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Disney

MICKEY MOUSE

Creative Overview

June 2012



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Objective

Create a new library of contemporary cartoons featuring Mickey Mouse.

- 3 to 3½ minute shorts
- Starting with 20 cartoons
- Targeted at kids ages 6-11 and their parents
- Suitable for use on multiple platforms: television, theatrical, online, mobile, parks, etc.
- Suitable for global audiences

Research

Through research conducted prior to producing new shorts, it was revealed that Mickey Mouse is liked best by kids when:

- He is the star
- He is himself – not playing roles or going through transformations
- He is active and expressive
- He interacts with a variety of characters
- He does things kids anticipate doing when they grow up
- He gets into funny, relatable situations the way that kids do

Creative Goals

Mickey Mouse is a series of short-form animated comedies, focusing on restoring Mickey as a comedic leading man with a looser and more cartoony take in both design and personality.

Goals for series:

- A focus on Mickey as the star of the show
- Simple stories with maximum silliness
- More physical gags with less dialogue
- Clever execution of classic comedy
- A broad range of physical/visual humor
- Lots of cartoon rules and random moments
- International settings with global appeal
- Contemporary sensibility with timeless character qualities
- Occasional cameos from classic Disney characters

Characters

This series of shorts will utilize core characters in Mickey's world, but they will appear slightly different than in other properties (such as *Mickey Mouse Clubhouse*) and will have a more contemporary approach in tone and humor.



Characters *cont'd*

MICKEY MOUSE



Overall character execution:

- Opportunistic, plucky, resourceful, bold
- Active, expressive, mischievous, cartoony
- Contemporary attitude with classic charm
- Uses wits to find clever ways through problems
- Drives comedy and no longer overshadowed by other characters with better gags
- Gets into funny and relatable situations
- Doesn't mind bending rules or breaking things to achieve his goal
- Has a definite breaking point with antagonists

Characters *cont'd*

MINNIE MOUSE



Overall character execution:

- Independent, outspoken, modern woman
- Classic sweetness with an underlying edge
- Can be object of Mickey's affection in stories
- Can be the heroine alongside Mickey's heroics
- Can be the catalyst/goal to Mickey's adventures
- Can complicate Mickey's antics or help him out
- Can simply be Mickey's sweet counterpart
- Holds her own in situations and gags
- Fights back if provoked, with bite to her bark
- Multi-purpose musical/singing skills

Characters *cont'd*

DONALD DUCK



Overall character execution:

- Hotheaded, quick-tempered, egotistical
- Alternates between friend and antagonist
- Can be a comical partner and second banana
- Can be a real troublemaker
- Often the butt of jokes or pratfalls
- His abrasive reactions add a different comedic approach to Mickey's antics and Goofy's silliness
- Deservingly easy target for physical gags

Characters *cont'd*

GOOFY



Overall character execution:

- Dimwitted, happy-go-lucky, playful, clumsy
- Alternates between friend and recurring stranger
- Can be a comical partner along with Donald
- Can be a random bystander/clerk/patron
- More of a lovable goof than simply an idiot
- Can be the butt of jokes/gags in a different way than Donald

Characters *cont'd*

DAISY DUCK



Overall character execution:

- Cute, sassy, fun-loving, out-going
- Is often Donald's date in stories
- Can offer more attitude to balance Minnie's sweetness

Characters *cont'd*

PEG-LEG PETE



Overall character execution:

- Mean, villainous, selfish
- Often the antagonist or threat
- Can be a different kind of bully in each situation
- Deservingly the butt of jokes when he loses or fails

Characters *cont'd*

PLUTO



Overall character execution:

- Excitable, loyal, jealous
- Mickey's pet dog
- Can play off different dog attributes for each situation/story

Tone

Mickey Mouse is a cartoon comedy with a driven character in simple, contemporary, and relatable situations. Every story stands on its own, as Mickey is always in new situations and settings. Stories and gags are fresh, fast-paced, and energetic.

Mickey embodies both the relatable and random humor that our audience expects. Humor comes from current situations that lend themselves to visual comedy and physical gags.

Mickey also has genuine heartfelt and heroic moments. Mickey is a relatable rascal who explores and experiences life, and needs his friends to support him. He and Minnie have sweet relationship moments. He has sincere friendship moments with Donald and Goofy. All along with the fun!

Humor

Mickey Mouse drives comedy through fast-paced, high-energy, physical gags. Stories employ lots of visual cartoony humor.

