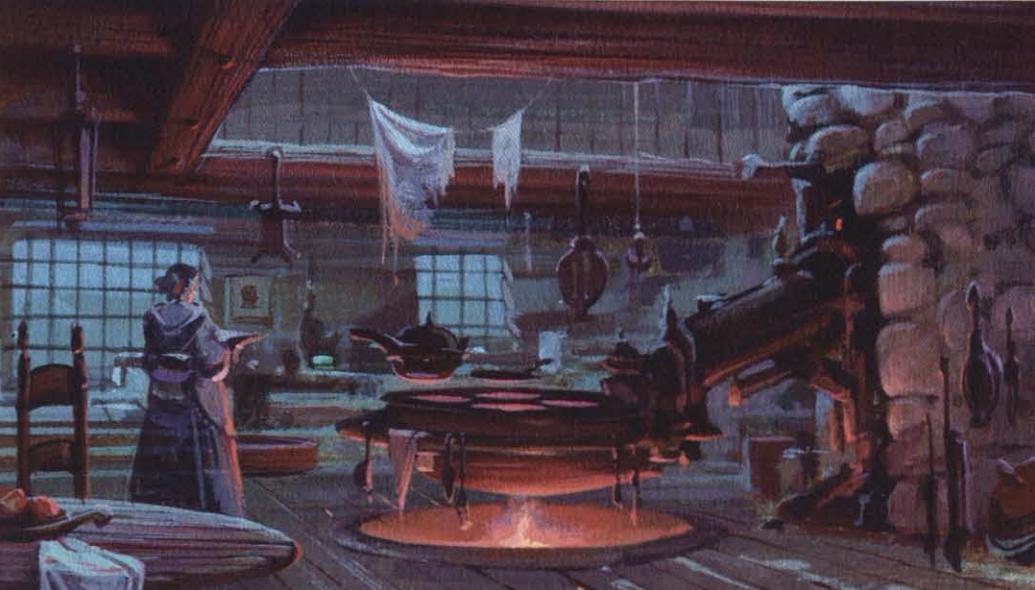
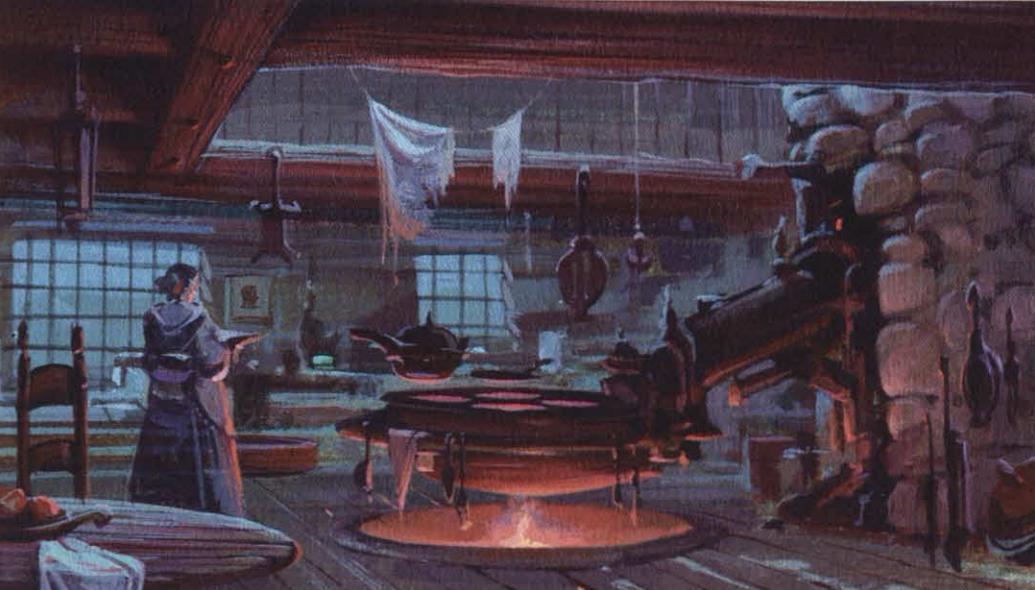
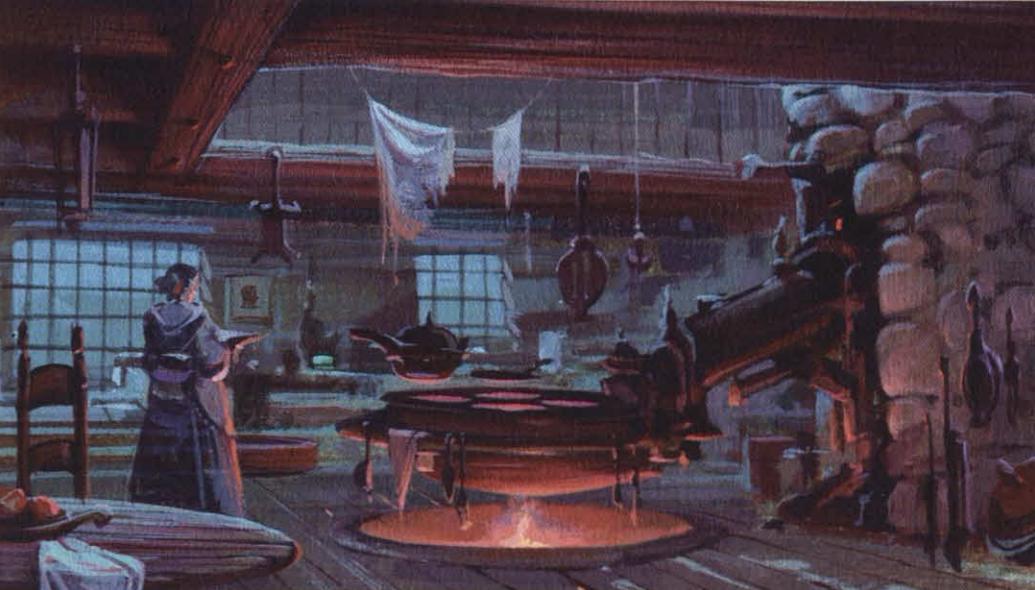
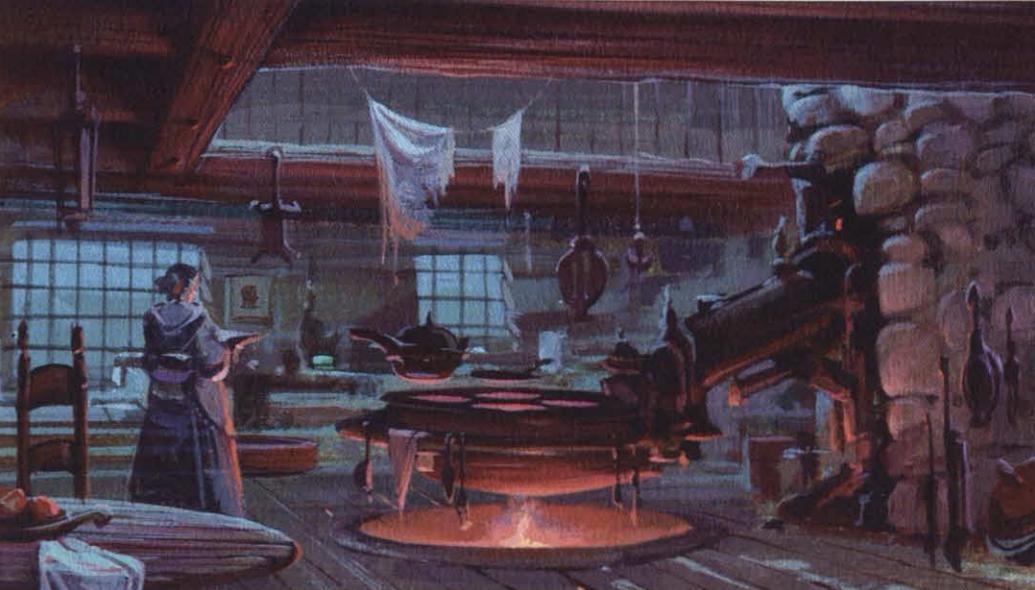
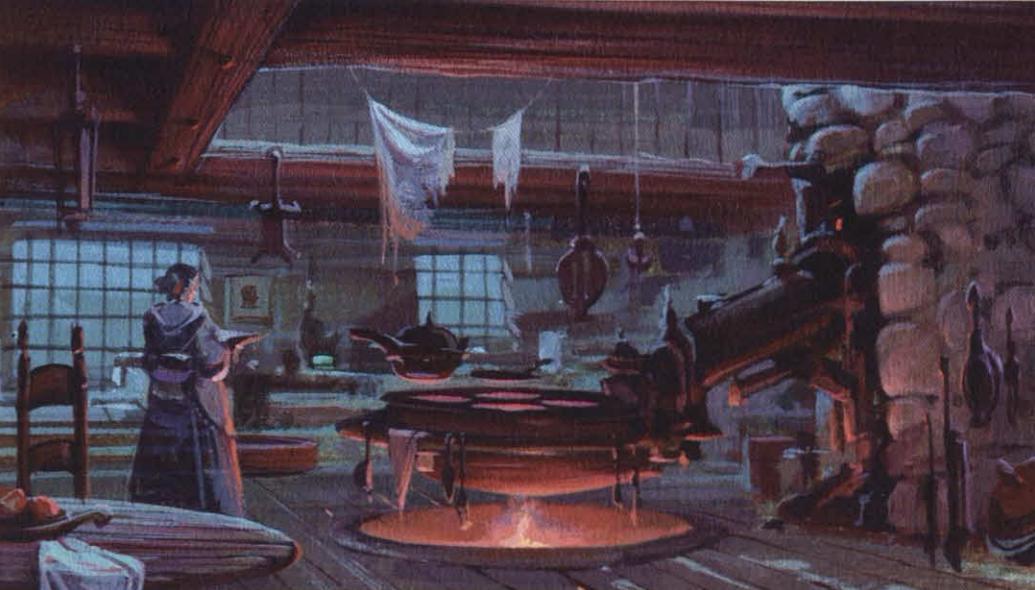
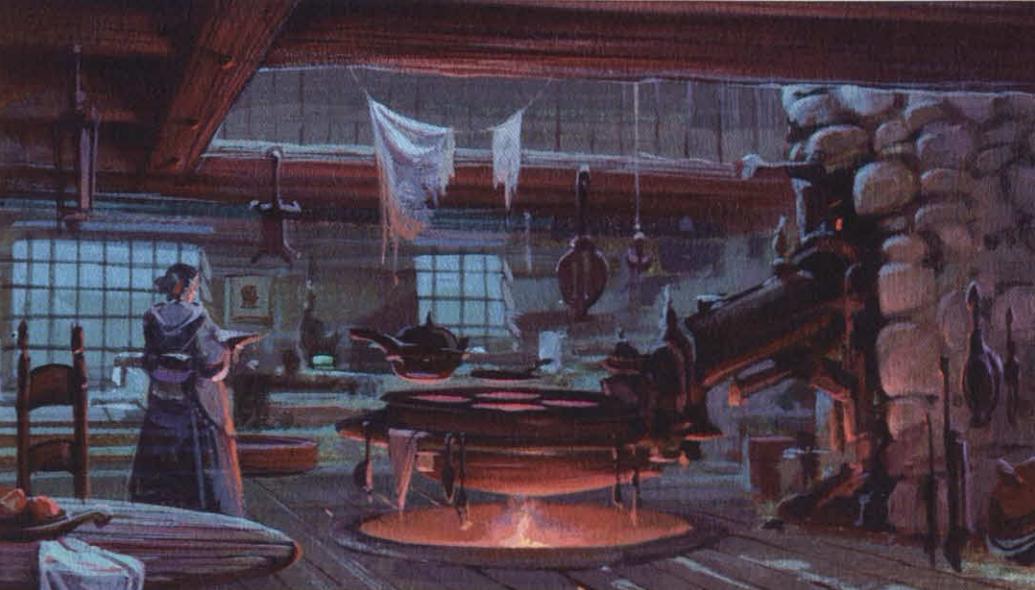
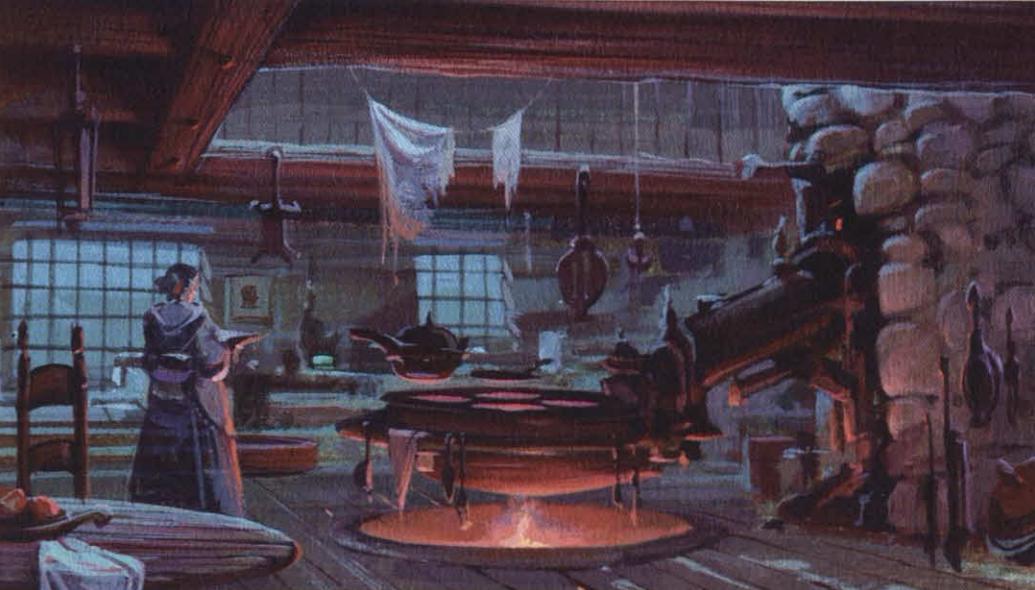
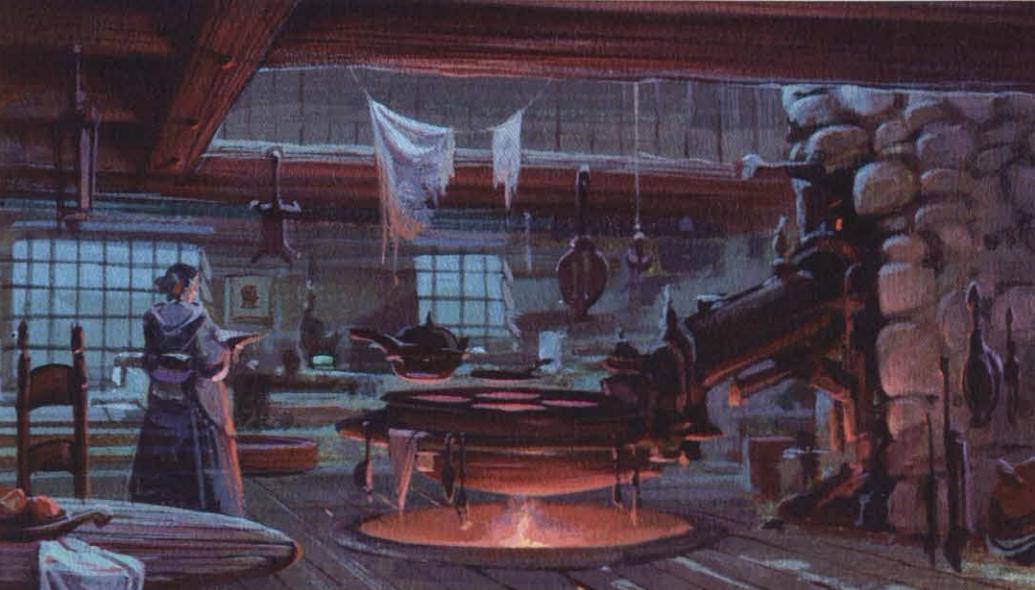
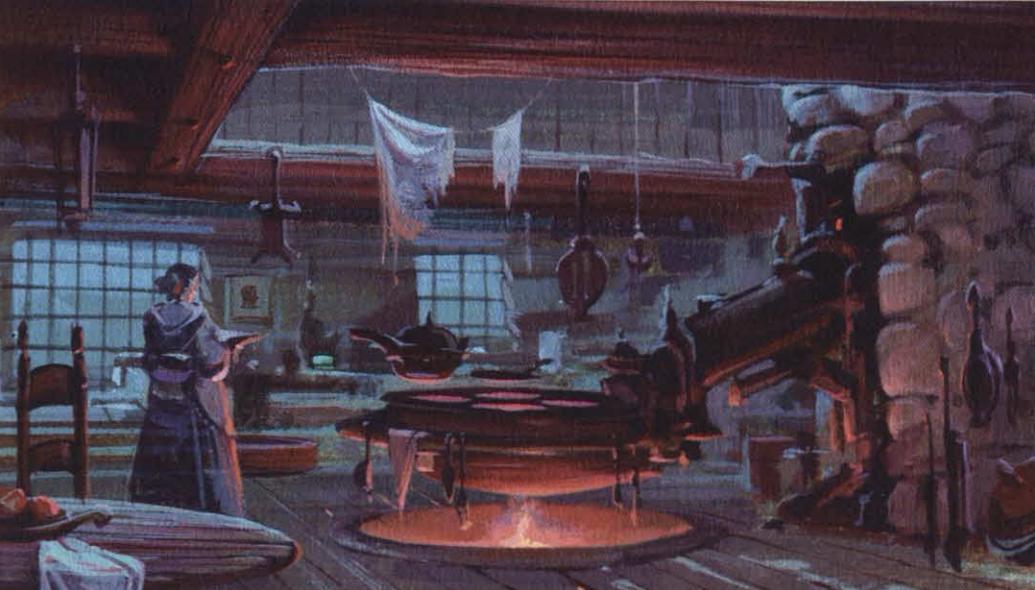
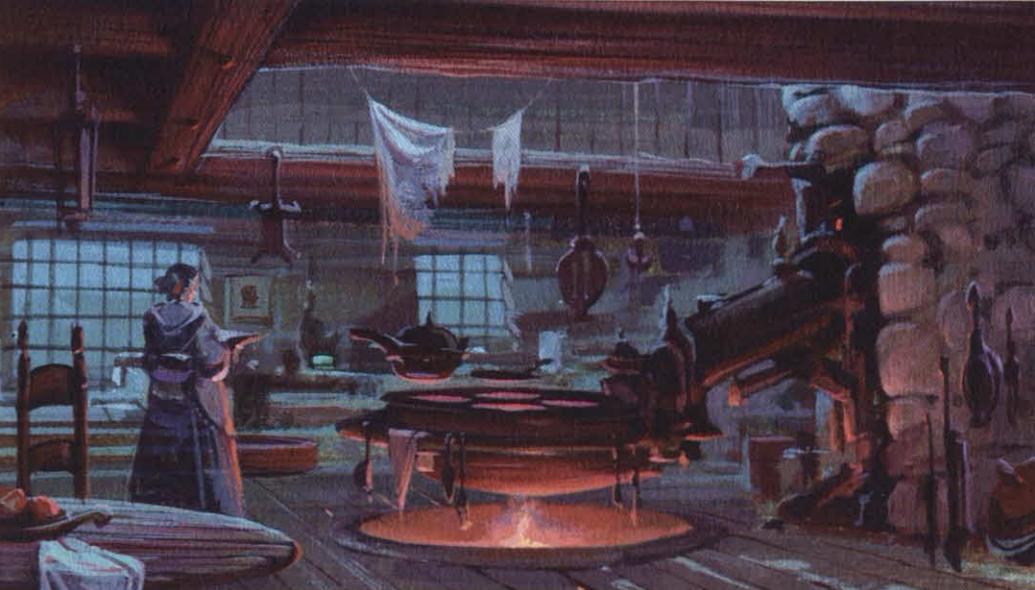
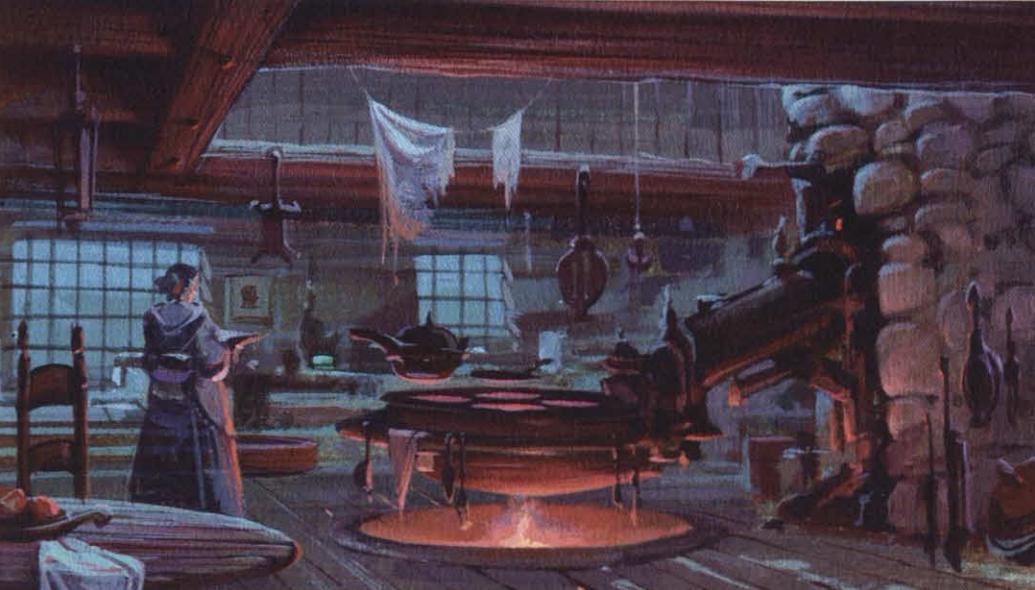
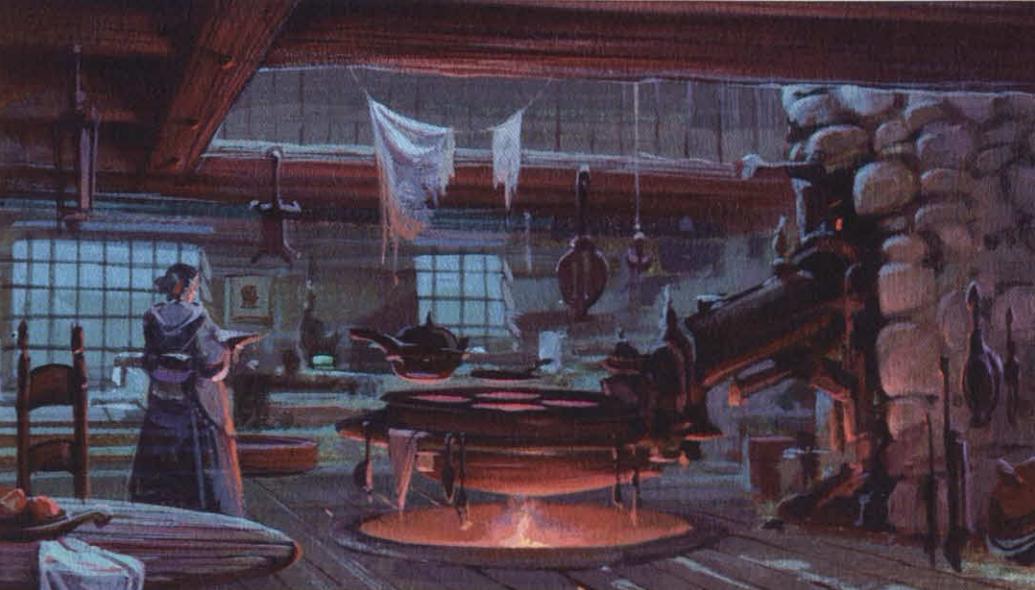
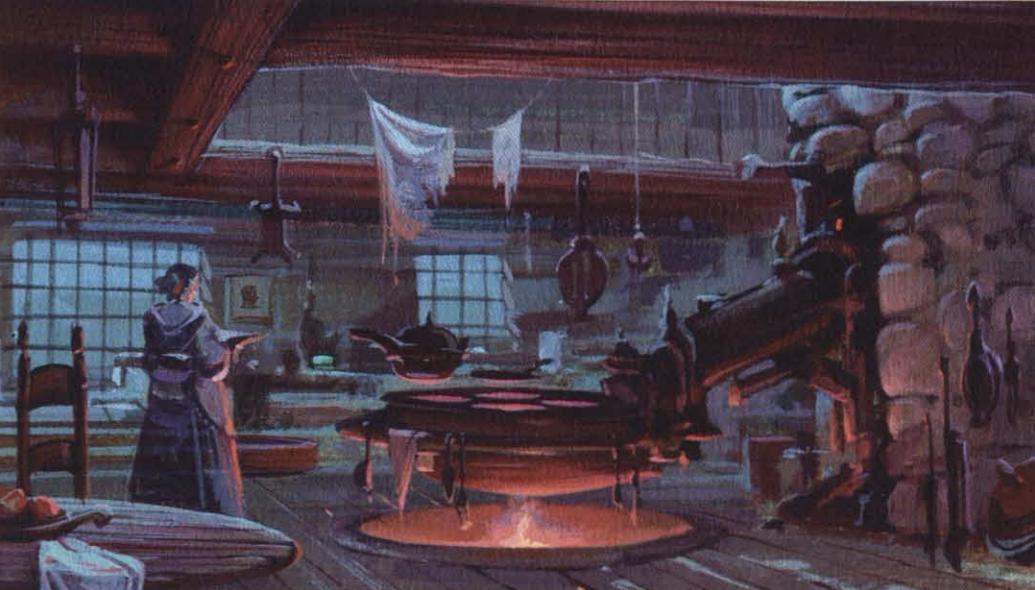
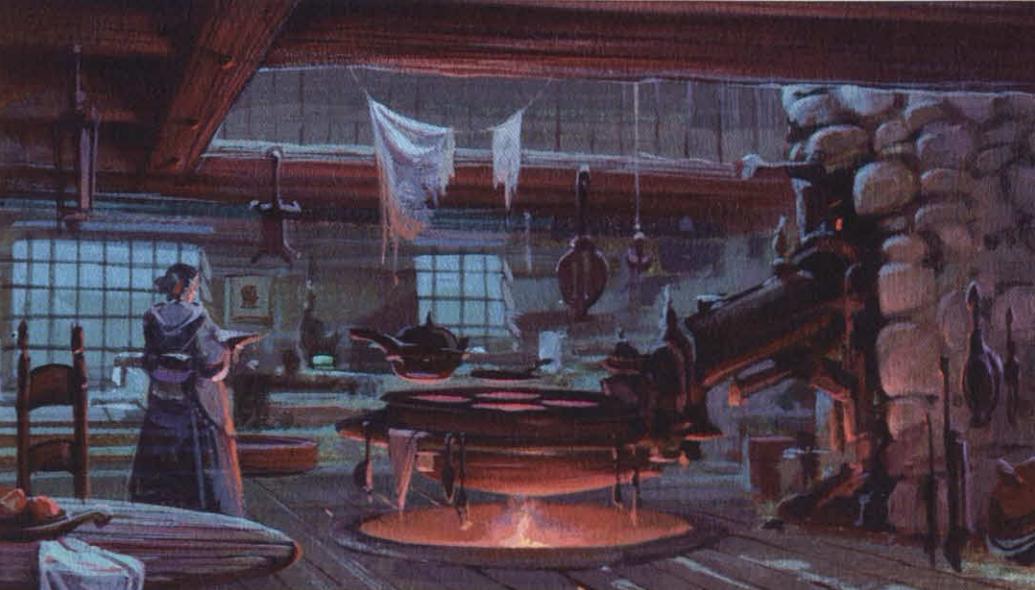
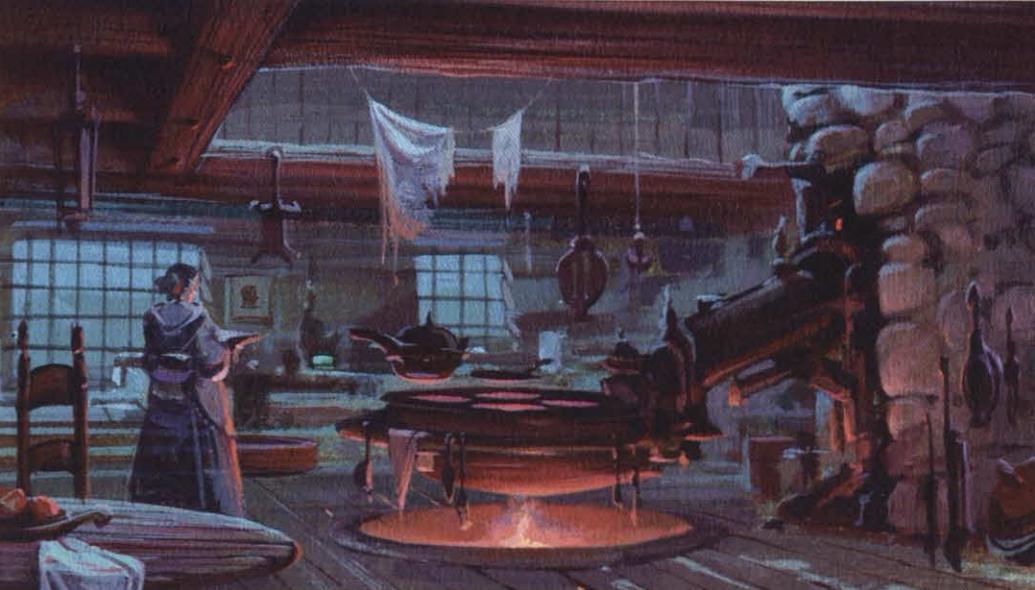
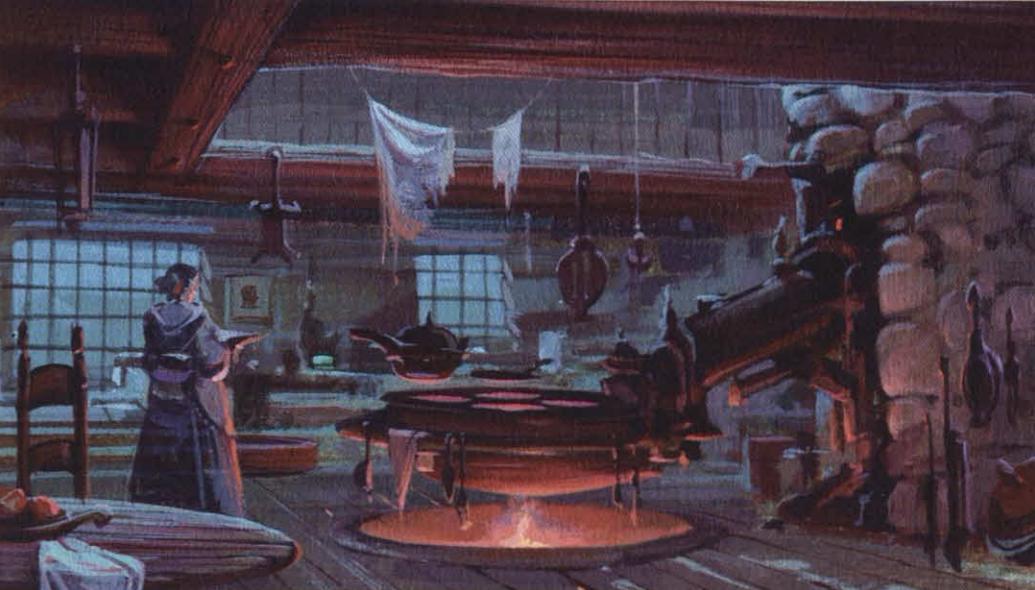
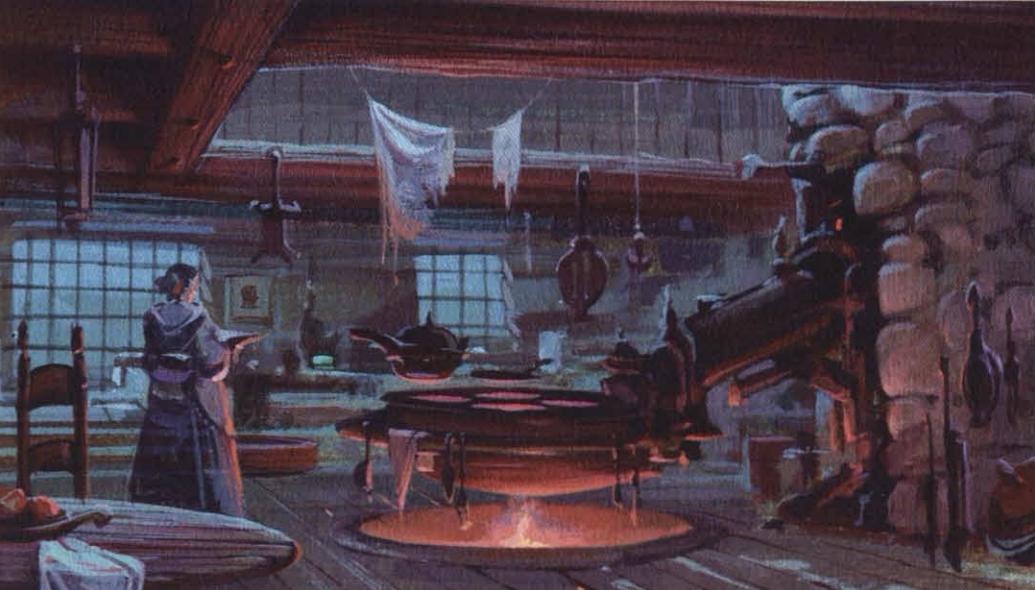
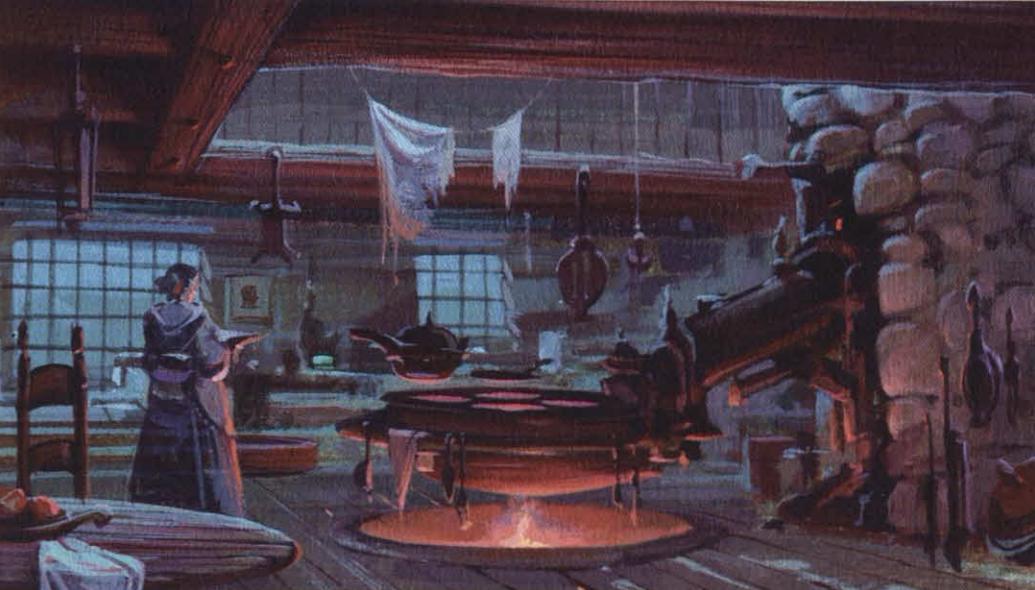
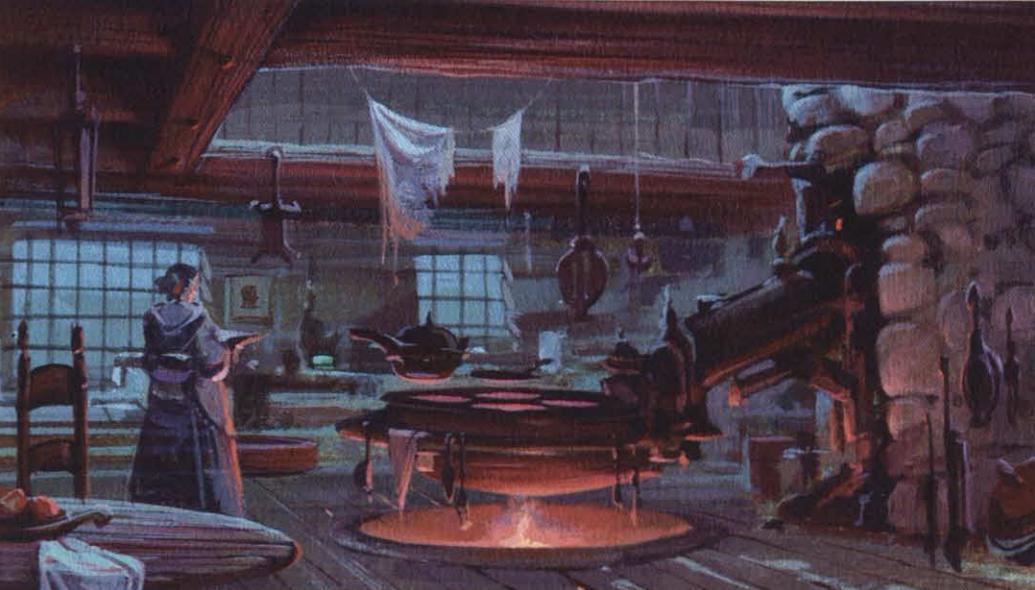
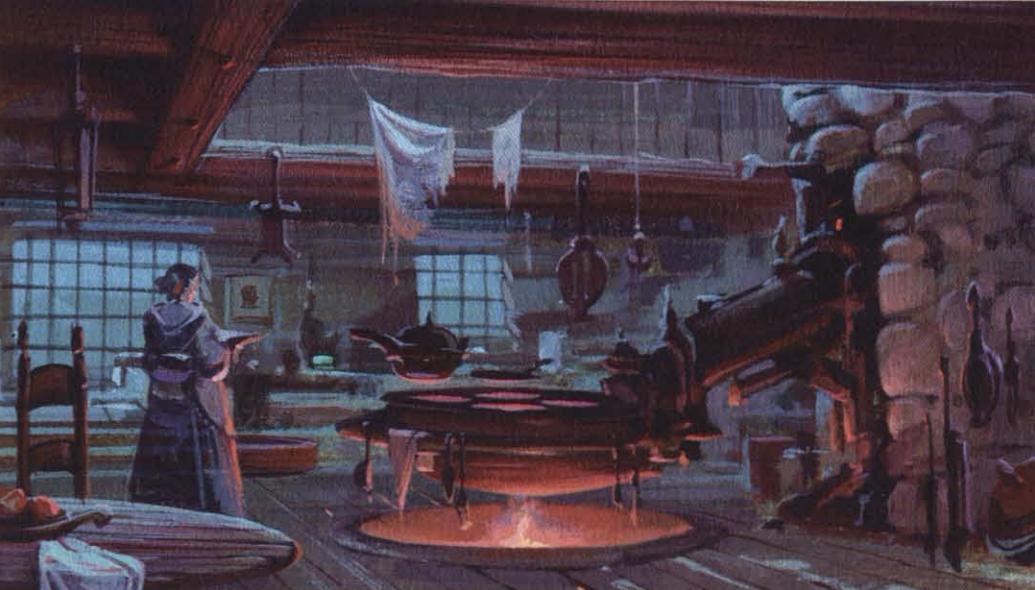
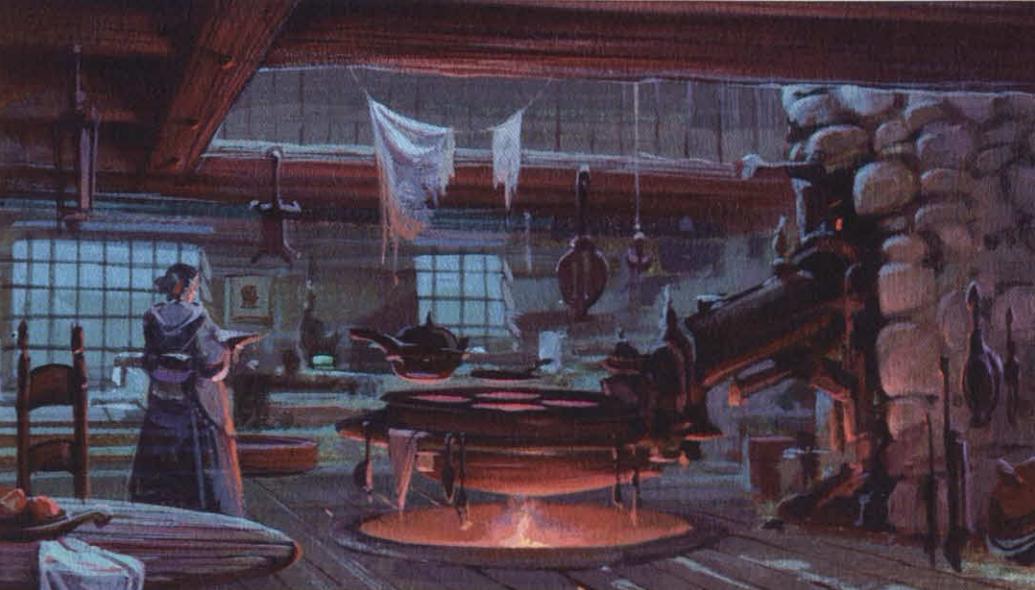
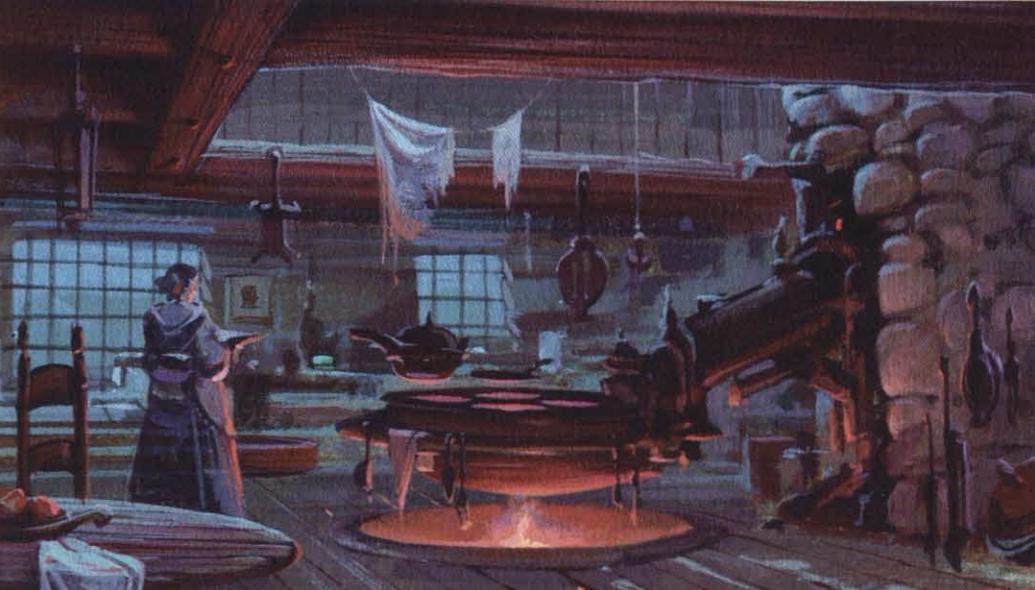
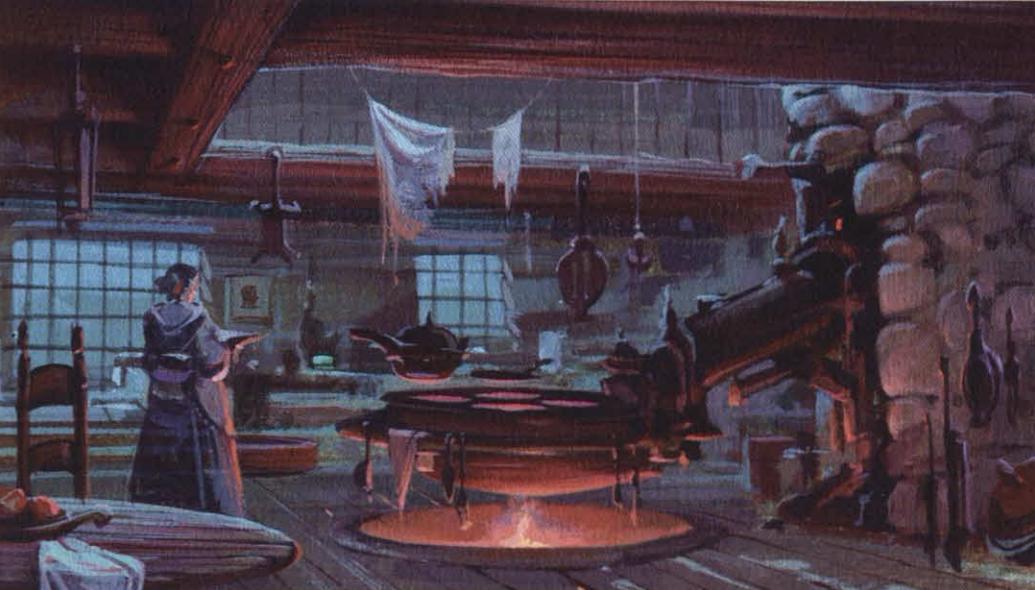
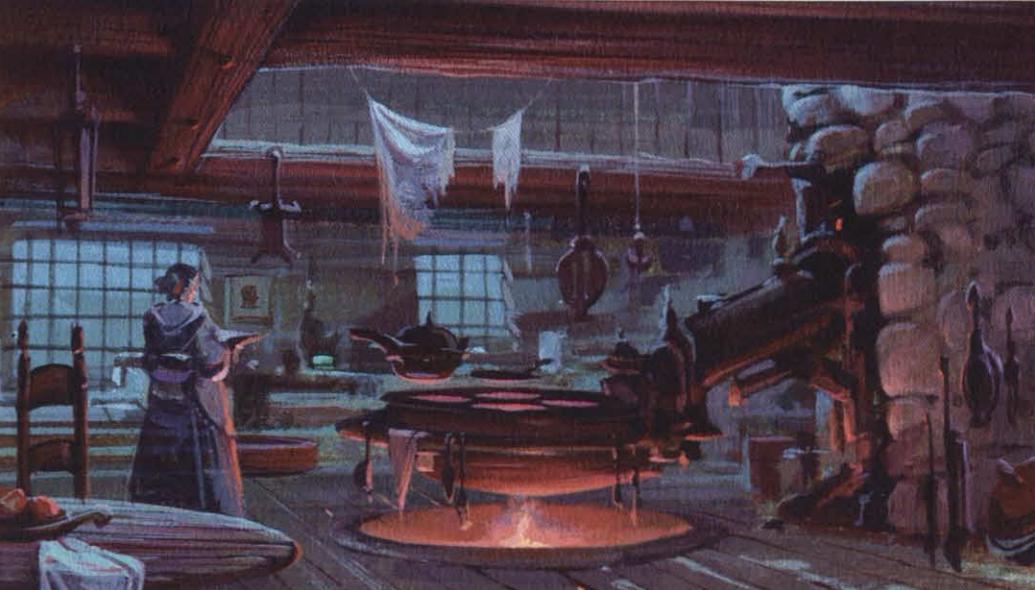
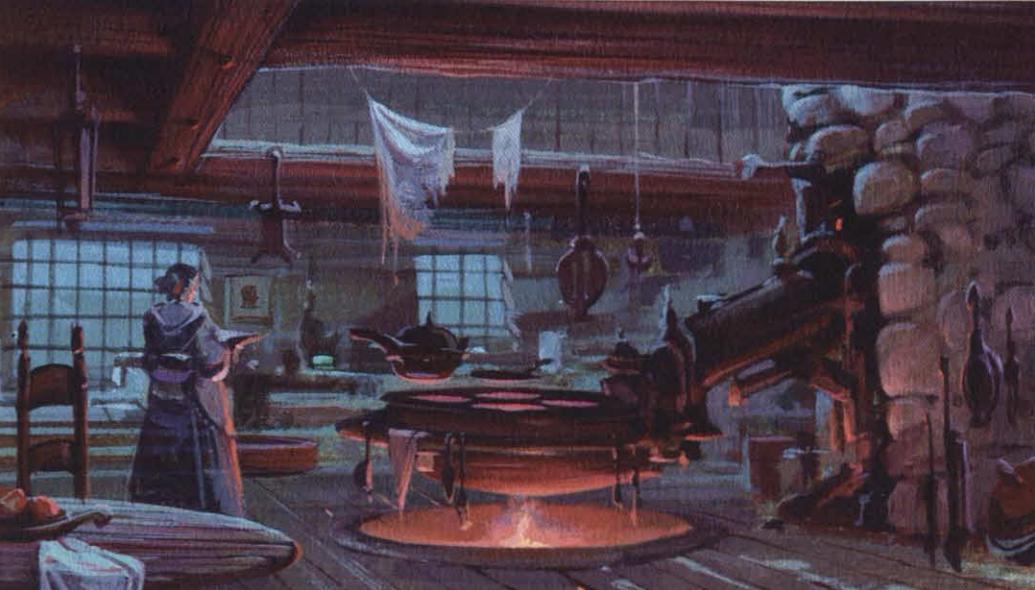
