

Chapter 1 : A Bug's Life - Wikipedia

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Everybody Loves Raymond , and quite a number of others. The image is exceptionally sharp, offering an almost incomprehensible amount of detail and a vibrant, varied palette. Showcase material all the way. The Dolby Digital 5. There are innumerable pans and discrete surround effects, taking full advantage of the six channels at its disposal. Absolutely wonderful from start to finish. There are several alternate audio tracks, most of which are covered in the "Supplements" section of this review. The one exception is a French dub in Dolby Digital 5. The extras on the disc one are primarily aural in nature, beginning with an audio commentary with directors John Lasseter and Andrew Stanton as well as editor Lee Unkrich. Interestingly, no mention of the commentary is made anywhere on the packaging that I can find. Lasseter and company spend most of their time talking about the progression of the story from concept to completion, individual character arcs, the immense amount of research that was performed, and how the look of the film was shaped. The widescreen version of the film is accompanied by a stereo isolated score as well. The full-frame version includes a Dolby Digital 5. Rounding out the extras on the first disc is a THX Optimizer to help provide the best possible viewing experience. The extras on disc two are broken up into various sections. Not surprising for a film four years in the making, the bulk of the supplements can be found under "Pre-Production". The reel itself 3: The plush Fleabie buzzes around the Pixar offices, stopping to take a glance at animation tests, character models, and conceptual sketches. The first of its features, "Original Treatment", also has its own individual introduction by Lasseter and Stanton, running just over thirty seconds in length. The treatment is presented in a reasonably large plain-text font over a leaf background, interspersed with illustrations. The "Storyboard Pitch" 4: The featurette continues with the actual pitching of one scene, including video of the very animated pitch along with shots of the relevant storyboards. The first of these excised scenes is the "Original Museum Opening" 1: Both scenes are presented as storyreels with voiceovers. Most of the featurette consists of footage of their natural environments as well as their fellow bugs.

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The first disc contains the movie itself, which is transferred from its original, digital source. The picture quality is unbelievable. The colors are amazing, bright and contrast each other perfectly. The sound is also unbelievable-- this movie challenged my 1. The first disc contains a Cinemascope widescreen version and a pan-and-scan version. Besides, the PSP version was edited digitally in a very special way, even described on this DVD-- you hardly miss anything in the PSP version because of that special editing. If anything, you actually get to see more detail. The second disk is where the real fun begins. You can also hear how they edited the sound, see how they made the PSP version so good, see how they made the outtakes at the end and also see the outtakes by themselves, clean, full screen and with no credits to interrupt, see an interview with the characters themselves which is simply hilarious, and it is adorable, funny, and it has a message that everybody can relate to. The DVD is amazing, amazing, amazing! The transfer the first ever completely digital transfer, is simply unbelievable. It is like you can reach into the screen and touch the characters. The cinemascope animation is truly stunning, and the transfer expresses it beautifully. The sound is wonderful. This DVD has the most amazing set of extras I have ever seen. I still have three sections left! What is more amazing is that every extra is interesting! Truly an outstanding, sure to be groundbreaking disc. They included everything in this two disc edition. It can easily take you 3 hours to go through all the extras on this disc. If you have ever wanted to know how this movie was made, this disc will tell you! This movie is a non-stop action fest that has been masterfully captured on DVD. In full screen mode, you will be amazed how clean and delineated the picture is; the detail is incredible! My big surprise was how amazing the sound is on this disc. You can use this to show off your Dolby Digital sound system to friends just as well as any action film. The surround effects are crisp and the bass is well defined. My only complaint would probably be that the action and sound is so non-stop, that it can tire out adults, albeit mesmerizing children the whole time. The extras are plentiful and well done. With this and the "Toy Story" films they have a perfect record, and one can only hope that they keep it up. Clearly Dreamworks wanted their film out first, which is obvious in the inferior visual look and the not-always-appropriate voice-casting of their product. I know that his part was small, but I was hoping that the audience would be reminded of the loss of a great actor.

