

Disney
TIM BURTON'S
THE NIGHTMARE BEFORE CHRISTMAS

THE
FULL
FILM SCRIPT

Production Art, Song Lyrics,
Directors' Commentary





INTRODUCTION

"*The Nightmare Before Christmas* is deeper in my heart than any other film. It is more beautiful than I imagined it would be. I know I will never have this feeling again," Tim Burton said upon the completion of his film in 1993.

These humble and heartfelt words from Burton are not surprising since this film—this funny, poignant, quirky, and, yes, a touch scary, film—in many ways, *is* Tim Burton.

The first iteration of *Tim Burton's The Nightmare Before Christmas* was a poem, a take on Clement Clarke Moore's "A Visit from St. Nicholas" (commonly known as "The Night Before Christmas"). Burton wrote the poem in the early 1980s while working as a somewhat discontented animator at The Walt Disney Company. He didn't quite fit the mold of the internationally perceived Disney image and was disinterested in working on stories about cute, animated, anthropomorphic animals. "I just couldn't do it," Burton recalled. "I couldn't even fake the Disney style."

Nevertheless, Burton's supervisors recognized his innate talent, and the studio allotted him budgets to produce two original short films. The first was *Vincent*, a well-received stop-motion animated story of a boy who imagines himself to be the legendary horror film actor Vincent Price (who, to Burton's delight, agreed to narrate the film). The second production was *Frankenweenie*, a live-action film about a boy who brings his dog back to life. *Frankenweenie* was slated to open the bill in theaters presenting the 1984 re-release of *Pinocchio*. Unfortunately, when Burton's film was given a PG rating, the plans for its release were shelved.

Burton's first sketches for a film based on his poem "The Nightmare Before Christmas" were done while he was making *Vincent*. The original poem had just three characters: the spindly protagonist Jack Skellington, his dog Zero, and Santa Claus. "Nightmare" is not a typical Christmas story. It's not even a typical Halloween story. But it is exactly a Tim Burton story, one that

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FROM THE ORIGINAL 1993 ANIMATED FEATURE

explores themes of loneliness, searching for self, and wanting something more out of life but being unsure of how to find it. It's also rich with motifs about kindness, love, and, ultimately, about being comfortable in your own skin. It's about understanding that being different is not just okay, it's wonderful. The fact that "Nightmare" is filled with such human themes, housed in an unexpected setting with unusual characters, makes perfect sense when you consider the man who created it. The story is an amalgamation of



Burton's own emotions, curiosities, and interests that he'd had throughout his life.

Timothy Walter Burton was born on August 28, 1958. He grew up in the Los Angeles suburb of Burbank, California, but felt out of step with what he saw as the blandness of suburban life. Burbank in the 1960s was a factory town with Lockheed Aircraft, the aeronautical manufacturing powerhouse, at one end of town and moviemakers The Walt Disney Studios and Warner Bros. at the other. Burton was a shy, introverted child who spent his time "seeing horror movies, watching television, and playing in the local cemetery," he recalled. But Burton never thought of cemeteries as creepy or uncomfortable and instead likens them to museums. In his mind, the two places share similar qualities. "Both have a quiet, introspective, yet electrifying atmosphere," Burton explained. "Excitement, mystery, discovery, life, and death all in one place."

Burton began drawing at a young age. With his restless imagination and feelings of alienation, drawing became both an emotional and creative outlet for the quiet kid with the humorous and high-spirited point of view. "If I'm doing a drawing, I can become focused," he said. "It's a calming experience, and that's something I've never forgotten."

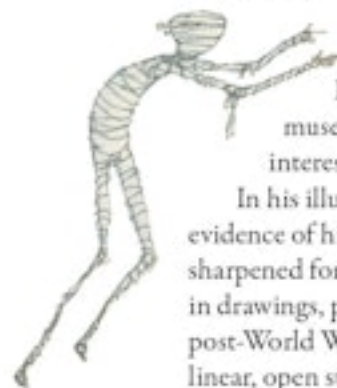
Many of Burton's early sketches are filled with fantastic—and

sometimes frightful—images prompted by his imagination and the movies and television shows he liked to watch. He was absorbed by films such as *Jason and the Argonauts*, with its classic stop-action sequences. He loved old monster movies and was never afraid, believing that "most monsters are misperceived."

On the other side of the coin, Dr. Seuss was Burton's favorite children's author. Burton loved the books for their playful rhymes and whimsical art. One of his greatest hopes for "Nightmare" was to make it into a TV holiday special that would become a seasonal favorite, like Dr. Seuss' *How the Grinch Stole Christmas!*, a wonderfully off-beat parable narrated by Boris Karloff, the actor most famous for playing Frankenstein's monster.

Along with drawing, Burton made homemade movies with his friends, including a jerky stop-motion animated film using action toys. "It was really bad and it shows how little [I knew] about animation at the beginning," Burton said.

For his live-action films, Burton created characters for himself to portray like Doctor of Doom and Rigger T. Mortis, celebrated evil geniuses who lived exciting lives filled with daring and adventure. But still, feeling lonely, being at loose ends, and yearning for something more were themes that Burton understood well and would later become driving forces for the story of Jack Skellington, Burton's own misperceived monster.



Burton joked once that unless you counted the Hollywood Wax Museum, he had never visited a museum until he was a teenager. But as he matured, his interests and influences grew.

In his illustrations, drawn when he was in his early twenties, the evidence of his expanding horizons is present: the twisted structures, sharpened forms, and distortions of German Expressionism found in drawings, paintings, and films like *The Cabinet of Dr. Caligari*; the post-World War II mid-century modern designs with their clean, linear, open style filled with color; the Bauhaus School, where art is coupled with function; and the pen-and-ink drawings of artists such



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By Bill Scollon and Barbara Montini

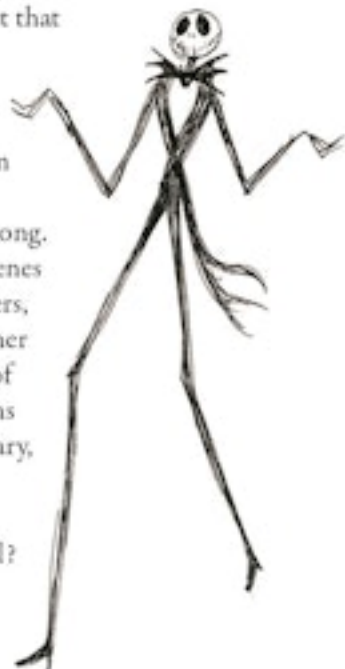


as Edward Gorey and Ronald Searle, with their intricate textures and crosshatching. These influences, combined with Burton's appreciation of pop culture and commercial art, make *Nightmare* a visual feast that could only come from the mind of Tim Burton.