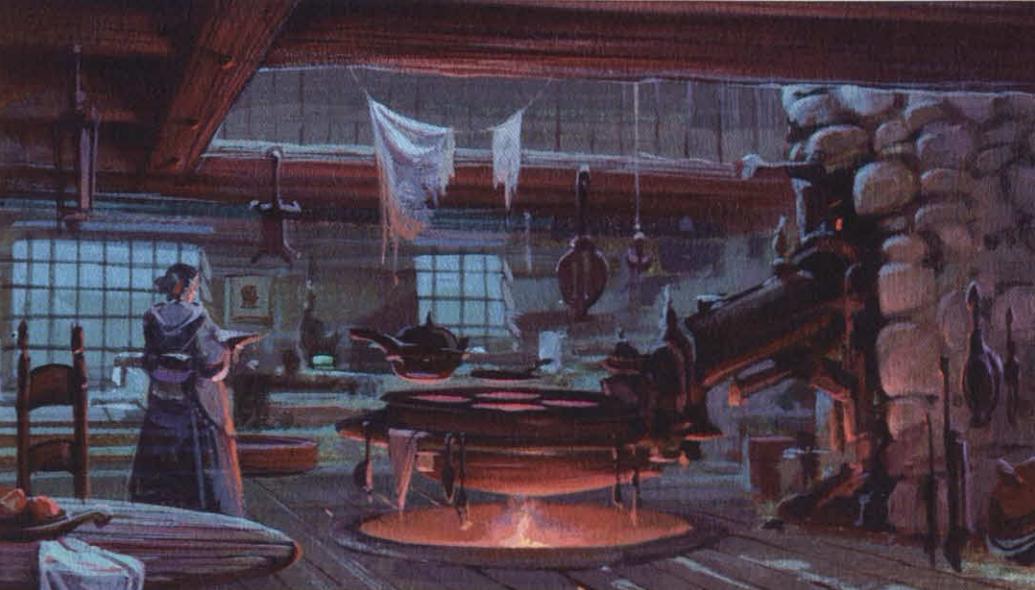
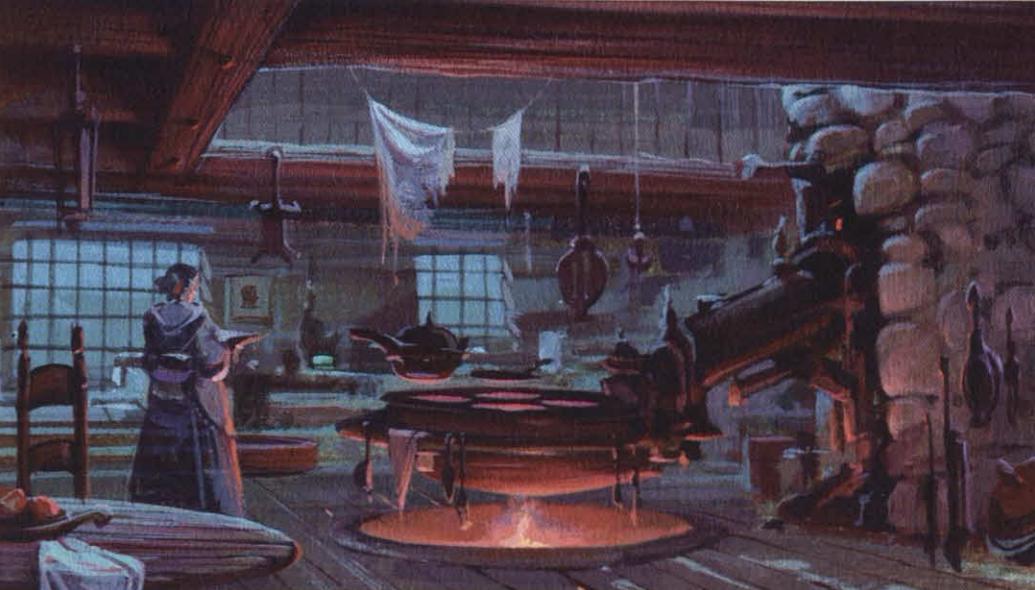
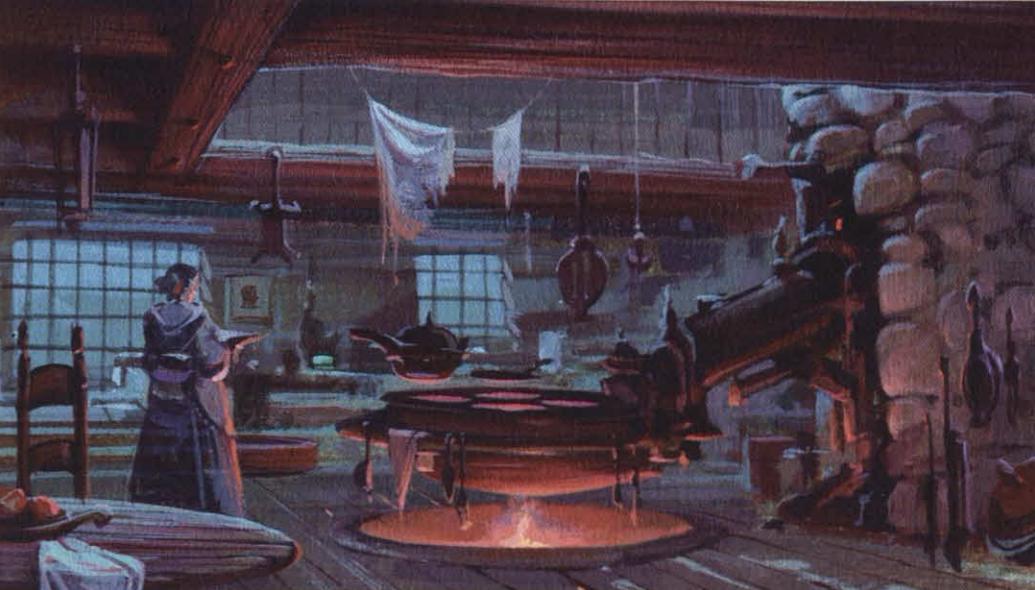
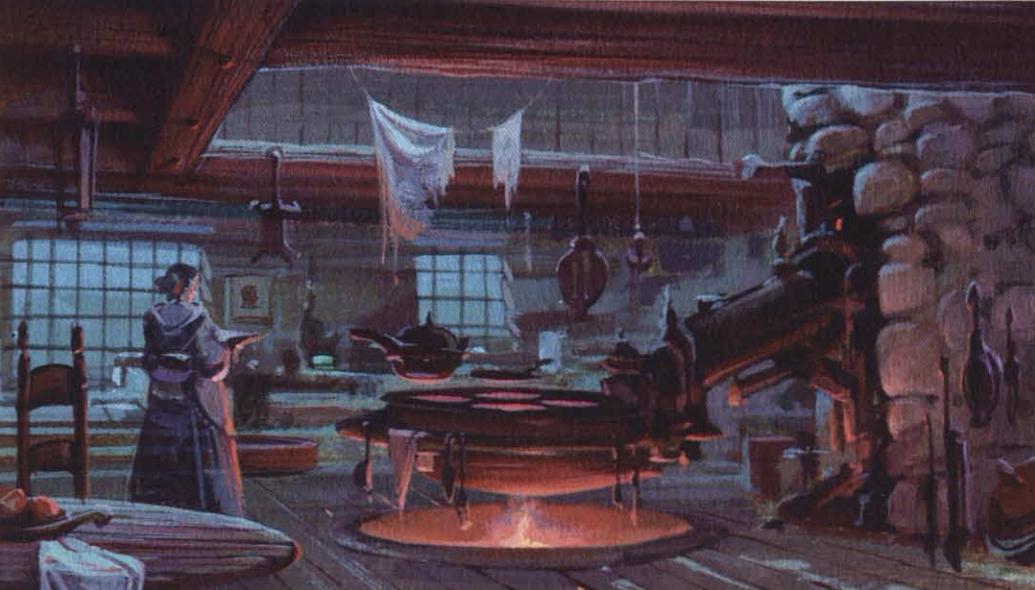
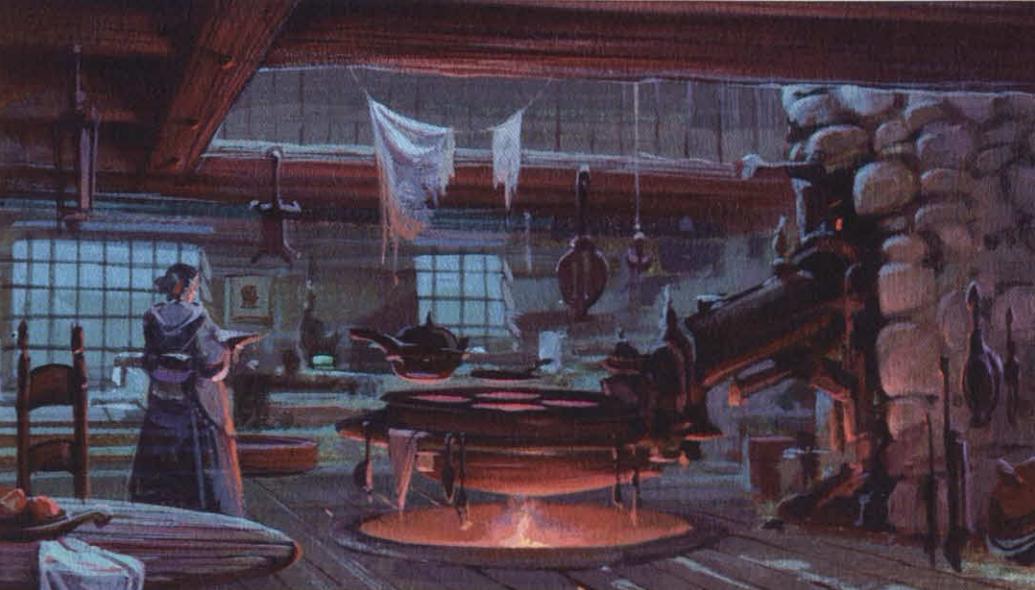
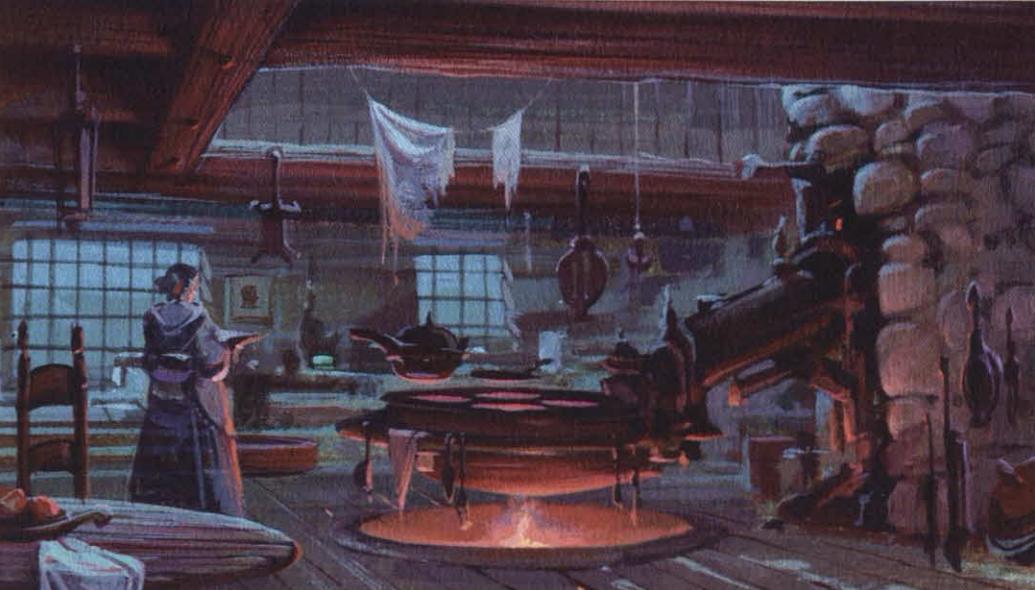
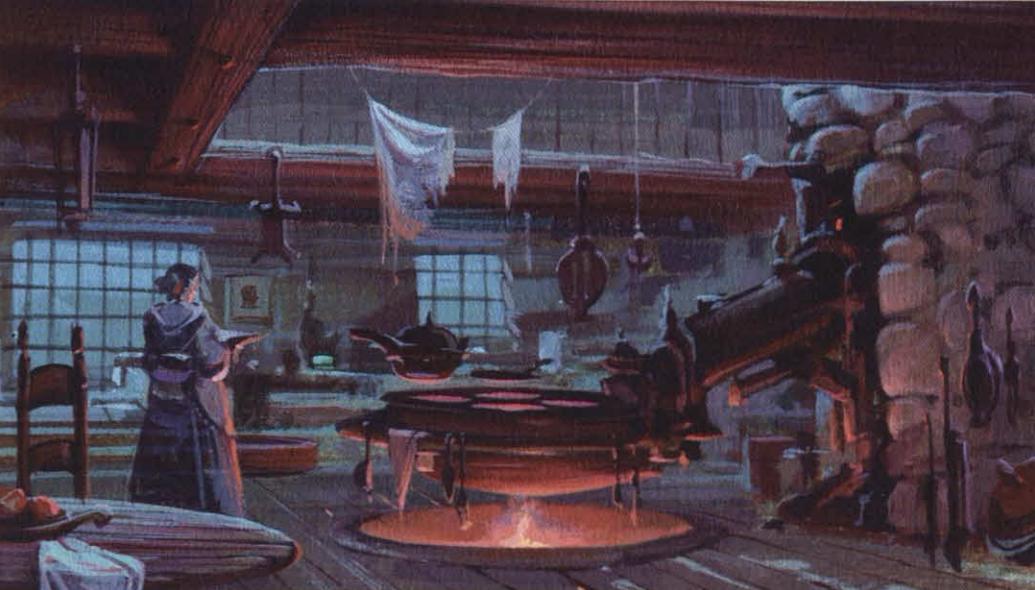
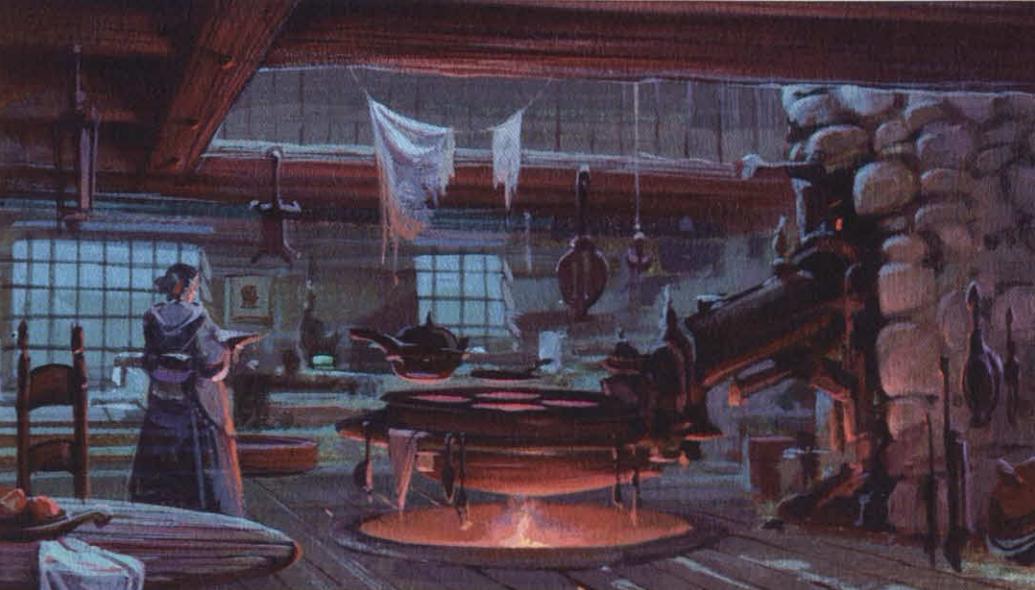
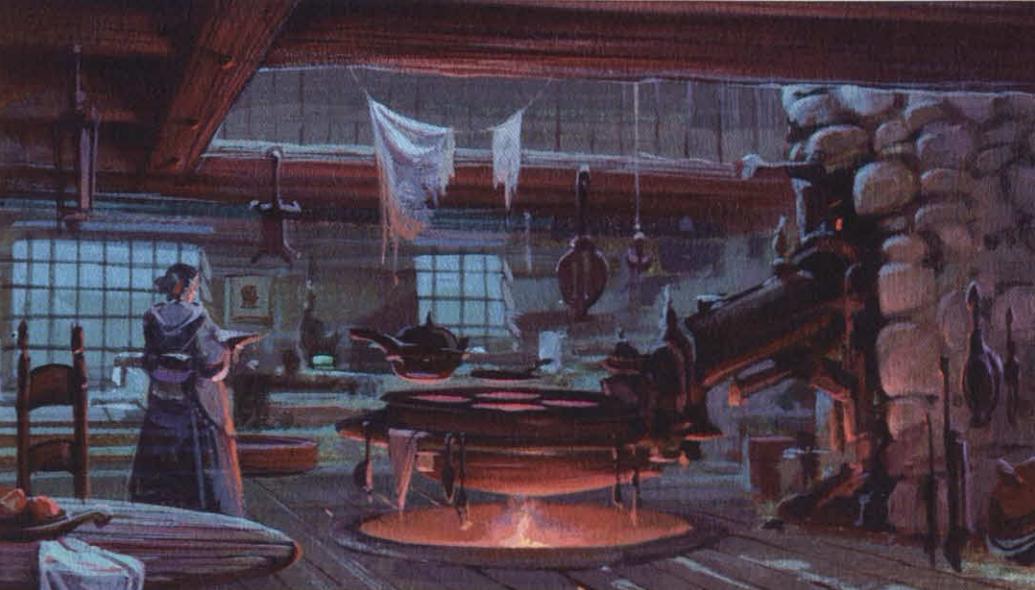
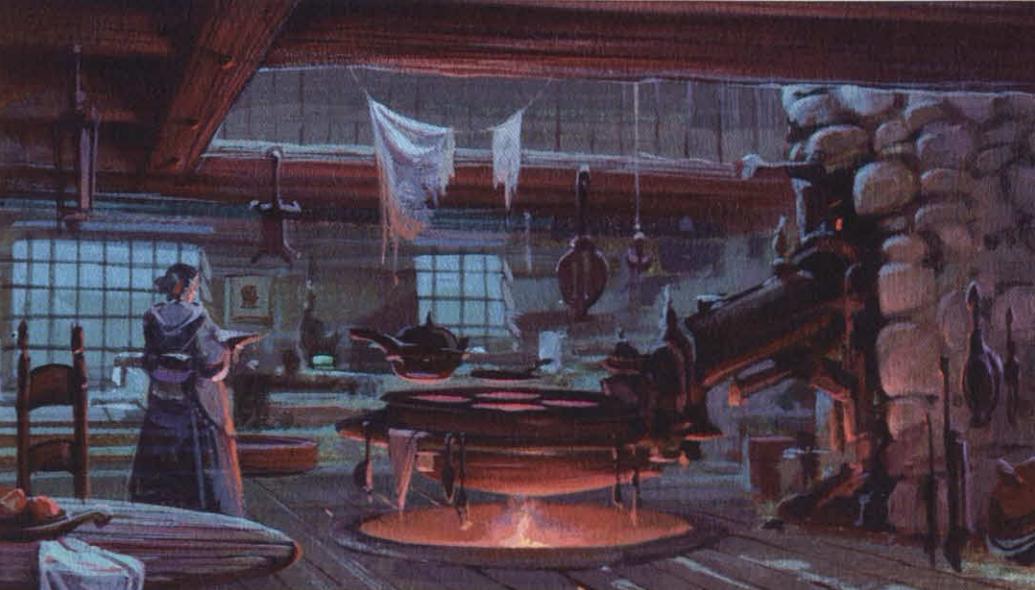
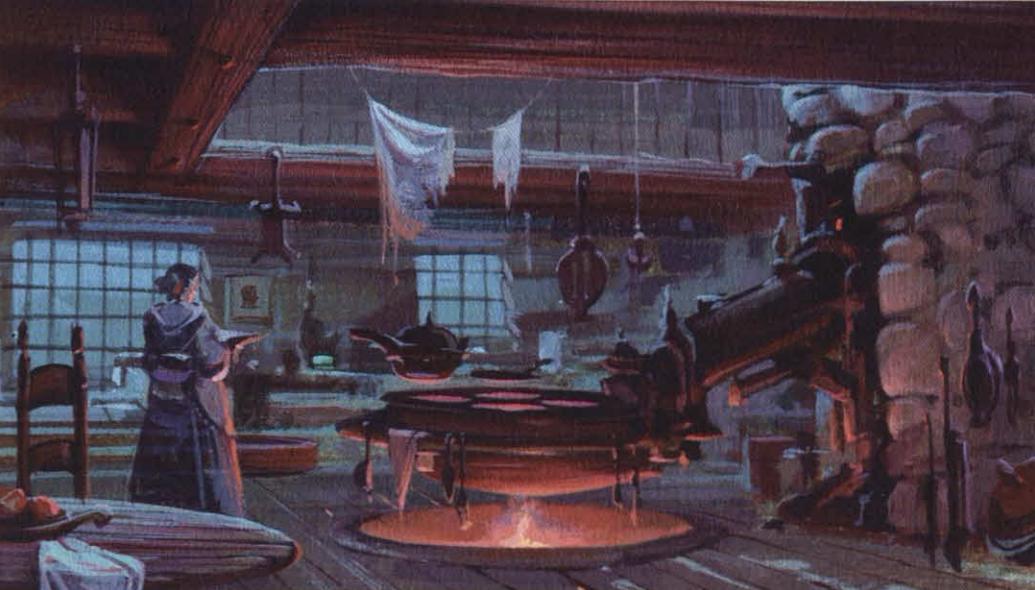
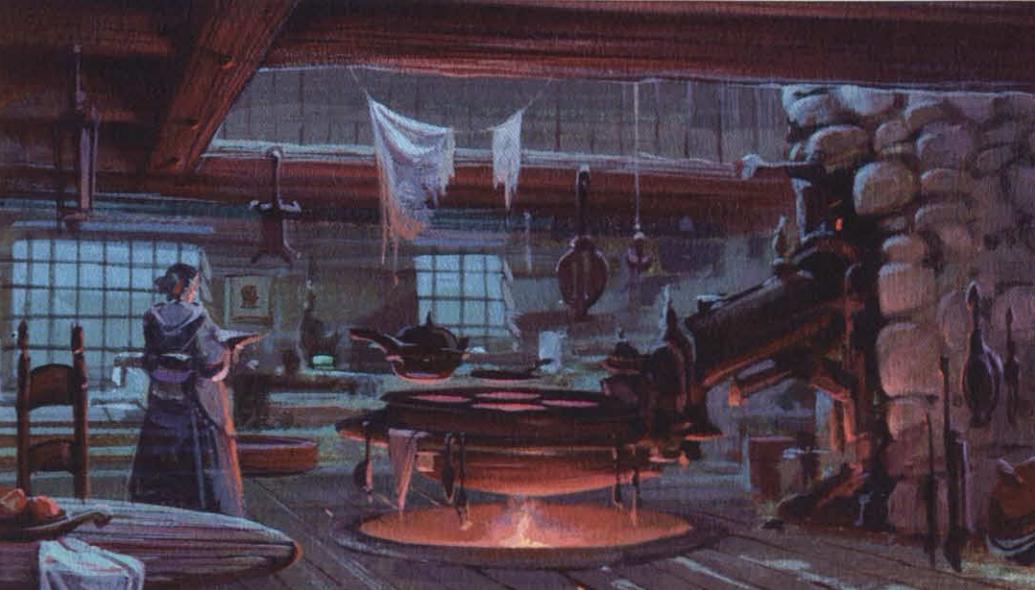
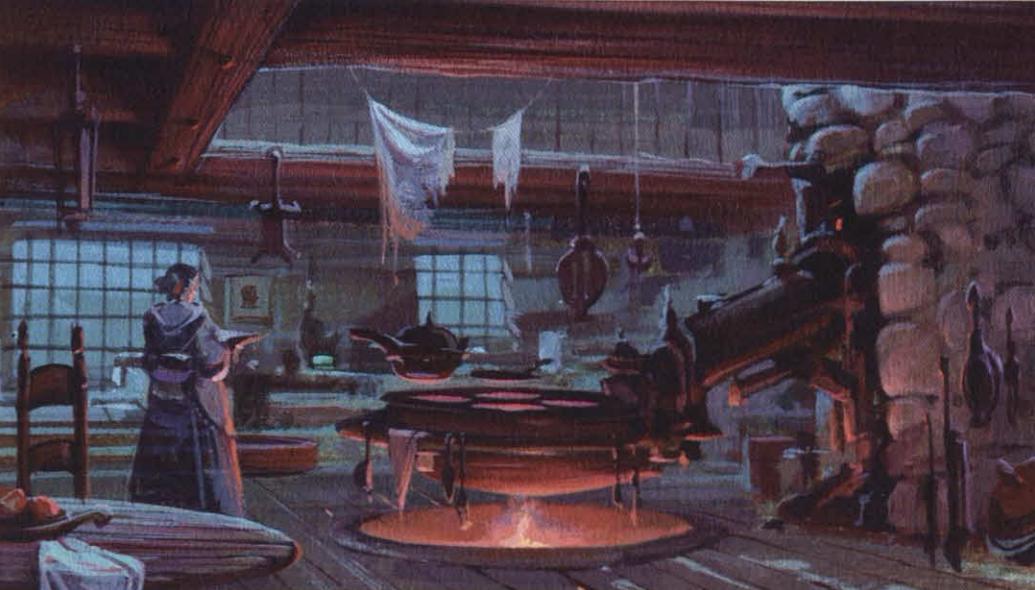
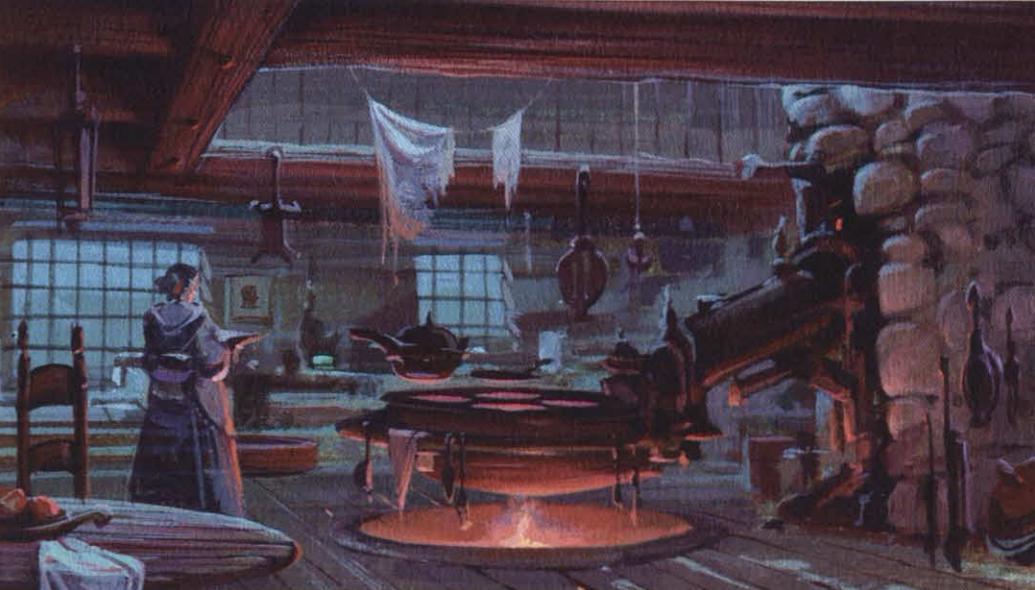
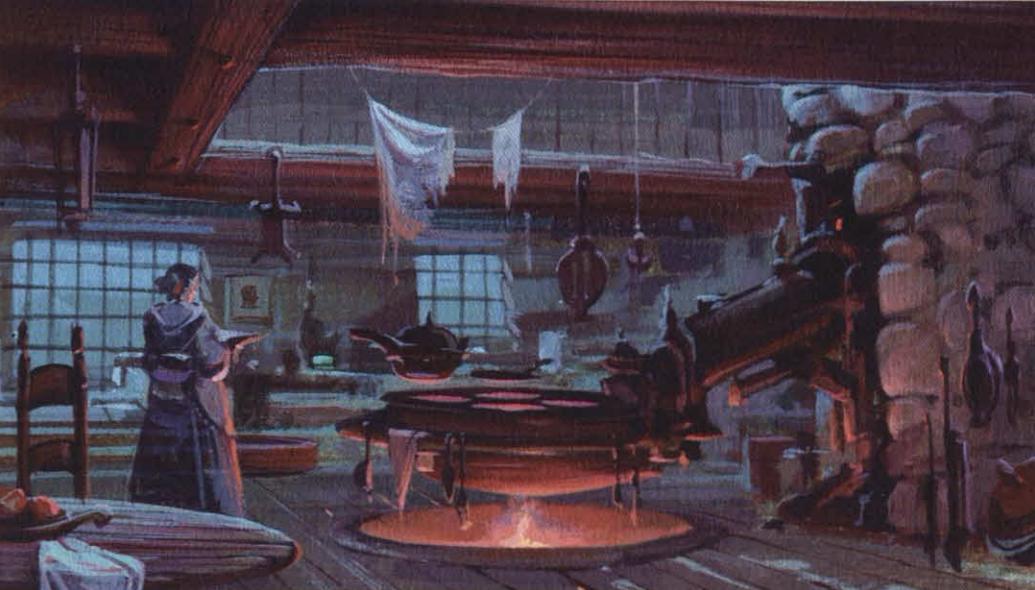
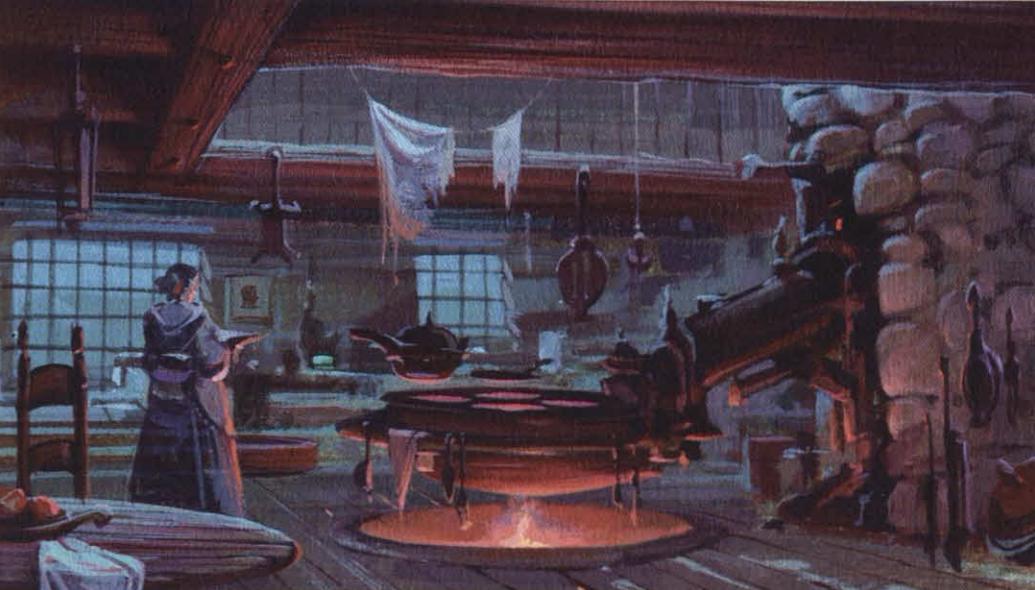
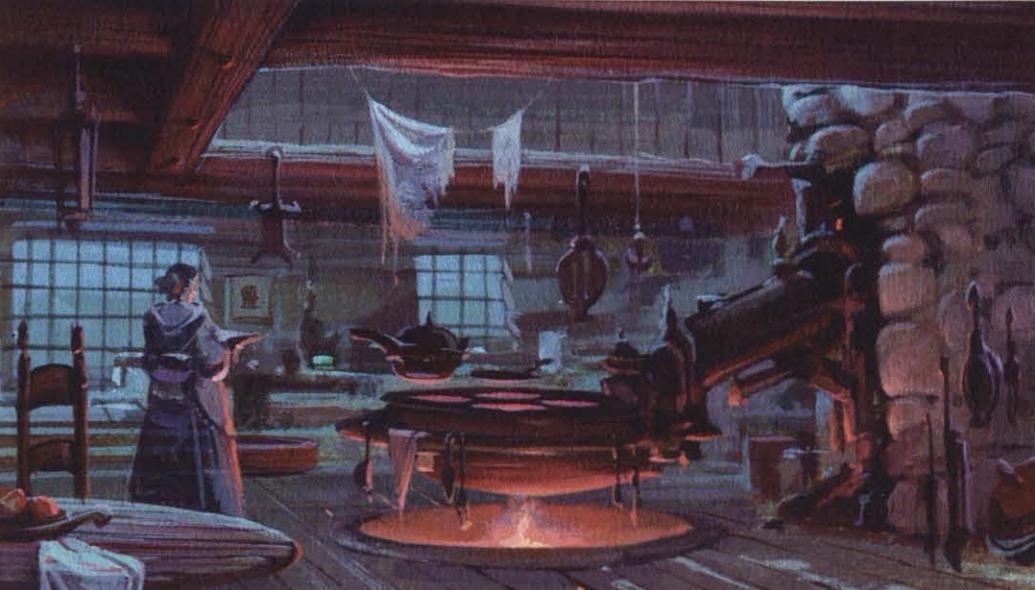
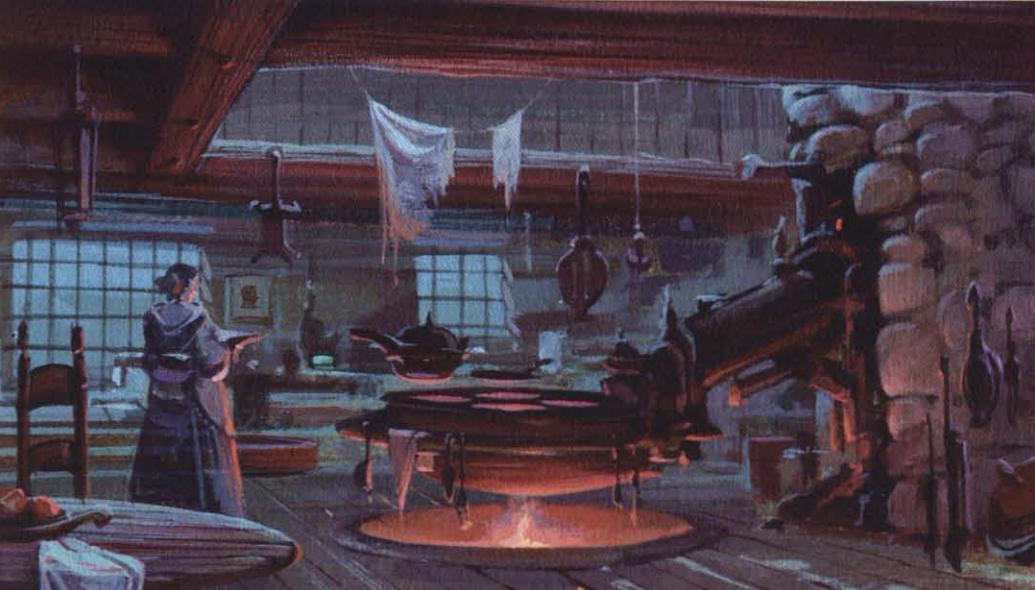
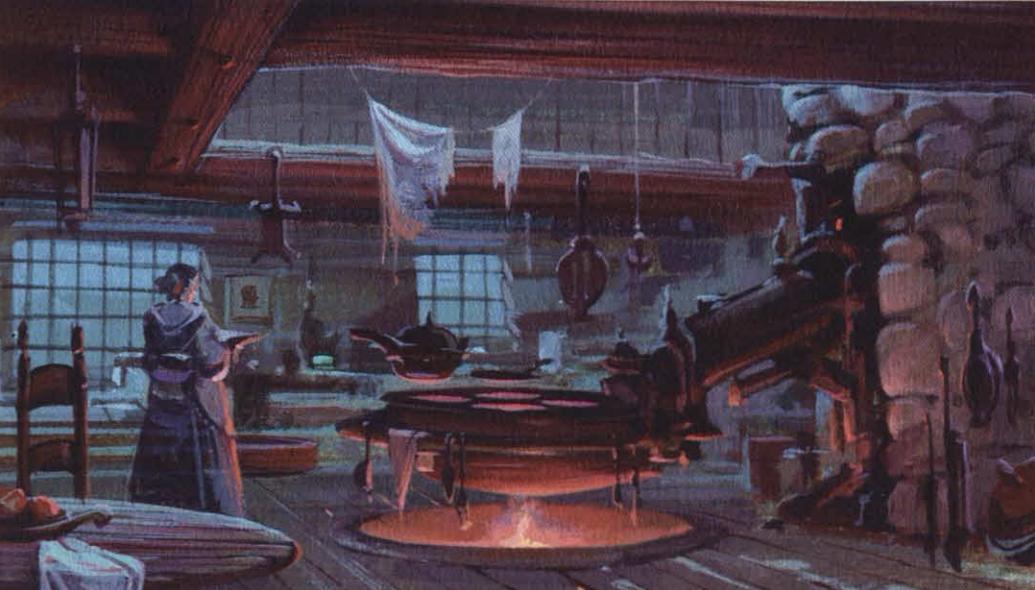
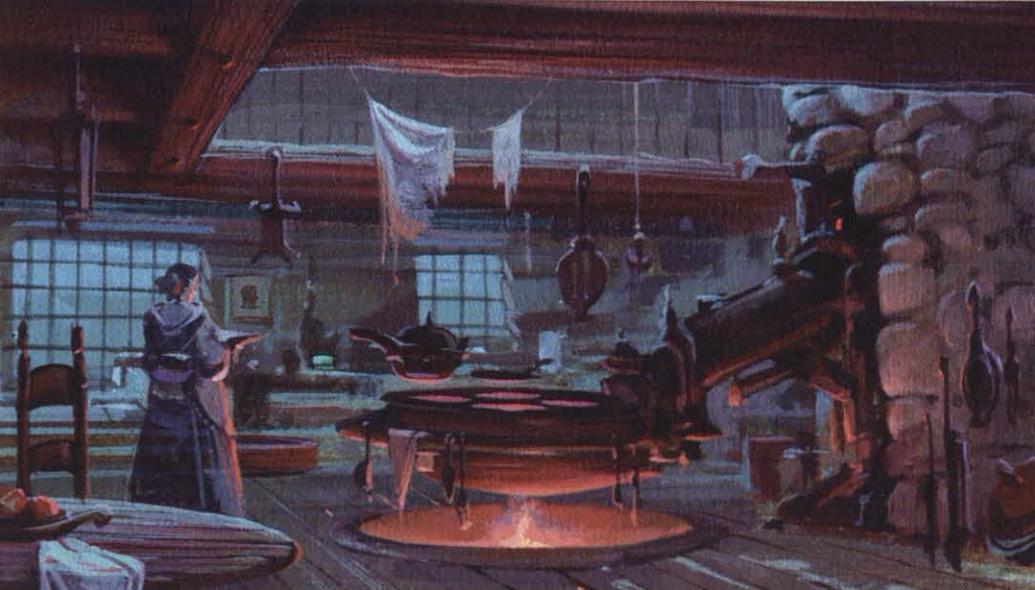
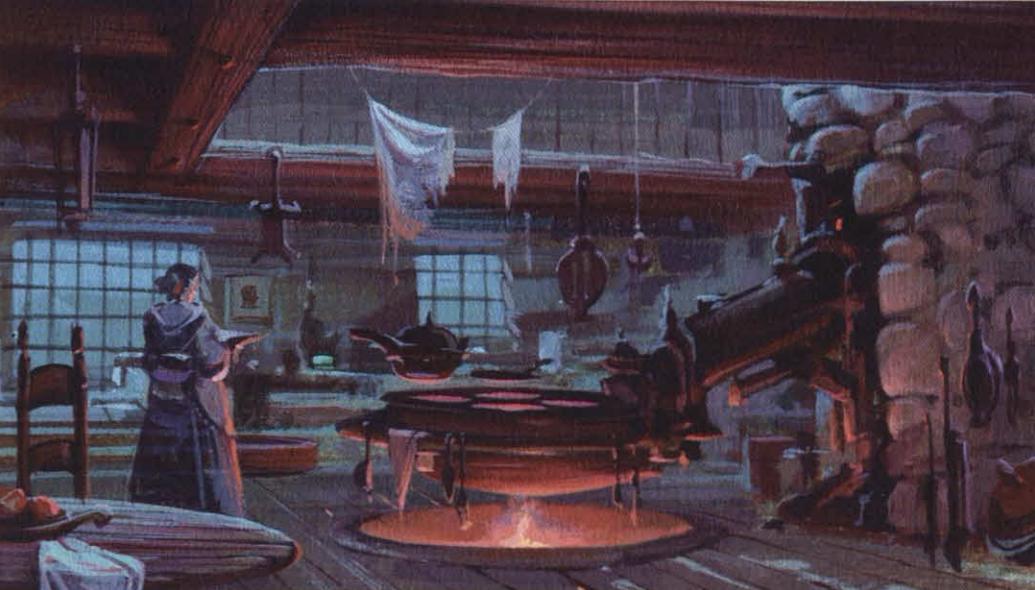
Visual development artwork of the quaint Benbow Inn by Guy Deel (above, right, and bottom left), Craig Elliott (far above), Tom Kidd (top right), Francis Glebas (top left), and Jeff Purves (center right)