Chapter 3 : a bug life | eBay

In conclusion, "A Bugs Life" will provide families with a good time for a few hours and actually, maybe I just didn't quite care for this film because I'm simply not its intended audience. The legions of kids seemed to like the film and, in reality, the majority of kids will likely enjoy this film; adults may find it just okay.

There, ants are busy harvesting grains and piling them up on a big leaf on top of an altar. One of the royals of the colony, Princess Atta, is nervously overseeing the process as she tries to learn what it takes to be a queen from her mother. Nearby, Flik, another ant and the hero of our story, is trying a new machine that will speed up the harvesting process, but is reprimanded for trying to do things differently. At the sound of an approaching horde of grasshoppers, the ants hurry underground. Flik, still trying to use his new contraption to put grains on top of the altar is struggling to get it to work before the grasshoppers arrive. Unfortunately for Flik and the rest of the colony, his machine knocks down the altar throwing the leaf and all of the grain into the stream. In order to get rid of Flik, the colony sends him out on this suicide mission to find these bugs and bring them back to the colony. Meanwhile, in the city, a group of circus bugs are performing their act to a near-empty audience. The group is made up of a trapeze black widow spider named Rosie, a clown stick insect named Slim, a Bavarian caterpillar named Heimlich, a male ladybug named Francis, a magician praying mantis named Manny, a gypsy moth named Gypsy, two foreign pill bugs named Tuck and Roll, and a large horned beetle named Dim. When one of their acts gets dangerously out of hand, their employer, P. While the bugs think that they are being hired to entertain the colony, Flik believes that they are warriors that will fight against the grasshoppers. The bugs proclaim that they will give the grasshoppers a night they will never forget and that they will knock them dead. To save his own face, Flik tells the bugs to pretend to be warriors, while he figures out a way to save the colony. As time passes, Flik gets romantically closer to Princess Atta, and the bugs become integrated into a community that admires them and gives them everything that they have ever wanted: All of this happens as the grasshoppers are getting ready to return to the colony to teach the ants a lesson about not respecting the grasshoppers as superior species. By , Pixar had become famous for the worldwide success of their first feature, Toy Story, which had become the first fully computer-animated feature to be released in theatres. When it finally came out, critics and audiences fell in love with the movie. While it was generally regarded to be inferior to Toy Story in many ways, critics recognized it as a great movie, and it is still considered a great movie today. The movie also featured a talented and funny cast including Dave Foley as the misfit, but ingenious ant, Flik, who gets the idea of hiring bugs to save the ant colony from the evil grasshoppers. Flea, the circus owner. The result, like the first time, really was a super-genius edition of a good story. There are some truly spectacular and breathtaking animated sequences in this movie. The creators have managed to create a lush and colorful world for the ants. To their surprise, the result was a world of translucent leaves and flowers that gave the world a more colorful look and feel. The first sequence when we zoom in to the tree is intricately designed as we see the world in greater detail as we get closer. There is some improvement over the animation found in Toy Story in terms of the texture of the characters where many characters had a rubbery-looking complexion granted most of them were toys. While some characters, particularly the ants, still have that rubbery look, there is some improvement such as in the grasshoppers that have a crab-like shell that looks perfect. The animators also tackled new special effects shots such as extensive fire and rain sequences, with great results. In short, the movie is beautiful. The story is tightly knit with no plot holes and great pacing. Like other great Pixar films, it has just the right amounts of humorous, dramatic, and endearing moments that should please viewers. Those who enjoy trivia will enjoy picking up on different animation trivia throughout the movie, such as the name of P. For those that know Pixar movies, they will also know that John Ratzenberger, who has appeared in every Pixar movie to date, lends his voice to the circus owner. Also, make sure that you stay for the credits of the movie since the first set of outtakes from the movie is attached to it. The full set of outtakes can also be found on the second disc. Is This Thing Loaded? From there, the main menu takes you into the different parts of the making of the movie. The Story and Editorial section features the original treatment of the story using storyboards. There is also the