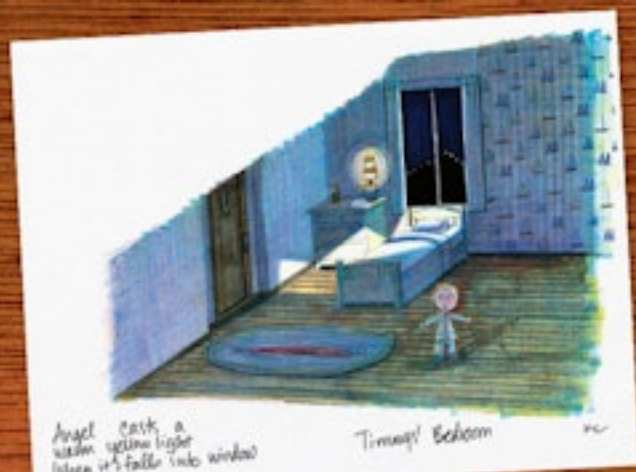
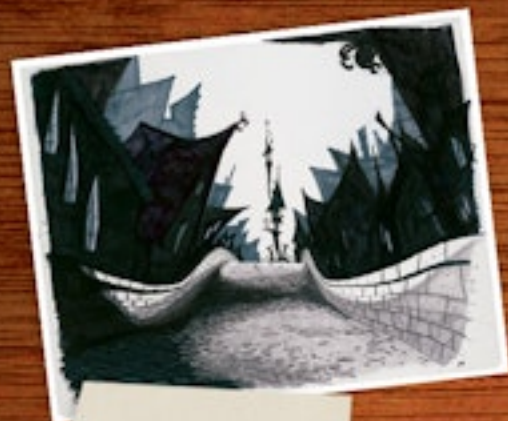
But while *Nightmare* was conceived, shaped, and championed by Burton, it took a team of talented collaborators to execute his vision on-screen. Although Burton himself was not on the set, the highly gifted team respected his concept, and in turn Burton trusted them completely to bring his story to life. The fact that such an out-of-the-box thinker could create something so personal and beautiful and then entrust it to others to bring it to life is remarkable.

The film is simply a masterpiece whose hold on the public imagination has strengthened and grown in the decades since its release. And, perhaps most wonderful of all, *Tim Burton's The Nightmare Before Christmas* has secured its place as one of the greatest holiday films of all time, a fact that Burton acknowledges with a simple, "I know. Crazy. It's weird."

Inside this book you'll find the complete film transcription for *Tim Burton's The Nightmare Before Christmas*, along with the lyrics for each song. The book includes a collection of behind-the-scenes stories and insights from the animators, producers, writers, artists, and technicians who came together to produce this groundbreaking film. A wealth of curated animation art, graphics, and photographs from Disney's storied Animation Research Library, Walt Disney Archives, and personal collections bring the making-of story uniquely to life. As Jack Skellington would say, "Isn't that wonderful? It couldn't be more wonderful!"



Tim Burton once reflected that, as a kid, "Those crude stop-motion animation holiday things that were on year in [and] year out made an impact on you early and stayed with you. I had grown up with those and had a real feeling for them, and I think, without being too direct, the impulse was to do something like that."





FRONT ELEVATION GIFT BOXES IN "OPEN" POSITION.

DISNEY THEME PARKS' HAUNTED MANSIONS receive a *Tim Burton's The Nightmare Before Christmas* makeover nearly every Halloween. This stack of gift boxes, with pop-up characters and creatures, greets guests as they step into their ride vehicles. The design came from Disney's Entertainment Partners with designer Richard Impey creating the pencil drawing and Tim Wollweber designing the characters, the boxes, and their movements. A projection of Oogie Boogie appears above it all, the position of which, as of this rendering, was still to be determined.

DISNEY
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THE NIGHTMARE BEFORE CHRISTMAS

Story
by
Tim Burton
Michael McDowell
Caroline Thompson

Lyrics
by
Danny Elfman

Screenplay
by
Caroline Thompson



SEA - 1400/2

TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS emerged from Michael Eisner's 1984 pledge to bring a new era of ideas and products to The Walt Disney Company, which was facing the prospect of being broken up and sold off to outside investors. At the time of its completion, Disney executive Jeffrey Katzenberg stated, "In the eight years I've been at the studio, the only other movie that really set out to do something unlike anything done before was *Who Framed Roger Rabbit*. I consider this to be a sister film."

EXT. WILDERNESS - DAWN

Camera moves down toward a circular grove of trees. Each of the trees have a door, which is painted in the form of holiday symbols, on their trunks.

SANTA CLAUS (OFF)

'Twas a long time ago
Longer now than it seems
In a place that perhaps
You've seen in your dreams

Camera tilts up to reveal two trees, which have an Easter egg shaped door and a Thanksgiving turkey shaped door on their trunks.

SANTA CLAUS (CONT'D)

For the story that you
Are about to be told
Took place in the holiday
Worlds of old
Now, you've probably wondered
Where holidays come from

Camera dollies off the trees with the turkey and Easter egg and past a tree with a Christmas tree painted on it, to reveal a tree, which has a Halloween pumpkin painted on it.

SANTA CLAUS (CONT'D)

If you haven't I'd say
It's time you begun . . .

The Halloween pumpkin door on the tree swings open. Camera dollies in to the darkness inside the tree.