## What If . . .

A guiding principle in *Treasure Planet* was that everything should feel as if it were created by Robert Louis Stevenson if he had written his original story as a science fiction novel. This meant encompassing a futuristic technology as it might have been perceived from an eighteenth-century perspective.

Space travel, holographic storybooks, and intelligent robots exist, and many different alien civilizations interact, but the setting of *Treasure Planet* is not high-tech. Very little is mass-produced, and everything looks quaint and hand-made. This world has solar surfers and space galleons, but no microwave cooking. There are holographic maps, but no television.

To evoke a sense of place and history, considerable research was done into old European architecture, as well as Spanish and English galleons and military uniforms for seagoing people. Careful attention was paid to the retro-tech elements to make sure they blended into the environment. For example, the robots were constructed of copper with a verdigris pattern, for an antique feel. Weathering the machines created a mixture of both old and new. At first glance, a building might look like a half-timbered European structure from the seventeenth or eighteenth century, but the closer the viewer gets, what

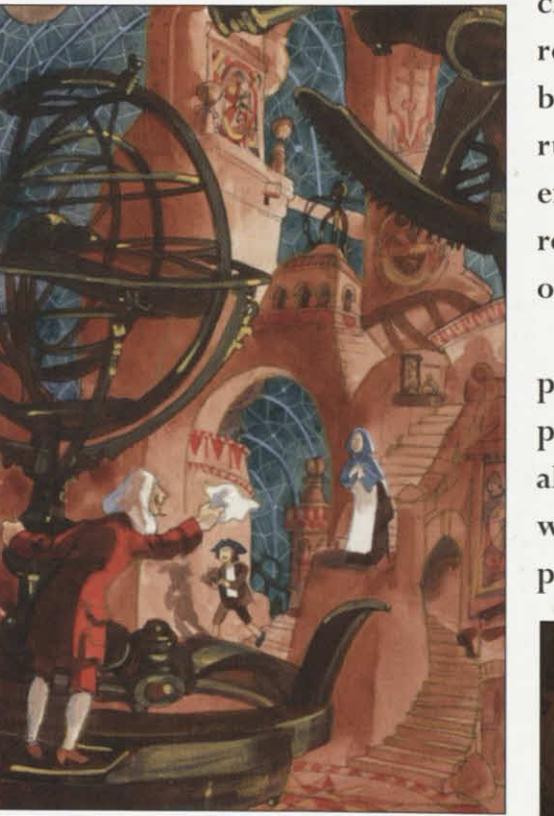




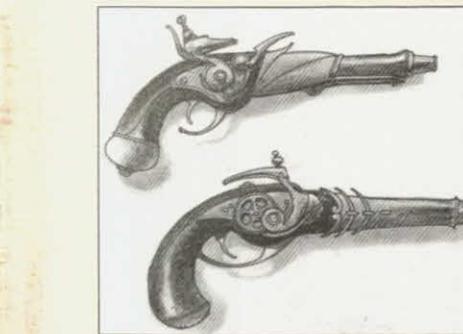
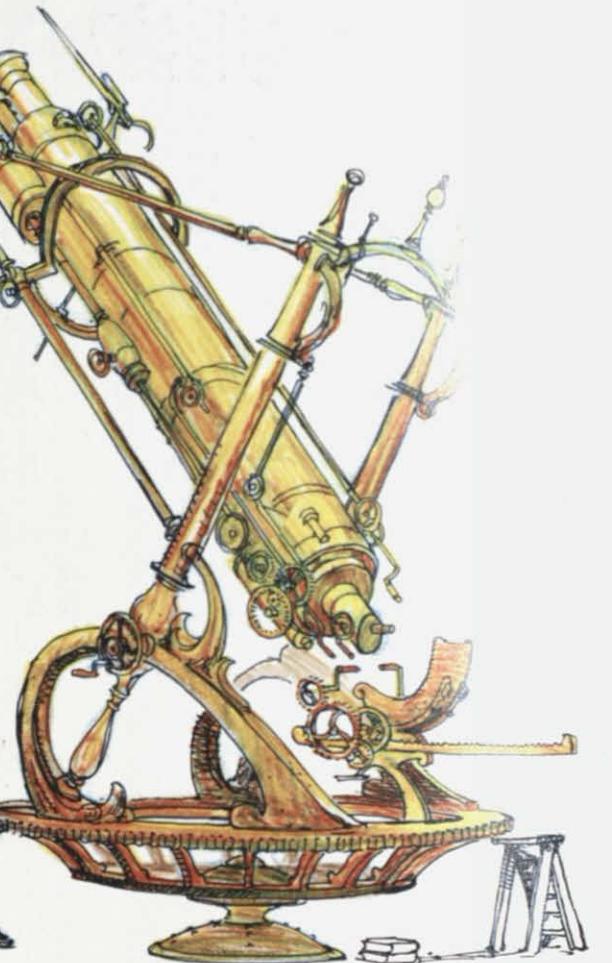
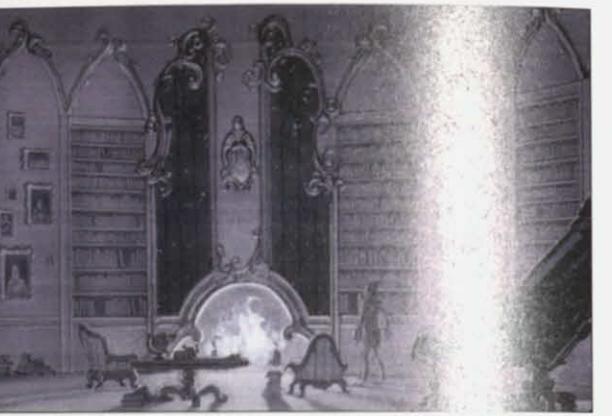
## Doppler's Observatory

"Doppler's observatory was a challenging set to design," says co-director John Musker. "We needed to put over that he was a bachelor who was rumpled and a bit disorganized, so his home demanded clutter. He was an astronomer so the room required astronomical bric-a-brac that was in keeping with the 70/30 rule. He also needed to appear wealthy enough to finance the expedition so his rooms had to have a certain scale and opulence."

The walls are filled with "dog portraits" of Doppler's ancestors, purportedly members of his caninelike alien forbears. In fact, some of them were based on the background painters' pooches back home.



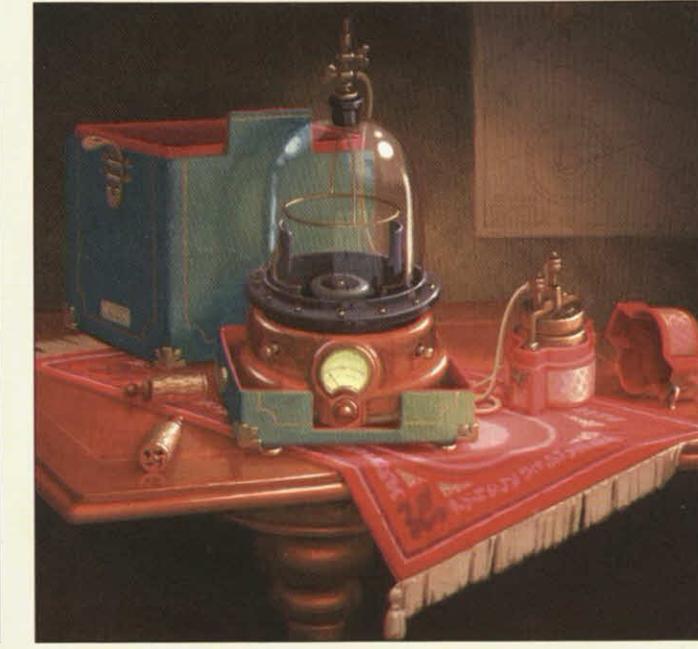
Visual development of Doctor Doppler's home, observatory, and telescope by Michael Spooner (top), Rowland Wilson (above), Ian Gooding (right), Frank Nissen (bottom right), and Craig Elliott (top right)



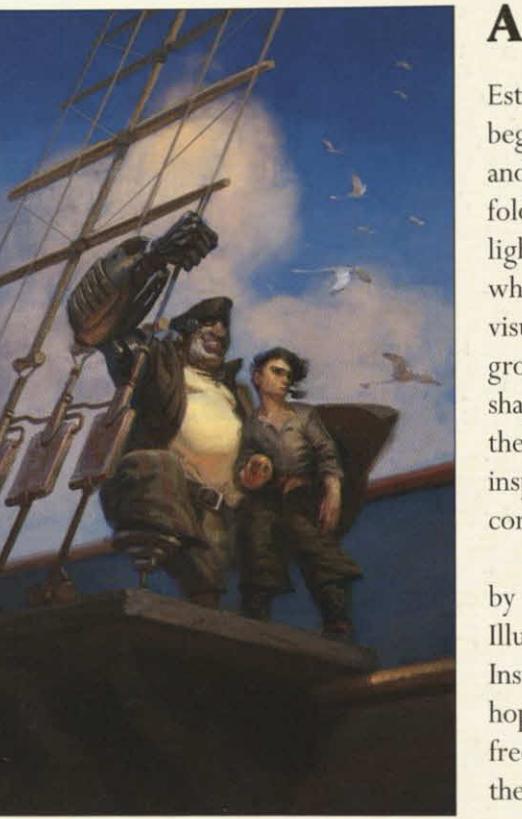
## The 70/30 Concept

As the design principle evolved, it became known as "the law of 70/30." This catchphrase referred to the ratio between the old (70 percent familiar) and the new (30 percent invented technology) elements in the film. While the ships look like magnificent galleons of the golden age of sailing, they are equipped with solar sails that generate power to huge thrusters. Guns look like old flintlocks but actually shoot laser bullets.

According to John Musker, though technologically advanced, the world of *Treasure Planet* has a handmade, rustic charm to it, making it more personal. "In our universe, the drive is to do big tasks with little things. In the *Treasure Planet* universe, it takes big things to accomplish smaller tasks."



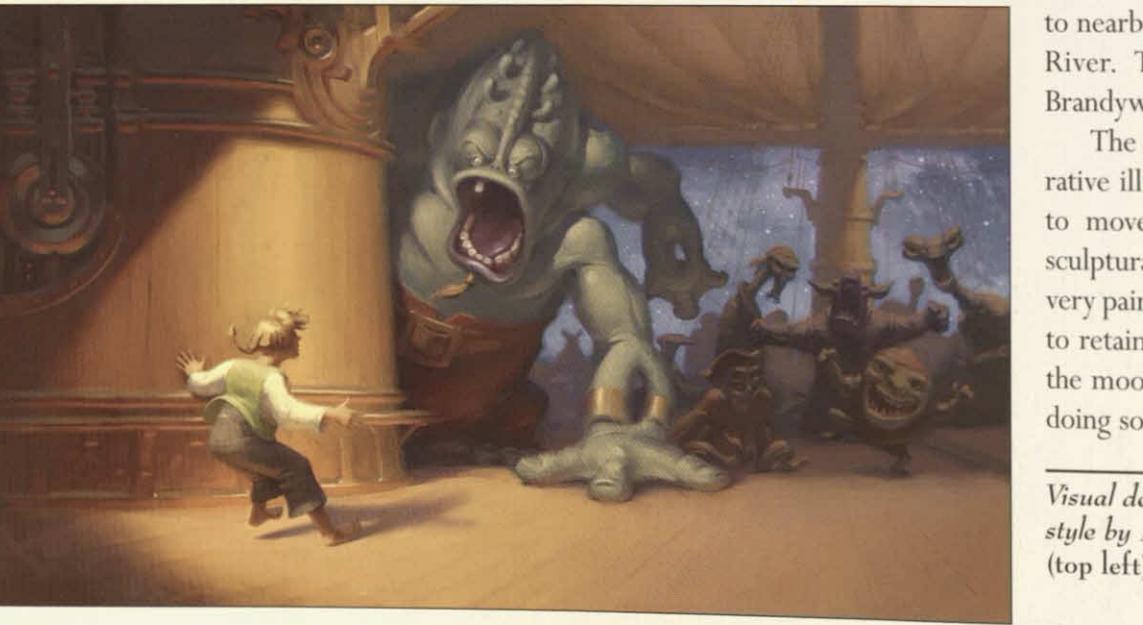
The 70/30 concept as illustrated in visual development artwork by Hye Coh (above), Ian Gooding (top right and top left), and Frank Nissen (left)



## Artistic Inspiration

Establishing a visual style for *Treasure Planet* began with assessing the needs of the story, and the way it could be told most effectively, folding together characters, settings, color, lighting, and staging into a harmonious whole. Recognizing that they wanted the visual elements of *Treasure Planet*'s world grounded by a dimensional style that valued shapes and volumes above lines and graphics, the directors readily found their desired inspiration in an illustrative style now known commonly as the Brandywine School.

In 1894, artist Howard Pyle, considered by many to be the "Father of American Illustration," began teaching at the Drexel Institute of Arts and Sciences in Philadelphia, hoping to imbue his students with a sense of freedom and experimentation to develop their natural abilities. During the summers



between 1898 and 1903, Pyle established an interim semester for his charges, among them such artists and illustrators as N. C. Wyeth, Harvey Dunn, Maxfield Parrish, Edward A. Wilson, and Elizabeth Shippen Green. For better opportunities to observe light and landscapes amid their natural, outdoor setting, he moved the classes to nearby Chadd's Ford, Pennsylvania, on the Brandywine River. Thus, the collective became known as "the Brandywine School."

The Brandywine style is a blending of traditional decorative illustration with an almost Impressionistic approach to movement and light. The pictures have very solid, sculptural figures, dramatically lit and composed, but are very painterly as well. The *Treasure Planet* creative team tried to retain a certain amount of that painterliness to capture the mood, without destroying the illusion of form, and in doing so, brought these storybook illustrations to life.

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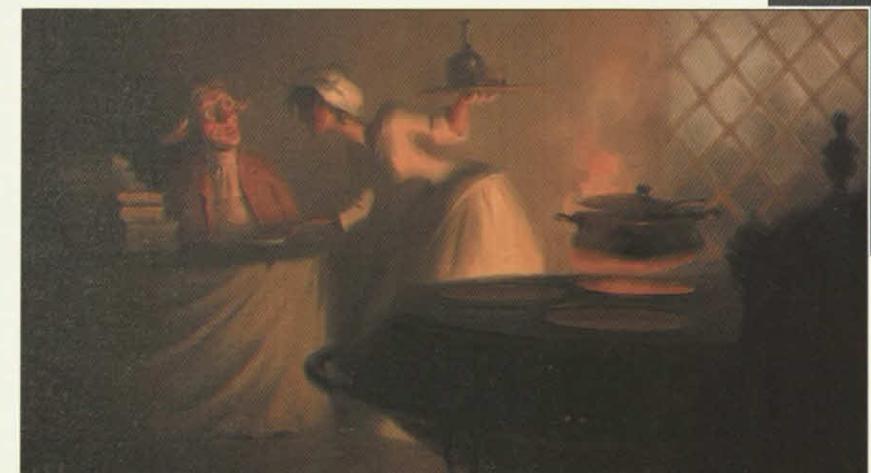
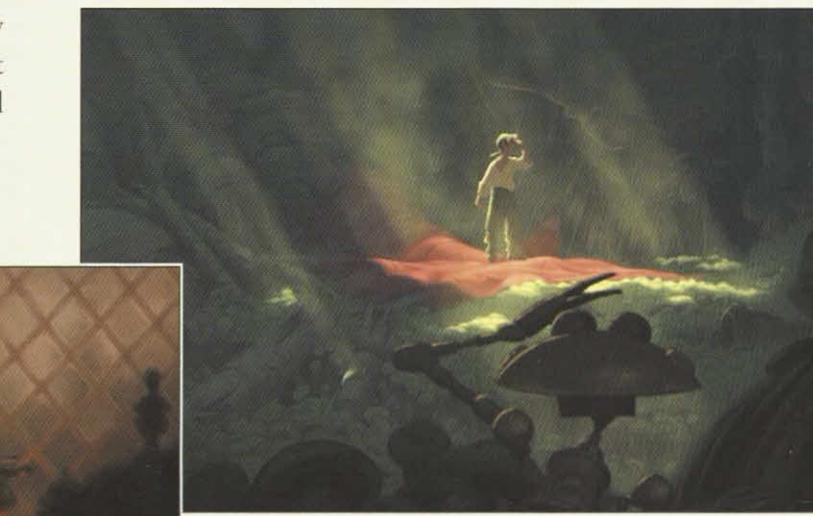
Visual development paintings reminiscent of the Brandywine style by Ian Gooding (left and top right) and Dan Cooper (top left)

## Dramatic Exercises

Emotion and drama were caught in the faces and poses of the Brandywine painting's players, and unique and unusual perspectives were often chosen to heighten the action, which was placed in realistic, almost photographically real settings.

To gain a better understanding of the complexity of the Brandywine style, art director Andy Gaskill and backgrounds artistic supervisor Dan Cooper encouraged the artists to analyze the Brandywine style. "Normally, animation background painters are encouraged not to 'leave a trail,'" Gaskill explains. "This would include brushstrokes or any overt evidence of the act of painting so the viewer would be focused on the image rather than its surface texture. But the Brandywine painters reveled in brushwork, and we all agreed to make an effort to mimic that technique.

"Throughout the production the painters experimented with varying degrees of texture," continues Gaskill. "There were times when the texture was clearly overpowering the image and we asked them to tone it down, but we always looked for opportunities to reveal texture in a natural way: a wall, a beam, a steel pot."



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Above: Scroop faces off with John Silver below deck in a visual development painting by Hye Koh

Left: Sarah serves Doppler at the Benbow Inn as envisioned by Ian Gooding

Above: Scroop faces off with John Silver below deck in a visual development painting by Hye Koh

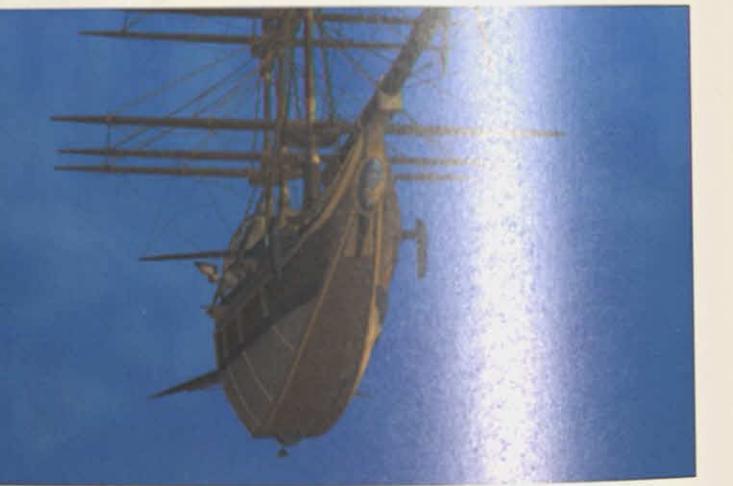
## Virtual Sets

With the use of the latest developments in Computer Generated Imaging and the Disney-developed Deep Canvas software, the sets for *Treasure Planet* needed to be painted only once and could then be lit and shot from any angle. Should the set be used again in another part of the film with a different time of day or emotional need, it was simply re-lit for that particular sequence. This breakthrough innovation was commonly referred to as Virtual Sets.