Mickey is both surprising and clever through his antics and gags. The execution of humor makes Mickey feel both fresh and timeless – pushing the envelope of his character while balancing his original spunk and devilry with his long-beloved charm and good-heartedness.

It is a return to the slapstick feel of classic Mickey, but with a modern approach to comedic pacing, gag setup, attitude, and filmmaking.

Setting

Everyday Places

- Mickey can be placed anywhere, in any situation, and will always be the same
- Settings are always contemporary, which include:
 - Home
 - Beach
 - Restaurant
 - Friend's House
 - Road Trip
 - New York City

International Locales

- Some stories place Mickey in different countries.
- Inspired and informed by distinct cultures, which include:
 - Paris
 - Switzerland
 - Japan
 - China
 - Latin America
 - Italy

Storytelling

Stories are relatable, character-driven, fast-paced, situation-based, and are from Mickey's POV.

Stories set up a clear and simple situation, a quick and effective complication, an escalation of physical and visual gags, an efficient and meaningful solution, and a nice victory moment for Mickey.

Stories are primarily Mickey vs. the world, set in contemporary real-world situations.

Select stories are set in different contemporary locales around the world.

Episodes

No Shirt, No Shoes, No Service

Mickey and Donald try to buy some food from Goofy's snack shop, but are kicked out because Mickey doesn't wear a shirt and Donald doesn't wear shoes.

Paris (Paris)

Mickey must deliver croissants to Minnie's café, fighting street traffic and other Parisian obstacles along the way!

Alpine Mickey (Switzerland)

Mickey hopes to visit Minnie in her mountaintop chalet, but accidentally causes an avalanche when he yodels to her. Now he must make his way up the mountain without making a sound, all the while dodging bobsleds, angry rams, and the Abominable Snowman along the way.

Mickey's Third Wheel

It's date night for Mickey and Minnie, but Goofy invites himself to go along with them. Mickey and Minnie try their hardest to ditch Goofy, but they can't seem to shake him.

Episodes *cont'd*

Loco-Motion (Japan)

Mickey rushes to get to work on time, fighting the crazy Tokyo commuting crowds on the bullet train, and even ending up on the train top at high speed! He finally gets to work only to reveal that his job is as an old-timey steam engine driver at the local park.

Sleepwalkin' Goofy

Mickey discovers that Goofy a super athletic sleepwalker, and must chase him down in order to get him back to bed.

Packin'

Mickey attempts to pack the car for a day trip with Minnie, but the car fights back as Mickey struggles to fit everything into it.

Dragon Parade (China)

Mickey must battle, outrun, and out maneuver a huge Chinese New Year parade in order to reach Minnie for their date.

Episodes *cont'd*

New York Weenie

Mickey buys Minnie a hot dog, but it slips away and leads Mickey on a wild chase through Central Park.

Un-Fair Games

Mickey competes against a cheating Mortimer to win Minnie a carnival prize.

Shelf-ish

Mickey attempts to build a bookshelf for Minnie, but nearly destroys her apartment in the process.

Ghoul Friend

After his car breaks down, Mickey is pursued by a hideous ghoul.

Bell Hoppin'

Mickey and Donald are bellhops at a fancy hotel and must deal with demanding guests and their ridiculous luggage.

Design

The design style for Mickey borrows from a range of his style history and various incarnations. It draws most heavily from the bold graphic sense of his 1930s design, with a sprinkling of elements from other versions as well as small new touches.

Designs for other characters also have a similar approach. All character designs favor a rubber-hose cartoon style for maximum comedy and animation.

Background designs closely reflect the graphic sense of 1950s and 1960s cartoons. They have a limited color palette in order to highlight the black-and-white contrast of Mickey and other characters.