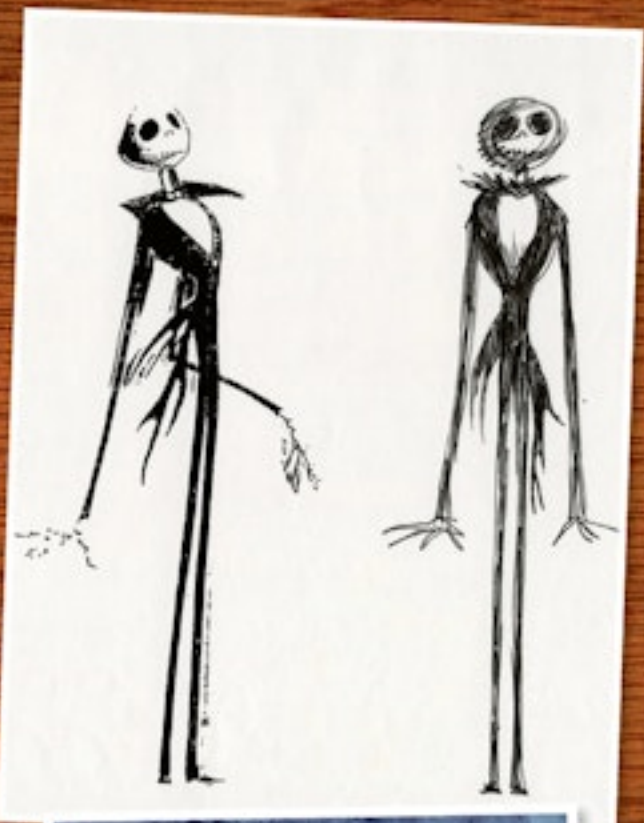


KATZENBERG MEETING

After establishing himself as an A-list film director, Tim Burton returned to Disney to see about resurrecting his pet project. *Tim Burton's The Nightmare Before Christmas* illustrations, notes, and poem had been languishing in the Disney archives for ten years, but now the wheels were in motion to develop the project. Everything hinged on the outcome of one final meeting with the chairman of The Walt Disney Studios, Jeffrey Katzenberg.

To prepare for the meeting, Burton assembled his team to demonstrate the concept's viability. Burton's producing partner Denise Di Novi was on board, and a twenty-second test film was made by stop-motion animators under the direction of Henry Selick, considered by many to be the best in the business. Composer Danny Elfman put together music samples, and Burton's longtime creative collaborator, Rick Heinrichs, who had made the original Jack puppet ten years before, pulled together additional sample puppets and props.

It was late in the day and Katzenberg was running behind schedule. Finally, as Heinrichs tells it, the energetic executive came into the room, asking, "All right, what have you got here?" Heinrichs and the others presented the test film, the puppets, props, and set pieces. Lastly, Burton pressed the play button on a portable cassette player, and Elfman's song samples filled the room. "He lit up," Heinrichs said. After all the years of hoping to get *Nightmare* made, it was exciting and gratifying to finally get the green light. "Go, do it," Katzenberg said. Heinrichs grinned and thought to himself, "Oh, so this is how Hollywood works."



PULLING IDEAS FROM VARIOUS PEOPLE and sources to create the best scenes possible was part of the culture of the *Nightmare* production team. When Jack does his scarecrow dance in an early scene, Animator Paul Berry not only revisited the scarecrow scenes in the 1939 classic *The Wizard of Oz*, but Director Henry Selick (above) also performed his conception of the dance. Even a production assistant with dance training, Beth Schneider, contributed her ideas for how to bring the scarecrow dance to life.

INT. HALLOWEEN TREE - NIGHT

Camera moves in through the darkness to reveal a huge jack-o'-lantern scarecrow. A sign on the jack-o'-lantern scarecrow reads Halloween Town. Camera moves in, off the scarecrow.

Camera moves in through the darkness, then a door on the other side of the tree opens to reveal the Halloween Town cemetery. The cemetery is composed of a series of decrepit tombstones, with ghostly shadows of a shadow chorus on them.





THIS IS HALLOWEEN

Boys and girls of every age
Wouldn't you like to see something strange?
Come with us and you will see
This our town of Halloween
This is Halloween, this is Halloween
Pumpkins scream in the dead of night

This is Halloween everybody make a scene
Trick or treat till the neighbor's gonna die of fright
It's our town. Everybody scream
In this town of Halloween

I am the one hiding under your bed
Teeth ground sharp and eyes glowing red
I am the one hiding under your stairs
Fingers like snakes and spiders in my hair

Tim Burton had always imagined that Tim Burton's The Nightmare Before Christmas would be a musical "in the same way those holiday specials always had music," he recalled. With only his notes and sketches in hand, Burton called upon his friend and frequent collaborator, composer Danny Elfman, to write the songs he felt would be integral to the story. Elfman recalled there was some sense of urgency since the film's director, Henry Selick, had been hiring crew, leasing equipment, and buying supplies and was "ready to start shooting," Elfman said. "And Tim said, 'Let's start doing songs.' He would bring his drawings and lay them out on the table. It was a very organic way of developing a musical."

*This is Halloween, this is Halloween,
Halloween, Halloween,
Halloween, Halloween.*

*In this town we call home
Everyone hail to the pumpkin song
In this town, don't we love it now
Everybody's waiting for the next surprise*

*Round that corner, man, hiding in the trash cans
Something's waiting now to pounce and how you'll scream*



*This is Halloween
Red and black and slimy green
Aren't you scared?
Well, that's just fine*

*Say it once, say it twice,
Take a chance and roll the dice
Ride with the moon in the dead of night
Everybody scream, everybody scream
In our town of Halloween*



*I am the clown with the tear-away face
Here in a flash and gone without a trace
I am the who when you call who's there
I am the wind blowing through your hair
I am the shadow on the moon at night
Filling your dreams to the brim with fright*

*This is Halloween, this is Halloween
Halloween, Halloween
Halloween, Halloween*

*Tender Lumplings everywhere
Life's no fun without a good scare
That's our job
But we're not mean
In our town of Halloween*



*In this town don't we love it now
Everyone's waiting for the next surprise*

*Skeleton Jack might catch you in the back
And scream like a banshee
Make you jump out of your skin
This is Halloween, everybody scream*

Would you please make way for a very special guy
Our man Jack is king of the pumpkin patch
Everyone hail to the Pumpkin King now
This is Halloween, this is Halloween
Halloween, Halloween
Halloween, Halloween

In this town we call home
Everyone hail to the pumpkin song

La-la-la-la, la-la-la-la, Halloween, Halloween
La-la-la-la, la-la-la-la, Halloween, Halloween
La-la-la-la, la-la-la-la, Halloween, Halloween
La, la, la, la -Woo!