**Top right:** Virtual set showing a 3-D Legacy model with no background

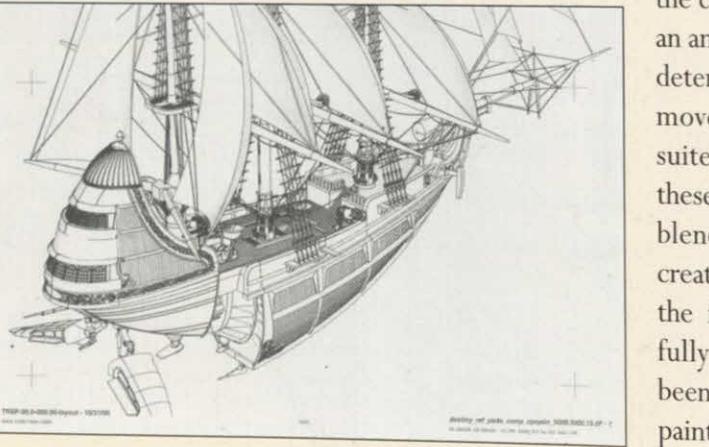


**Middle right:** Legacy model with a sky background

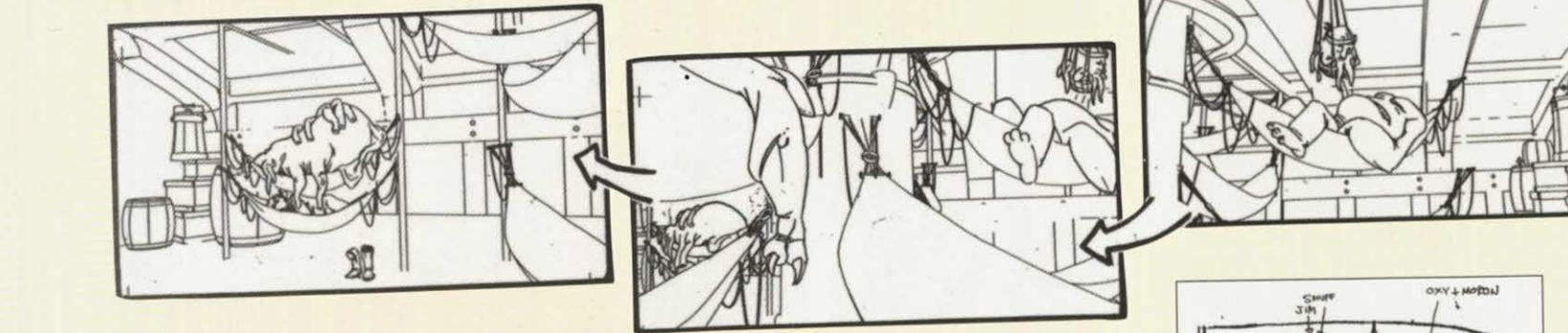


**Bottom right:** Production still showing the finished result combining lighting with the painted set, figures, and background

**Below:** Digital model of the Legacy



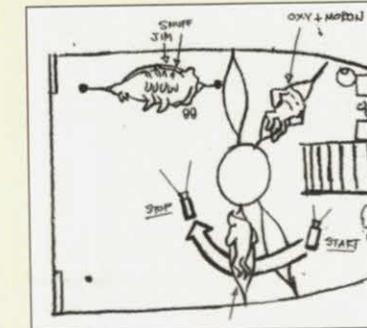
Virtual sets were constructed as a three-dimensional model, then painted just as one would paint a traditional model kit, attacking it from every angle. Other sets, that were hand drawn, were painted digitally in two dimensions by one of the background painters. Still other sets, rendered as a specific camera shot, were based on a 3-D model, then digitally painted as well. Once the virtual set was painted, the layout department, which acts as the cinematographer of an animated film, could determine the camera movement that best suited the scene. All these diverse techniques blended seamlessly to create an impression that the finished product was fully-dimensional having been unified by the digital painting process.



**Above:** A director's worksheet for the shot panning from the grate above the Legacy's sleeping quarters to the hammocks where Oxy, Moron, Pigors, Snuff, and Jim are resting

**Top and top right:** Production stills showing the sleeping quarters

**Right:** A simplified map of the 3-D move with indications for the camera's start and stop positions



## Interactive Lighting

In addition to the ability of Deep Canvas to move the camera through virtual sets and environments, another attribute was developed specifically for *Treasure Planet*: an interactive lighting program. In essence, a set would be built digitally, and then could be lit and re-lit as the scene demanded—for daytime or nighttime, in the shadow of a flickering fire, or when a meteor exploded nearby.

"What 3-D lighting did was to raise the bar that much higher for the painter's craft," says art director Andy Gaskill. "It introduced real lighting effects that are difficult to anticipate without actually seeing them in real life. It's impossible to make trips to old houses and ships to observe lighting effects firsthand, but the reality of 3-D lighting offered a compelling substitute."

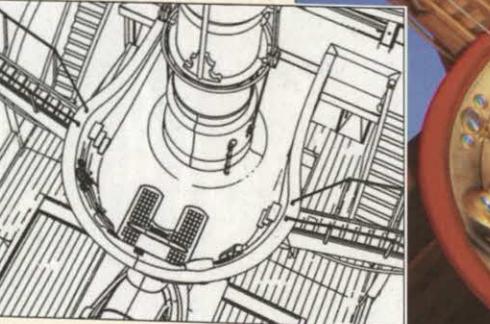
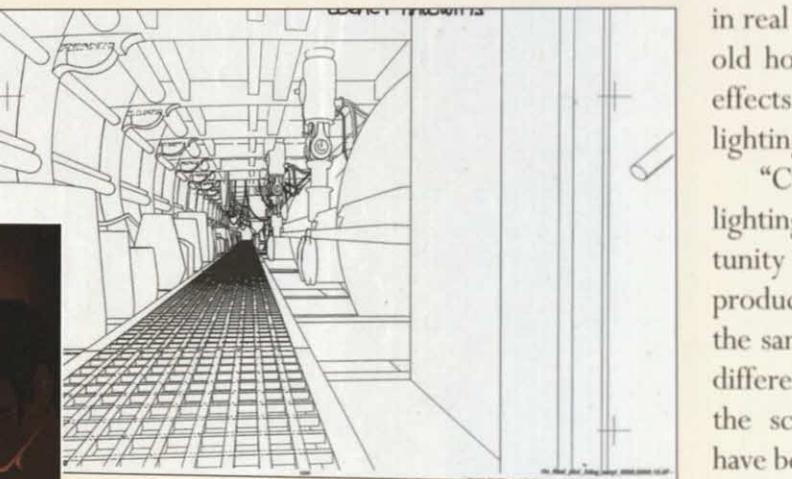
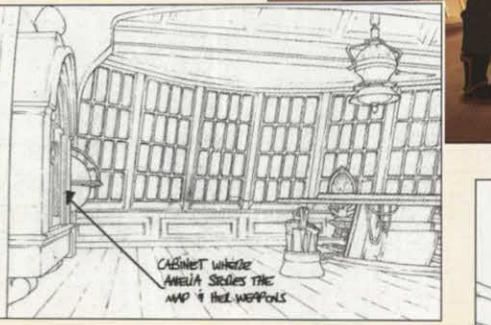
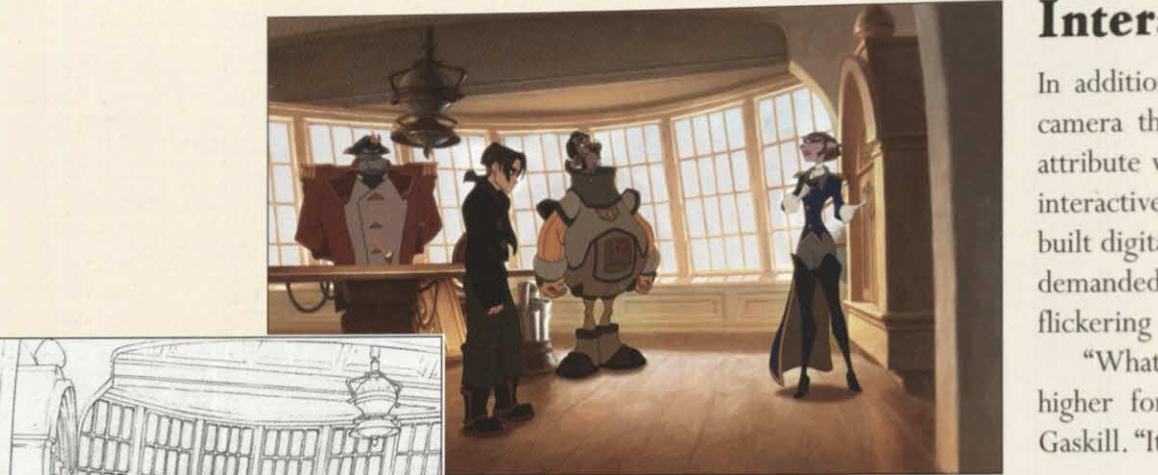
"Creating and utilizing an interactive lighting component gave us the opportunity to think in a new direction," adds producer Roy Conli, "by being able to light the same painting to achieve a completely different effect, time of day, or emotion in the scene. Live-action film and theater have been doing this for years, but with the

use of virtual sets we were actually able to maintain a hand-painted reality."

**Top and top left:** Production still and digital layout of Amelia's stateroom

**Center and center left:** Digital layout showing the interior of the ship and production still

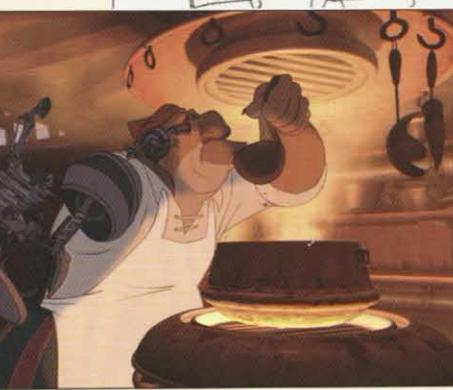
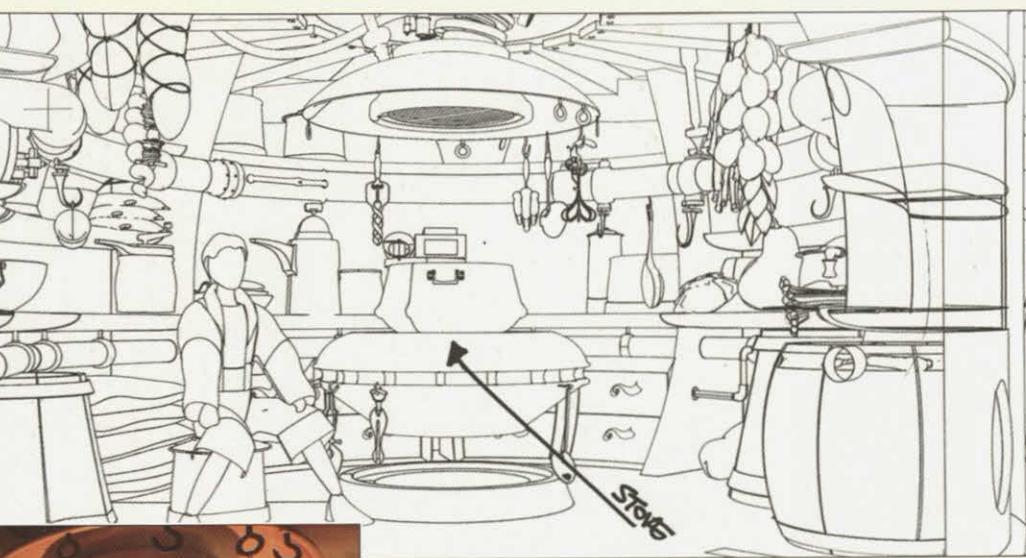
**Bottom and bottom left:** Production still and digital layout of the Legacy's helm



## Paint by Binary Numbers

In Computer Generated Imaging, when background artists place brush strokes, they are not just placing them on a flat canvas, they're actually reaching into space and painting the brush strokes in mid-air. This enables them to create fully three-dimensional paintings in which the viewer can look around and through. The artists never use pigment—as all the background paintings are painted digitally—yet all their skills in color, form, and reflected light still come into play.

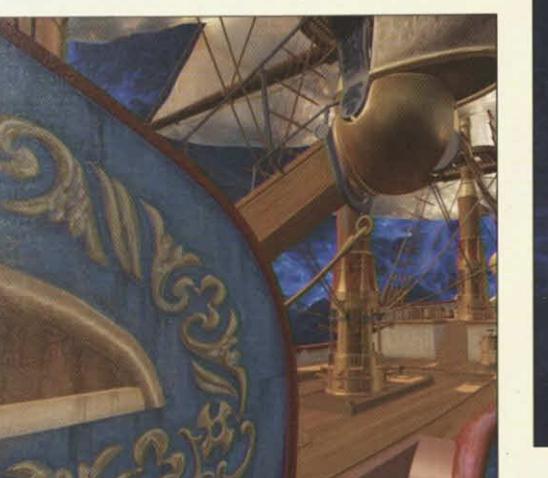
Using the computer allowed the designers to fulfill the "old world" effect they were striving for without enduring the complications associated with old world techniques. While the illustrations in books of the nineteenth century were originally painted in oils before being printed, attempting to do the same today within a movie's production schedule would be impossible because of the paint's prohibitively slow drying time. By painting the backgrounds of *Treasure Planet* digitally, the artists could capture the same look of oil paintings without this problem.



**Above:** Digital layout of the galley with a 3-D stand-in for Jim

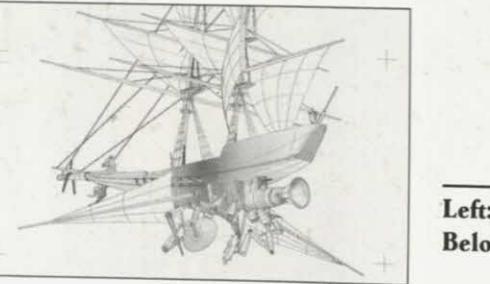
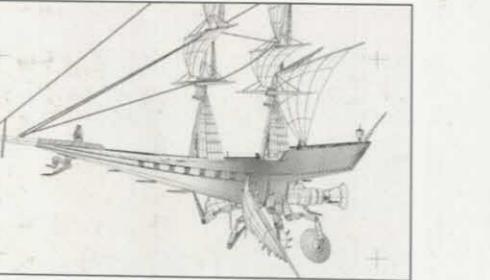
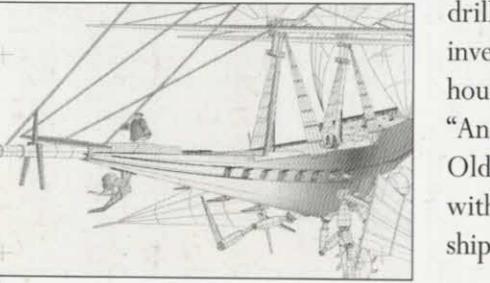
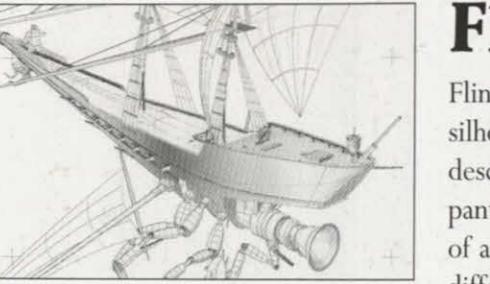
**Left:** Production still of Silver tasting his soup

**Below:** A series of production stills showing the Legacy sailing into the etherium

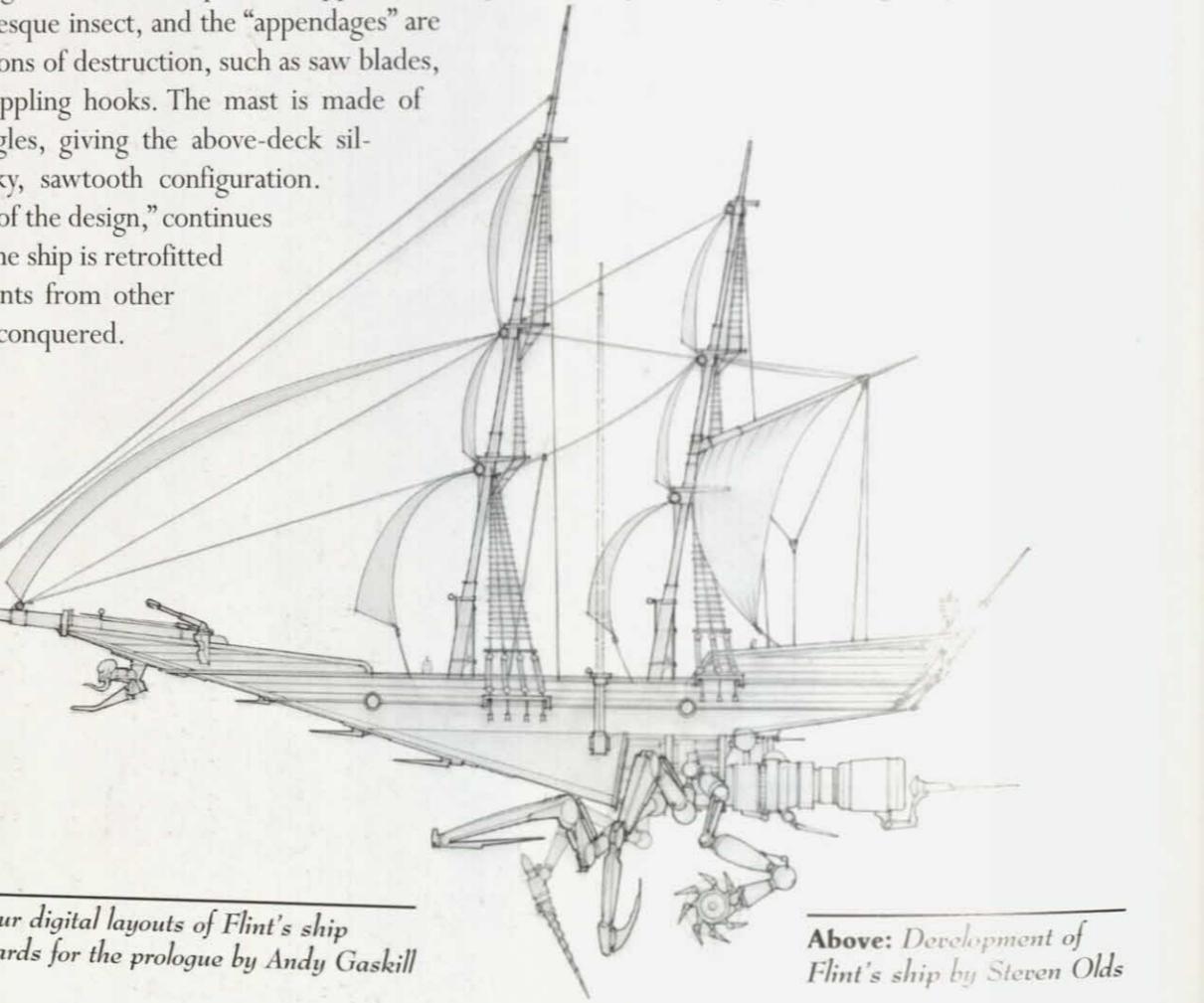


## Flint's Ship

Flint's ship was designed to have an angular, menacing silhouette which, as production designer Steven Olds describes, "made it obvious that the ship and its occupants were dangerous." Flint's ship has the appearance of a large grotesque insect, and the "appendages" are different weapons of destruction, such as saw blades, drills, and grappling hooks. The mast is made of inverted triangles, giving the above-deck silhouette a spiky, sawtooth configuration. "Another part of the design," continues Olds, "is that the ship is retrofitted with components from other ships they've conquered."



**Left:** A set of four digital layouts of Flint's ship  
**Below:** Storyboards for the prologue by Andy Gaskill



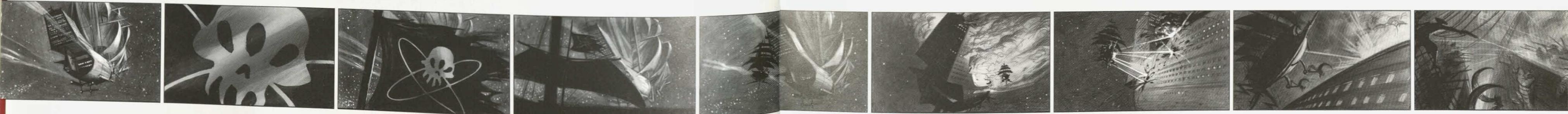
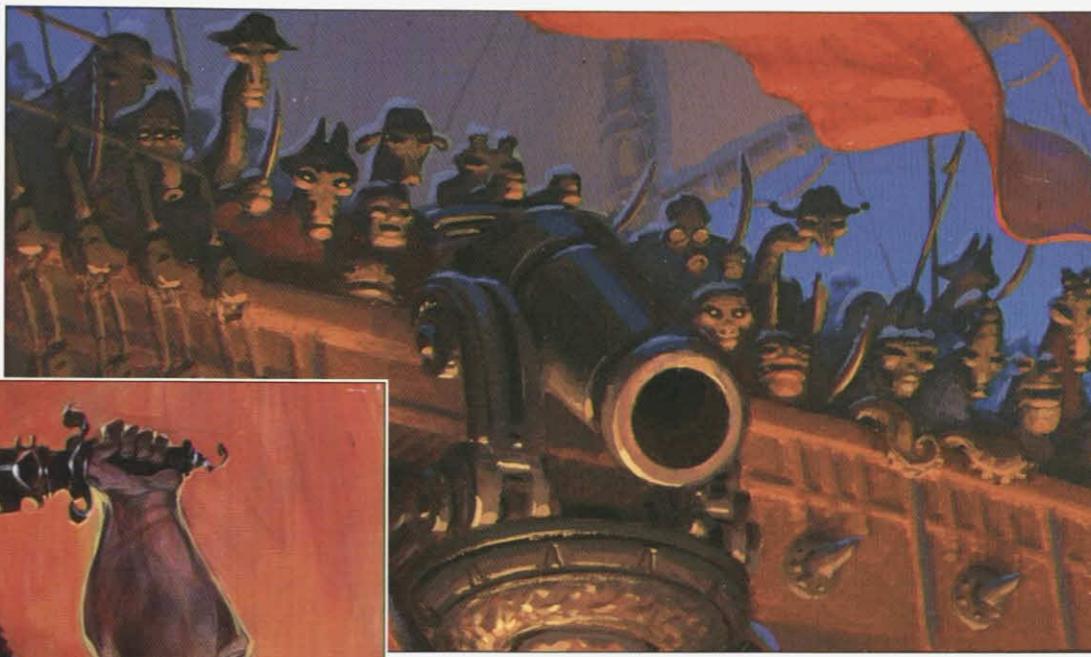
**Above:** Development of Flint's ship by Steven Olds

The dual rockets at the rear of the ship have been salvaged from a much larger ship, so these engines would provide Flint with the additional power and speed to outpace any ship in the galaxy.

**Right:** Development key by Ian Gooding

**Below right:** Early visual development of Flint's ship by Ian Gooding

**Below:** Early character development by Peter Clarke

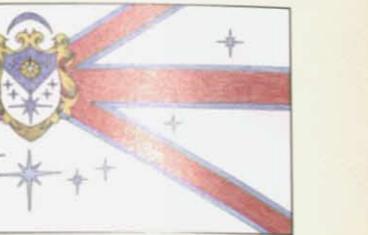




## Evolution of a Legacy

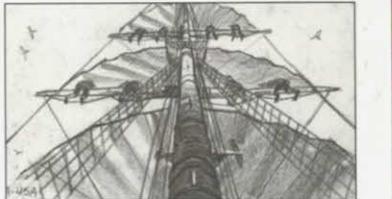
"The *Legacy* was actually meant to look like a nice little boat that Doppler and Hawkins hired to go on their voyage," says associate art director Ian Gooding. "We didn't want it to become too distracting, but colorful and pretty, and obviously something that was associated with shipping—you know, 'nautical.'

"The maritime authenticity of the RLS *Legacy* ended there," Gooding notes. "We obviously didn't have to worry about a design that was credible for an ocean voyage upon the water. So it's got these big pieces missing out of the midsection and back, and a rudder that opens out to look like unfurling wings."



The *Legacy* underwent several name changes before its final assignation. Earlier appellations were the *Hispaniola*, from the original sourcebook and the *Destiny*, until a production accountant came up with the name *Legacy*, which stuck to the hull. The prefix "RLS" serves the same purpose as "HMS" and "USS" in the British and United States navies, respectfully, as well as serving another purpose—a respectful nod to

*Treasure Island's* author.



Researching the "look" of the *Legacy* led to some interesting design tasks. Art director Andy Gaskill found that "there's a lot of material available on historical eighteenth century ships, but it's pretty cut-and-dried. We've already seen it all in movies. So we had to look in odd places for inspiration—like plumbing fixtures. We found a certain line of plumbing supplies that had interesting, peculiar shapes, and thought they would look good mixed up on our ship. You end up doing a lot of digging in order to find things like that."

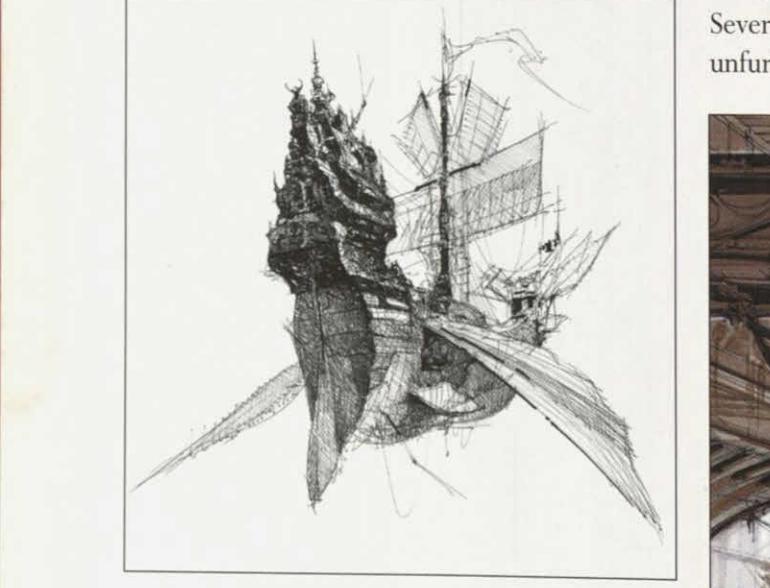
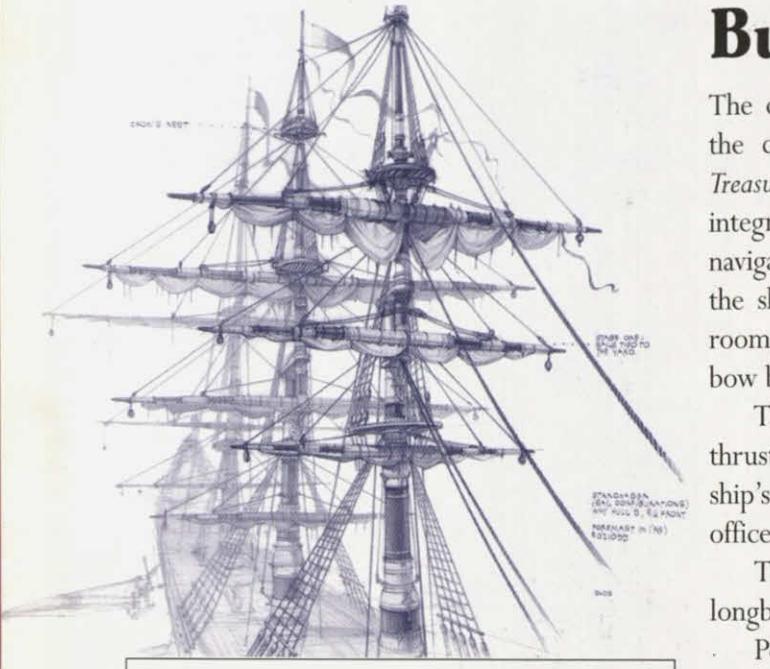
**Opposite:** Visual development of the *Legacy* flag by Frank Nissen and production still of Doppler and Jim's first view of the *Legacy*

**Right:** The *Legacy*'s sails billow out for the lift off from Crescentia



**Left to Right:** Visual development artwork for the *Legacy* by Peter Clarke, Tom Kidd, and Ian Gooding

**Opposite Left to Right:** Story sketch by Frank Nissen; visual development paintings by Tom Kidd and Peter Clarke



Visual development of the deck, dock, masts, and shape of the Legacy by Alex Nino (above) and Steven Olds (top, top right, and right)

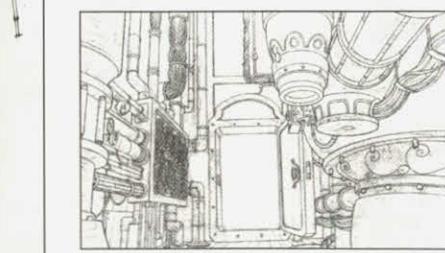
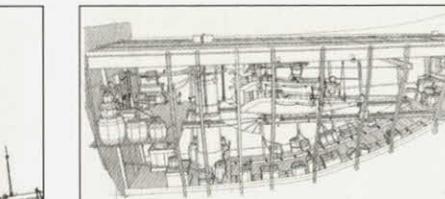
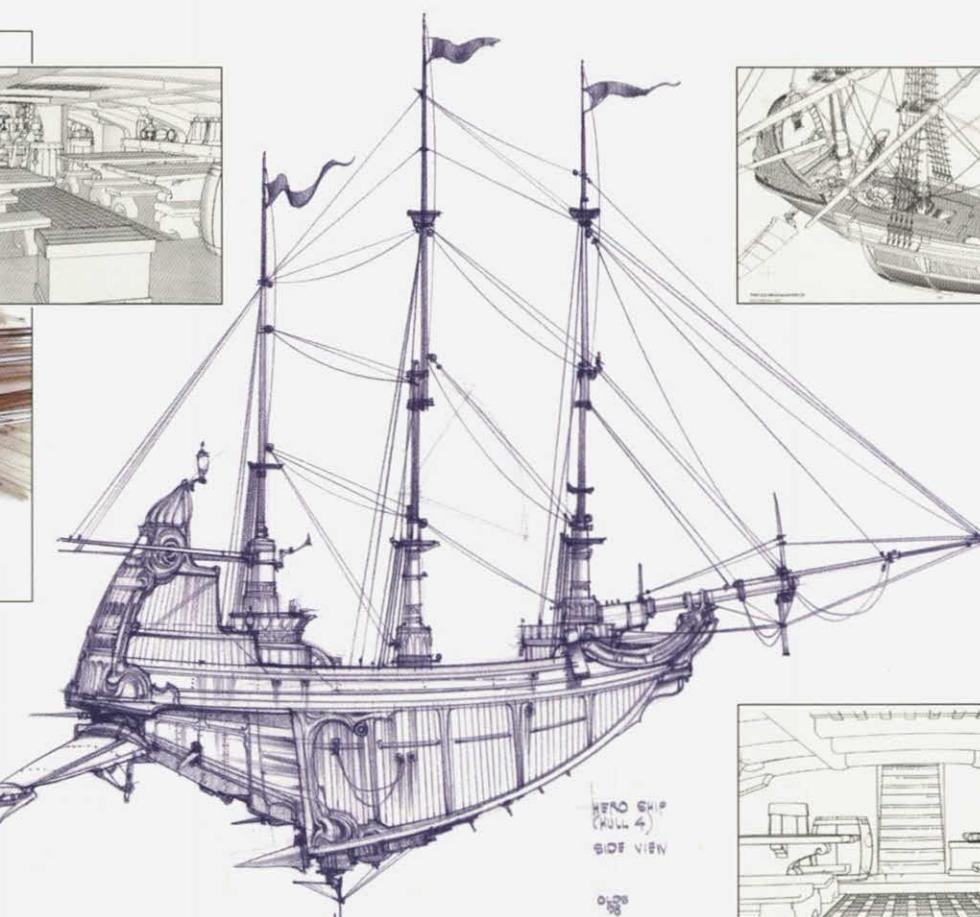
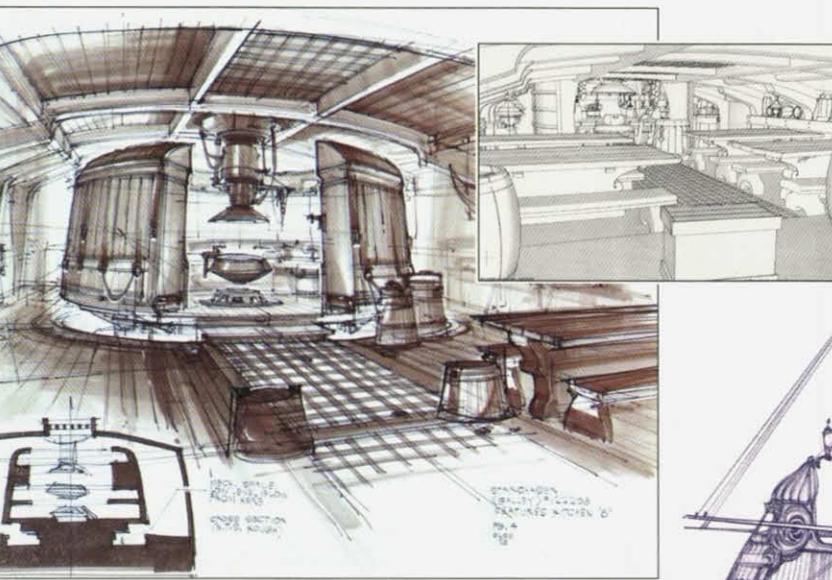
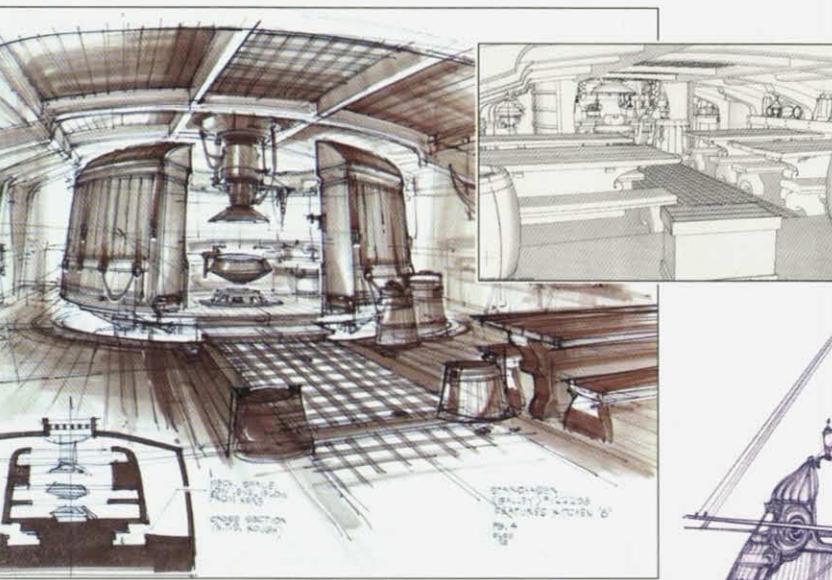
## Building a Legacy

The construction of the *Legacy* encompasses the concepts that underline the design of *Treasure Planet*, as it has both functional integrity and elegance of detail. Control and navigation are located at the forward stern of the ship. The crew's quarters, galley, engine room, and longboat bay are located midship to bow below deck.

The *Legacy*'s main thrusters are aligned along the perimeter of the lower decks, and additional thrusters are housed in the articulating winglets just below the stern of the ship. Contained in the ship's stern are Captain Amelia's stateroom, the armory, and other important areas needed for the officers to control and maintain what happens on the ship.

The main mast terminates in the longboat bay, splitting it into two separate quadrants for the longboat's storage as well as areas for servicing the ship's sails and the longboats.

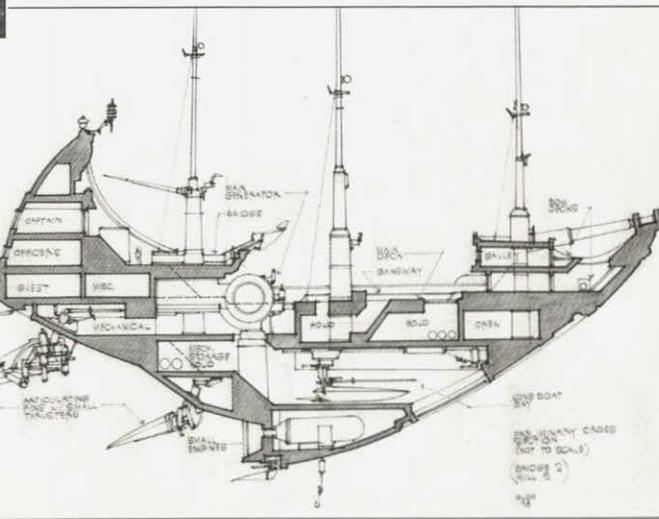
Power is harnessed through the solar sails that are connected to the ship's generator by cables. Several sail shapes and designs were explored before arriving at the half-shell configuration, which unfurls like a blossoming flower to capture the sun's rays.



Above and top: The center focus of the galley is an antigravity, gyroscopically balanced stove which allows for the rocking and spinning motions of the ship and keeps the contents on the stove upright at all times. Visual development of the galley and stove by Steven Olds with a corresponding view in a digital set

Far right top to bottom: Digital layouts showing the galley stairs, the framework of the hull, and the Legacy engine

Right and center: Visual development of the Legacy by Steven Olds



## Legacy's Longboats

Longboats—typically cradled amidships, then hoisted over the side when needed—were used to carry the ship's crew from the large sailing vessels to shore. The longboats on the *Legacy*, as explained by production designer Steven Olds, “are launched from special articulating scaffolds in the belly of the ship, and drop into a freefall. As a longboat glides down, the mast opens up from a compact storage position, then the solar sail unfurls. Once the sails capture the solar energy and transfer that energy to the generators, the thrusters are ignited, and the boat becomes fully functional. The entire sequence from the longboat clearing the hull of the *Legacy* to the firing of its thrusters is only a matter of three to five seconds of uncontrolled flight. A simple thrust control is built into the tiller that maneuvers the ship. The longboats maintain the detail of their mother ship in a condensed, efficient package.”