storyboard pitch, where they use a storyboard to explain the storyboard process. Lasseter and Stanton also narrate this part and show a storyboard pitch by one of the artists, as well as the final product. Here you will also find the Abandoned Sequences including the original opening for the story, as well as an additional scene in P. Both of these are done by using storyboards for the sequences. For the Research section of this area, the directors talk about the findings of their research and they show the footage they filmed with the bug camera. Finally, in the Design section, you will find individual character, location, concept art, and color script designs. Note that all of these sections have short introductions by Lasseter and Stanton, as well as some other people involved in the making of the film. The animation progression demonstration goes from the very early stages of story reels, to layouts, to the animation, ending up with the shaders and lighting. The sequence they choose to show is the Flaming Death sequence. You can actually just use the angle button on your remote to flip back and forth between the different stages of the sequence. The Sound Design area features a thirteen minute featurette on the different sounds used in the movie. There are plenty of bug noises used in the movie, but many of those sounds were made by non-living objects. These range from plastic straws to helicopters. The Release area features information on the theatrical and video releases. In the theatrical release section, you will find posters and ad campaigns, two trailers, and character interviews used as a promotion for the movie. In the video release section, there is a reframing featurette 4: There are several examples and it is very educational for people who do not understand what changes from full screen to widescreen. There is also an example reel of different sequences 5: In the outtakes section, there is a featurette on the outtakes 3: It includes both the original and alternate set of outtakes that were released a few weeks after the movie came out. Fishy Facts is purely a promotional featurette 1: There are two games. One is in the watermelon patch where Heimlich asks you to mach different watermelon shapes so that he can crawl through it. The other one is a trivia game that enables you to find Francis. Both are short and easy with nothing coming after the end. It will only be entertaining for the smallest children. The same approach was used at the time for other Disney releases. However, for the re-release they opted for the narrower two-disc case more common nowadays. The packaging comes with a cardboard slip with a small sticker promoting Finding Nemo. The back comes with a list of bonus features and a picture of Tuck and Roll. An insert gives an overview of the bonus features not a navigation guide and a scene list. Overall it is a standard job that does a good job of updating the previous release in a smaller package. As mentioned above, this was the first DVD created entirely from the digital source, so it naturally has perfect video and sound. The video quality of this release is truly incredible with a perfect image free of dust and hair particles. It is, of course, THX certified. I think it was a great idea to reframe the movie for standard 1. They probably felt they needed to do this since the original aspect ratio of the movie is the CinemaScope 2. Lasseter decided to use CinemaScope to show more of the beauty in the world from a different perspective. Both of these versions are found on the first disc and both look great. For the reframing process, the technicians used four different techniques. For many of the sequences, they added backgrounds and animation to fit the screen when the shot needed to be wide. They also restaged some scenes by moving the characters to fit the screen. Of course, they also used panning and cropping. Having the filmmakers themselves aid in the process was a great idea and it kept the original intent of the movie. There are a total of five, yes five, different tracks for the film on the first disc. Curiously enough, they are for different versions. There is a 5. The widescreen version also features a 2. The fullscreen version features a 5. English and French subtitles are also available. Before I get to the commentary track, I have to say that this is one of the best sounding DVDs I have heard in a while. The quality of the sound is near-perfect. It truly is a dynamic soundtrack that fully takes advantage of the surround sound. The commentary track is also one of the best I have listened to with Lasseter, Stanton, and Unkrich doing a great job of keeping us entertained. They go into depth about the making of the movie, the different actors, and the concepts used in the movie. It is really great to hear from them on how they developed the story. The only thing this edition has that the other one did not is the Finding Nemo: Fishy Facts featurette and the game, which really does not add much to this edition. It really is one of the best DVD editions available with amazing sound and image qualities. The special features are just as extensive as they have been on other Pixar DVD releases, and it is top notch. I thought what made the special features so great was that Lasseter personally introduces each section which

gave it a personal touch as well as more enjoyable to sit through.

Chapter 4 : 95 best A bug's life images on Pinterest | A bug's life, Disney magic and Disney love

Codirector Andrew Stanton warmly calls this collector's edition of A Bug's Life the "Super Genius" edition (referring to another animated delight, Wile E. Coyote). That's a better title, since this double DVD set is never as stuffy and boring as many collector's editions.