While many of the characters in the film were created by Tim Burton, his unique and defining style also influenced the artists as they designed and created additional characters. Art Director Deane Taylor and his artists created the many additional characters needed to flesh out the story, all in a very Burtonesque style and all subject to his approval.



ANOTHER NIGHT BEFORE CHRISTMAS

Tim Burton's inspiration for *Tim Burton's The Nightmare Before Christmas* came from the poem "A Visit from St. Nicholas," known more commonly as "The Night Before Christmas." The poem first appeared on December 23, 1823, in *The Sentinel*, the local paper for Troy, New York. The author was unnamed at the time, but years later, Clement Clarke Moore took credit for the work, though there are those who believe it was actually written by a New York writer named Henry Livingston Jr.

The poem gave audiences a new spin on the character of St. Nicholas, also known as Santa Claus, who had traditionally been depicted as a somewhat stern man with a thinner build who traveled by horse. This older description was derived from a combination of several legends, including the British Father Christmas, the Dutch Sinterklaas, and a fourth-century bishop, St. Nicholas of Myra. The Santa of "A Visit From St. Nicholas" was a jolly, plump elf with a red nose, rosy cheeks, dimples, and a twinkle in his eye. Instead of a horse, he traveled in a sleigh pulled by flying reindeer, all of whom had fanciful names such as Dancer, Prancer, and Cupid. This reinvented vision of Santa proved immensely popular and became the model for the Christmas icon known today.

This cultural image of Santa was the perfect foil for the mind of Tim Burton. As a child, it seemed to him that his two favorite holidays, Halloween and Christmas, just naturally bumped into each other. Burton loved watching the annual airings of the TV specials *How the Grinch Stole Christmas!* and *Rudolph the Red-Nosed Reindeer*, two animated classics that further stirred Burton's creative juices for a holiday mash-up.

Using Moore's classic composition as a jumping off point, Burton wrote his poem, "The Nightmare Before Christmas," while working at Disney. His initial thought was that the poem would make a good children's book, so he had done numerous drawings of the poem's three characters, Jack, Zero, and Santa Claus. Shortly after, Burton created a story outline that was expanded while working on the songs with Danny Elfman. More characters were added along the way, including Jack's nemesis, Oogie Boogie, who was inspired by Burton's memory of a character from Betty Boop cartoons voiced by the popular big band leader Cab Calloway.

Tim Burton's The Nightmare Before Christmas not only broke the mold of Moore's original telling of Christmas Eve, but for many it has also become an enduring part of the season, transcending from a cult classic to a genuine holiday classic. When the film was first released under the Touchstone Pictures banner, it was hailed as a triumph by The Walt Disney Company. "I think the film's breathtaking," said Jeffrey Katzenberg, then chairman of The Walt Disney Studios. "There is nothing more rewarding for a studio to be able to do than surprise and captivate movie audiences. *The Nightmare Before Christmas* is a visual treat. It has great heart and soul."



EXT. HALLOWEEN TOWN - NIGHT

Camera dollies across the creatures as they wave their hands at Jack. Creatures start to bow toward Jack. Sally, standing in front of the Hanging Tree, applauds at Jack.

Jack stands atop the fountain as the creatures, circled around him, applaud. Camera dollies back and cranes up into a high angle.

The two witches, sitting on a stone wall, look at one another and laugh uproariously.

Big Witch and Small Witch laugh. They take off their hats and throw them into the air. The Clown and the Behemoth look at one another and smile.

CLOWN

It's over!

BEHEMOTH

We did it.

The Clown and the Behemoth bump their stomachs against one another. The Wolfman leans toward two other inhabitants of Halloween Town, Mr. Hyde and Cyclops.

WOLFMAN

Wasn't it terrifying?

MR. HYDE & CYCLOPS
(in unison)

What a night!

Jack stands on the fountain as the Mayor gestures at the creatures.

MAYOR
(optimistic face)

Great Halloween, everybody.



Jack steps beside the Mayor, then he gestures at the creatures.

JACK

I believe it was our most horrible yet. Thank you, everyone.

The Mayor gestures at Jack.

MAYOR
(optimistic face)

No. Thanks to you, Jack.

A vampire and the Mayor look up at Jack.

MAYOR (CONT'D)
(optimistic face)
Without your brilliant leadership . . .

JACK
(overlapping)

Not at all, Mayor.

The vampire, standing amidst the creatures, gestures at Jack.

VAMPIRE

You're such a scream, Jack.

Big Witch enters and walks toward Jack.

BIG WITCH
You're a witch's fondest dream.

Small Witch enters, then she stops and looks up at Jack with admiration.

SMALL WITCH
You made walls fall, Jack.

Sally gazes adoringly at Jack.

BIG WITCH
Walls fall? You made the very mountains crack, Jack.



Dr. Finkelstein's hand enters and grabs Sally. Dr. Finkelstein, a ghoulish creature who sits in a wheelchair, jerks Sally toward him.

DR. FINKELSTEIN

The deadly nightshade you slipped me wore off, Sally.

Sally tries to jerk away from Dr. Finkelstein's grasp.

SALLY
(groans)

Let go.

DR. FINKELSTEIN

You're not ready for so much excitement.

SALLY
(groans)

Yes, I am.

Dr. Finkelstein turns his wheelchair and tries to drag Sally behind him.

DR. FINKELSTEIN

You're coming with me.

SALLY
(groans)

No, I'm not.

Sally pulls apart some stitches in her arm. Sally falls as Dr. Finkelstein, sitting in his wheelchair, pulls her arm off her body.

Sally yelps.

Sally exits as Dr. Finkelstein falls to the ground. Dr. Finkelstein waves Sally's arm at Sally.

DR. FINKELSTEIN

Come back here, you foolish . . .