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Development Art

Not for use as final designs

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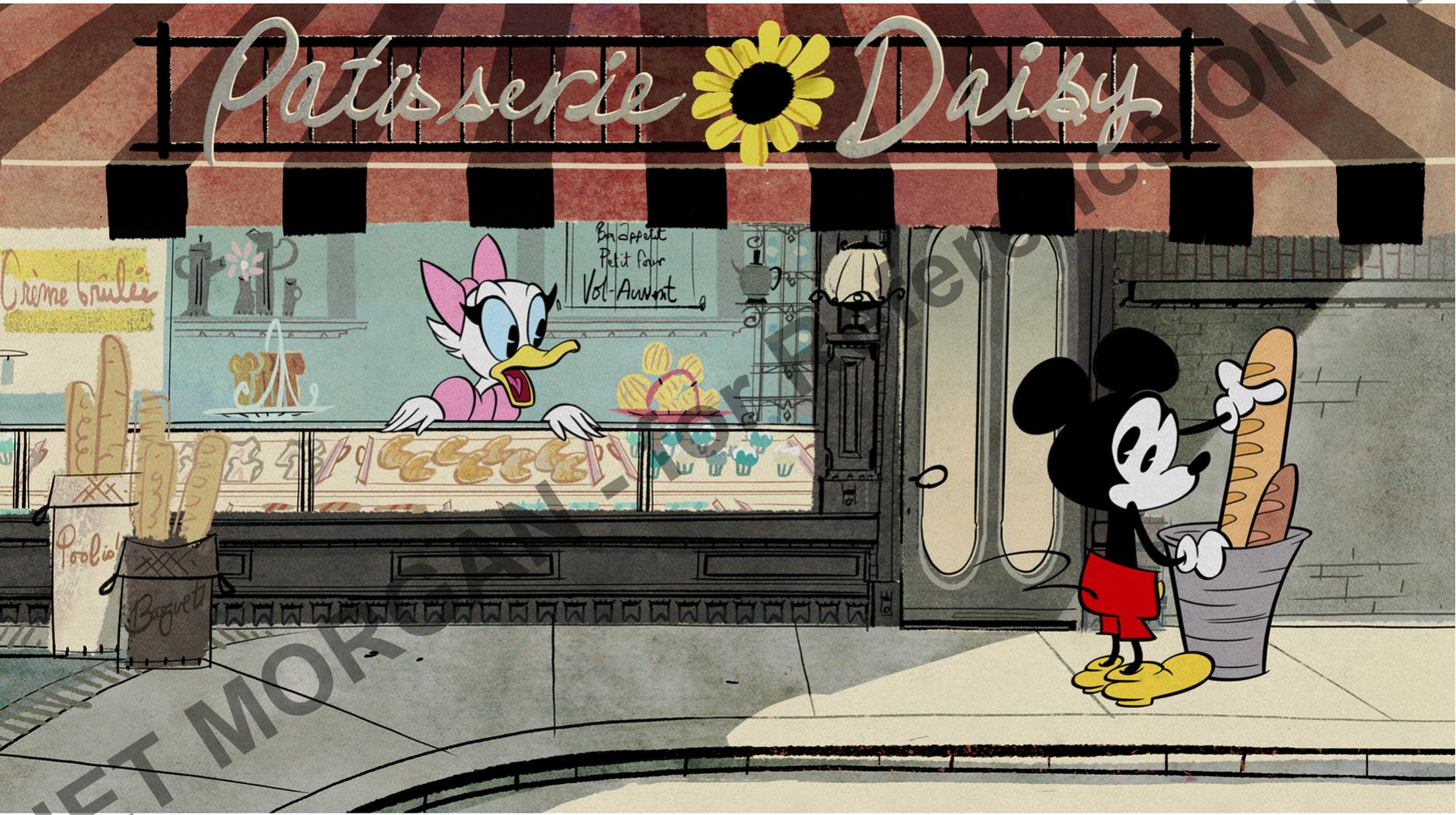
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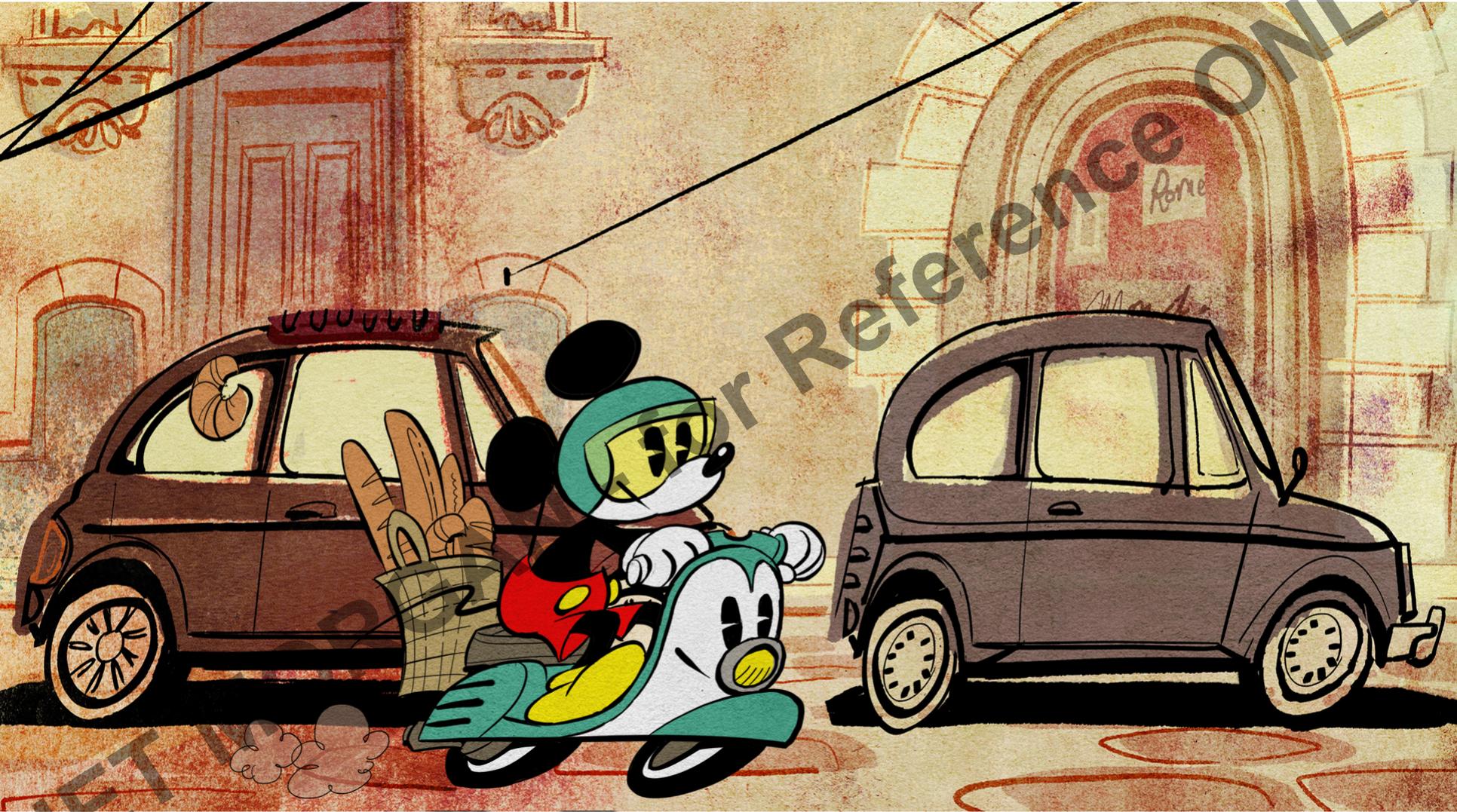