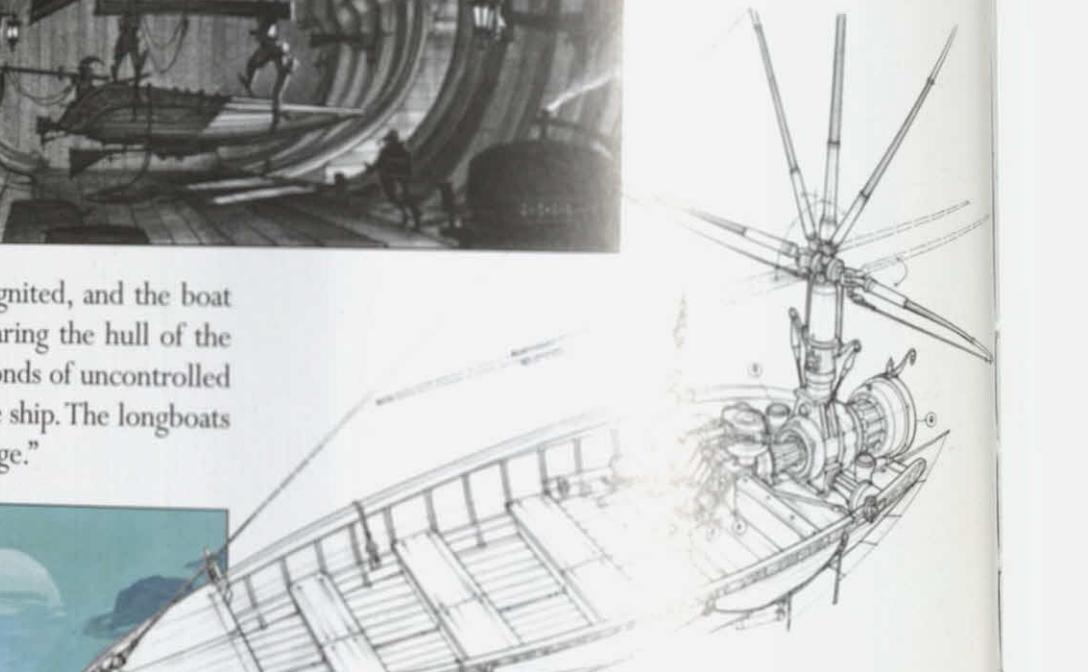


Above: Production still of Jim and Silver returning to the Legacy after their day out

Left: Visual development by Steven Olds



Left and below: Visual development of the Legacy's longboats by Steven Olds



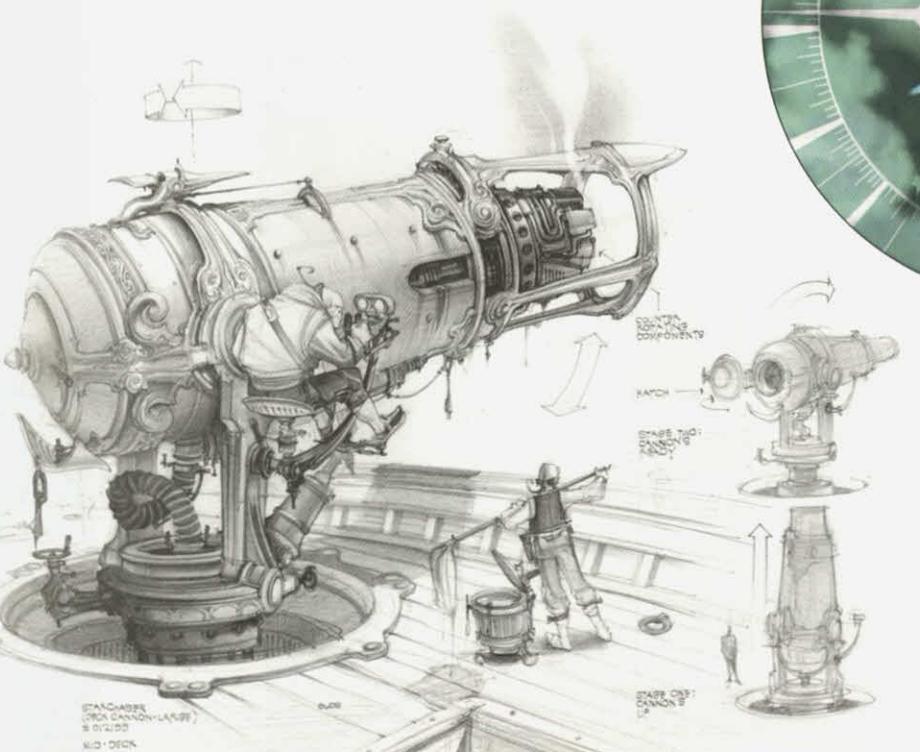
Above: Digital model of cannon viewed from above

Right, far right, center, and bottom right: Meltdown aims and fires at the longboat which Jim, Morph, Doppler, and Amelia use to escape the mutinous crew

Below: Visual development of the Legacy cannons by Steven Olds

## Legacy's Cannons

The cannons aboard the RLS *Legacy* are housed in wells under the deck covered by iris-like hatches. “The cannons are maintained and operated from a gunner’s seat attached to one side of the cannon’s exterior,” explains Steven Olds. “The munitions [plasma pellets] are stored below deck and travel up through a tube that continuously feeds the raw-



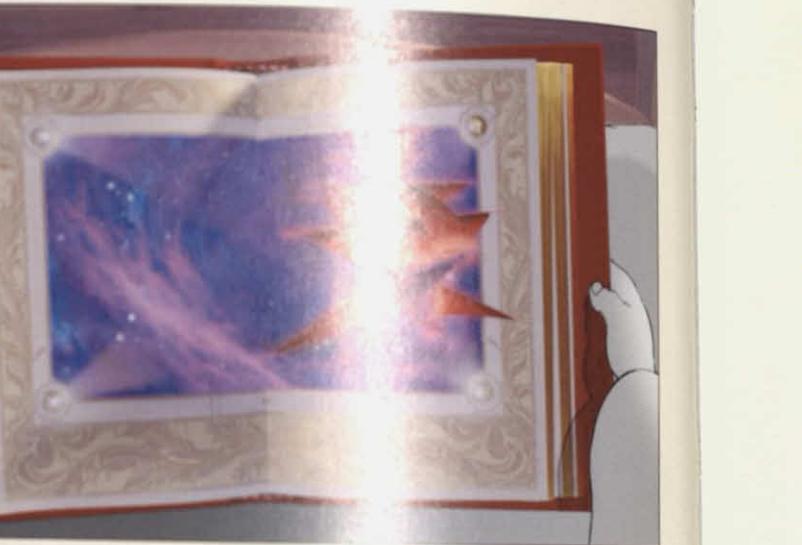
*On the clearest of nights, when the winds of the etherium were calm and peaceful, the great merchant ships with their cargoes of Acturian solar crystals felt safe and secure. . . Little did they suspect that they were pursued by pirates!*

## The Holobook

"When we decided to remove an intended prologue narrated by an adult Jim," producer Roy Conli explains, "we still had the structural need to tell the story of Flint and Treasure Planet. Much of Flint's story had already been animated."

So, with the shift of focus to Jim's childhood, the idea of a storybook came to mind. "Not only did it offer us a logical way to tell the story of Flint," says president of Feature Animation Thomas Schumacher, "it heightened the importance of this story in Jim's personal life.

**Above:** Visual development of the book by John Watkiss  
**Below:** A holobook tells young Jim the tale of the legendary Captain Flint



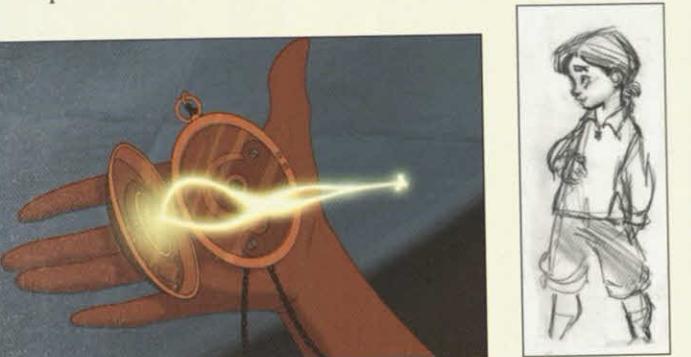
The holobook is a wondrous combination of strong storytelling, character development, the "rules" of visual development, and the seamless combination of 2-D and 3-D animation, all in a unique, memorable prop.

"There are four tiny holographic projectors in the book," Ian Gooding describes, "which ensue from their little shafts and transmit an image appropriate to the page. The border around each illustration is a fine combination of baroque acanthus-based friezes and modern silicon-chip, printed-circuit patterns."

"It was a great solution," Roy Conli concludes. "It offered a unique way to give the background of the story and at the same time strengthened the main character. And, let's face it, the holographic pop-up book is cool. If we could have made the book you're holding into one of those, you can bet we would have done it."

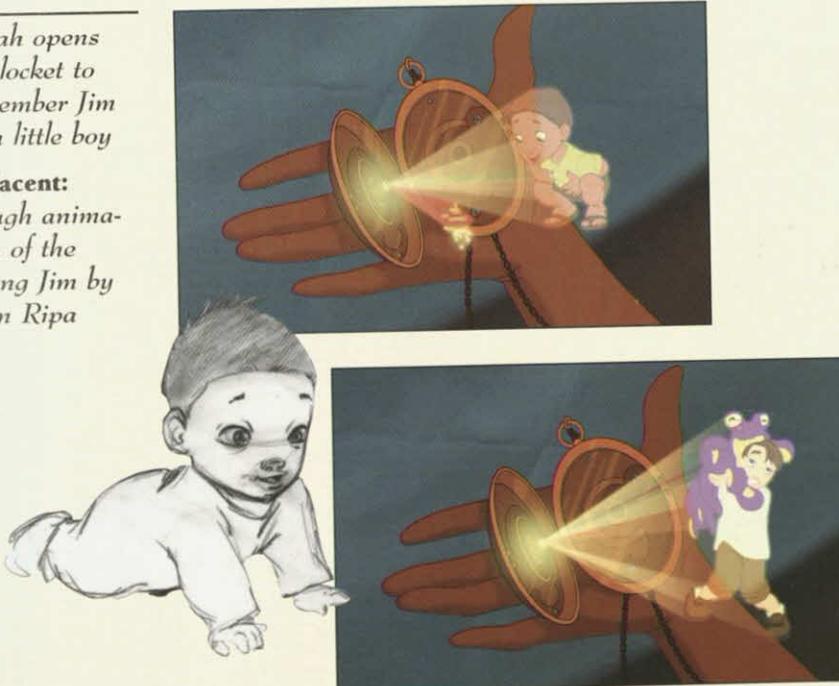
## Sarah's Holocket

The holographic locket was another way of introducing a warm, sentimental moment, in addition to enriching the retro-tech look. The "holocket" that Sarah Hawkins wears is technologically similar to the holobook. As Ian Gooding explains, "They might be made by the same company. We figure you can download snippets of material captured on your holovideo camera into its little chip."



*Sarah opens her locket to remember Jim as a little boy*

**Adjacent:**  
Rough animation of the young Jim by John Ripa



*Jim peers through the holoblinds and sees Silver and his crew approaching in the storm*



## The Holoblinds

During a visual development meeting for *Treasure Planet*, associate art director Ian Gooding presented a painting of the interior of the Benbow Inn, with a bright, sunny day making itself apparent through the window. "When I did the painting," Gooding relates, "I had not yet been informed by the directors that Jim's home world was permanently gloomy, so the picture was deemed inappropriate and was poorly received. That is, until Tina Price, the assistant artistic coordinator, suggested that even though it was overcast outside, perhaps each building had these amazing windows that could make the outdoors appear to be whatever beautiful scene the owner had loaded into the window's hard drive. Since then, we've been referring to them as 'Venusian blinds.'"

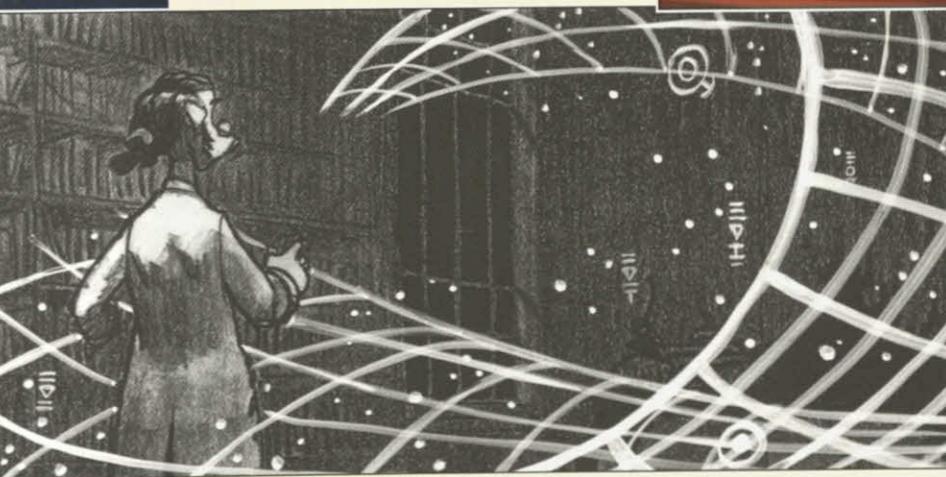
## The Map

The map that Billy Bones bequeaths to Jim Hawkins with the directions to Treasure Planet is another form of holotechnology. "There are billions of tiny micro-robots that are intelligent, and which have the ability to fly and emit light of any color (although they seem to favor green)," explains Ian Gooding. "We called them 'fireflies' first, but then settled on 'intelligent pixels,' since this better describes what they are. They basically fly out of the map sphere and hover in formation, creating moving, dimensional images."



**This page:** Visual development for the map by David Krentz (top), Frank Nissen (bottom), and Ian Gooding (right)

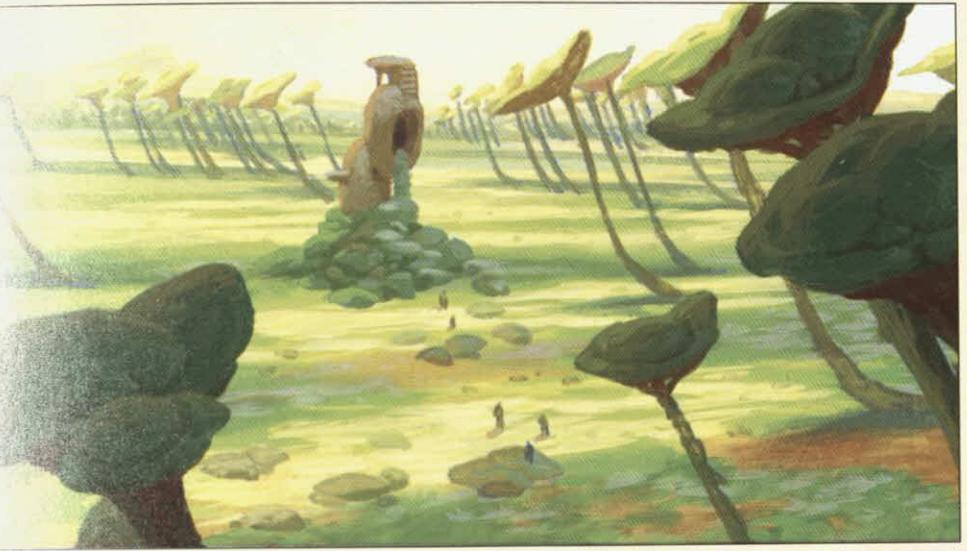
**Opposite:** Production still of Jim and Doppler gazing at the opened map with insets of the map glowing in Jim's hands, on a table in Doppler's observatory, opening in the observatory, and opening up on Treasure Planet



## Treasure Planet

Visual development artwork for the planet by Guy Deel (below and middle right), Ian Gooding (bottom), Craig Elliott (right), and production still (bottom right)

The legendary Treasure Planet is not properly a planet but a planet-sized device. The exterior is densely covered by giant fungi and gas-filled helium trees, which evolved from interstellar dust landing on the surface. The helium trees intertwine their roots through the boulder-shaped cagefungus that floats above the planet's surface. Groves of centipede trees, another form of giant fungus, grow along the ground. The trees are suspended by many roots, which branch out to either side, causing them to resemble giant centipedes.



Left: Production key painted by Christophe Vacher  
Below top to bottom: Andrey Brandl's visual development artwork of possible worlds that could be visited through the portal



Left: Visual development of a lush Treasure Planet painted by Thierry Fournier



## Access to the Centroid

At the core of Treasure Planet is the centroid mechanism where Flint's treasure horde lies. Connecting the outer surface and the inner core is a vast network of tunnels, some entrances of which can be found adorning the walls and floor of B.E.N.'s dusty abode. Though a shortcut to the centroid does exist, it is only available to those who have the map and know how to operate the portal.



**Left:** B.E.N. welcomes Doppler, Amelia, and Jim to his humble bachelor pad

**Opposite:** A tunnel leading from B.E.N.'s lair to the centroid with inset showing B.E.N. climbing into the tunnel

**Below:** Marooned on Treasure Planet for a hundred years, B.E.N. made himself at home in a small metallic tower



## The Portal

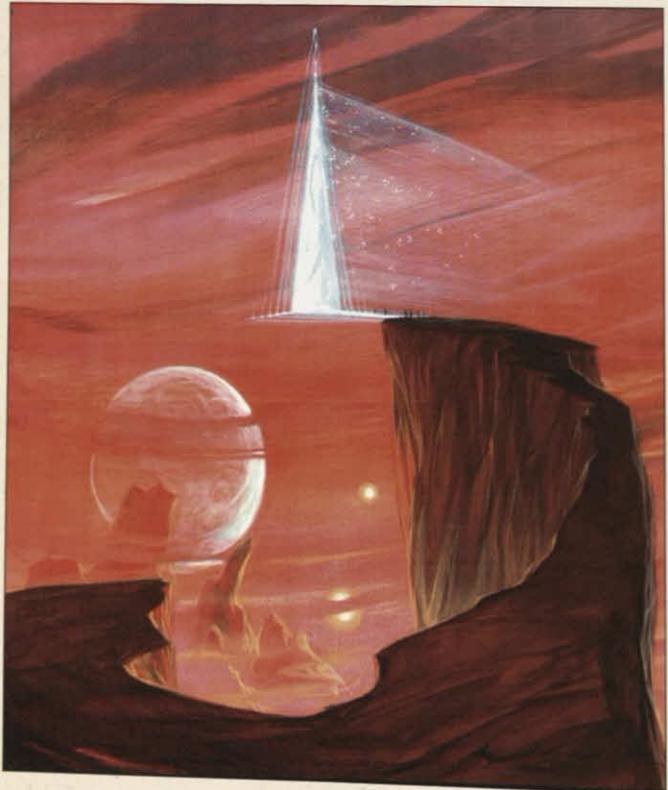
The portal mechanism created by the Forefathers can instantly transport anyone to any place in the galaxy. This incredible apparatus is a triangular-shaped wormhole which is manipulated by using a holographic control device.

The control device to activate the portal is set into the planet's surface. By inserting the spherical holomap into a small circular indentation on the device, a hieroglyphic pattern of icons is raised off the ground and becomes a holographic control map.

Once activated, the device radiates beams of energy across the landscape, which come together at the base of the mechanism. After a brilliant flash of light, a huge isosceles triangle opens in the sky—the portal.

When an icon on the portal's controller is touched, the corresponding galactic landscape is revealed within the triangle's perimeter. At the center of the controller is an icon that leads into

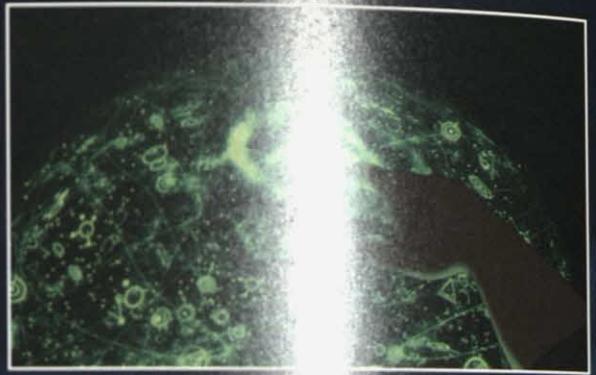
the chamber in the center of the planet that contains the loot of a thousand worlds.



*Visual development of the portal by Steven Olds (above) and Peter Clarke (left)*

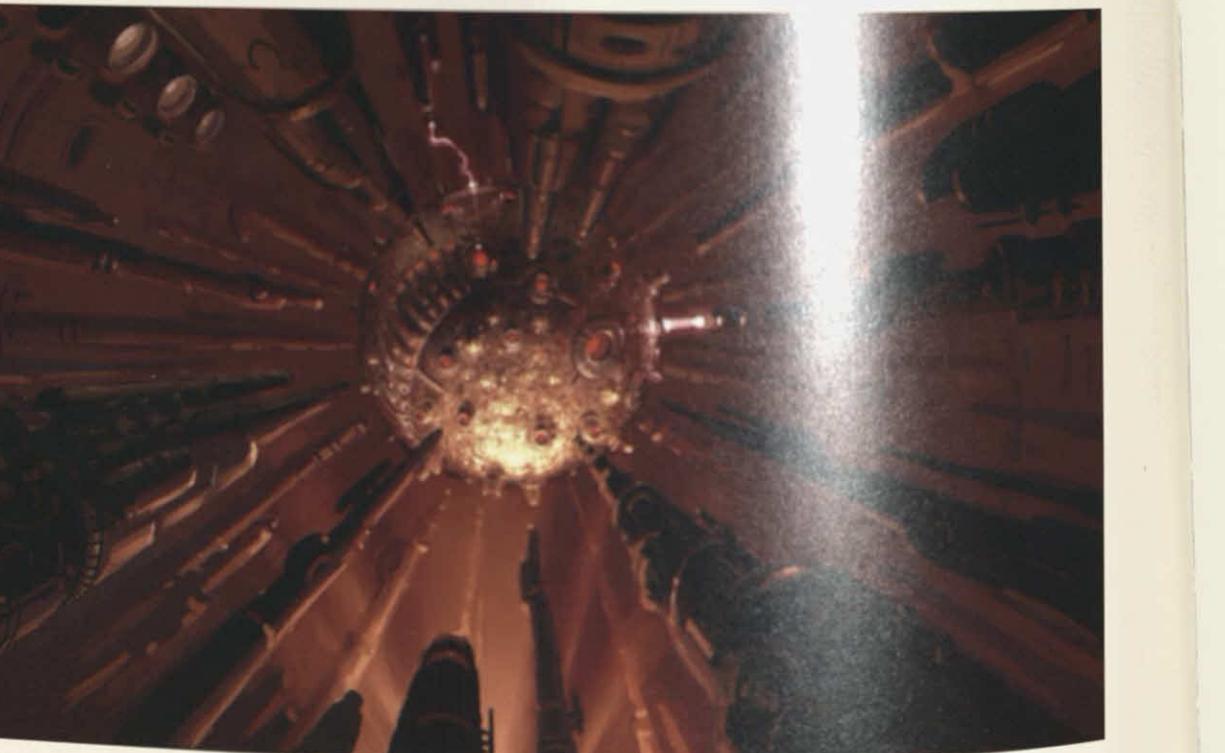
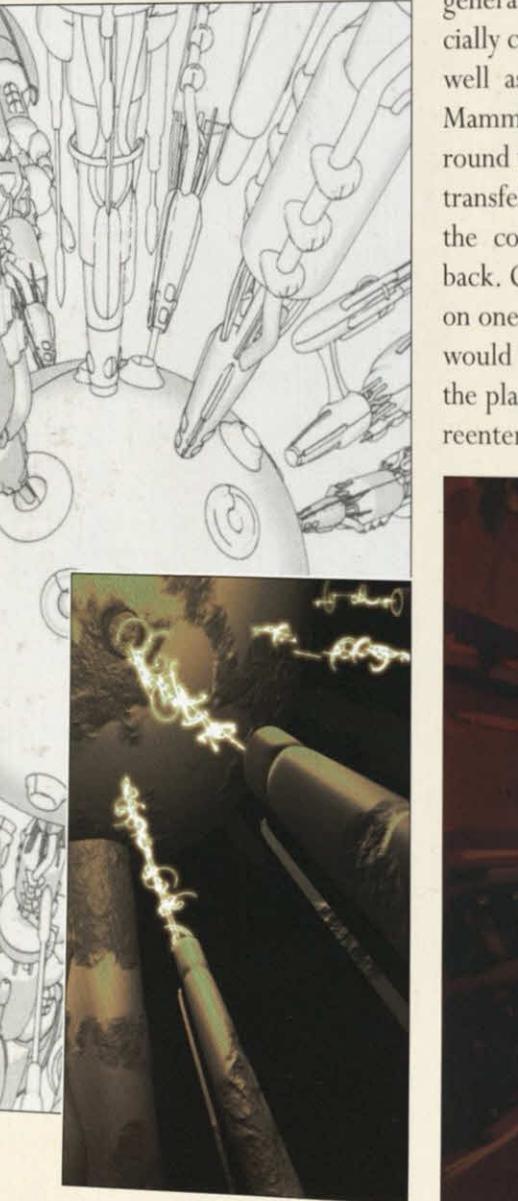
**Top right:** By touching a point on the controller, Jim opens a galactic landscape

**Opposite:** The entrance to the  
loot of a thousand worlds

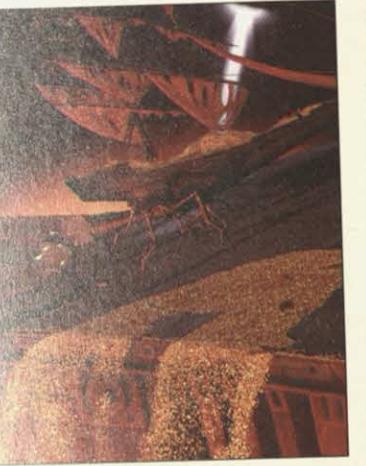


## The Centroid

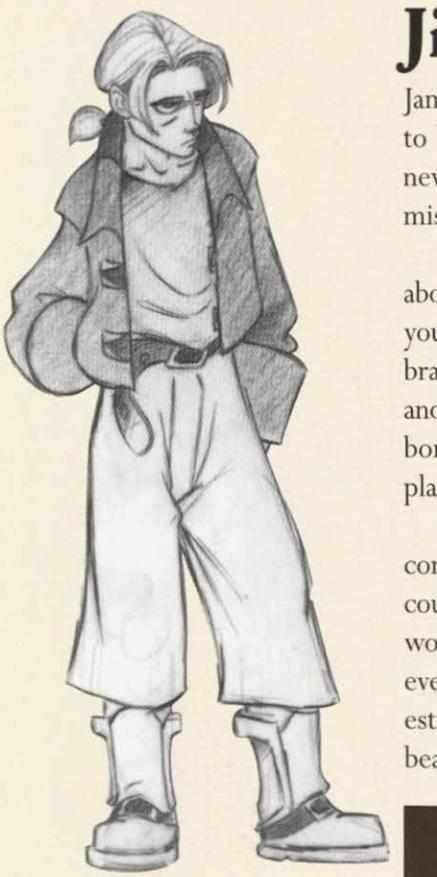
Flint's treasure sits over a gigantic sphere in the center of the chamber that is the "centroid" of the mechanism—the core generator at the heart of Treasure Planet. The centroid generates gravity that keeps the artificially constructed planet in balance, as well as acting as a giant computer. Mammoth cylindrical projections surround the core, which are conduits to transfer energy and information from the core to the planet surface and back. Captain Flint planted explosives on one of these gigantic prongs which would bring about the destruction of the planet if anyone were ever able to reenter the core.



*Visual development artwork of the centroid by Ian Gooding (bottom), Frank Nissen (below); digital model of the planet core with development of the planet core by Bill Konersman (left)*



*Visual development artwork of the destroying core of Treasure Planet by Emil Mitev (left and center bottom) surrounded by production stills*



## Jim Hawkins

James Pleiades Hawkins adored his father. He looked up to him and idolized him. But being a sensitive child, Jim never felt fully connected to his dad. Something was missing between him and his father.

Jim's father, Leland Hawkins, was probably very young, about nineteen, at the time he married Sarah, who was even younger—maybe seventeen. Leland was very handsome, brash, dashing, and charming. But he was also immature and not really ready for marriage. When his son Jim was born (probably much sooner than either parent had planned), Leland was not prepared to raise a family.

Unbeknownst to Jim, his father felt trapped in the commitment that being a part of a family requires and couldn't handle the responsibility of raising a child. Jim worked hard to try to win his father's approval. He did everything he could to please his dad, reveling in the slightest indication of love or affection. If his dad bought him a beat-up old toy, Jim would treasure it.



Above: Rough animation of Jim Hawkins by John Ripa

Right and far right: A young Jim is startled awake by the sounds of his father leaving home

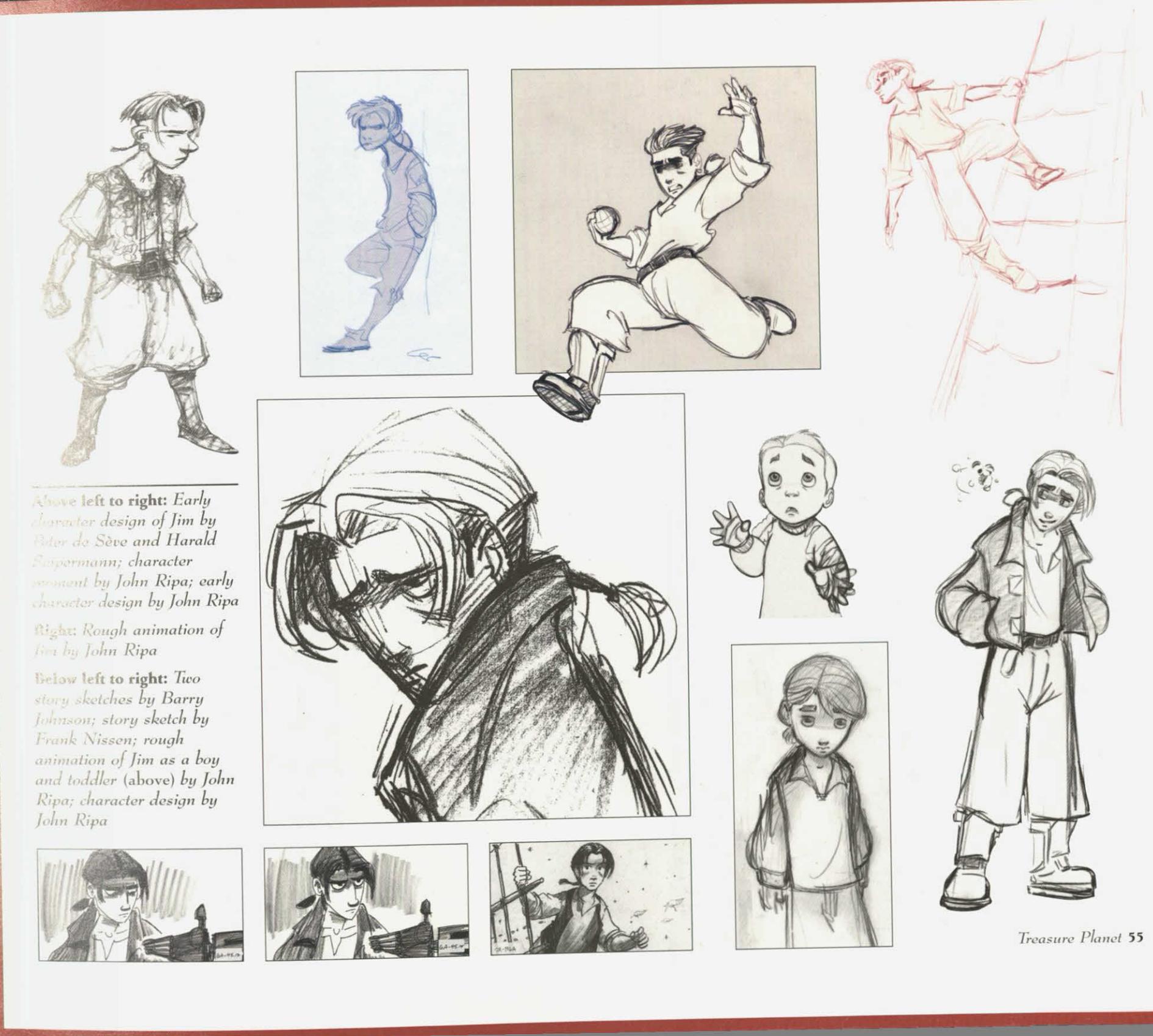


Finally, the strain was just too much for Leland, and one day, when Jim was around eight, his father just walked out and never came back. Jim was devastated. He felt abandoned, rejected, and betrayed. He also felt like a failure, having lost the one thing he had worked the hardest to achieve—his father's love and approval.

For a while, Jim harbored fantasies that his father might come back for him. But as it became clear this was never going to happen, Jim became withdrawn and sullen. Gradually, his hurt turned to anger and resentment, which was not just directed at his father but also at his mother, whom he partly blamed for driving Leland away.

Jim's anger was also directed at himself, and he felt largely responsible for not being good enough to get his father to stay. He began failing at school, breaking the law, and getting into trouble.

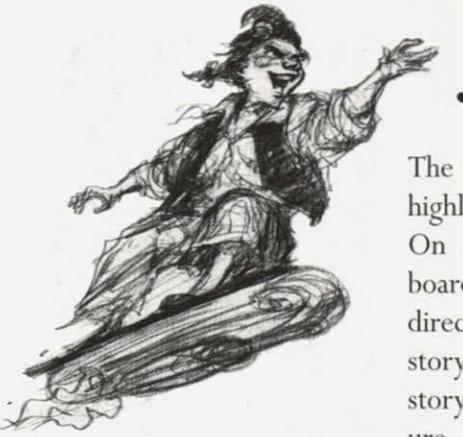
The now fifteen-year-old Jim is at a crisis point. He has stopped believing in himself and his future, and if something doesn't turn things around soon, he is about to make some very bad choices from which there will be no turning back.



Above left to right: Early character design of Jim by Peter de Sève and Harald Seppermann; character moment by John Ripa; early character design by John Ripa

Right: Rough animation of Jim by John Ripa

Below left to right: Two story sketches by Barry Johnson; story sketch by Frank Nissen; rough animation of Jim as a boy and toddler (above) by John Ripa; character design by John Ripa



## Jim's Solar Surfer

The first time we meet the adolescent Jim Hawkins is a highlight of the film—both emotionally and technically. On a single-passenger, combination Windsurfer/skateboard, Jim soars above the topography of Montressor. Co-director John Musker saw this scene as indicative of the story to come. “I think this sets up that *Treasure Planet* is a story of empowerment. Jim Hawkins—a fairly small figure—leaves his sheltered life and goes out into the grand, big universe.”

The hardware of the solar surfer itself is also an indicator of Jim’s personality. It is a go-cart-style knockoff, created by an enterprising and clever teenager. “I think our Jim is smart and talented and capable,” Musker says, “but for various reasons, he’s heading down a wrong path at the beginning of the story. Things like this show he’s a very bright kid with a lot of potential, but who’s troubled and is in danger of throwing away his future if something doesn’t intervene.”



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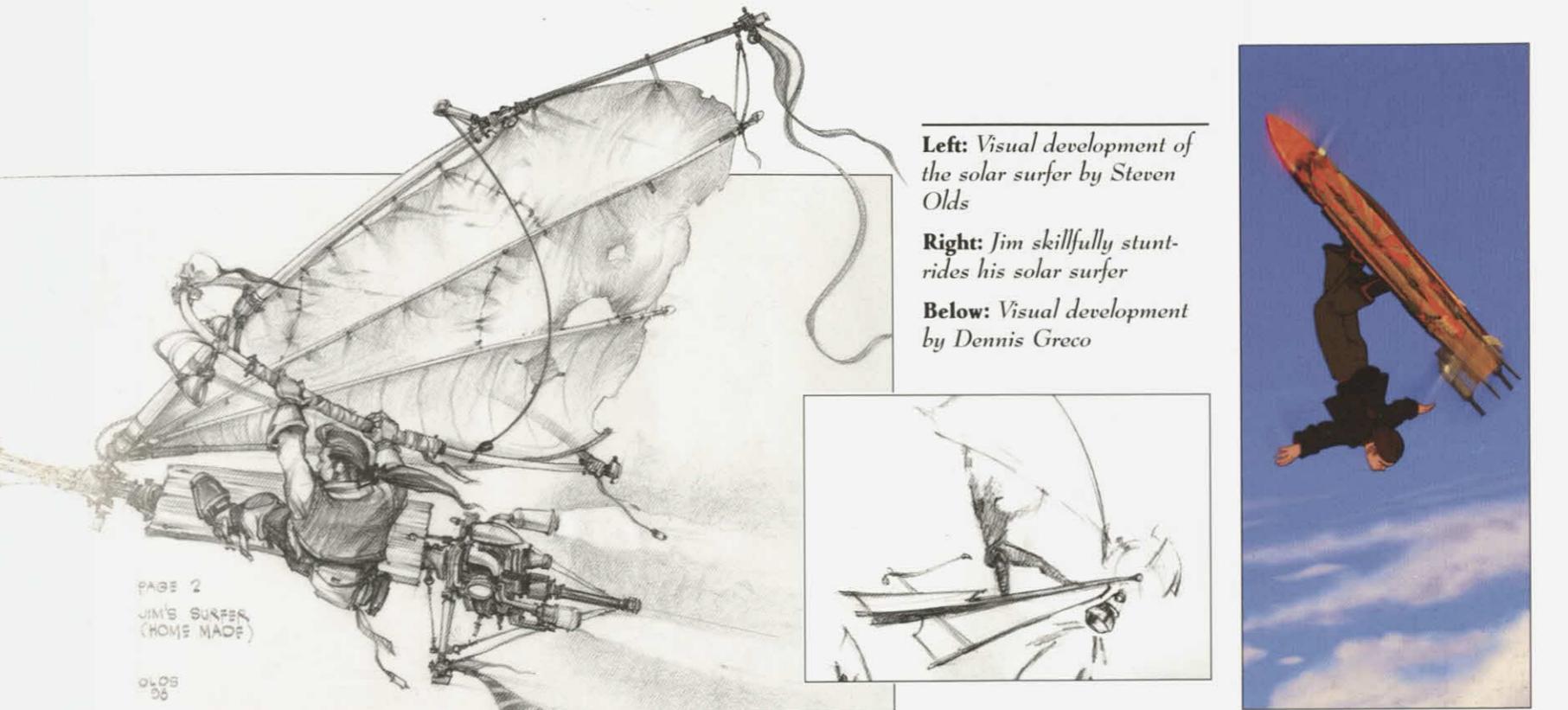
Above: Visual development by Jeff Purves

Left: Visual development painting by Tom Kidd

“I think, as a kid, that’s very appealing,” Musker continues—“that you move from this sheltered world of your parents, your cloistered world, and just move into a strange adult world. You cease to just be acted upon—you start changing the course of things for yourself.”