Sally's arm starts to hit Dr. Finkelstein in the head.



DR. FINKELSTEIN (CONT'D)

Ow. Ow. Ow-w-w.

Camera moves past an Undersea Gal to Jack, who smiles at her. The Undersea Gal, a reptilian creature with claws, looks at Jack.

UNDERSEA GAL

Oh Jack, you made wounds ooze and flesh crawl.

Jack walks backwards as the creatures enter and move toward him. Jack waves his hands dismissively at the creatures.

JACK

Thank you. Thank you. Thank you. Very much.

MAYOR

(optimistic face, over speaker)

Hold it.

The creatures turn and look at the Mayor.

MAYOR (CONT'D)

(optimistic face, over speaker)

We haven't given out the prizes yet.

The crowd gasps.

Jack, realizing the crowd has turned their backs to him, smiles, then he hurries and exits. The Mayor, standing atop his hearse, holds up a trophy cup.

MAYOR (CONT'D)

(optimistic face, into microphone)

Our first award goes to the vampires for most blood drained
in a single evening.

The vampires enter, then they fly and take the trophy cup. Jack hides behind a corner on a back street of the town.

MAYOR (CONT'D)

(optimistic face, over speaker)

A second and honorable mention goes to the fabulous Dark Lagoon Leeches.



Jack wipes his brow with relief and sighs.

Jack walks thoughtfully past a skeleton band, three down-on-their-luck skeletons (a saxophone player, a bass player, and an accordion player), who are playing a dirge. Jack tosses a coin into the hat the musicians have placed on the sidewalk. The saxophone player glances at Jack.

SAXOPHONE PLAYER

Nice work, Bone Daddy.

Jack walks, camera dolly with him as he glances glumly over his shoulder at the skeleton band.

JACK

Yeah, I guess so. Just like last year.

Past the skeleton band to Jack, who walks glumly through a gate and out of the town.

JACK (CONT'D)

And the year before that. And the year before that.

EXT. HALLOWEEN LAND - NIGHT

Camera dollies in toward the front gate of the cemetery.

EXT. HALLOWEEN TOWN CEMETERY - NIGHT

Camera dollies in slightly toward Sally, who sits sadly in front of a tombstone. The sound of Jack's approaching footsteps is heard.

Sally gasps.

Sally scurries behind a tombstone, then she peers out over the top of the tombstone. Jack enters through the front gate, then he closes the gate behind him. Jack walks thoughtfully across the graveyard, camera dolly with him. Sally, hiding behind the tombstone, peers at Jack. The tombstone reads: RIP.



Jack's shadow crosses the tombstone, then Sally ducks quickly behind the tombstone. Sally leans around the tombstone, and peers at Jack. Jack walks across the graveyard. Jack walks past a tiny tombstone, which is formed in the shape of a doghouse. The tombstone, which has a carving of a dog on it, reads: Zero. Jack stops, then he slaps his leg. Jack walks and exits. Zero, Jack's ghost dog, materializes from the tombstone. Jack leans thoughtfully against a tombstone. Camera dollies back slightly as Jack sings plaintively.



FOR VETERAN ANIMATOR PAUL BERRY, working on Tim Burton's *The Nightmare Before Christmas* was a unique experience. "A lot of time was spent on getting each shot to look great, not only compositionally but also on the level of acting," Berry said. "The amount of energy poured into each shot was unusual. I've never worked on anything like it before." Achieving a high level of acting in a puppet relies on the animator's ability to imbue the inanimate object with realistic human qualities like a slight tilt of the head, the raising of an eyebrow, or a well-timed blink. These types of actions can be very subtle, but when taken together, they breathe life into a performance and create empathy in the viewer.

JACK'S LAMENT

*There are few who'd deny at what I do I am the best
For my talents are renowned far and wide
When it comes to surprises in the moonlit night
I excel without ever even trying
With the slightest little effort of my ghostlike charms
I have seen grown men give out a shriek
With a wave of my hand and a well-placed moan
I have swept the very bravest off their feet.*

*Yet year after year, it's the same routine
And I grow so weary of the sound of screams
And I, Jack, the Pumpkin King
Have grown so tired of the same old thing*

*Oh, somewhere deep inside of these bones
An emptiness began to grow
There's something out there far from my home
A longing that I've never known*





AND I'LL SCARE YOU RIGHT OUT
OF YOUR PANTS,

Tim Burton has said it's harder to convey emotion in stop-action animation than it is in cel animation because, in cel animation, there are few limits. If it can be drawn, it can be done. "Three-dimensional animation has limitations because you're moving puppets around," Burton said. "But I think, when it works, it is more effective because it is three-dimensional, and it feels like it's there."

*I'm the master of fright, and a demon of light
And I'll scare you right out of your pants
To a guy in Kentucky I'm Mister Unlucky
And I'm known throughout England and France*

*And since I am dead I can take off my head
To recite Shakespearean quotations
No animal nor man can scream like I can
With the fury of my recitations*

*But who here would ever understand
That the Pumpkin King with the skeleton grin
Would tire of his crown
If they only understood,
he'd give it all up if he only could.*

*Oh, there's an empty place in my bones
That calls out for something unknown
The fame and praise come year after year
Does nothing for these empty tears*

Jack starts to exit into the wilderness. Sally steps out from behind the tombstone, then she looks up at the off-screen cliff. Sally turns, then she looks down sadly and holds her hands across her heart.

SALLY

Jack, I know how you feel.

Sally walks and exits. Sally staggers between the tombstones, then she drops down to her knees. Sally, kneeling, looks at three tombstones, which have various herbs growing in front of them. The signs on the tombstones read: henbane, witch hazel, deadly nightshade. Sally starts to pick some of the deadly nightshade plants.

INT. DR. FINKELSTEIN'S HOME/KITCHEN - NIGHT

Sally drops the nightshade plants into a jar, which sits on a shelf. The lettering on the jar reads: Deadly Nightshade. Sally puts the jar on a shelf. Dr. Finkelstein's shadow crosses on the wall above a staircase. Sally turns and stares at the shadow.

DR. FINKELSTEIN

Sally!

Dr. Finkelstein enters as he rolls down the staircase on his wheelchair.