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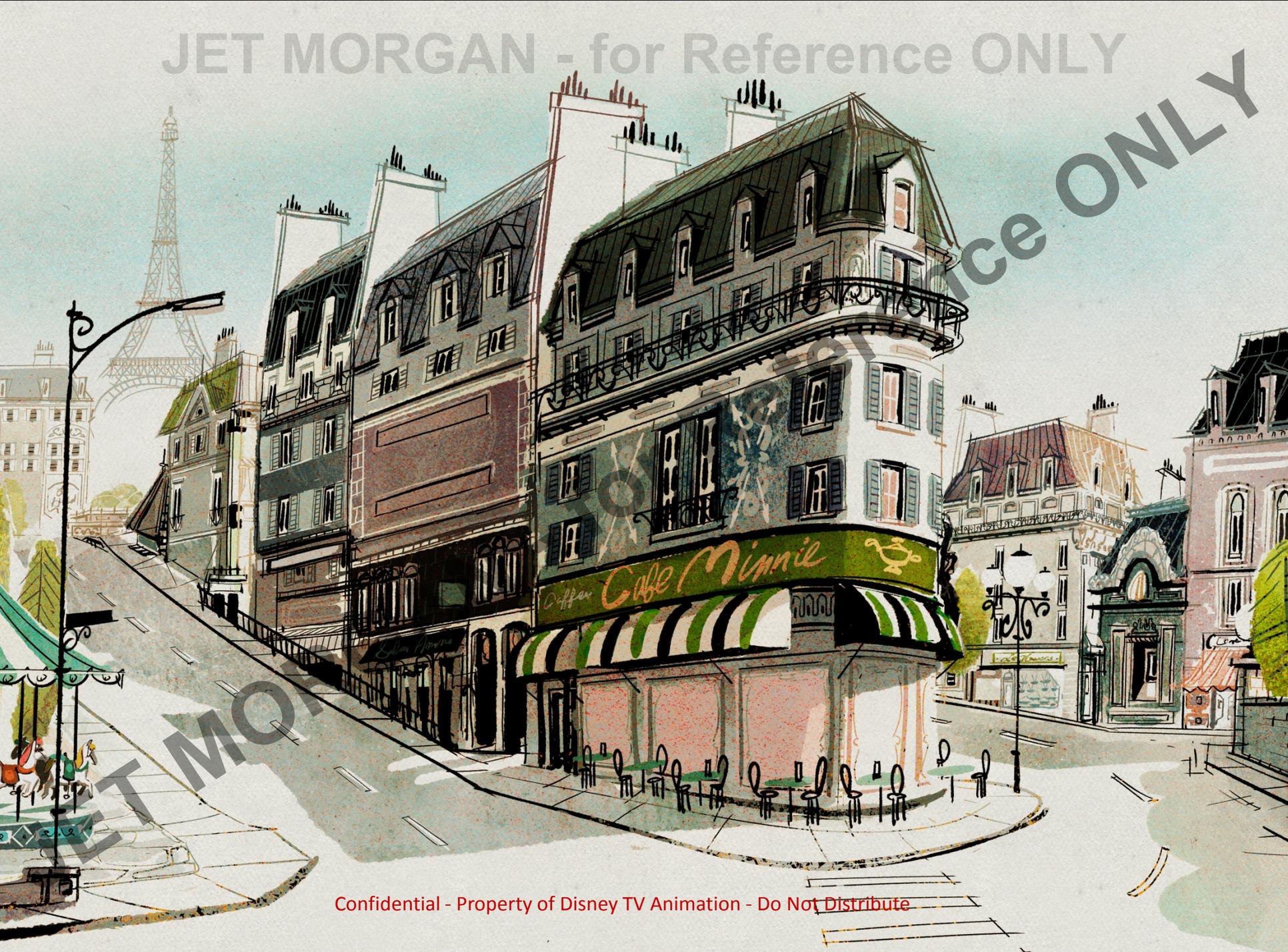
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MOULIN ROUGE