In order to create Jim’s knockoff of a solar surfer, the artists had to invent a “real” solar surfer first. Then they could create a credible copy that was technically and mechanically sophisticated yet still appeared that it was conceived by a teenager, crafted together from salvaged vehicles and whatever else was available in his garage.

Production designer Steven Olds explains the mechanics of the solar surfer: “The sail is designed to convert solar energy, which provides power to the small thruster, which keeps the board airborne. For navigation and control, Jim is required to use his skill. The solar surfer gives us our first glimpse of Jim’s ingenuity, agility, and free-spirited independence—which are dominant traits in his character.”



Left: Visual development of the solar surfer by Steven Olds

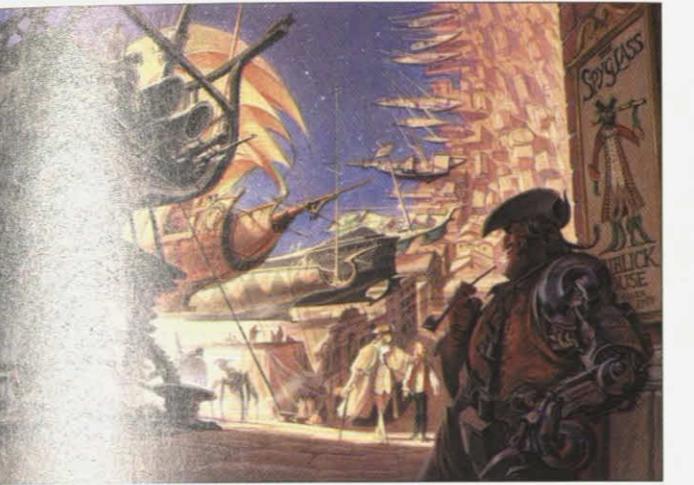
Right: Jim skillfully stunts rides his solar surfer

Below: Visual development by Dennis Greco



Above: Jim shows his technical ingenuity when he creates a makeshift solar surfer to return to the portal and save the Legacy from the impending explosion. Production stills

Left: Production still of Jim surfing through a canyon on Montressor and close up of the surfer



**Top left to right:** Early character development of Silver with Jim, and Silver with Morph by John Musker; drawing for maquette by Glen Keane; visual development by Peter de Sève; visual development of Silver outside the Spyglass Tavern by Andy Gaskill

**Center left to right:** Early character development by Rick Maki; character moment by Glen Keane

**Bottom left to right:** Story sketch by Glen Keane; cleanup animation by Bill Berg; character development by Rick Maki; cleanup animation by Bill Berg



## John Silver

A big yet graceful guy, John Silver is a bearlike alien of about fifty years old. With a twinkle in his eye and a ready wit, he is a natural storyteller with a great sense of humor. While he may be unschooled and rough, he is actually very smart, knowing people and their weaknesses intuitively.

Growing up in conditions of poverty, Silver was forced to go out on his own at a very early age. But with his charismatic personality already in place, he quickly learned how to use his wits and charm to survive and make people like him. Attracted by the adventure of outer space, Silver found his way aboard various ships, sailing the etherium, always in search of the big score. Having a rather slippery moral code, he hooked up with pirates while young and eventually worked his way up to the position of pirate captain. Silver is loyal to no one but himself, has never married, and has no children. His personal philosophy is "never stick yer neck out fer nobody."

Part man and part machine, this affable cyborg with a lilting brogue now serves as a simple ship's cook aboard the galleon RLS *Legacy*, always deferential to the higher-ups. But his good-natured charm masks a ruthless obsession: Silver will do anything to find the legendary loot hidden on Treasure Planet. He has been searching for Flint's secret trove for a good part of his life. By following various leads, he has come close to obtaining the legendary map to Treasure Planet, yet it still eludes him. In pursuit of the treasure, Silver has lost his arm, leg, and eye, all of which have been replaced by complex cyborg prosthetics. The cost of this hunt over the years, physically and emotionally, has only made him even more determined to find the gold.



## Arms and the Man

Silver's mechanical arm has extraordinary strength and can transform like a Swiss Army knife into various tools that are useful to him. When he serves as cook, his arm slices, dices, catches and breaks eggs, and becomes a flame to heat the dish he's preparing, among other functions. When he is a pirate, his arm takes on more lethal abilities, transforming itself into weapons such as a sword and laser flintlock.

Glen Keane and CGI lead animator Eric Daniels designed the aesthetics of Silver's cyborg arm, first making sure that the finished limb looked intricate but had a pleasing silhouette. It had to feel like part of Silver. In addition, the mechanics of the cyborg arm had to fit in with the production design of the film, including the 70/30 Law. It needed to produce all the different tools

that Silver uses throughout the film without appearing too high-tech or too crude.

The final challenge was ensuring credibility—the animators needed to make certain that the arm did not seem magical. It should not seem like impossible things were happening, or that items were coming out of trapdoors in the arm or were far too big to fit inside it. Glen and Eric worked very closely together to make sure that they had a mechanism that felt good, looked good, and could actually function.

To account for all these parameters, the two men developed a device based on a jukebox, where there is an assortment of records that all rotate into place, with one



selection sliding out and becoming the active record that is played upon request. Silver's arm acts in the same way: when needed, the right tool rotates out, swapping places with his mechanical hand. Each joint, each elbow, each knuckle is an actual working part that could be found in everyday machinery.

"Fortunately, Glen wanted a fairly large forearm for this character, and that helped enormously," Daniels says with a chuckle, "Cause if Silver had needed a small forearm, I would have been really stuck!"



Above: Silver's eye opening

Right: Silver casts an amused eye at Doppler

## Silver's Cyborg Eye

John Silver's mechanical eye has telescopic vision, which can be used as a targeting mechanism in addition to having the ability to scan objects and people.

"When I was developing the aspects of Silver's mechanical eye," says Glen Keane, "I would watch the oil rigs that were pumping oil out of the Los Angeles Basin. I noticed pipes that were coming from the oil rigs, disappearing under the ground, and then they'd come back out of the ground. So I thought to apply that to the way the mechanical eye worked—seeing the metal going under the skin and coming out so that it would really feel like it was integrated into him."

"Another aspect of the eye was that it had to feel like old-time technology, which had a sense of familiarity about it. There's this old train in my neighborhood, and I started thinking, what if Silver had this locomotive kind of wheel on



his head. It wasn't high-tech looking, which was the problem with other mechanical options that I'd been pursuing. And what I really thought was great was that it made it look like his mind was always turning and spinning and thinking."

As a character, Silver is rooted in both "good" and "bad" worlds. Color precepts were established for the film's palette based on the look of Treasure Planet itself—which features green on the outside, denoting its benign aspects, and gold on the inside, a color associated with greed. For Silver, the designers represented this in his eyes—coloring his organic eye green and his mechanical eye gold.

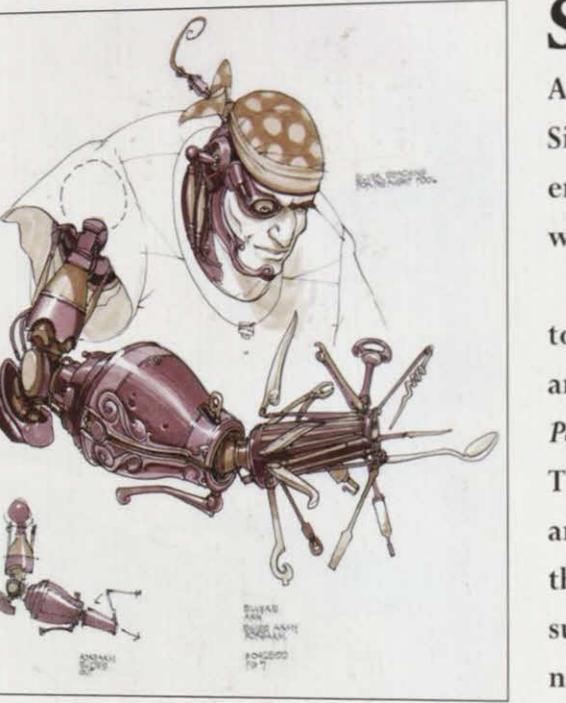


Left: Silver's cyborg vision pierces the stateroom wall as Jim secures possession of the map

Right and lower left: Cleanup animation by Bill Berg

Below: Silver spots Scroop roughing up Jim

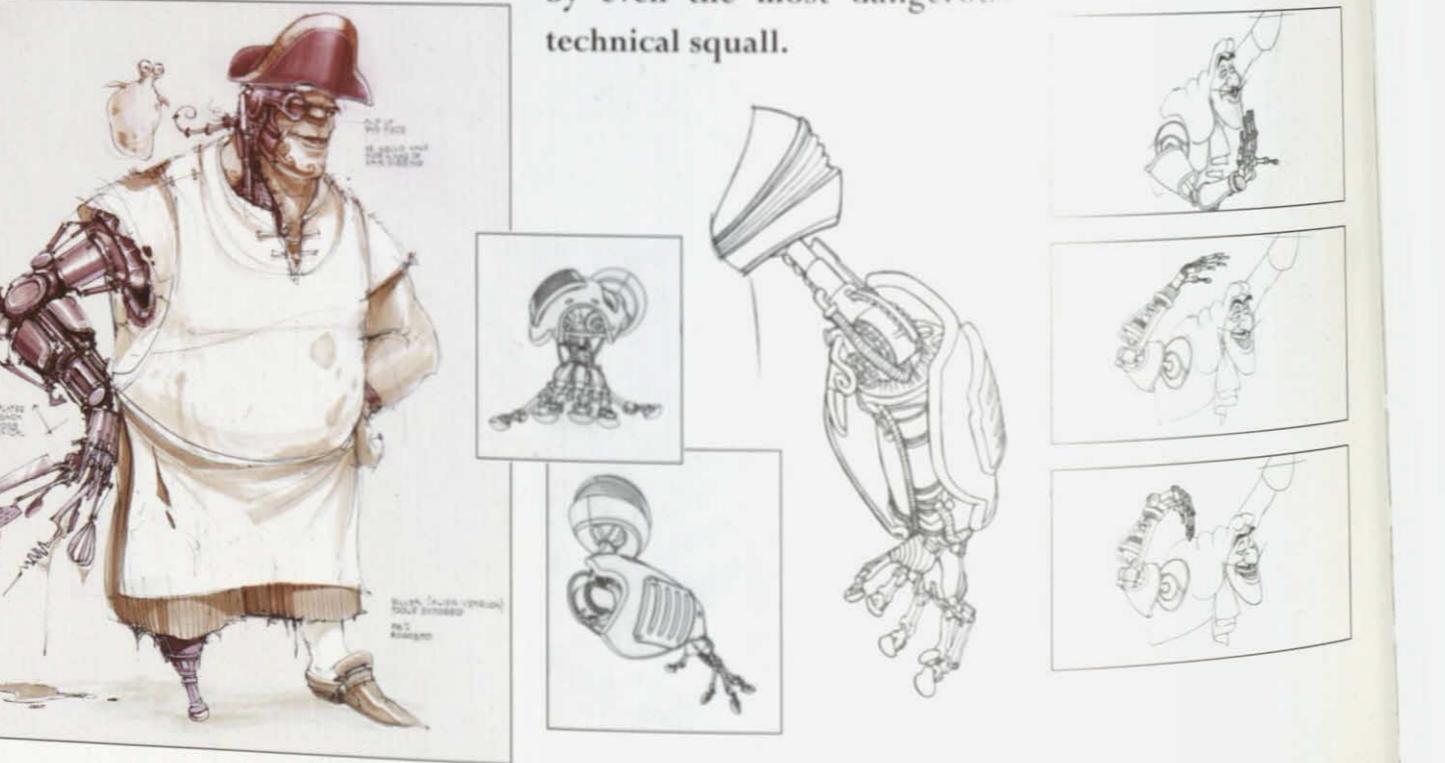




Above and right: Visual development of Silver and his arm by Steven Olds

Far right top to bottom: The "Hook test" proved that 2-D and 3-D elements on the same character could be combined seamlessly

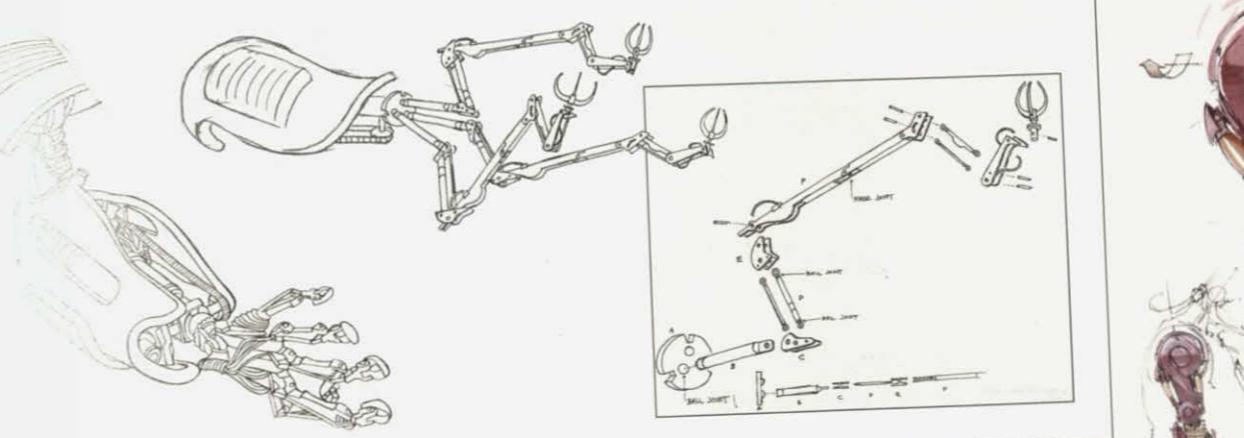
Center: The mechanics of Silver's arm by Eric Daniels and Frank Nissen (inset upper and lower)



## Silver's Hunk of Hardware

As the team planned to combine the various elements of Silver's 2-D and 3-D formats, the filmmakers were encouraged—not to do it. All their co-workers said it was impossible.

In order to try out their concept, the animators first took some of Frank Thomas's original cleaned-up animation drawings of Captain Hook from Disney's *Peter Pan* and reshotted them, digitally erasing the arm and hook. Then they generated a prototypical arm by computer and combined it with the hand-drawn material, to see if the fusion would work. Not only did the "Hook" test succeed, but it convinced everyone that the hybrid nature of Silver's limbs and eye would not be scuttled by even the most dangerous technical squall.



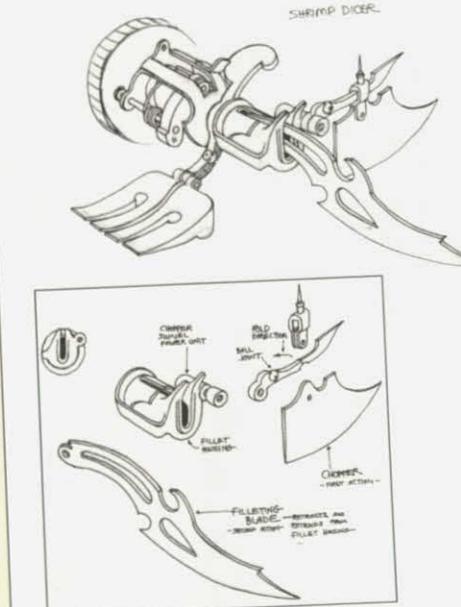
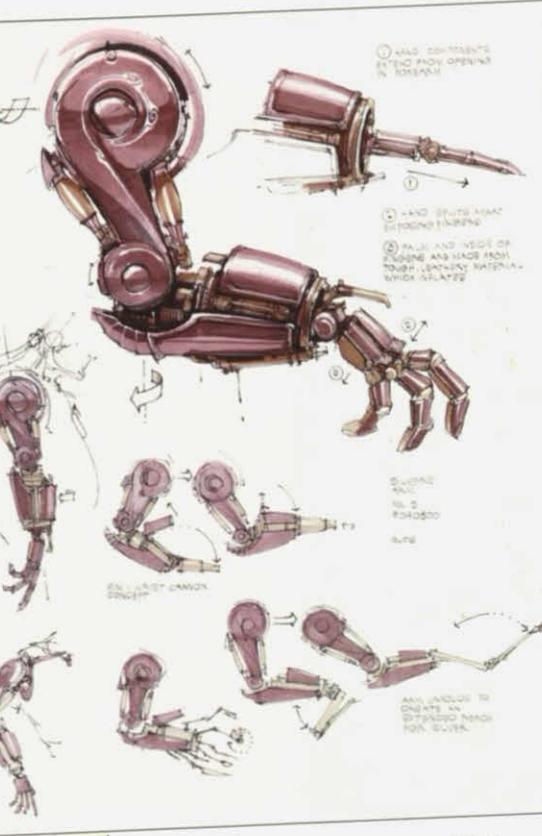
Above left to right: Visual development of the mechanics of Silver's cyborg arm by Eric Daniels, Frank Nissen, and Steven Olds

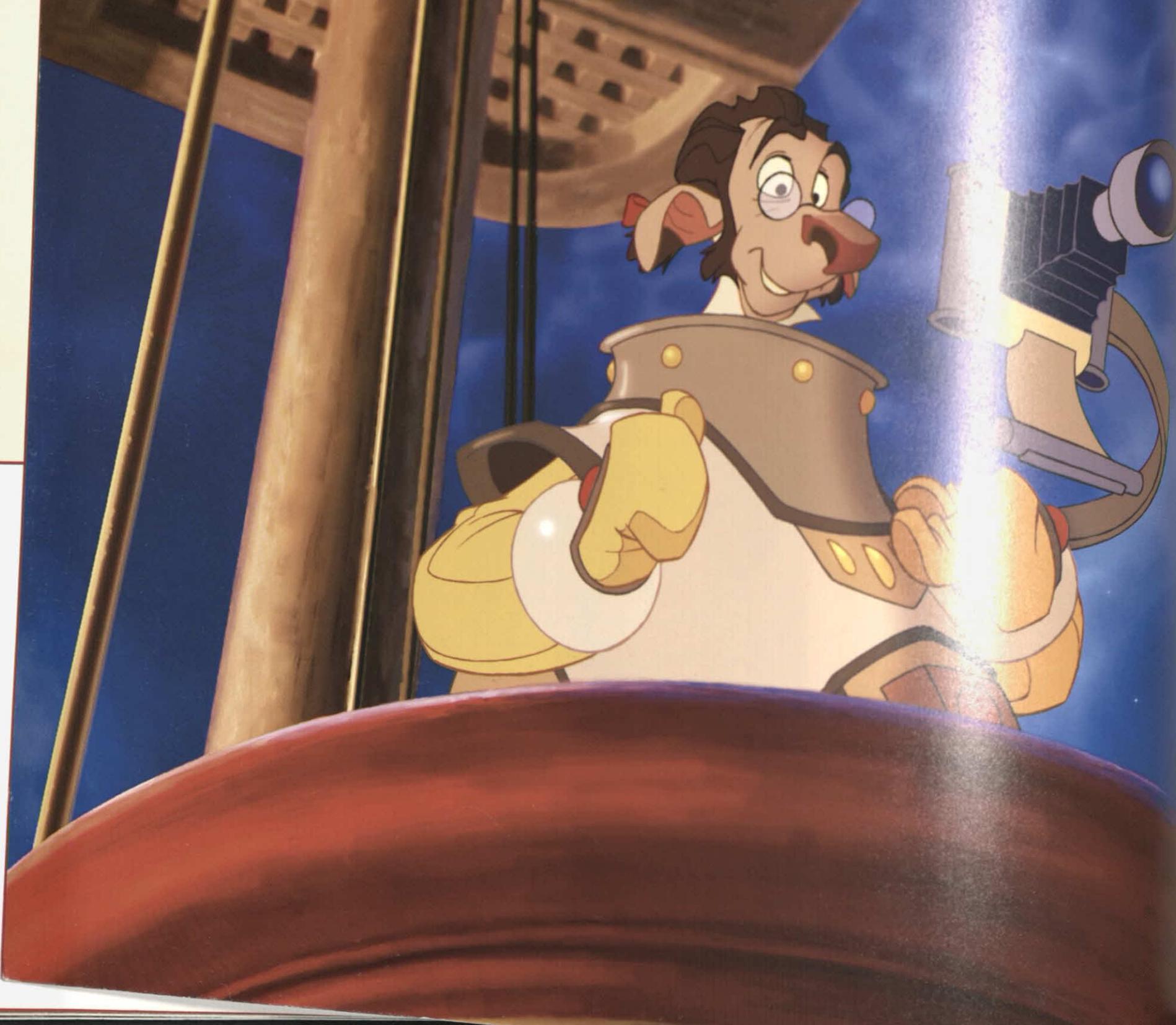
Center: Production moment with CGI elements by Eric Daniels

Below and far right: Visual development of the various tools that fit inside Silver's arm by Frank Nissen



JS-4





## Doctor Doppler

Doctor Delbert Doppler is the financier of the Treasure Planet voyage. A bookish bachelor, Doppler has been studying the science of astronomy his entire life but has only indulged his passion by reading about it in books. He is rich but doesn't know what to do with his money, instead dedicating all his time to his armchair pursuit. When the map of Treasure Planet appears, the doglike scholar recognizes a chance to finally satisfy his yen for adventure.

In the interest of science and exploration, Doppler finances the voyage to Treasure Planet and is charged by Jim's mother with chaperoning her headstrong son during the journey. Doppler embodies a particular combination of academic authority and social ineptitude. Beyond a sympathetic warmth in his nature shown as Doppler takes on the role of Jim's caretaker, there is a certain romantic strength that proves vital as the story unfolds. Doppler is a reflection of Jim's journey of personal courage, discovery, and growth. He also serves an important function as father figure to Jim at the beginning of the adventure, although Jim does not immediately recognize the care and concern Doppler bestows upon him.

Doppler's supervising animator Sergio Pablos, who previously worked on *A Goofy Movie*, *The Hunchback of Notre Dame*, and *Hercules*, felt a great sense of connection to his character. "When I first read the script," says Pablos, "there was no suggestion of which character I would be doing. I just said, 'I'm interested in working on this film,' and they said, 'Here's the first draft of the script, take a look at it—see what you think.'"

After reading it, the only character Pablos felt it right for him to animate was Doppler. Pablos saw emotions in Doppler's character that were universal. But what really appealed to him was that Doppler was basically a nerd.

"This is a character with no social skills whatsoever," Pablos says with a laugh. "But he goes out there, and he's

going to be the stuff of legends—even though he's a complete fish out of water. He gets tongue-tied and says the wrong things, and would never want to be the center of attention, but somehow always calls attention toward himself.

"Not that I'm that self-conscious or introverted or shy," Pablos goes on to say, "but I think everybody has had those moments when they think, I wish I weren't here right now. That was a really attractive quality in Doppler. He's very awkward in social situations, but it was those situations, I found, that were really appealing."

## Going to the Dogs

In the beginning, not only was Doppler's design undefined, even his *species* was undefined. Pablos found the design process the longest he had ever encountered because the animators had the option of Doppler's being either human or alien.

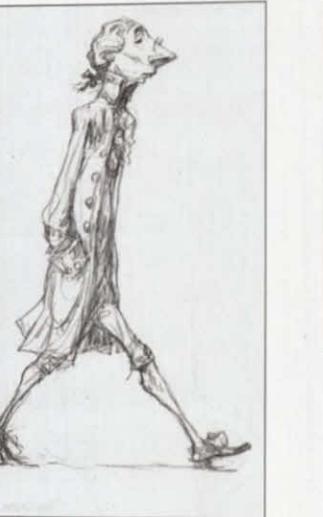
Pablos even created some early animation tests that envisioned Doppler as a human. But the filmmakers were looking for something different. "They made me understand that I should really use the chance to do something



**Above:** Cleanup animation of Doppler by Sergio Pablos

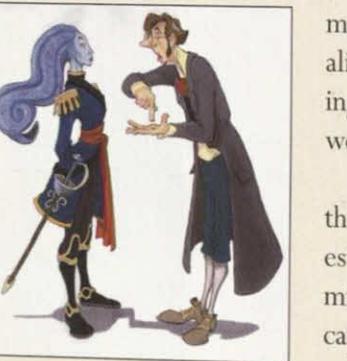
**Opposite:** (Over)dressed and ready for adventure

**Below:** A fiery energy beam nearly hits Doppler



Opposite (left to right): Early character development of Doppler by Andy Gaskill, Peter de Sève, Jean Gilmore, and Peter de Sève; visual development painting by Rowland Wilson (lower); and early character design by Eric Pigos

Left to right: Early character development by Steven Olds and Sergio Pablos; early character moment by Sergio Pablos



Above: Early character development showing a more human Doppler by Sergio Pablos

Right: Silver's cyborg eye scans Doppler in his ridiculous space suit

more original for this film," Pablos says. "I tried all kinds of aliens. I have a whole set of drawings where I was exploring Doppler with just pure alien features. But the further I went, the less perceptible he felt."

The directors brought up the idea of giving Doppler the features of a dog, which would play against the already established Captain Amelia having the features of a cat. This mirrored in animalistic form the contrary relationship the captain and the astrophysicist have from their very first meeting. Thus inspired, Pablos tried to develop a character in keeping with the design of the film. He wanted Doppler to look realistic, as if the mission's financier was from an authentic species that might have evolved as canine humanoids. "I really didn't want it to be a person with a dog head," Pablos says. "That didn't feel natural to me."

Ascribing to the 70/30 Law, Pablos arrived at a design that made Doppler 70 percent human and 30 percent dog, creating a credible realization of the made-up species without making Doppler's canine identity an obstacle to the animation.

The design actually served as an enhancement to the performance, and, for inspiration, Pablos only had to look



as far as the weimaraner dog he had at home. "Doppler's hands are a combination of human hands and dog paws," Pablos explains. "They have the padding and the 'mask' line between the padding and the face area. For his face, I elongated his nose and made it look a muzzle. His chin still remains a human chin, but his nose sticks out. I gave him those droopy ears. And that's about everything he has that could be related to a dog."

## A Versatile Voice

For this very rich, complex role, the filmmakers knew from the start that they wanted the versatile character actor David Hyde Pierce. Perhaps best known for his Emmy-winning role as the crudite Niles Crane, brother to the title character on the long-running television show *Frasier*, Pierce had already made an important contribution to the Disney panoply of animated stars with his portrayal of the stuck-up stick bug Slim in Disney/Pixar's *A Bug's Life*, as well as lending his voice to several Disney television cartoon characters.

What brought such life to the part, though, were Pierce's abilities not just as a performer but, as co-director John Musker says, "as an editor and, in effect, a writer." Musker elaborates: "We often reworked David's material with him on the recording stage. David had excellent instincts for how to simplify his dialogue to find the most succinct and funniest approach to a line. His sense of timing was pretty unerring in maximizing the comic juice out of the smallest throwaways. And occasionally David would say something that would communicate more strongly with no dialogue, with just a look. David would try anything but had a thoughtful approach to what

he thought would 'play' best."

Sergio Pablos agrees. "To me," Pablos declares, "the most important thing about voice actors is that they not only perform the lines in the script but they should also add to the lines, and improvise and find what's interesting with a particular moment that can inspire me in my own work. And David Hyde Pierce is just the best at that."

The good doctor also counterbalances the dramatic adventure story by becoming involved in something Jim doesn't encounter—a little romance. Indeed, as Doppler gains confidence and grows as a character parallel to Jim, the young lad finds treasure while the doctor captures the heart of a certain finicky feline.



Left: A courageous Doppler steers the Legacy to safety while Treasure Planet self-destructs



## Captain Amelia

The object of Doppler's growing regard and affection is Captain Amelia, the no-nonsense, exotically beautiful commander of the solar galleon RLS *Legacy*.

Amelia is a lithe female with a feline cast and a wit as lethal as her aim. She takes no guff from Hawkins, and immediately consigns the troublemaker to Silver's galley for safekeeping. Tough, clever, and ultimately caring (though she'd be the last to admit it), she's a pirate's worst nightmare.

Amelia has a background in the military, a fact she refers to briefly when she mentions her few run-ins with the Procyon Armada. Exactly how much fur flew during those incidents is highly classified information.

In the Interstellar Navy she was a brilliant, fearless, and highly capable commander who reached the rank of captain at an unusually young age, but she was also rather difficult to keep under control. Frustrated by the bureaucracy and politics she had to deal with, she resigned, stating concisely, "They were big on protocol. I was big on results."

Amelia went on to work independently, hiring herself out for various endeavors that suited her interests. The captain and her stalwart first mate, Mr. Arrow, have worked together almost from the beginning, and her association with him is the longest stable relationship in her life and career, with Arrow acting as somewhat of a mentor. Their relationship is strictly professional, but one that has been tested by the passing of time and solidified by shared adventures and battles, where they have depended upon each other for success and survival.

## Feline Design

Captain Amelia was animated by Ken Duncan, he himself something of a self-admitted "leading lady" at Disney. "I've done a lot of female characters," says Duncan with a smile. "I animated Jane in *Tarzan* and Meg in *Hercules*. So it was

natural for me to do Captain Amelia."

Amelia's feline physiognomy wasn't the first concept for the character. Some of Duncan's early designs for Amelia included a human female with a bald head and with tentacles for hair. Duncan admits, "They were fun-looking but really didn't work for Amelia's personality." Fortunately, another idea sprang into his head.

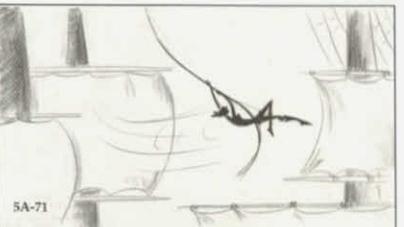
"Being the captain of the ship, Amelia is stoic and quiet, but with the ability to act and react quickly," Duncan explains. "The personality of a cat seemed like a great fit. She looks out of the corner of her eye at what's going on, and then reacts quickly to it. This made the captain very catlike in certain situations."





Opposite left to right: Early character development of Captain Amelia by Rick Maki, Peter de Seve, Peter Clarke, and Tom Kidd

Left to right: Character development of Amelia by Andy Gaskill and Ken Duncan; story sketch by Kaan Kalyon; rough animation by Ken Duncan



## A Voice of Authority

Bringing both proper maritime authority and feline wit to the captain is Academy Award-winning British actress Emma Thompson. Thompson's chameleon-like acting ability has allowed her to pursue roles from nineteenth-century puzzled protagonists (*Sense and Sensibility*) and twentieth-century passionate parlor maids (*Remains of the Day*) to contemporary American politics (*Primary Colors*).

But it wasn't only her deft dramatic skills that the filmmakers appreciated. "Emma really brought a lot of the British aspects to the character," producer Roy Conli says. "A lot of the specific phrases that Amelia uses, like 'spot on' and other appropriately British expressions that helped define and typify the character, Emma brought to the script."

Doppler and Amelia take comfort, and find love, in each other's arms



"Often, in animation, we start very large, and then hone down as we get into production," Conli continues, "and Emma was really good at helping us keep her character on track. She was able to develop that great relationship with Arrow." Co-director John Musker agrees: "We batted ideas back and forth like a tennis ball and it was an extremely fun process, out of which Captain Amelia strode forth, sharp-tongued and stunning. For example, a 'sorry gaggle of ragamuffins' from our script became 'a ludicrous parcel of driveling galoots' from Emma."

Ken Duncan also found great pleasure in bringing the captain to life: "I liked the subtlety in Amelia's performance, as well as her barbs toward Doppler. She's got a lot of great one-liners. So it was fun, from an acting standpoint, to animate Amelia. Her dialogue by Emma Thompson is really entertaining."

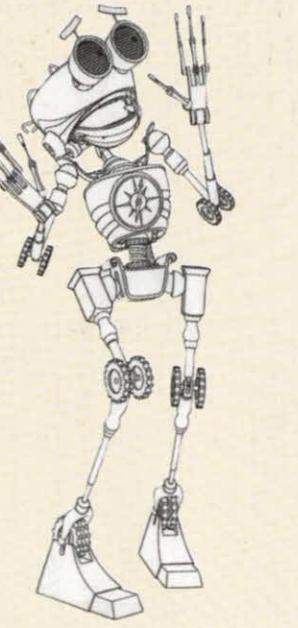
Amelia has had little time for a personal life until the appearance of a certain floppy-eared astrophysicist gives her, well, paws for consideration. "Amelia is a catlike alien and Doctor Doppler is a doglike alien for the simple reason that we thought this would add obvious tension to



Left: "Chew on this ya pus-filled boils!"—Captain Amelia

their relationship," co-director Ron Clements says. "I'll admit we conceived an inevitable romance between them from the start. We veered away from that for a bit, and explored a possible romance between Doppler and Sarah. But we came back to Doppler and Amelia, and now their romance is more than hinted at. In fact, in the epilogue we see they're now married and have little infants of their own: three kittens and one nearsighted puppy!"

## B.E.N.



Above: Rough animation of B.E.N. by Oskar Urretabizkaia

Right: B.E.N. takes on the navigation of the Legacy

Opposite: Story sketches depicting Jim and B.E.N.'s first meeting by Barry Johnson, and production stills



Captain Nathaniel Flint originally acquired his Bio-Electronic-Navigator, known as B.E.N., in one of his many raids, after which time the quirky robot became not only Flint's navigator but his personal lackey as well. Before his demise, Flint served as a father figure to B.E.N., albeit a cruel and abusive one, culminating in the savage act of removing B.E.N.'s memory circuit and stranding him on Treasure Planet.

Marooned for one hundred years, this desperately lonely chatterbox takes an immediate liking to Jim. Trying hard to help his new best friend escape from Silver and the pirates, he somehow keeps making matters worse.

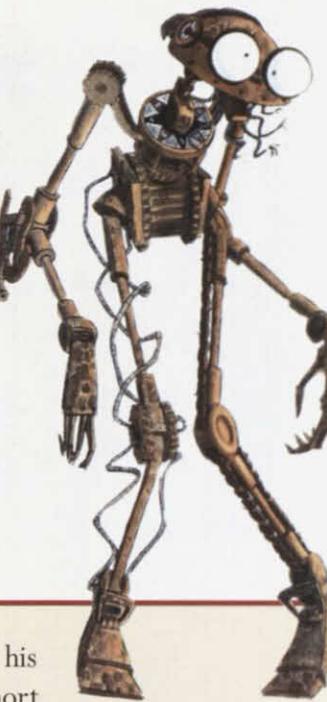
With a heart of gold, a personality clanking with joy

and spontaneity, and a penchant for trouble, B.E.N. is an irresistible mechanical mess.