DR. FINKELSTEIN (CONT'D)

You've come back.

Sally stares at Dr. Finkelstein.

SALLY

I had to.

DR. FINKELSTEIN

For this.

Dr. Finkelstein's arm enters as he holds up Sally's arm.

SALLY

Yes.



Camera moves past Sally to Dr. Finkelstein, who sits in his wheelchair and stares at her.

DR. FINKELSTEIN

Shall we, then?

Sally walks up the staircase. Dr. Finkelstein then follows her up the staircase.

INT. DR. FINKELSTEIN'S HOUSE/LABORATORY - NIGHT

Camera dollies past some test tubes and tables in the laboratory.

DR. FINKELSTEIN

That's twice this month you've slipped deadly . . .

Camera continues to dolly to reveal Sally, strapped to an operating table, and Dr. Finkelstein, who sits beside her in his wheelchair. Dr. Finkelstein has sewn Sally's arm back onto her body.

DR. FINKELSTEIN (CONT'D)

. . . nightshade into my tea and run off.

Sally, strapped to the operating table, smirks at Dr. Finkelstein, who sits in the wheelchair.

SALLY

Three times.

Dr. Finkelstein leans menacingly toward Sally.

DR. FINKELSTEIN

You're mine, you know. I made you with my own two hands.

Sally gestures at Dr. Finkelstein.

SALLY

You can make other creations. I'm restless. I can't help it.

DR. FINKELSTEIN

It's a phase, my dear. It'll pass.

Dr. Finkelstein bites down on a thread as he finishes sewing on Sally's arm. Sally looks at him.

FRAME, BY FRAME, BY FRAME . . .

With one camera, one scene, and one animator on an often-cramped stage, the precision process of stop-motion animation can be slow going. An untrained observer could watch an animator work for hours and hours and see very little progress in character movement. Twenty-four single frames—essentially a series of twenty-four still photographs—are needed to produce just one second of stop-motion animation, and, with each frame, the puppet character is moved only slightly to ensure a smooth flow of action. It is painstaking and detailed work that demands extraordinary patience and commitment, but for stop-motion animators, the results are worth the effort.

Animators must also be clever and original. They can be thought of as jacks-of-all-trades because at any point in the day they may need to fix a puppet, touch up some paint, or calculate complicated movements. But above all, they must be excellent actors. They must know each character's style, attitude, and walk, as well as the way they hold themselves and any habitual movements they have, especially because the same animator usually does not work with the same puppet throughout the entire production. And, since consistency is key to the character's believability, every puppet has to appear as if it has been manipulated by the same hands.

"Every character has its own unique repertoire that each animator has to be able to duplicate," Supervising Animator Eric Leighton explained. "Not only must [the animators] all perform it, they must make it believable that it's the same character throughout." Final storyboards and notes from the director gave the animators a road map, but they were always free to improvise action so long as it was true to the character.

The first half of the two-and-a-half-minute scene of Jack singing "Jack's Obsession" was animated by Angie Glocka, but the second half was done by Mike Belzer. But the viewer would never know two different animators worked on the scene because their performances match so perfectly.

Animators also must have a knack for breaking each movement down into seconds and frames, which can be difficult to learn. "It's something that has to be acquired," Glocka said. "Something happens where you start looking at time in a different way. You automatically start breaking action down in a slower time frame. It's like acting but in slow motion. You get into the rhythm and are kind of performing it but very slowly. Concentration is really important."

In the last phase of *Nightmare's* production, there were nineteen sound stages and fourteen animators working simultaneously, producing about seventy seconds of finished film a week. The average shot in the film lasted about five and a half to six seconds, but there were times when the team did shots lasting ten, fifteen, even twenty seconds, and taking ten days or more to complete. This process could be nerve-wracking, since the smallest error could require a complete reshoot.

Those long camera shots were needed because Director Henry Selick wanted *Nightmare* to have the feel of a live-action musical, with elegant, long, sweeping camera motion. In live-action, the camera would be placed on a dolly or crane to achieve that kind of flow, but manually shooting a fluid movement in one twenty-fourth-of-a-second increments would be impossible. Enter the computer, or in this case the motion control ("mocon") camera.

With the mocon camera, the length, direction, and speed of the camera's movement is programmed into a computer, and the camera moves a minuscule degree every time a frame of film is exposed.





ANIMATOR ANTHONY SCOTT hadn't seen such a high level of commitment to quality on the other stop-motion projects he had been involved with. "Usually, [the director] gives you your bit and says, 'Just go for it,'" Scott said.



"Programming the mocon is an interesting synthesis between left brain and right brain," Director of Photography Pete Kozachik said. "You have to know what the bits and bytes are doing, but you also have to have a feel for the quality of the shot." Even with a 1990 state-of-the-art motion control setup, some of the moves had to be done in the time-honored, hands-on way, especially for the simpler pans and tilts common in moviemaking.

For stop-motion, the camera position for each frame was figured out by determining the length of a shot. Then, a long piece of notched tape was placed along the camera's route, where each notch represented one frame. The camera was moved forward one notch after each shot. To further guarantee a smooth shot, many animators used a video frame-storer that enabled them to better keep track of things.

"With this system, I can flip between the previous two frames I shot and the current frame I'm working on . . . and make sure everything is moving in the right direction," Animator Owen Klatte said. "Sometimes I draw lines directly on the video screen, an outline of the character, so I can see over the course of, say, twenty frames, how the increments have changed."

On *Tim Burton's The Nightmare Before Christmas*, before doing the actual take (also known as the "hero shot"), four or five tests were done, shooting one frame for every ten or twenty frames to test the blocking and lighting and to tease out any problems that could arise. The test shots were

invaluable because, unlike cel animation, mistakes on stop-motion can't be fixed by redrawing one frame. The scene starts on frame one and moves forward until the performance ends—no changes during the action are possible.

The animators were happy and grateful for the permission to experiment and the freedom of time to get it right. It resulted in a shared feeling of personal pride and a real sense of accomplishment borne out by the fact that the seventy-six minutes of animation in the final film is comprised of some 102,240 individual frames. It was that kind of commitment to the craft that made a masterpiece.