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Creative Talent

Paul Rudish (Executive Producer)

Paul is an Emmy Award-winning artist and director who has worked in animation for over 20 years, helping develop and direct series such as *Dexter's Laboratory*, *Samurai Jack*, and *The Powerpuff Girls* for Cartoon Network.

He was art director on *Star Wars: Clone Wars* and co-created the series *Sym-Bionic Titan* for Cartoon Network.

He recently lent his artistic talents to *My Little Pony: Friendship Is Magic* for The Hub and storyboarded on *Tron: Uprising* for Disney XD before developing his unique take for Mickey Mouse for Disney Television Animation.



Creative Talent

Aaron Springer (Director)

Aaron is a talented director and storyboard artist. He wrote, storyboarded, and was a driving creative force behind *SpongeBob SquarePants*. He also storyboarded on *Dexter's Laboratory*, *The Grim Adventures of Billy and Mandy* and *Samurai Jack* for Cartoon Network. He most recently directed on *Gravity Falls* for Disney Channel.

Clay Morrow (Director)

Clay is an experienced director and storyboard artist, who most recently directed on *Kick Buttowski* for Disney XD. He has storyboarded on features such as *Shrek 4* and *Puss in Boots*. He has also storyboarded on *Dexter's Laboratory*, *The Powerpuff Girls*, *Foster's Home For Imaginary Friends*, *Camp Lazlo* for Cartoon Network, and *Fish Hooks* for Disney Channel.

Joseph Holt (Art Director)

Joseph is a talented graphic artist, background designer, and painter. His visual development and designs have appeared in television productions such as *The Powerpuff Girls*, *My Life As A Teenage Robot*, *El Tigre*, and *The Mighty B!* He recently did visual development and background art direction for *Symbiotic Titan* for Cartoon Network and painted on *Tron: Uprising* for Disney XD.

Series Information

Executive Producer: Paul Rudish

Directors: Clay Morrow & Aaron Springer

Line Producer: Monica Mitchell

Art Director: Joseph Holt

Animation Studio: Mercury Filmworks (Harmony)

Network Executives: Jill Sanford & Edward Mejia

Production Timeline:

- Series Greenlight: April 2012
- Production Start: February 2012
- Estimated US Broadcast Launch: TBD
- Number of Episodes at Launch: TBD

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Appendix

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Character Timeline