The one word to describe the image would be "flawless. Colors pop off the screen without bleeding or blooming. Detail is incredible, showcasing just how much work the animators put into their environments. This is hands down the best this picture has ever looked. Animated features have the benefit of having their soundtracks mixed from scratch, allowing the crew full control of where to place the layers in the sound field. Dialogue is crisp and clear, often utilizing the side speakers for directional purposes. Sound effects, ranging from rain to fluttering wings, are vigorous and also offer the perfect opportunity to show off surround systems. Next comes the first feature exclusive to this set. Anderson and Kevin Reher. They also share lots of fun anecdotes, the highlight being a prank that was pulled on Andrew Stanton during "Good Morning America" for which footage is gratefully shown. The First Draft" While not as radically different as, say, the original pitch for Monsters, Inc. The original Flik character and the circus troupe come across as very unlikable since in this version, they willingly deceive the colony for their own personal gain. The content was previously presented as a navigable gallery of text screens and art. The Grasshopper and the Ants" 9: This appears to be the same master used for the Walt Disney Treasures restoration as the same strengths and weaknesses are present, albeit at a higher resolution. The short bears a connection to the feature film in that both involve a lazy grasshopper and a colony ants gathering food for the winter. The three of them discuss the research involved, the various animation challenges, experiences with the voice actors, and the evolution of the story. Pixar commentaries have always maintained a rare balance of information and entertainment, and this one is no exception. From here, the features are divided into different sections, the first of which is Pre-Production. This is presented as an out-of-sync public service ad from the s and is hosted by John Lasseter and a large puppet called Fleabie. A storyboard pitch 4: To make matters more interesting, this section is told via actual storyboards that demonstrate the process. Afterwards is a candid look at a storyboard presentation by Joe Ranft. The informational first half is both useful and clever while the fly-on-the-wall second half captivates. Two abandoned sequences are included. The first of these, "Original Museum Opening" 1: The other is "P. Both scenes are wise deletions and yet still are fun to see on their own. The last feature in the Pre-Production area is a research documentary 5: This presents reference footage taken of bug and plant life by the filmmakers. Design holds three galleries that one can choose to view individually or collectively: All together it amounts to a whopping stills. Annoyingly, even when one chooses to view all three galleries consecutively, the viewer is still taken back to the thumbnail menu every nine images or so. This EPK piece features sound bites from various cast and crew members along with heavy narration. It good to have as an archival piece, but it holds little value besides that. The same comments from the other featurette apply here, though this one is slightly more fun thanks to the behind-the-scenes footage of the cast at work. Like most early tests for animated features, this one is fascinating to watch. The last Production bonus is a progression demonstration 8: Here, the "flaming death" sequence is presented in various stages of production including story reel, layout, animation, and shaders and lighting. Sound designer Gary Rydstrom breaks down the process from recording real-life sounds separately all the way through the final mixing phase. The lack of exposure on this subject on other releases makes this featurette all the more illuminating and appealing. Release breaks down into two sections. Theatrical Release contains a pleasing selection of posters and ad campaigns 16 stills as well as the fun teaser 1: The final portion of Release is a collection of character interviews 2: The last section of the bonus material is "Outtakes. The filmmakers explain their intentions with the outtakes reel created and how they were prompted to do another one. Finally, both the original outtakes 2: Pixar would continue placing staged outtakes in the end credits of their next two features, but these original ones arguably remain the best. As has become somewhat customary, the second disc here is simply a digital copy of the feature, included for use on portable devices. Several features from the DVDs fail to show up here. The reformatted full screen version is