DR. FINKELSTEIN (CONT'D)
We need to be patient, that's all.

SALLY
But I don't want to be patient.

EXT. WILDERNESS - NIGHT

Jack walks glumly through the dark, tangled brush of the wilderness, camera dolly with him.

Zero barks.

Zero enters, then flies playfully after Jack. Jack waves his hand dismissively at Zero.

JACK
No, Zero. Not now. I'm not in the mood.

Zero scoots in front of Jack and turns toward him.

Zero barks.

Camera holds as Jack stops, then looks at Zero with resignation.

JACK (CONT'D)
All right.

Jack takes a bone out of his jacket.

JACK (CONT'D)
Here you go, boy.

Jack tosses the bone out of frame. Zero flies after the bone. Zero flies through the air as he searches for the bone beside some branches. Zero's nose lights up red and illuminates the bone, which is beside a tree.

Zero barks.

Zero grabs the bone between his teeth, then flies and exits with it. Jack walks glumly as Zero flies after him.



EXT. HALLOWEEN TOWN STREET - DAY

The saxophone player and the bass player, two members of the skeleton band, sleep. Jack's tower is through a gate. It is composed of a stone staircase which leads up to a house on a platform, which is constructed with extreme angles.

The saxophone player and bass player snore.

The Mayor enters in his hearse, then he stops the hearse. The Mayor steps out of the hearse, then he waves at the saxophone player and the bass player.

MAYOR
(optimistic face)
Mornin', gents.

BASS PLAYER
Uh-huh.

The Mayor, who is carrying plans and blueprints, turns and walks through the gate in front of Jack's house.

The Mayor hums "This is Halloween."

EXT. JACK'S TOWER - DAY

Looking down the staircase to the Mayor, who hurries up the stairs. The bass player and the saxophone player enter as they walk up to the bottom of the staircase. The Mayor pulls on the doorbell, which is made out of a spider on the end of a chain. The Mayor looks impatiently at the door, but there is no answer. The bass player and the saxophone player stand at the bottom of the staircase. The Mayor waves at the band members, then he turns and again pulls the doorbell.

MAYOR
(optimistic face)
Jack? You home?

There is still no answer. The Mayor's face suddenly spins and changes to its pessimistic face. The Mayor knocks against the door of Jack's tower. His face spins and returns to its optimistic face.



MAYOR (CONT'D)
(optimistic face)

Jack?!

The Mayor unfurls one of the rolled-up plans.

MAYOR (CONT'D)
(optimistic face)

I've got the plans for next Halloween. I need to go over them with you so we can get started.

The Mayor switches to his pessimistic face as he gestures at the door.

MAYOR (CONT'D)
(pessimistic face)

Jack, please. I'm only an elected official here. I can't make decisions by myself.

The Mayor pulls out a megaphone and calls out toward the tower.

MAYOR (CONT'D)
(pessimistic face)

Jack? Answer meeee!

The Mayor waves his hands at the door. The skeleton band stands at the bottom of the staircase. The Mayor loses his balance and tumbles down the staircase.

The Mayor screams.

The Mayor tumbles to the bottom of the staircase and smashes against the gate. Low angle, past the Mayor, and through the gate to the bass player, the saxophone player and the accordion player, who look at him.

ACCORDION PLAYER

He's not home.

The Mayor looks up plaintively at the skeleton band.

MAYOR
(pessimistic face)

Where is he?



SCORING A FILM

Danny Elfman has composed dozens of scores for films over his remarkably successful career. Before he worked on Tim Burton's *The Nightmare Before Christmas*, he typically used a hundred or so musicians to create the grand, sweeping orchestrations that had become the hallmark of his career. But on this film, Elfman used an orchestra half that size in order to achieve his goal of creating a different, yet nostalgically familiar, musical score. "I wanted a punchy, old-fashioned sound on this," he said. "I wanted it to sound, even though it's in stereo, as if it were recorded in 1951."

Although Elfman could not score *Nightmare* until the film was edited together, the ten songs he had written before production began already filled about thirty minutes, or almost half, of the seventy-six minute movie, which gave him a good head start. And, importantly, the original songs also provided the musical core of the film.

"There was so much thematic material already there, that creating significant new thematic material would have been a detriment to the film," Elfman said. "The main problem was choosing which material I wanted to rely on most heavily for the score."





TRYING TO SEE EYE TO EYE

The eyes are windows to the soul, as the saying goes, and every animator understands that well-drawn eyes can evoke empathy in a character, while poorly executed eyes can make them unrelatable.

Tim Burton fully understood this principle when he designed Jack Skellington with two black holes where his eyes should've been. But Burton enjoyed the challenge of bringing to life an eyeless skeleton. "It was funny to think of a character that had these big black holes and to try and make that work," Burton said. When Burton and his team pitched the project as a stop-motion animated film to Disney Studio in the late 1980s, the issue came up immediately. "That was . . . their first comment, you know, 'You need eyes,'" Burton said with a laugh.

"But that was the point. That was the challenge the animators and everyone took on board. And, [in the end] it was great. But that was definitely almost a deal-breaker."

To compensate for the lack of expressive eyeballs, animators managed to convey emotion by having Jack blink and manipulating his eye sockets, changing their shape in sync with his facial expressions.

JACK (CONT'D)



To the head of the team, Zero.

The creatures begin to become excited. Zero floats through the air.

(Overlapping, indistinct, excited chatter continues under following scenes and dialogue)

The Corpse Child smiles at Zero. Jack, sitting in the sleigh, picks up the reins.

JACK (CONT'D)

We're off!

Looking past the crowd to the skeleton reindeer, who stand on the platform with Zero in the lead. The reindeer pull Jack into frame. Sally pushes through the crowd, then she gestures frantically at Jack.

SALLY

Wait, Jack, no!

The skeleton reindeer pull Jack, sitting in the sleigh, up into the air and exit. The creatures look up at Jack and cheer. Camera reveals Sally, who stands in the crowd and folds her hands with despair.

The skeleton reindeer pull Jack, sitting in the sleigh, through the sky.

JACK

Ho, ho, ho! Ha, ha, ha, ha, hooo!