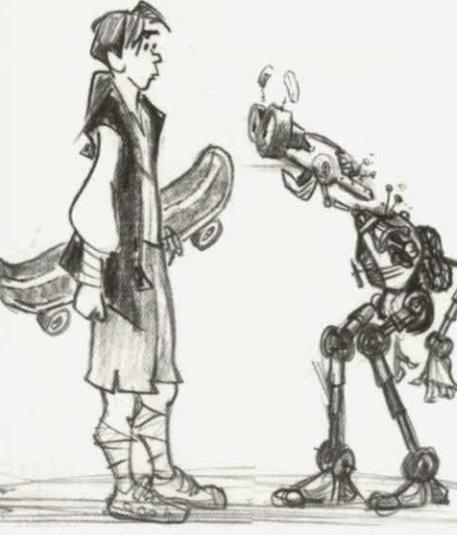
## A Short Vocal Performance

Although the filmmakers had more or less defined the character of B.E.N. from the first drafts of the script, once again the vocal talent of the team—those was a tremendous help to the final performance. Martin Short is a cherished alumnus of the television shows *NCTV* and *Saturday Night Live*, in addition to creating the captivating, corpulent Jiminy Glick who hosts the talk show *Primetime Glick*. Renowned for uncannily good celebrity impersonations





**Left to right:** Visual development of B.E.N. by Peter de Sève, Rowland Wilson, and Oskar Urretabizkaia; story sketch by Barry Johnson

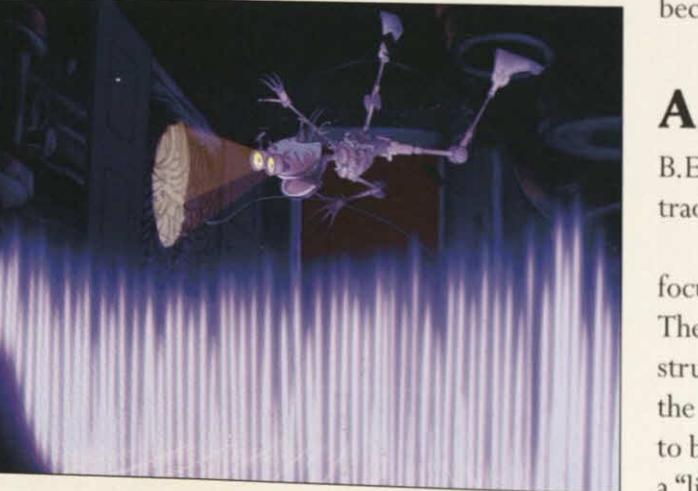


**Left to right:** Early character development of B.E.N. by Frank Nissen, Rick Maki, and T. Dan Hofstedt

and diverse, original characters, as well as his manic, high-energy performance style, Short demonstrated that he could also bring sensitivity to the vocal portrayal of B.E.N. Instead of adopting a formulaic robotic personality, Short gave B.E.N. a desperate emotional need to be accepted and loved, rendering him all the more charming to the audience.

A capacity to improvise counts among Short's great talents. "I think he's one of the greatest character voices that we've had here at Disney," producer Roy Conli says.

**Right:** B.E.N. activates reverse gravity in an attempt to disable the Legacy's cannons



## A Different Kind of Hybrid

B.E.N. is an example of a character hybrid that bridges traditional hand-drawn animation and 3-D CGI.

Because B.E.N. is a robot, the animators wanted to focus on as many of his mechanical aspects as possible. They also knew that since a machine is a complicated construction with unwavering lines and uniform symmetries, the filmmakers would have a level of visual detail that had to be carefully followed through from scene to scene. With a "living" character, the animators can simplify the form of

"We wanted a really fresh, lively, new approach to this character, and we didn't quite know how we were going to get at." The writers had a structure for the script, with places for humor built into the outline, but they hadn't realized just how funny the funny moments could be until Short walked into the room.

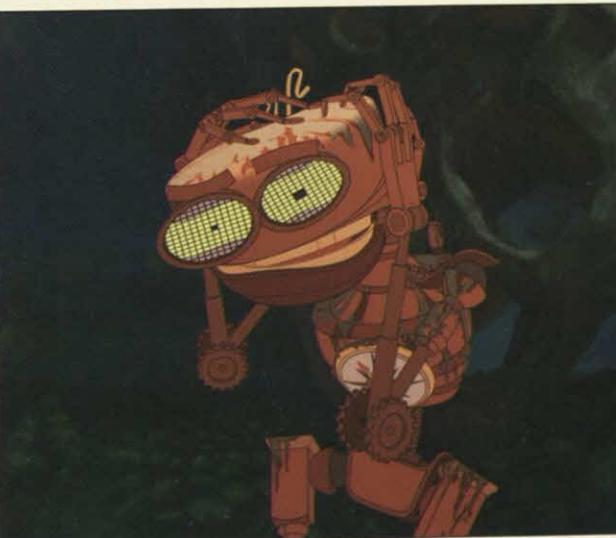
"With Martin Short, we had buckets of material," says Roy Conli. "We probably have five times the amount of takes on tape than were recorded for any other character, because we just let him go."

the design, and portray the "squash and stretch"—a Disney term to describe the fluidlike tension and release of the subject's facial expressions and physical features. But when a machine is hand drawn, it becomes very difficult to accomplish this unity of proportion, due to the many precise lines involved.

To solve this dilemma, B.E.N. was created as a three-dimensional computer model. However, a computer-generated character is created in a completely different environment than a traditional animated drawing, and B.E.N. needed to be incorporated into scenes with two-dimensional characters. Supervising animator Oskar Urretabizkaia and his team created B.E.N.'s performance within the computer, similar to the way the characters were animated in the films *Toy Story* and *Dinosaur*. Then the computer translated B.E.N.'s 3-D form into a line drawing, which was placed into a composition with the other, hand drawn, 2-D characters. Finally, B.E.N. was inked and painted in the traditional manner of hand drawn animation.

Urretabizkaia elaborates that his team of animators had to bring all the artistic qualities of a traditional Disney character to B.E.N., and animate the muddled machine

with the same quality and level of performance as the other characters. To do this, the team developed a technique that mimicked the traditional animation form. "It involved applying all the new computer techniques," says Urretabizkaia, "then approaching them in a simplified way, respecting the timing of the hand-drawn animation and rendering all of this with no perceptible difference between B.E.N. and the traditionally drawn characters."

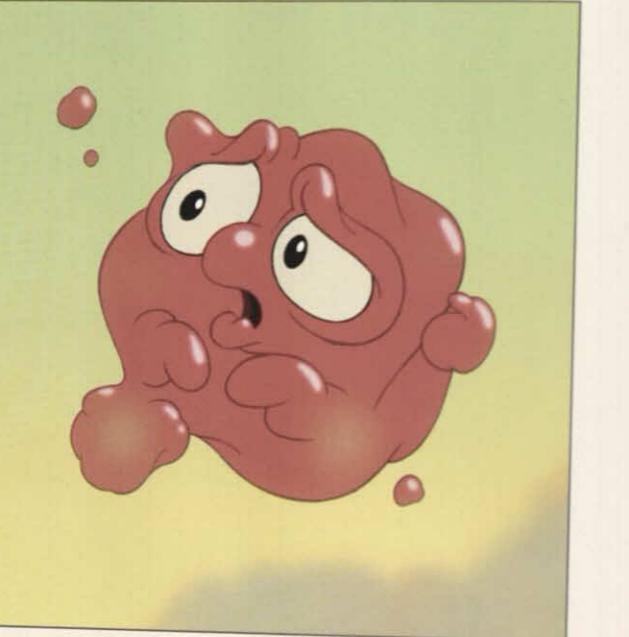


**Left:** A mechanical mess, B.E.N. struggles to remember his name



Silver's puppylike protoplasmic pet—production still (right) and production moment (below)

Opposite: Morph's initial appearance as Jim's soup spoon



## Morph

Morph is a parrot, one that moves not through voice but through shape. By changing his physical makeup, he can visually become just about anything he wants. Morph is a "shape shifter," by turns adorable and infuriating, who can stir up both big fun and big trouble.

John Silver first rescued Morph from a dire situation (on the planet Proteus One), and the two have been inseparable ever since. Silver confides in Morph. In some ways, Morph represents his conscience—his "good side."

Gentle and innocent, Morph "adopts" Jim and becomes his constant companion, only to find himself torn between his longtime and newfound friends when Jim has a falling out with Silver after discovering the pirate's obsession for treasure.

"Morph doesn't really understand the plot, or what

people are talking about. All that stuff just flies over his head," explains Morph's supervising animator Mike Show. "Well, he doesn't have a head, but if he had a head, that stuff would fly right over it."

## Animation Inspiration

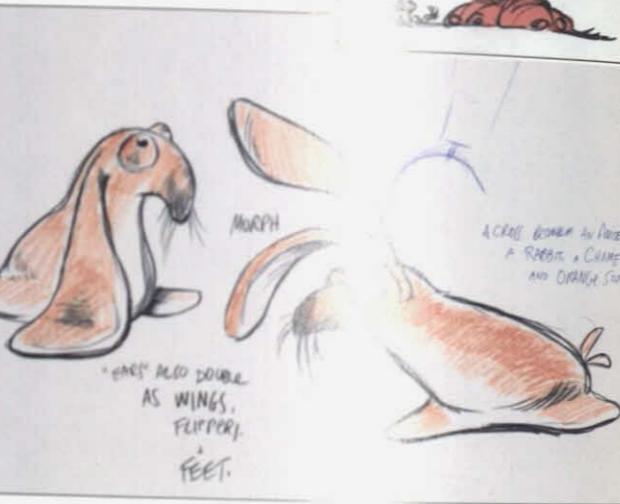
Mike Show recalls that Morph was originally planned as a computer-generated character, but it turned out to be too complex to animate him using the CGI process. Making all the people and objects he changes into via the computer would have been too time-consuming. "So, they got me," the animator chuckles—"a mere mortal."

The personality of Morph was fairly simple, but his physical makeup was something the animator hadn't faced in his previous work. Traditionally, animated characters are based on some form of structure, in the same way that a

building has a foundation and columns, and a human has a skeleton. Morph has no structure, and as a result, he never comes to a full stop. He jiggles all the time. He tends to fall apart easily, like a blob of Jell-O®, and Show had never drawn a character without a framework to build upon. Additionally, the animator also had to figure out how to move a blob through space.

Show didn't find the inspiration for Morph's unique ability in any previous animated characters. What really sparked his imagination was viewing old news footage of the *Apollo* astronauts in space. While under zero-gravity conditions, the astronauts played with water as it floated and undulated as a united mass. Every once in a while, they would touch it in such a way that it would disperse into pieces. Show realized that that was the way to think of Morph, as an amorphous little blob loosely held together by gravity.

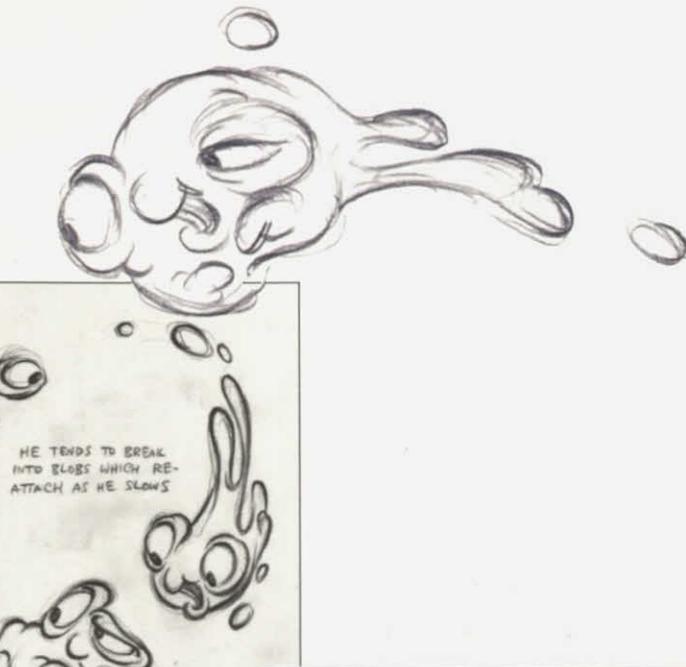
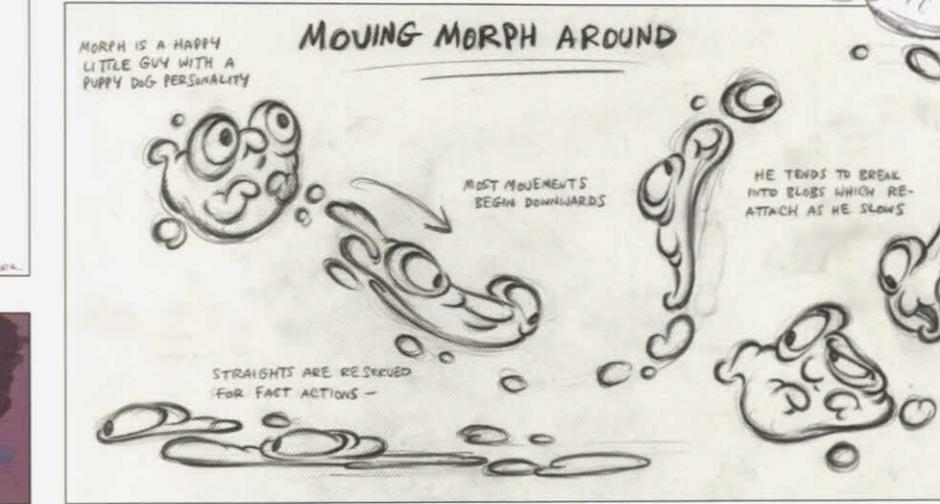
Early character development of Morph by Rick Maki (right) and Nancy Beiman (below)

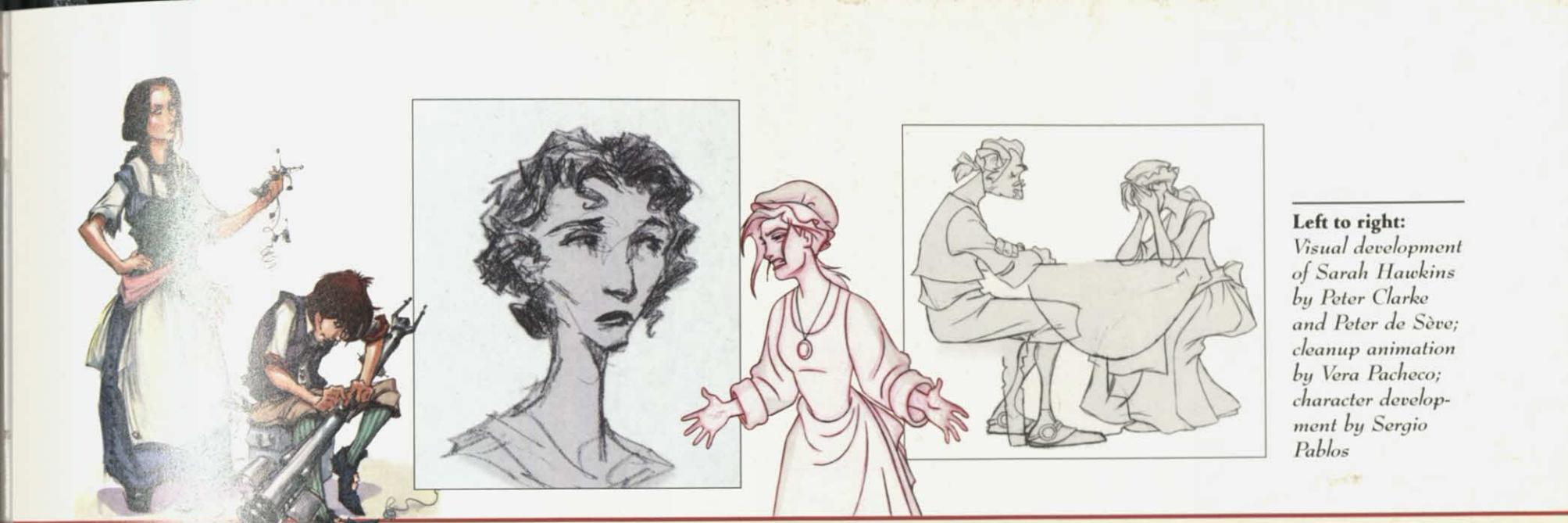


Top: Early character development by Jean Gillmore; bottom: rough animation by Mike Show



Left to right: Early character development by Jean Gillmore, Andy Gaskill (lower); rough animation by Mike Show





Left to right:  
Visual development of Sarah Hawkins by Peter Clarke and Peter de Sève; cleanup animation by Vera Pacheco; character development by Sergio Pablos

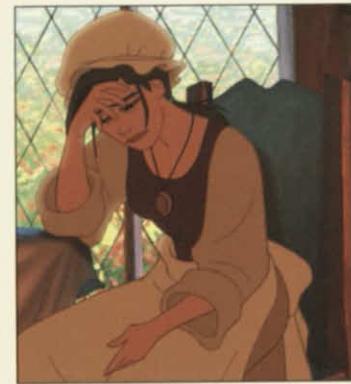
## Sarah Hawkins

Sarah Hawkins and her husband Leland moved to the town of Benbow on Montressor just before their son, Jim, was born. At the time, the planet's mining industry was more prosperous, and Leland had dreams of striking it rich. The couple had married very young, and after their son's arrival, it became increasingly evident that Leland was uncomfortable with the responsibilities of being a father. Unhappy at home and with his work prospects declining, Leland took off for greener pastures, leaving his wife to raise their then eight-year-old son by herself.

Sarah has converted the family's home into a quaint bed-and-breakfast where she struggles to make ends meet. Years of hard work and worries about her son Jim have frayed her nerves, made worse by Jim's recent run-ins with the law. A loving mother, Sarah is desperate to find a way to get the troubled teenager back on track. When the trip to search for Captain Flint's treasure is proposed, her immediate reaction is to protect Jim from potential danger. However, she sets her own fears and concerns aside and agrees to allow him to go, recognizing the importance

of letting her son find his own way.

Laurie Metcalf, the voice of Sarah, has had a bit of practice in playing the part of a mother on screen, having voiced her maternal concern as Andy's mom in the *Toy Story* movies. Metcalf is also well known for playing the part of Roseanne's sister in the highly successful television show of the same name.



Above: A careworn Sarah hangs her head in dismay at the antics of her teenage son

Left: The Robo-Constables bring a sullen Jim back to his mother

Opposite: The chores are neverending at Sarah's inn

# Captain Nathaniel Flint

**Below and bottom:**  
Captain Flint's remains  
enthroned at the core of  
Treasure Planet

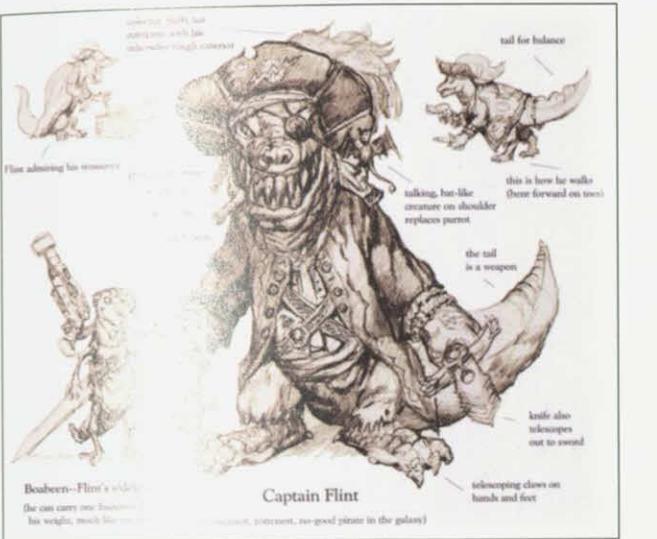


In the *Treasure Planet* universe, bands of space pirates and renegade mercenaries from various alien cultures have terrorized the space lanes for centuries. Captain Nathaniel

Flint commanded a ship that was as fierce in appearance as she was deadly in attack. Flint remains the most infamous, notorious, and hated pirate of all time—not a small feat, given the number of cut-throats and thugs who have pilfered the space ways over the millennia.



Early character design of Captain Flint by Sam Levine (above) and Peter Clarke (top)



Early character development of Flint and his crew by Tom Kidd (above and right), Peter Clarke (below); rough animation by John Pomeroy (bottom right)



**Right:** Visual development of a fading Billy Bones by Craig Elliott

**Below:** Visual development painting by Francis Glebas



## Billy Bones

The dramatic arrival of Billy Bones on Montressor and his meeting with Jim Hawkins launch the *Treasure Planet* story into action. Billy Bones is an ancient, tortoiselike alien more than a hundred years old. The last surviving member of the infamous Nathaniel Flint's pirate crew, Bones, who was his cabin-boy, holds the map to Flint's loot-laden hideaway—Treasure Planet. He has ferociously held on to the key to the portals all these years but has never been able to get back to Treasure Planet to use it. Mortally wounded in a recent battle for the map, he crash-lands on Jim's planet and begs the boy for refuge. As he breathes his last, the old pirate entrusts the map to Jim, and whispers the urgent warning—"beware the cyborg!"

The voice of Billy Bones is performed by veteran stage, screen, and television actor Patrick McGoohan.

**Right:** An injured Billy Bones emerges from the smoky fuselage



McGoohan is no stranger to fans of science fiction, having starred as Prisoner Number Six in the British cult television show, *The Prisoner*, for which he also produced, wrote, and directed many episodes. The Emmy Award winner is



**Left:** Early character design by Harald Seipermann

**Lower left to right:** Rough animation by Nancy Beiman; early character design by H.B. Lewis; character design by Peter de Sève

**Right:** Rough animation by Nancy Beiman



"We weren't as sympathetic as we should have been [about McGoohan's cold]," he adds. "We told Patrick, 'Don't lose it. Stay on the edge of pneumonia. It really does something for us.' It really did give Billy Bones a kind of guttural, or shall I say, phlegmatic performance."

"There was a bit of a 'geek' aspect to having him as Bones," co-director John Musker admits. "Ron and I are really big fans of Patrick, and there was something about him being an idol of ours from the sixties that appealed to us."

"The day that Patrick McGoohan came in to record, he had a terrible cold," Musker continues. "We said, well, we wanted Billy to be kind of wheezy, and unhealthy, and on his last legs, anyway. But the cold brought something to the performance. Nancy Beiman, supervising animator for Bones, enjoyed hearing all that hacking and coughing and tried to work it into the animation."



**Left:** Bones's trembling fingers locate the map in his space chest

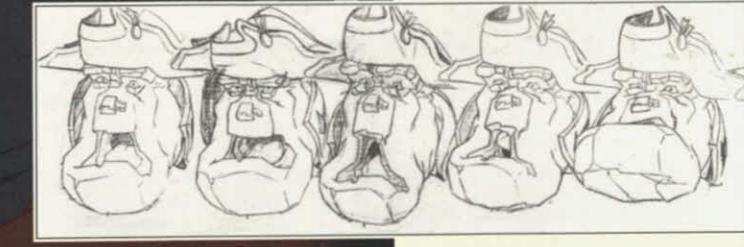


Left to right: Early character development of the rock-steady Mr. Arrow by Harald Seipermann, Rick Maki (below left), Sam Levine, and Eric Pigors



Left: Captain Amelia's capable first mate oversees the crew

Below: Rough animation by T. Dan Hofstedt



## Mr. Arrow

Lending an authoritative support to Captain Amelia's command of the RLS *Legacy* is her first mate, the rock-steady Mr. Arrow. Having spent the majority of his career in the military, Arrow surprised even himself when he chose to leave the navy and stay with Amelia when she decided to go independent, but the laconic and proper man has a soft spot for his beloved captain.

Perhaps Mr. Arrow was first mate to one of her parents and even her parents' parents, and was especially devoted to this family of feline spacers.

## Animated Alluvium

Several artists on *Treasure Planet* had proposed designs of Mr. Arrow as a "rock creature," and while supervising animator T. Dan Hofstedt found that there were parts of each

design that were appealing—the head from one, the hands from another—Arrow's final look was achieved in an unusual way.

Having taken his sketchbook and video camera on a hike near Rocky Peak at the north rim of the San Fernando Valley in California, Hofstedt finally started to "see" Mr. Arrow. The amazing rock formations inspired him as he worked at personifying the character. Ledges became eyebrows, crags turned into eye sockets, and crevices changed into cheekbones. Hofstedt equates it with the way children look up at the clouds and see them as the shapes of animals or sailboats. In this case, he saw faces in the rocks and came up with the final look of Mr. Arrow.

Creating credible movement with such a rigid design presented its own challenges. "How do you get rock to 'squash and stretch?'" Hofstedt asks. Part of the solution was to move Arrow only when it was necessary, and let the changing of his shape have a crisp and crackly feeling, in

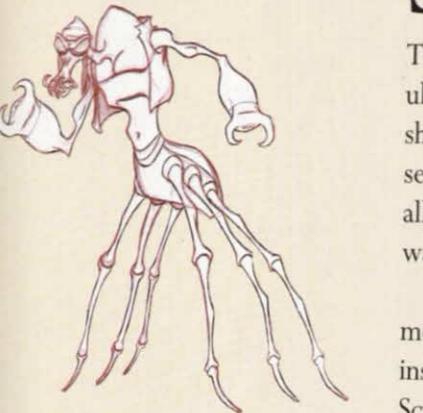
keeping with the way the surfaces of rock might actually move against one another.

## Solid as a Rock

There might have been no better choice for the very proper Mr. Arrow than Roscoe Lee Browne, a consummate actor whose mellifluous voice has graced the movie and television arenas for a number of years. Browne has made many notable appearances on television since the 1960s, all of which culminated in the role of the acerbic butler Saunders on *Soap*. Additional film roles of his include the part of "Box" in *Logan's Run*, the trail cook in the John Wayne oater *The Cowboys*, and even an early association with Disney in *The World's Greatest Athlete* and as a voice in *Oliver & Co.*

"We were thoroughly excited about the chance to work with Roscoe Lee Browne in the role of Arrow," says producer Roy Conli. Unfortunately, Arrow meets an untimely demise by being accidentally sucked into a black hole halfway through the film, but his effectiveness is not undermined by his limited appearance. "He's such a great actor," Conli adds, "to take this huge, beautiful voice and create such a deep character that when he passes on, the viewer has an incredibly emotional response to his loss."

The depth and timbre of Roscoe Lee Browne's voice fit the character well. It can now be told, however, that Browne happened to be getting over a cold when he recorded most of the lines, so there was a vibrant, gravelly quality that enhanced Arrow's rocklike nature.



## Scroop

The rigger Scroop is a very sinister, spiderlike pirate. The ultimate in soulless evil and treachery, he lurks in the shadows and speaks in a spine-chilling hiss. Scroop may seem intimidated by and deferential to Silver, but he actually resents the cyborg's authority and is always looking for ways to undermine it. He also despises Jim on sight.

Of all the pirates under his command, Silver is the most wary of Scroop, only putting up with him because the insectoid pirate is a very capable seaman. Silver sees Scroop for the loose cannon and psychopath that he is, but cannot take any action against this untrustworthy partner in crime that will impede his goal of securing the treasure.

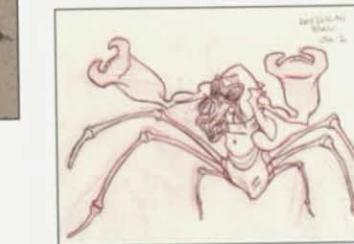
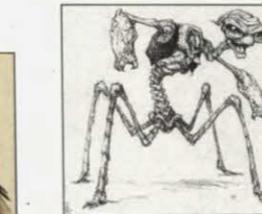
Silver, Scroop, and the crew member Turnbuckle share a history of high seas adventures. As the search for Treasure Planet progresses, Turnbuckle remains loyal to Silver, but Scroop stays true to their original mission, and this puts him at dangerous odds with the others.



Above: Scroop character moment by Ken Duncan

Below: Atop the main mast Scroop slashes Arrow's life-line

Below: Early character development of the sinister Scroop by Ricardo Delgado



Left to right: Early character development for Scroop by H.B. Lewis, Francis Glebas, Peter de Sève (upper and lower), John Musker; character moment by Ken Duncan

## Along Came a Spider

Ken Duncan, who also animated Captain Amelia, brought Scroop's sinister arachnid form to life. "Originally Scroop was a minor character," Duncan explains, "He's a bit of a technical challenge, because he's a spider. So they thought they'd give me that extra challenge."

"A small character like Scroop might not be in a lot of footage," Duncan continues, "but it's still an invitation to come up with something that sets your character a little differently."

One difficulty with animating Scroop was figuring out how to move all the legs, Duncan says. "And he has claws and big bug eyes and fangs. And inner teeth as well." The animator enjoyed trying to figure out the mechanics of Scroop's different insect parts, and their movement added a wonderful creepy feeling to the character.

Duncan, like many of his colleagues who have created the performances of villains, relished the part. "They're more of a juicy role," he says. "It's exciting to get

into the head of brutish and secretive people and try to understand their motives."

## The Voice of Evil

Scroop's unmistakable hissing growl comes courtesy of performer Michael Wincott, whose acting career has spanned nearly two decades. The Toronto native has brought life (and evil) to many delightful villains, including Guy of Gisborne in *Robin Hood: Prince of Thieves*, Rochefort in *The Three Musketeers*, Dorleac in *The Count of Monte Cristo*, and Top Dollar in *The Crow*.

Ken Duncan feels that the villain's voice was the icing on the character cake. "For the most part, Scroop is not a



Left: Silver comes to Jim's aid forcing Scroop to let the boy go

talkative character. He stands in the shadows in the background. But when he does talk, his voice is so eerie that it gives an intensity to the character that is very different from the other characters in the film."

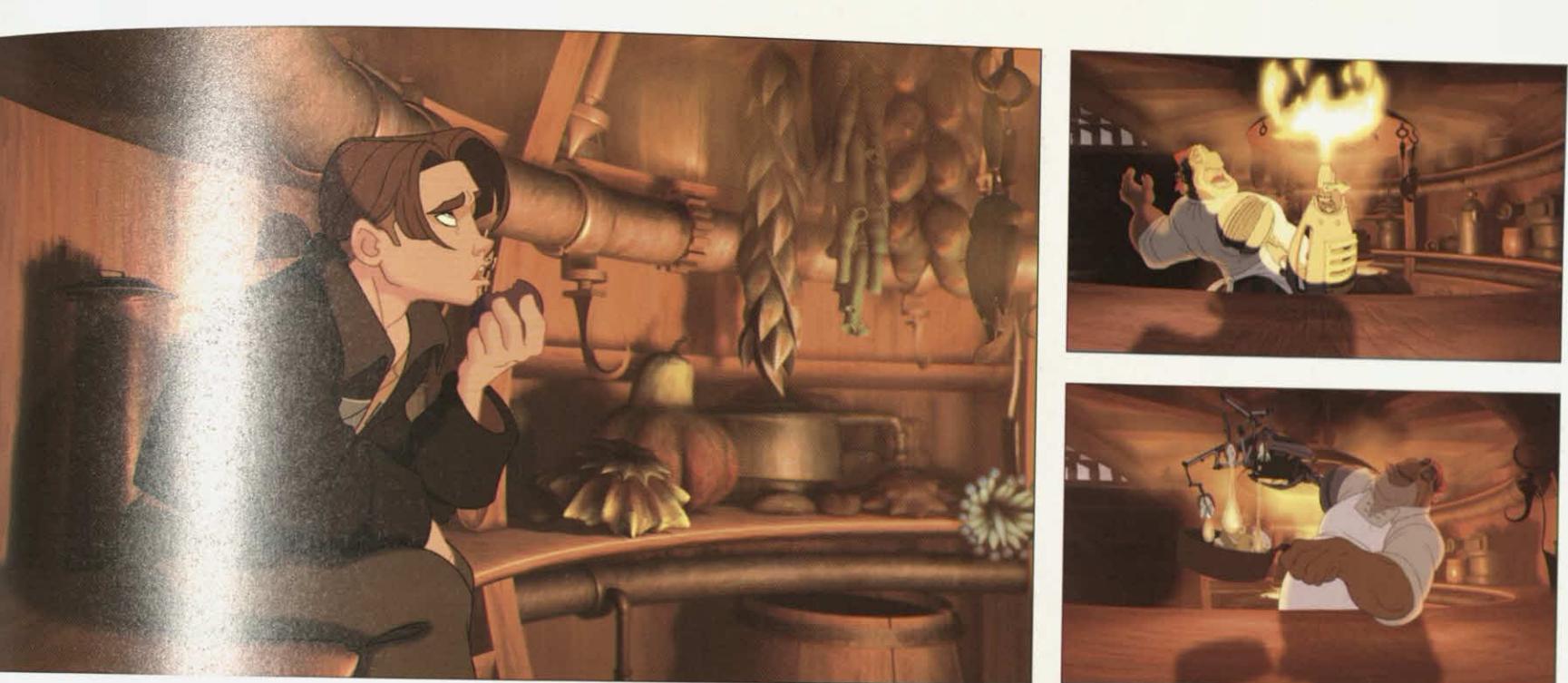
"That's Michael Wincott's normal voice," Duncan says somewhat hesitantly. "When he was talking to us normally, or asking for a coffee, that's basically how his voice sounds. It was rather scary to meet him."

## Cat and Mouse

In their first meeting, Jim Hawkins suspects the alien John Silver of being the cyborg Billy Bones warned him about, but he has no proof. After a rocky start aboard the galleon RLS *Legacy*, Jim finds a much-needed friend and father figure in the ship's cook. The relationship between John Silver and Jim Hawkins provided the story with an internal compass that helped it stay on course.



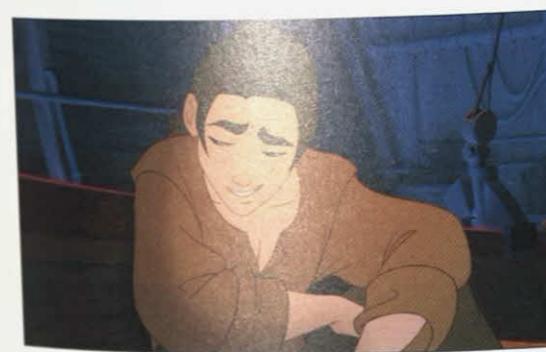
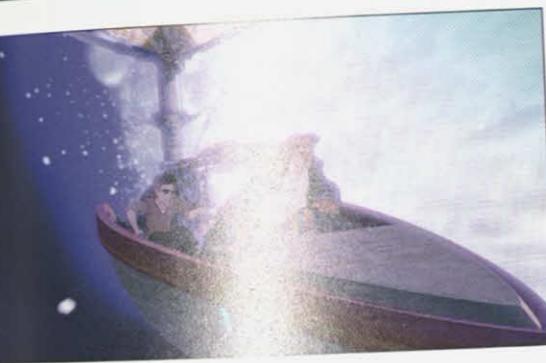
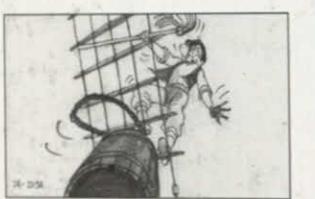
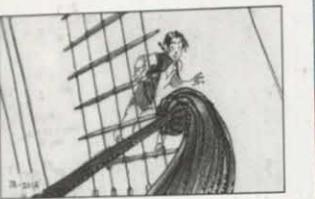
Below: Storyboards by Barry Johnson



## From Taskmaster to Mentor

"I've got two friends I'd like ya to meet," says Silver to a wary Jim. "Say hello to Mr. Mop and Mrs. Bucket!" Through a series of tasks and teaching sessions, Jim gains confidence

under Silver's tutelage, channeling his talents and energy in constructive ways. Silver finds himself genuinely caring for Jim, a role both surprising and uncomfortable to him.



Above: Storyboards by Frank Nissen

## A Silver Touch

John Silver is a big, showy role that demands someone who can balance the pleasure of bravura with the intricacy of the sympathetic; it calls for someone who can combine the rottenness of Silver's obsessed quest with the humanity at his human core. Fortunately, the animator who brought Silver to life is as legendary as "the loot of a thousand worlds." Glen Keane's mind, soul, and hand have brought powerful, diverse, and unforgettable characters such as Ariel, Beast, Aladdin, Pocahontas, and Tarzan to the canon of Disney animation.



**Bottom:** Silver confronts the crew angrily, warning them to "stick to the plan"



Like an actor, an animator prepares for his role, using research, experience, and introspection as some of his tools. Animators learn to become attuned to the nuances of body language and voice, in order to help them define a character and imbue it with sincerity. They study behavior, historical texts, and themselves. Glen Keane has been known to take a more direct approach. While exploring design concepts for *Beauty and the Beast*, Keane asked a



local zookeeper to allow him to get in a cage with a gorilla, so he could feel close-up the power of such a huge beast. Fortunately, the zookeeper only allowed Keane to sketch his ideas from outside the cage.

"The thing that makes Disney films work," Keane believes, "is that the characters are *real*. They're not just drawn images on paper. Well," he continues with a laugh, "at the beginning, it is a drawing, and then it's twenty-four drawings per second. But pretty soon, after struggling with 'How do I draw Silver? Close?' and 'What does he look like here?,' he's no longer on the paper, he's taken on a visual reality, as if you could put your hands around a solid figure in space."

Preliminary artwork of Silver was done by the visual development artists, "and I sat hundreds of their pictures up around my room," Keane relates. "Several images that spoke to me were done by Jack Lewis and Peter de Seve, that showed a flamboyant, used-car salesman, bigger-than-life type character. These were qualities that I liked, and wanted to bring to the character."

"When the co-directors decided that Silver should definitely be alien, I started thinking, well, Doppler was from a dog planet, and Amelia was from a cat planet, so I imagined that Silver would be from a bear planet. I did drawings of bears as if the bear were Silver, noting that in the proportions of a bear's body, the torso is long, and the legs are a lot shorter. So I followed the proportion of a bear's body with Silver and also gave him a massive, meaty nose. The 'look' of Silver developed out of that process, to the point where we felt like we had him."