dropped entirely, as are the two featurettes explaining and illustrating the steps Pixar took to minimize compromise for 4: Despite carrying over the filmmaker intros that precede nearly every featurette, the main intro for the entire collection of supplements is missing, thus robbing the other ones of some context. More of a cause for concern is the dropping of both the music-only and isolated effects tracks. The pop-up menu interface lists the main menu features on the left, expands to a submenu in the middle, and finally to a third menu on the right for most of the features and some descriptions. Unanimously inaccurate running times are listed by each feature, but they at least give the viewer a rough idea of what to expect. The loading screen features two crossed leaves with pieces of grain appearing and disappearing beside each other. Blu-ray spot, and a newly-created Disney Blu-ray promo. Both the Blu-ray and digital copy come in a standard slim blue keepcase with a side snap. The case itself comes with a shiny-bordered embossed cardboard slipcover. Inside the case is interior artwork of Flik and some of the colony collecting food. A Disney Movie Rewards code that doubles as a digital copy code is included and is printed on a leaflet advertising other Disney Blu-rays. This is a shame since the film features a meaty, ambitious plot, colorful if overly odd characters, and breathtaking animation. That same animation is reproduced stunningly on this Blu-ray Disc along with a perfect soundtrack. The two additions to this set are well-made and add quite a bit of value even with the all the other features collected here. The loss of certain supplements, particularly the two extra audio tracks, is a real disappointment, though.

Chapter 5 : A Bug's Life - Collector's Edition : DVD Talk Review of the DVD Video

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Kevin Spacey as Hopper, the misanthropic leader of the grasshopper gang. Julia Louis-Dreyfus as Princess Atta, the soon-to-be queen of the colony. Phyllis Diller as the Queen, the leader of the ant colony. Joe Ranft as Heimlich, a plump, German-accented caterpillar who longs to be a butterfly. Denis Leary as Francis, a short-tempered ladybug who is constantly mistaken for a female. Jonathan Harris as Manny, a praying mantis and magician in P. John Ratzenberger as P. Flea, the owner of the circus. Brad Garrett as Dim, a rhinoceros beetle that plays the "Ferocious Beast" in the circus act. Roddy McDowall as Mr. Soil, the lead thespian. Edie McClurg as Dr. Flora, the doctor of the ant colony. David Ossman as Cornelius, an elderly ant. Like toys, insects were within the reach of computer animation back then, due to their relatively simple surfaces. In addition, Walt Disney Feature Animation had considered producing a film in the late 1980s entitled *Army Ants*, that centered around a pacifist ant living in a militaristic colony, but this never fully materialized. The concept simmered until early 1995, when the story team began work on the second film in earnest. Eisner thought the idea was fine and they submitted a treatment to Disney in early-July under the title *Bugs*. Lasseter had realized that working on a computer-animated feature as a sole director was dangerous while the production of *Toy Story* was in process. Also, no particularly good reason existed for *Circus Bugs* to stay with the ant colony during the second act. Lasseter agreed with this new approach, and comedy writers Donald McEnery and Bob Shaw spent a few months working on further polishing with Stanton. Spacey was delighted and signed on immediately. Lasseter and Stanton had two supervising animators to assist with directing and reviewing the animation: Rich Quade and Glenn McQueen. The first sequence to be animated and rendered was the circus sequence that culminated with P. Lasseter placed this scene first in the pipeline because he believed it was "less likely to change". Two technicians obliged by creating a miniature video camera on Lego wheels, which they dubbed as the "Bugcam". Lasseter was intrigued by the way grass, leaves, and flower petals formed a translucent canopy, as if the insects were living under a stained-glass ceiling. The team also later sought inspiration from *Microcosmos*, a French documentary on love and violence in the insect world. The grasshoppers, in contrast, received a pair of extra appendages to appear less attractive. Among these was the need to handle shots with crowds of ants. It was impractical for animators to control them individually, but neither could the ants remain static for even a moment without appearing lifeless, or move identically. Each one of these "universal ants" would later be randomly distributed throughout the digital set. The program also allowed each ant to be automatically modified in subtle ways. This ensured that no two ants were the same. This would be the first time that subsurface scattering would be used in a Pixar film, and a small team at Pixar worked out the practical problems that kept it from working in animation. Lasseter asked again, and Katzenberg admitted it was true. Katzenberg claimed *Antz* came from a story pitch by Tim Johnson that was related to Katzenberg in October. Privately, Lasseter told other Pixar executives that he and Stanton felt terribly let down by Katzenberg. Katzenberg made an offer: Jobs believed it "a blatant extortion attempt" and would not go for it, explaining that there was nothing he could do to convince Disney to change the date. If he did, Katzenberg said, he would put *Antz* on hold.

