

**BUG,  
FISH,  
MONSTER,  
ROBOT.**

Produced by **SCOTT SEIBOLD** · Developed with **CHRISTOPHER NINNESS**

*A New Play*

LOGLINE

Summer, 1994. Four animators sit down for lunch and casually invent the next thirty years of family cinema. They don't know it yet. We do.



A BUG · A FISH · A MONSTER · A ROBOT

# *Hidden City Café. Point Richmond, California.*

## **Toy Story is almost finished.**

John Lasseter, Andrew Stanton, Pete Docter, and Joe Ranft — four men who have never directed a feature in their lives — sit down for lunch and ask each other a simple question:

*“What do we do next?”*

Over one meal, on a stack of paper napkins, they sketch the seeds of:

**A Bug's Life. Monsters, Inc. Finding Nemo. WALL-E.**

Four films. Six billion dollars. A studio reinvented. An entire era of animation set in motion before the check arrives.



HIDDEN CITY CAFÉ — POINT RICHMOND, CA

*The French flag hangs over the kitchen pass-through. The table is set for four. Lunch is almost over.*

T O N E

# *A love letter, not an exposé.*

Played straight at the table — playful at the edges.

Four artists at their peak, generous with each other, unaware of what they're building. The dramatic irony lives in the audience, never in the dialogue. The play stays in 1994.

But the world of the café is porous. Ideas leak into the room. An ant crosses the stage. A clownfish in the tank watches the action. A bus boy hauls something WALL-E-shaped. A kid at another table whispers about the monster in the closet. The four men never notice. The audience does.

*Respect for the artwork. Mischief in the staging. Funny, theatrical, deeply felt.*

I N T H E L A N E O F

*MATT & BEN · AMADEUS · STEREOPHONIC · NOT JUST A GOOF*

*Written at their peak. Haunted by what we know.*



**JOHN LASSETER**

*The King*

37 — Director, Toy Story

Charismatic. Generous. The center of gravity. The most essential creative force at Disney since Walt — and he knows it without saying it.



**ANDREW STANTON**

*The Builder*

29 — Writer

Quiet, watchful. Builds entire worlds in his head before he speaks. Keeps looking at the clownfish in the tank. Doesn't say why.



**PETE DOCTER**

*The Heart*

26 — Animator

The youngest. The kindest. Catches the little things — a kid's fear, a quiet feeling — and turns them into stories that make grown men cry.

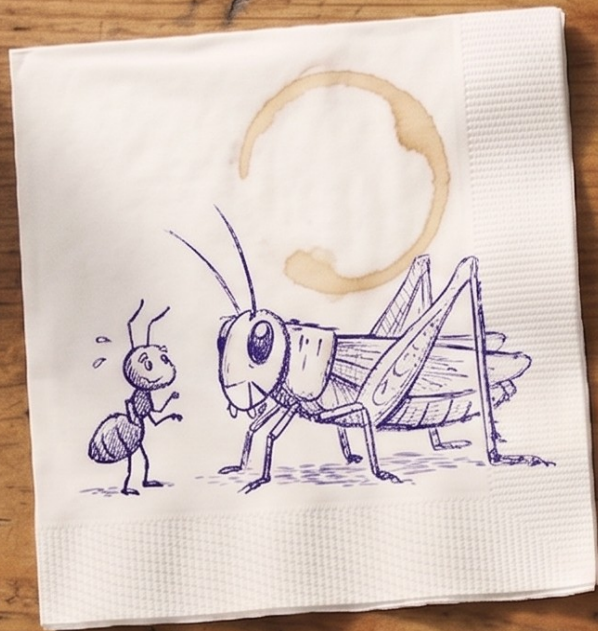


**JOE RANFT**

*The Soul*

34 — Story Supervisor

Everyone's favorite collaborator. The room is funnier when he's in it. The play is a love letter to him before anyone else.



FOUR NAPKINS

*A bug. A monster. A fish. A robot. Roughly four billion dollars of cinema, sketched between the eggs and the check.*

# *The room remembers what they don't.*

## THE WORLD LEAKS IN

An ant crosses the table. Lasseter watches it carry a crumb.

A clownfish in the tank meets Stanton's eyes — and holds them.

A kid two booths over: "I'm not going in there. There's a monster." Docter half-hears.

The busboy mops past, alone, the last one cleaning up after everyone's gone home.

## THE REJECTED PITCHES

*"What if we did a rat. A rat who can cook."*

*"No."*

Each rejected idea flashes for a beat — a puppet, a shadow, a sound cue — then vanishes. The audience knows what was almost lost.

*The canon was never inevitable. It was a coin flip with a napkin.*

# *A play first.*

## ONE ACT

*90 minutes. Real time.*

The lunch unfolds in roughly the length of the lunch. One table. One set. Four chairs. A waitress. The audience sits inside the meal.

## ONE ROOM

*Producible at any scale.*

Designed for a 99-seat Equity-waiver house in LA. Lives in Burbank. Travels to Bay Area and beyond. No effects required — only invention.

## ONE QUESTION

*What do we do next?*

The line that started the lunch. The line that drives every artist. The line the play hands the audience as they walk out the door.

# *Underneath the napkins.*




## *What it costs to be a king*

The same gravity that pulls a creative leader to the center is the gravity that eventually breaks him.



## *The fragility of creative communities*

Four men in one room making magic. None of them know how rare it is. None of them know it ends.



## *Every institution is born unaware*

Pixar's canon was sketched on a napkin by people who didn't know they were making one.



## *The randomness of canon*

What almost was. What almost wasn't. The talking rat someone said no to.



PARK PLACE — POINT RICHMOND, SUMMER 1994

*Two blocks from the studio. A street that's still there. A place where consequential things happen in plain old buildings.*

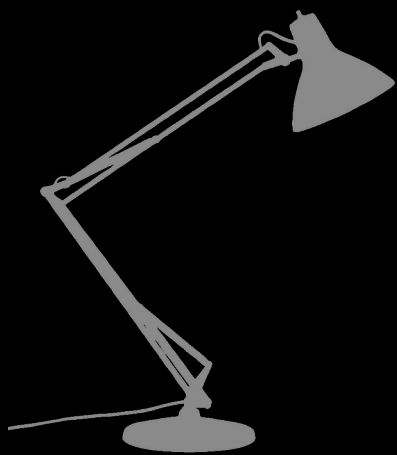
W H Y   N O W

The Pixar legend is finally old enough to look at honestly — and young enough that everyone still remembers loving it first.

W H Y   U S

**Scott Seibold** — Producer (*Not Just a Goof*, Disney+; *RISE*) brings the production craft, the network, and the lived studio fluency to make this travel from the page to the room.

**Christopher Ninness** — Director (*Not Just a Goof*, *RISE*) brings the storyteller's hand. The collaboration that made an Annie-nominated Disney+ documentary now turns toward the stage.



*Four men.*

*One lunch.*

*A napkin that changed everything.*



**B U G , F I S H , M O N S T E R , R O B O T .**

A new play · Developed by Scott Seibold & Christopher Ninness · 2026