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"Working on a major character who was a hybrid combination of traditional and computer animation," Keane sums up, "I feared people wouldn't believe that this is actually a real character, not some animated thing. What really counts are his expressions and what he's going through and how he feels. That was

really always our focus—that Silver was about his heart, which you don't see, but was being communicated in his attitudes and expressions. I was happy that he didn't become a technical issue."

John Silver changes in the course of *Treasure Planet*. He learns to care about someone other than himself. He learns to be a father. He ends up going against the grain of his phi-



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"Then comes another aspect of character development," Keane adds, "and that's really about our lives. It's all about real people that you've known or get to know. Factoring in that human life, that mortal spirit, Silver

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"Another challenge was trying to balance out the two very distinct sides of this guy," continues Keane. "There's a real conflict going on inside him. We're watching a transformation and although it's not a physical transformation, it's every bit as important. In some ways it's more important, because Silver is struggling with misplaced values. Here's a

**Left:** Silver standing accused by his fellow pirates of having gone soft on Jim

**Below:** Rough animation of Silver by Glen Keane

## A Silver Touch

**Right and below:** Rough animation of Silver by Glen Keane

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"There are little things that helped me define the character physically," Keane continues, "which always leads to the development of the character's personality. When I heard Peter Mayhew's voice as Silver, I started to see a face for the character. Then, when I met Brian, he actually looked very much the way I pictured him. I noticed that he showed his top teeth a lot. So I started



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man who has given everything up for what he believes is the greatest treasure there is, and suddenly he's starting to slowly change and discover what is truly valuable.

"I kept picturing the true heart of Silver as a pilot light. It's very small but it's there, inside of him. When Jim comes into his life, the light is somehow ignited and every interaction with Jim makes it grow a little bit brighter. It was important to me that, in the moments where Silver comforts Jim, like after Arrow's death, you don't second-guess whether Silver is manipulating him or genuinely feeling concern about Jim. My sense was that it was important that this be genuine because this was going to have to be a genuine change that happened later on. Silver realizes now that there is this part of him he can't deny, and this drives the rest of the story."

**Right:** Silver stands mesmerized before the glittering mountains of treasure at the core of *Treasure Planet*



## Acting the Animation

The fact that Glen had been working longer at Feature Animation than Jim Hawkin's supervising animator John Ripa allowed Glen to easily slip into an "elder statesman" role. Glen saw a lot of Jim's John Ripa, in his look and his actions. The animators spent a lot of time in each other's offices to flesh out what Silver and Jim might do in a given situation by enacting the scenes between the animated characters. By working so closely together, they were able to trigger ideas in each other for how the characters would move or react.

"I've never done this with anybody, where we actually worked at the same desk, working on the same scene at the same time," says Keane. "John would act his part out, I

would act my part, and then we would jump onto the drawing board and he would start to draw, and then I would draw Silver, and he would draw what Jim was doing. I could see then, when Jim would tilt his head, for example, and I would know to counteract it with Silver moving in a way that complemented Jim's action. It was like team wrestling, where you jump in and out of the ring. It was the most collaborative way that I've ever worked with anybody on any character."

Does Glen miss Silver? "Oh, sure," he responds, with a smile. "I really like John Silver. There's a love of life that comes through from this guy. I loved his laugh. There's this part of me that really valued him as a friend. He was like a companion that I spent three years with and got to know, and then it came time for it to be over. There's a lot of truth in the last scene where Silver is going away and Jim is saying good-bye to him. It was like that for me—I was watching him leave, too. I know that I'll always be able to enjoy him and the experience I had animating him, but now he's going out there for the rest of the world to enjoy."

## A Silvery Tongue

Brian Murray, who gives voice to John Silver, knows a thing or two about character, having performed on the London and New York stages in an extensive range of roles from Falstaff in *The Merry Wives of Windsor* to the title character in *Finian's Rainbow*. While a member of the Royal Shakespeare Company, and later on the Broadway stage, he played a panoply of Shakespearean characters, including Romeo in *Romeo and Juliet*, Claudius in *Hamlet*, Sir Toby Belch in *Twelfth Night*, and Bottom in *A Midsummer Night's Dream*. He has also directed numerous classic and contem-



**Left:** Silver smooth talks Captain Amelia while Morph imitates a "spaceport floosie" from under Silver's hat

porary productions onstage and on-screen.

Murray has maturity, confidence, and humor in his voice; these qualities just come naturally out of him. The robust dimension of Murray's voice matched the character Keane had envisioned, projecting the physical size and stature that such a voice conveys.

Murray was already a fan of the material, having loved the book and movie versions of *Treasure Island* as a child. "Playing Silver is a wonderful opportunity for an actor," Murray relates, "It's a great part in a great story. He's a rogue and a rascal and yet he can be so sweet." Murray refrains from calling Silver a villain. "Silver is the hero of the piece, in a curious way—nobody knows that Silver is a villain until well into the story. So he has to be a nice guy who's charming and funny and friendly—although he's got a lot of blarney."

"It's a classic reversal in the story when Jim is betrayed and then feels that Silver's sincerity was really self-serving. Following that scene you see Silver as Jim now sees him—as 'pretending' to be the nice guy. It's a disguised charm."

So how did Murray approach playing this enigmatic miscreant? "In acting, you always go for the essence of the character. If the character is truly evil, you play the bad guy. But Silver is essentially a good guy. What you do when you play a villain who has to come across as a good guy is you play the good guy. The villain takes care of himself." Murray also enjoyed the process of recording the dialogue, especially when he had the occasional opportunity to share his sessions with Joseph Gordon-Levitt who performs the voice of Jim Hawkins. "The directors recognized the true essence of Jim and Silver's relationship is the father/son or mentor connection," Murray explains, "and there has to be a great familiarity between the characters. Being able to see Joey when he read his lines against mine helped us both to

play off each other for the betterment of each character. This was truly a marvelous experience," Murray enthuses, "with great people to work with."

As he listened to Brian Murray enacting the character, Glen Keane imagined the words coming out of the side of Silver's mouth. "When people talk like that, it means they're putting on a front," says Keane. "They're not being straightforward. But Silver talks out of the side of his mouth *a lot*, because he's a duplicious character. It's something you can hear in the way that *Joey* does the dialogue, and it gives you a bit of insight into Silver."

Keane also felt that Murray brought an inherently sly humor to the part: "You can't help but smile, listening to this guy talk."

**Right:** Jim is backed to a table by Silver and reaches for a pick to defend himself



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## 2-D or Not 2-D

There have been other characters in animated films that have been a combination of both traditional hand drawn and computer-generated techniques, most notably the Magic Carpet in *Aladdin*. Silver, however, is the first major character to be a composite of these two disciplines.

"When Glen Keane took on the responsibility of animating Silver," Roy Conli states, "he really wanted to find something that was going to make the character come alive. And in our search for dimensionality in the character, we came up with the concept of making Silver a hybrid."

Glen not only had to take on the challenge of interpreting a well-known archetype and animating him in his own inimitable and complex fashion but he also faced the unusual challenge of working on a hybrid character, since Silver would require both traditional and computer animation in a single unified performance.

Silver's human aspects are hand drawn while his cyborg attributes — his mechanical arm, leg, and eye — are animated using the computer. The use of traditional two-dimensional animation and the constantly evolving three-dimensional computer-generated techniques brought about a conflict as complex as the pirate himself.

"In some ways we felt Silver himself represented this new 2-D versus 3-D animation debate," says John Musker. "He has parts rendered in CGI (his mechanical bits) and has the power and expressiveness of hand-drawn 2-D animation. The struggle that goes on for Silver's soul is between his treasure-obsessed, greedy, mechanical side—he's become more machinelike as he's given up body parts in pursuit of the treasure—and his softer, hand drawn human side."



**Above:** Silver leads the crew in mutiny

**Right:** Production moment with CGI arm elements by Eric Daniels

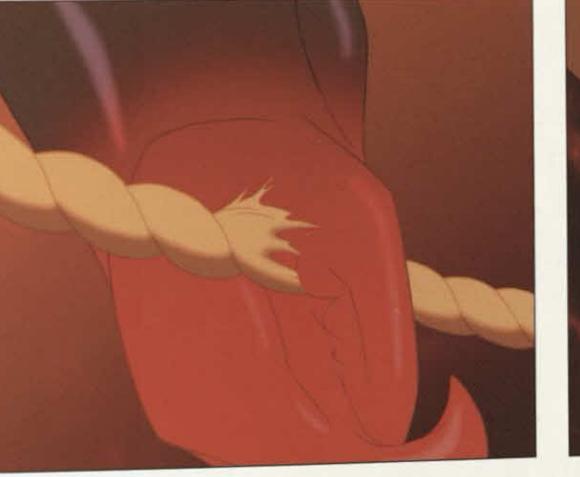
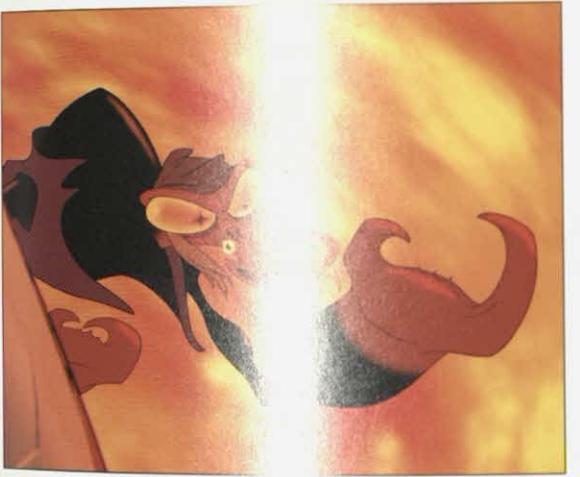
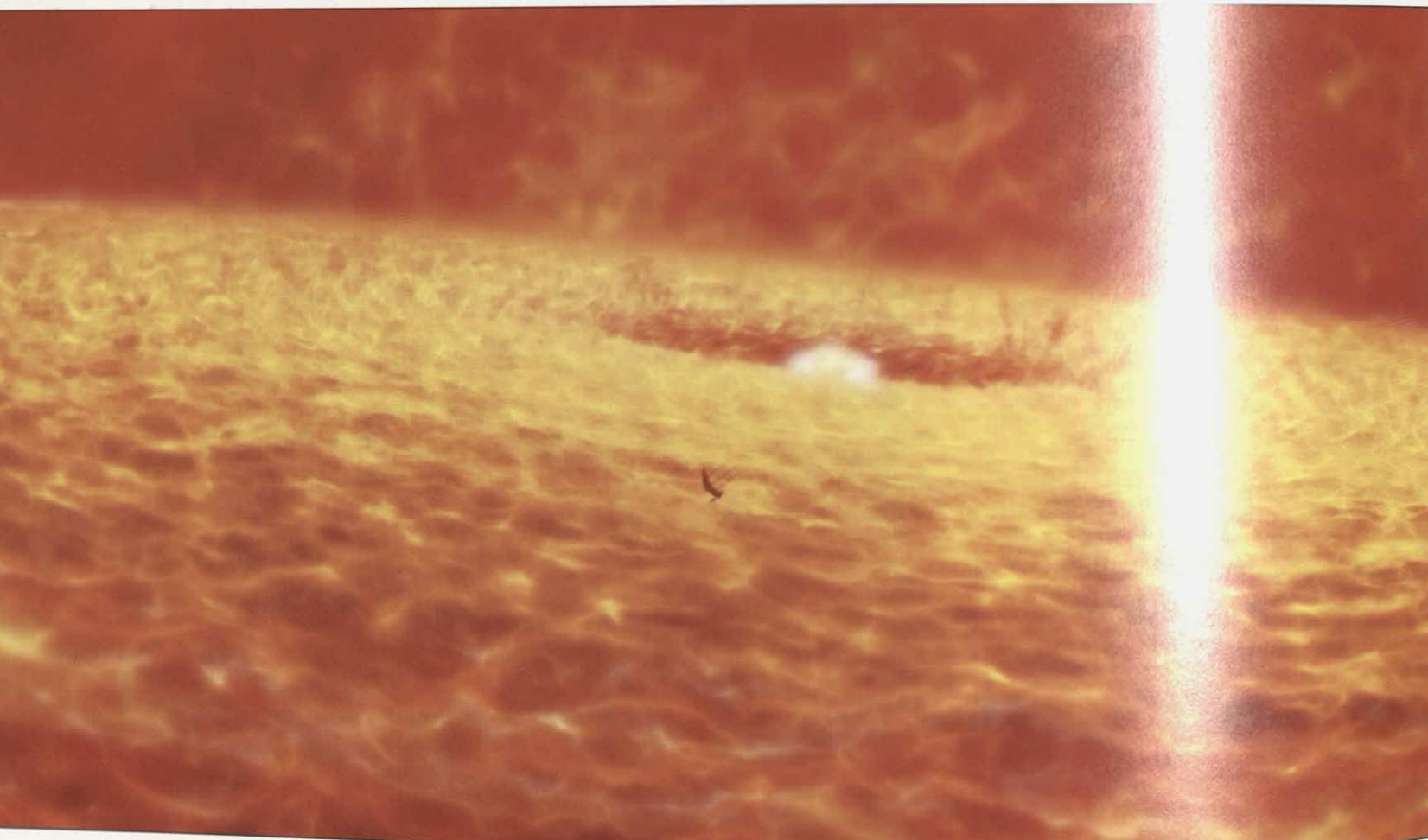
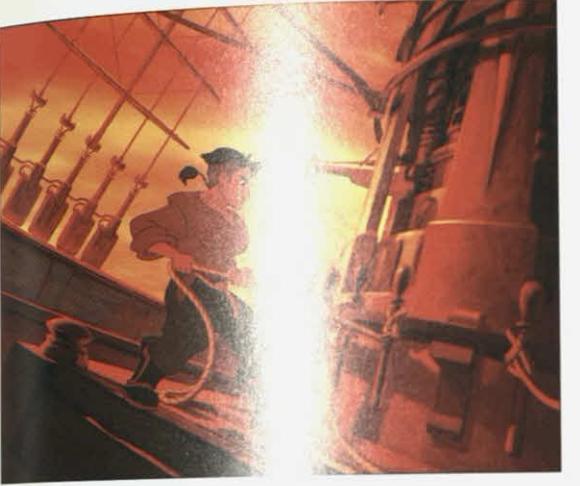
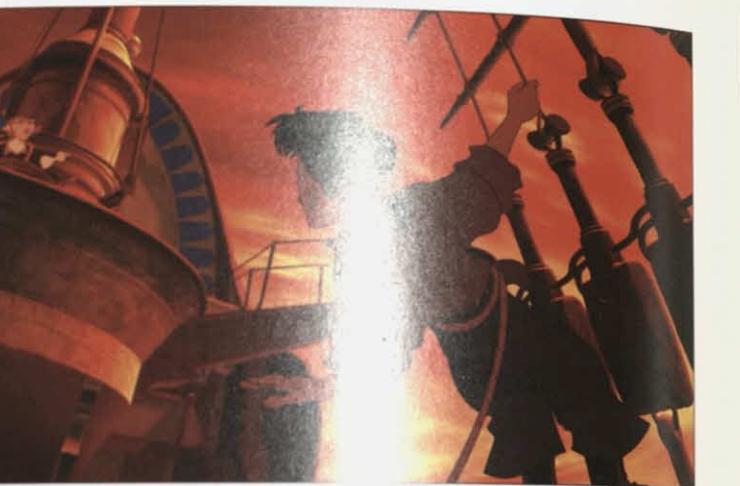
**Below:** Character moment by Glen Keane



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## Treachery and Tragedy

The explosion of the star Pellucid puts the abilities of the *Legacy*'s crew to the test when their very lives are threatened as the star goes supernova. The frightening cataclysm is a turning point as Scroop sets into motion his nefarious agenda when he cuts loose Mr. Arrow's life-line, sending the first mate to join Pellucid in its demise. Unaware of Scroop's schemes, Jim loses his already tenuous grasp on his self-confidence when he thinks he is responsible for the loss of Arrow.



# A Loss of Confidence

When Jim is accused of being the cause of Mr. Arrow's death, he confesses his feelings of inadequacy to Silver. As the old pirate takes Jim by the shoulders and sincerely tries to comfort him, his words of confidence and compassion as he tells Jim that he has "the makings of greatness" touch the youth, and the two bond as surrogate father and son. Yet Silver still has his own obsessions and his own direction in life, which will be sorely tested when he finally has the treasure within his grasp.

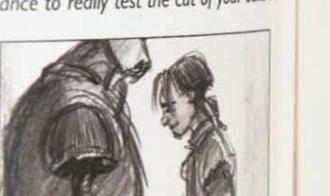
*Below: Storyboards by Ken Harsha*



*Jim: For two seconds I thought that maybe I could do something right.*



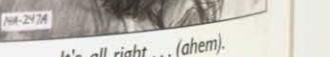
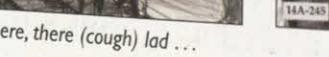
*Your pap must have been daft leaving a gem like you behind, you hear me?*



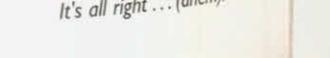
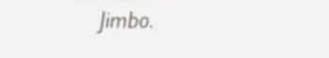
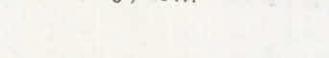
*Well, I hope I'm there ...*



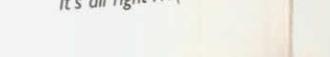
*(Jim sniffls)*



*There, there (cough) lad ...*

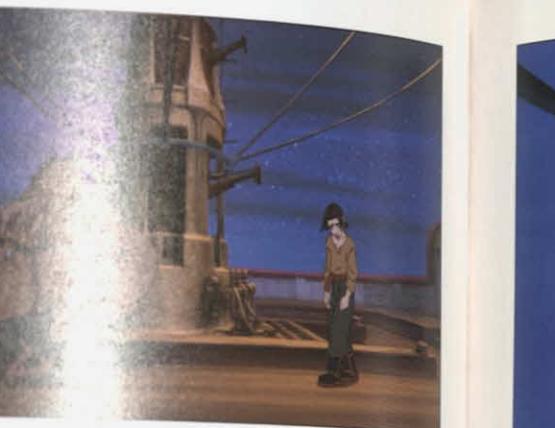


*that's all right ...*



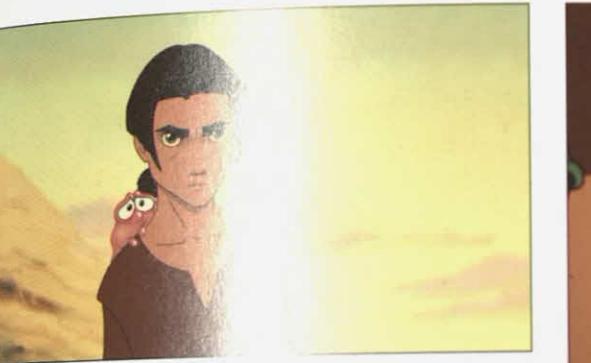
*Jimbo.*

*It's all right ... (ahem).*



## When Trust Is Broken

Twice Silver will betray Jim before the conclusion of the story—once when he leads the *Legacy*'s crew in mutiny against her captain, and again in the encounter at the tower when he demands the map that Jim has retrieved at the peril of his own life. Jim accepts that Silver is not the man he thought he was and has abandoned him as has his real father. This is paralleled by Silver's realization that he is not the man he's made himself out to be in the eyes of this boy. Silver discovers he genuinely cares for, respects, and loves the youth. The break of faith is an equally crushing blow for both of them.



## The Core of the Story

Although a fatherly bond clearly existed between Jim Hawkins and John Silver in the original novel, the filmmakers took the opportunity to build upon the relationship between the impressionable young man and his mentor in order to strengthen the emotional pull. The paradoxical nature of Silver allowed for a rich, involving narrative as Jim Hawkins seeks validation from a complex man whose very nature defies commitment. Silver's machinations—figuratively and literally—may still leave the audience with unanswered questions, but he is clearly a man who is all too human.

The filmmakers also wanted to focus on a vulnerable, sensitive Jim Hawkins. Their desire was to devise a young man who was dealing with his teen angst and the absence of a father in his life—issues that are real and contemporary. "As we were beginning this movie," co-director Ron

development of Jim. We wanted to present Jim as a modern teenage boy going through a lot of the real problems these young men face."

Consequently, the filmmakers decided to all but extract the character of Jim's father from their story line, leaving Leland Hawkins to appear only in flashbacks, unlike the character in the original novel. This then allowed them to introduce the theme of Jim's search for a missing piece.

**Right:** T. Dan Hofstedt's rough model sketch of Leland—whose face never appears on screen

**Below:** A very young Jim assembles a toy, proudly displays it for his father, and shrinks in disappointment as Leland walks by

**Opposite:** Jim looks on in wonderment as the Legacy sails off into the etherium



Clements states, "there was a great deal being written about the problems of teenage boys in modern society, particularly boys with absent or neglectful fathers. Several current books postulate that today's boys are emotionally disconnected and more at risk than ever before. We tried to incorporate these ideas into our

"I think this change allowed us to have Jim grow a little more in the course of the story," Clements continues, "and made the Silver/Jim relationship more focused. Jim ends up discovering not just an obvious treasure; he discovers an inner treasure. He discovers what he can do, who he is, and what he can be."

## The Look and the Acting

John Ripa was assigned as supervising animator to the character of Jim. A relative youth himself, Ripa is best known for his work as the supervising animator of "young Tarzan" for the full-length feature of the same name. He saw a twofold approach in his assignment on *Treasure Planet*, tasks he defined as "the look" and "the acting."

The look Ripa developed was earnest and romanticized, with a very sculpted dimensionality. "If flat graphics had been used, or the characters moved in a way that was weightless or silly, then the viewer wouldn't believe the overall feel of the picture," says Ripa. "The environments are very rich looking and three-dimensional, so the characters need to be real looking as well. Jim's clothing is a little bit big on him, with the seams past his shoulders. His windblown hair falls down into his face, which helps define his physical presence."



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Jim's appearance also served to reveal the character's personality. "The use of big clothing and eyes that were lowered and in shadow," Ripa adds, "was designed to indicate that Jim didn't want people to know how he was feeling."

"Early in the story, Jim wants to keep people at a distance, and to make people think that he was tougher and more mature underneath. This is a huge key to his character. He's really just a kid but he's not letting that on. Though he's trying to appear that he wants to keep people out, he really wants to let them in. He needs somebody in his life—and John Silver becomes that somebody. As Jim changes, through his relationship with Silver, he sheds those things that kept him shut off. He loses the jacket, he looks at people more."

"A lot of the elements in the design of the character are geared toward how he feels



Above and top left:  
Preproduction character  
design by John Ripa  
Left: Production moment

Right: Aboard the Legacy, Jim exhibits his typical teenage demeanor  
Below: Preproduction character design by John Ripa



and where Jim's at emotionally—especially at a given point in the film," Ripa reveals. "We've drawn him with low eye angles, and looking out of the corners of his eyes—with little eye shifts and little looks.

"The acting overall is designed to be very natural," Ripa continues, "but especially in Jim's case. Something I really tried to explore with Jim is the eyes, and I tried to do things with the eyes that I've never tried before. I studied a lot of live-action films, looking at close-ups, watching how eyes move and how a person shows it in their expressions when they think. That was crucial to the acting in the animation on Jim, and the overall feel of him was in his eyes. I want people to feel like this character is always thinking."

One of the things Ripa didn't want to do with Jim was tag him with a one-word description. "If we said, 'Oh Jim is brave,' then in every situation and everything he does,

he's brave. We needed to allow him to show contrast in his emotions—being angry, being upset, being confused. We tried to focus on realistic acting in any given situation."

This extended to a physical realism as well. "Jim tends to slip a lot, and fall and slide," describes Ripa. "We thought this added a touch of believability since he's a teenager and he's not quite comfortable with where he's at physically. He doesn't know his limitations and range, so he tends to overextend himself, even though he is very skilled."

"If we're doing our job right," Ripa concludes, "then the viewer should know something's going on inside of Jim and that means bringing life to him. As an animator, you second-guess yourself a lot—are you being too subtle or are you overacting and overanimating. There's a lot of struggle to find a range in the acting, and so sometimes there's a roller coaster ride of self-doubt!" Ripa says with a laugh. "And then all of a sudden you see something that clicks, and the ride changes to one of extreme excitement."

## Acting Together

John Ripa worked with Glen Keane on *Pocahontas* and *Tarzan* so the two animators already had a strong relationship and a great ability to communicate. Ripa felt this was a decided advantage in developing the relationship between Jim and Silver. "Being able to sit down early on and talk to Glen about who the characters are and how they fit together in their father-son relationship was crucial," says John.

But what helped him even more was the unique circumstance of working in close proximity with Glen. "How Jim and Silver worked together, how Jim fueled Silver, and how Silver fueled Jim is what makes them interesting,

because their relationship is what drives the story," Ripa begins. "Glen and I could have sat in our individual rooms and worked on our individual characters, but that wouldn't have been as productive as it was for us to get together. When we worked on Jim's first meeting with Silver, for example, we worked together. Glen would draw Silver and then he would step back, and I'd go to the drawing table and do Jim's reaction. Then he'd come back and do Silver's reaction. We actually animated at the same time on the same disc, which I've never done before."

"Acting out the parts," Ripa continues, "we would say 'What would Jim do here?' and 'How would Silver move

when Jim does that?' I think this just made everything that much better. This even helped when Jim and Silver were together in a scene but weren't the main focus. How would they be acting toward each other even when they weren't talking? Glen and I, along with Ron and John, always looked for a way to show their relationship evolving. Having a good relationship with Glen, and actually working in each other's offices at times, we were able to do that."

In the end, John Ripa misses Glen's sentiment. "I miss Jim just as Glen misses Silver," Ripa says with conviction. "They became very real to us."

**Below:** Silver rides in front with Jim, Onus, and B.E.N. as they follow the path to the portal



## Musical Interlude

During discussions as Jim's character was being developed, Doppler's animator Sergio Ablos stopped John Ripa in a hallway and casually asked him what the story was behind Jim's abandonment by his father. Unwittingly, Ripa had already come up with it.

While Ripa was animating Jim Hawkins, he realized that Jim was really connected to the point where his father left. Ripa felt he needed to find that moment. "I needed to know what that was and what happened and really see it," Ripa says. "I pictured Jim as a child, lying in bed one morning, and waking up and just knowing that something was wrong. He comes running down the stairs and sees his mom crying, and the door's open and he goes outside. He sees his father heading for the docks and he tries to catch him and he doesn't make it in time. So he carries this 'what if?' inside of him since then. 'What if I had made it in time, would it have made a difference?' This moment, for me, is what fuels the whole conflict in Jim. He doesn't feel he's someone worth loving. His own father didn't even stick around. He didn't feel he was worthwhile enough to stick around for. That's a huge emotion to have to deal with."



**Above:** Jim reluctantly opens the map for Silver

While working on the musical montage sequence that portrays Jim's angst, as well as illustrates the growing relationship between Jim and Silver, Glen Keane became dissatisfied with the music that had been chosen as a temporary sound track. "As I started to work on the sequence," Keane relates, "something about the music didn't speak to me. Jim Hawkins was a young man, closed off to the world, hiding his pain. The song needed to touch that deep space in Jim's heart.

"I had heard Johnny Rzeznik singing 'Iris' with the Goo Goo Dolls and felt that angst in the pit of my stomach," Keane goes on to say. "I knew he would be right for this moment. Roy, Ron, and John agreed and approached Rzeznik to write a song for the film.

"Johnny came into the studio, just as excited to work with us as we were with him. After hearing his music, my challenge was to capture in images the passion and longing that Johnny so powerfully wove into the music and lyrics. The songs he wrote for us became the cornerstone for the emotional growth of Jim Hawkins."



Above: Morph, Jim, and B.E.N. in the core of *Treasure Planet* as it begins to self-destruct

## Giving Voice to Jim

The skill of the animator is complemented by that of the actor who lends his voice to the character. In the case of Jim Hawkins, it was Joseph Gordon-Levitt who provided the vocal performance. Though still young, the Southern California native already had a prolific acting résumé, including a film debut in *A River Runs Through It*. Gordon-Levitt has also starred in such films as *Angels in the Outfield* and *10 Things I Hate About You* and enjoyed a long run on the

successful television series *Third Rock from the Sun*, playing a senior-citizen alien explorer trapped in the body of a human teenager.

Ripa affirms that Gordon-Levitt's approach to the character provided an abundance of inspiration. The animator really enjoyed watching the young man in recording sessions and reaped the benefit of observing Gordon-Levitt's performance, including finding expressive body postures and attitudes. "Gordon-Levitt had these great poses—little things he'd do with his hands, head angles,

and stuff like that," John Ripa says. "It was a wealth of information, watching him record."

John Ripa is both humble and proud about his work bringing life to Jim Hawkins. "This has been one of the best things I think I've ever done. It's also been one of the hardest things—but that makes it all the more rewarding."

## The Making of Greatness

"In the song *I'm Still Here* (Jim's Theme) that plays behind the Silver/Jim montage," says Ron Clements, "John Rzeznik sings about searching for an answer to a question. I think the question that Jim Hawkins is asking of himself, as most of us do at his age, is 'Does it matter?' Although when we first meet him, Jim shows himself to be a smart and resourceful kid, he's having a rocky time of it. His father's abandonment has left him deeply wounded and made him doubt his own self-worth. As a result, he has no direction and doesn't see a future. Then comes the opportunity to prove himself and make things right."

On the *Legacy*, Jim initially receives tough assignments from his taskmaster. In time, however, Silver gives the boy the validation that he has long sought. "Now Jim is starting to feel like he does matter," Clements continues. "Someone is saying, 'I like being with you.' Someone is letting him know, 'You can do it.'

"When Jim discovers Silver

is a pirate, his confidence is shaken." Clements adds, "but after Jim has completed his adventure and Silver has redeemed himself, the confidence Jim has found in himself allows him to realize that he does have a bright future. Ultimately he's responsible for whatever that future will bring. He understands himself more and he's optimistic. He sees opportunities and options."

The Jim Hawkins seen at the end of the story stands straight and tall, smiling easily. The audience can see it in his eyes—they're glowing with a "solar fire," as Silver says. He has proven, as he promised his mother he would, that he is not "a loser." And, having found his bearings, Jim can now literally and figuratively take the helm.

Below: Jim takes the helm of Flint's ship



## Treasures Found

Silver faces the toughest challenge of his battle-scarred life in the gilt-laden caverns of Treasure Planet after the discovery of "the loot of a thousand worlds." Torn between his affection for Jim and the treasure he's pursued ferociously for a lifetime, Silver must reassess his values as Jim's very life hangs in the balance.



## Farewells

From initial mistrust, to friendly co-workers, to mentor and protégé, and finally, to mutual rescuers, Jim and Silver have created a permanent bond that can never be broken—their coming together has changed both their lives forever.





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Manager, Technical Support: Mark Dawson

Manager, Technical Services: Mark M. Tokunaga

Manager, Traditional Animation Software: Todd Scopio

Senior Manager, Software: John Henry Brooks

#### POST PRODUCTION

Post Production Supervisor: Bérénice Robinson

Post Production Coordinator: Valerie Anne Flueger

Manager, Post Production: Sue Bea Montgomery

Post Production Engineer: Michael Kenji Tomizawa

Re-recorded at Buena Vista Sound Studio

Re-recording Mixer: Jerry Porter, Mel Metcalf, Dean A. Zupancic

Post Production Sound Services Provided by Buena Vista Sound Studio

Dialogue Recordists: Doc Kane, Nick Angell, Vince Caro, Brian Riordan, Jackson Schwartz, Greg Steele

Digital Sound Design & Editing: Danetracks, Inc.

Sound Design & Supervising Sound Editor: Dana A. Davis, M.P.S.E.

Supervising Sound Editor/ADR Supervisor: Julia Evershade, M.P.S.E.

Sound Effects Designer/Editor: Richard Adrian

Supervising Foley Editor: Andrew Lackey

Foley Editor: Eddie Kim

First Assistant Sound Editor: Nancy Barker

Assistant Sound Editor: Stephanie Brown

Assistant Sound Designers: Bill R. Dean, Eddie Kim:

Foley By: Warner Brothers Hollywood

Foley Artists: John Roesch, Alyson Moore

Foley Mixer: Marjyo Lang

Foley Recordist: Carolyn Tapp

Dubbing Recordist: Judy Nord, Jeanette Cremarosa

Additional Dialogue Recordists: John Bateman, Mike Boudry, Dan Cubert, Tom Maydeck, Robert Townsend

Color Timer: Terry Claborn

Negative Cutters: Rick Mackay, Mary Beth Smith

Titles & Opticals: Buena Vista Imaging

Title Design: Brian King

Projection: Don Henry, Ken Moore, Deem Rahall, Christine Anne Sparks

Telecine Operator: Robert H. Bagley, Robert J. Hansen

Prints by: Technicolor®

Produced and distributed on: Eastman Film

These credits are not final.

McClure, Stuari "Stu" "Sgtman" McDougal, Dara McGarry, Kevin A. McGuire, Hank A. McLaughlin, Maryann McLeod, Dayna B. Melzer, Elizabeth Meyer, Christopher D. Mihaly, Thaddeus O'Brien, Thomas Moore, Jr., Ramon Montoya-Vozmediano, G. Justin Morgan, Jack Mulady, Jeff Nash, Marlon S. Horang, Tom Naylor II, Greg Neagle, Paul Newell, Troy Nelson, David Oguri, Mabel Lim Okamura, David E. Ortega, Jason Paik, Tony Palmieri, Tamara R. Payton, Ernesto Perez, Ron L. Purdy, Julie Reefs, Allan G. Rempel, Pamela Robin, Brian J. Rodriguez, Kaizhen Ruan, Jeff Saenger, Michael Saitta, Atiq Sajwal, Valerie Sand, Ken Sankaran, James A. Sandweiss, Matthew F. Schnittker, Stephen J. Serra, Arthur Shek, Seung Hee Shin, Jeffrey L. Sidor, Buddy W. Smallwood, Geo Snelling, Jason Sogabe, Guy Speicher, Zachary Stokes, Byron Stultz, Zondra Stevens, Wendy Ming-Yee Tam, Rasmus Tamstorf, Daniel Terrell, Scott S. Terek, Bond-Jay Ting, Alexandre Tonci-Paris, Laure Tracy, Tamara Valdes, Carl Villaret, Lewis Wicksland, Sahra Elizabeth Ford-Wernick, Doug White, Peter Elliott Wilson, Tomas A. Wong, Terence Weiler, Fran R. Zandonella, Michael Zaremba

#### RENDER I/O

Lorenzo Russell Bambino, James Colby Bette, Edward

Dorian Boyke, David Bush, Christian M. Elsensohn,

Michael Gutman, Carl "C.J." Le Page, Jimmie A.

Nelson, Jr., Alan A. Patel, Elkeer Zaldumbide Pratt,

Nicholas Smaldino, Brad Smith, Kevin Waldvogel

#### TECHNOLOGY SUPPORT

Brett Achorn, Natalie Acosta, Jayasinghe Amindra, Heidi

Marie Andersen, Mark L. Barnes, Richard M. Barnes, Dale

R. Beck, Glenn C. Bell, Jason L. Bergman, Janet Berlin,

Cathy E. Blanco, Michael S. Blum, Michael C. Boldz, Rik

Bomberger, Stephen D. Bowline, Aileen Brimcombe, Brad

Brooks, Letha L. Burchard, Scott L. Burris, Robert Calvo,

William T. Carpenter, Steven C. Carpenter, John W. Cejka,

Lawrence Chai, Gina Yihjiun Chen, Yan Chen, Kent K.

Chiu, Loren Chun, Peter Lee Chun, Michael Clay, Ray C.

Coleman, Troy Conrad, Allen Corcoran, Tom Corrigan,

Patrick Dalton, Nolan R. Davis, Charles E. Deal, Margaret

Ann Decker, Lyly Do, Michael J. Dobson, Elena Driskill,

Dave M. Drulias, Brendan K. Duncan, Jerry A. Eisenberg,

Norbert Faerstain, Yun-pa Paul Fan, Thomas J. Fico,

Megan J. Fish, David Patrick Flynn, Bobby L. Fowler, Jr.,

Kevin G. J. Freels, Carlos E. Garcia-Sandoval, Scott

Garrett, Adam Garza, Jonathan E. Geibel, Ron Gillen,

Sean Goldman, Carlos Gonzalez Ochoa Aleman, Marianne

Camille Gorczyca, Thomas Greer, Brian Arthur Griffith,

Leo Gullano, James Healy, Michael J. Henderson, David R.

Hernandez, Paul Hildebrandt, Jay D. Hilliard, B. Scott

Himes, John D. Hoffman, Shannon R. Howard, James P.

Hurrell, Bill James, Darrion James, Michael Lee James,

Amindra "Aj" Jayasinghe, Danny Jewell, Jason Phillip

Johnson, Marc Jordan, David Karl, Kevin E. Keech,

Kimberly W. Keech, John Kennedy, Daniel C. Kim, Michael

D. Kliewer, Fred Lacayanga, Catherine Lam, Joseph M.

Lohmar, John A. Longhini, Eddie Lopez, James

MacBurney, Jean Mandonet, Michael Martines, Michael