Chapter 6 : A Bug's Life Prices Playstation | Compare Loose, CIB & New Prices

A Bug's Life was the first of Pixar's computer-animated movies to come out after their smash hit Toy Story, and has always unfairly lived in that film's shadow. These days, Pixar is usually referred to as the creators of Toy Story, Monsters Inc., and Finding Nemo, but A Bug's Life is overlooked.

For those turned off by pan-and-scan jobs like me, the 1. This is a good idea, but I still prefer the original ratio, as I suspect most fans of the movie would. The image quality on both transfers is absolutely stunning. And since most of it takes place outdoors, there is so much incredible detail to notice throughout. This is DVD technology at its best! The Dolby Digital 5. In relation to the video and audio, a few bonuses are included. The track is quite scene-specific, with the participants touching on every aspect of the production throughout. As usual with Pixar discs, the commentary never becomes dry and is always fun to listen to. Disc 2 opens with a 1-minute segment with Lasseter and Stanton, who hilariously introduce this set as the "Supah Genius Version. From then on, we gain access to the material through several subsections. Pre-Production First up is the uproarious "Fleabie" Reel 4: As Lasseter explains in his intro, Disney wanted an update on the project then known simply as "Bugs". The entire thing features very funny voice-overs and had me laughing till my socks came off! The Original Treatment from can be read along with accompanying concept art. A "Storyboard to Film Comparison" 3: With narration from Lasseter and Stanton, it is described how the footage was used as reference for the animation and how the artists tried to incorporate the look of the world in their art. The last subsection in this area is "Design," consisting mainly of still-galleries. Under the "Characters" section, we get numerous frames for all the individual characters, indexed under the respective groups they belong to: All together, I counted over stills in this robust digital portfolio! Returning to the more straightforward presentation of the last section, "Early Tests" 5: Lastly, an interactive "Progression Demonstration" covers the many stages a scene will go through before it is completed. Each stage can be viewed separately, or, while watching it, you can toggle between each with the angle button on your remote control. Overall, this is the most disappointing area of the disc. In between one section and the next on the main menu is "Sound Design" The funny teaser trailer 1: Also used for promotion, highly entertaining "Character Interviews" 2: This concept is explored in more detail with "Reframing Examples" 5: Outtakes Here we have an entire section devoted to the outtakes that started with this film, and because of their immense popularity, continued to become a sort of Pixar tradition in the theatrical releases of Toy Story 2 and Monsters, Inc. Then, we get access to the "Original Outtakes" 2: They depict the animated characters from the film as if they are real actors on a set, flubbing their lines, tripping, bumping into things, et cetera. Unlike most bloopers for live-action movies, these are likely to make you bust a laugh, with the funniest one involving Hopper trying to be intimidating and Princess Atta laughing uncontrollably. The rest of the extras on Disc 2 are under no sub-section. The amusing piece focuses on an old fellow playing checkers in a city park, with a surprising twist at the end. Finding Nemo "Fishy Facts" 1: The player can choose to play hide and seek with Francis the ladybug in a tomato patch, which basically consists of a simple trivia game that asks questions about the movie. On the other hand, one could help Heimlich devour a watermelon by matching similar shapes together warning: They have a very classy design, and represent the atmosphere of the film very well. For the sake of being neat, the cover features a foil-printed shiny effect. When it first came out in stores, this DVD came with a cardboard slipcover featuring the same shiny effect as the amaray case rather useless, if you ask me. A superb movie experience and high-quality extras to boot - what more could you ask for?

Chapter 7 : A Bug's Life (video) | Disney Wiki | FANDOM powered by Wikia

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Chapter 9 : A Bug's Life: Collector's Edition : DVD Talk Review of the DVD Video

A few months ago, Disney released a bare-bones version of its second Pixar animated feature, A Bug's life. The movie is available on DVD and Blu-ray. The DVD version includes a bonus disc with a calendar, a science.com movie and the trailer-- that's all you got. Supposedly, this move enraged Pixar (and.