Sally, standing amidst the creatures, stares sadly at off-screen Jack. The creatures exit in all directions as the crowd disperses. Sally waves at Jack.

SALLY

Good-bye, Jack. My dearest Jack. Oh, how I hope my premonition is wrong.

Sally walks.



SALLY'S SONG

*I sense there's something in the wind
That feels like tragedy's at hand
And though I'd like to stand by him
Can't shake this feeling that I have
The worst is just around the bend*

*And does he notice my feelings for him?
And will he see how much he means to me?*

I think it's not to be

*What will become of my dear friend?
Where will his actions lead us then?
Although I'd like to join the crowd
In their enthusiastic cloud
Try as I may, it doesn't last*

*And will we ever end up together?
No, I think not, it's never to become
For I am not the one*



GETTING THE SCRIPT "WRITE"

With production on the film already underway, Tim Burton hired Caroline Thompson to write his story's screenplay. Before she came on board, another Burton collaborator, Michael McDowell, had begun working on the script. "The original draft had some good ideas but was not completely successful," Director Henry Selick said.

Burton had also been working closely with composer Danny Elfman who, by the time Thompson was brought in, had completed about 80 percent of the songs, some of which had gone to the storyboarding stage. "My objective was to write a story to thread all these songs together," Thompson said. "And to fill out characters who weren't otherwise filled out."



Setting the McDowell script aside, Thompson took herself to a house on the beach and began writing based on the content in the songs. Her first challenge was to meld together Burton's fanciful drawings and Elfman's storytelling lyrics. But once she got started, the words flowed. Just two weeks later, she handed in the script. Burton was pleased, as Thompson clearly understood what he was going for. Burton made only four small notes on the script. There were no revisions.

One of Thompson's challenges was the development of Sally's character. Burton's original sketches depicted her as something of a vamp, which Thompson couldn't relate to. She had imagined Sally to be a more fragile character who, through the story, would be able to show just how tough she really was. Her reinterpretation of Sally prompted a redesign of the character, and Sally became more stick-like, with a dress of stitched-together rags. Thompson liked the new look. "I could understand her narrative better than when she was just this full-blown babe," she said. When all was said and done, Thompson was proud of the work she had done shaping Sally's personality. "Her story... was my primary contribution to the film," she said.

Working on the script "... required a lot of flexibility," Thompson said. Given the evolutionary process of making an animated film, there is a great deal of give and take. Thompson remarked that it was not uncommon for the script to be torn apart by storyboard artists, who would give back drawings with notes. In consultation with Burton, she would then rework the script.

"Yet, even with all this back and forth, the basic structure of the script remained what I gave them," she said. Thompson was much more involved in the making of the film than a live-action screenwriter would be. It was an ongoing process that continued throughout every stage of the production.

"I could never really sleep at night," Thompson said. "I couldn't just say, 'Well, that's done.' It was a very long process for everybody."

Commenting on the finished film, Director Henry Selick said, "Tim's basic story is elegant, simple, and strong." Thompson agreed and added, "The film's sophistication is, ironically, in its simplicity. It's Jack's journey. He learns to recognize his own strengths. There's definitely a lesson to be learned. Be true to thyself. That's where our joys are."



THIS CONCEPT ART shows stages in the development of Sally. The line art of her head, face, and hair are early explorations of her basic look. The two color drawings show her reconceptualization from a vamp to a waif. The final drawing is a concept art piece for the film, attributed to artist Kendal Cronkhite. The other drawings were done by Disney Studio Artists.

Camera looks through gate to the skeleton band, who hang their heads as they finish playing the song.

EXT. SKY - NIGHT

Jack sits in the sleigh, camera moving with him as the reindeer pull him. Camera moves in through the clouds to reveal the lighted houses of Suburbia, which are below. Jack sits in the sleigh, camera moving with him as the skeleton reindeer pull him. Jack flails the reins to make the skeleton reindeer move faster. Zero leads the skeleton reindeer down toward Suburbia.

Camera moves down toward the lighted statues of angels, which are atop the roof of Timmie's house.

INT. TIMMIE'S HOUSE/BEDROOM - NIGHT

Timmie, a small boy, sleeps in his bed. The crunch of Jack's sleigh landing on the roof is heard. One of the lighted angels, visible through a window, drops down into frame. Timmie wakes up.

TIMMIE

Santa!

EXT. TIMMIE'S HOUSE - NIGHT

Jack stands up in his sleigh, which is atop the roof, and pulls out his bag of toys. Jack walks to the chimney, then he leaps into the chimney and exits.

INT. TIMMIE'S HOUSE/STAIRCASE - NIGHT

Looking through a hallway door to Timmie, who enters. Timmie then hurries down the stairs.

From Timmie's point of view, camera dollies in down the staircase and through the foyer, then pans to reveal Jack, who stands in the living room and opens his sack beside the Christmas tree.

Timmie gasps.

Camera holds as Jack reaches into his sack.

INT. TIMMIE'S HOUSE/LIVING ROOM - NIGHT

Looking through the foyer doorway to Timmie, who peers at Jack. Timmie tiptoes into the living room.

Camera dollies in as Jack fills the Christmas stockings, which are hung on the fireplace.

TIMMIE

Santa?

Jack looks around with surprise. Then he leans down and looks at Timmie. Timmie looks at him with fright.

JACK

Merry Christmas! And what is your name?

TIMMIE

Uh . . . uh, uh, uh, uh . . .

JACK

That's all right. I have a special present for you anyway.

Jack reaches into his sack, then he pulls out a Christmas present and holds it toward Timmie. Jack's hand, reaching in, hands the present to Timmie. Jack's hand exits.

JACK (CONT'D)

There you go, sonny.

Timmie looks up unsurely at Jack. Jack stands upside down in the chimney and looks at Timmie.

JACK (CONT'D)

Ho, ho, ho, ho, ha . . . ha . . . haaa.

Jack exits up the chimney. Timmie stares up at the chimney. Timmie looks down quizzically at the gift package. Timmie opens the present and stares down into it. Timmie's mother (feet) and Timmie's father (feet) enter and walk toward Timmie.

MOTHER

And what did Santa bring you, honey?



Camera looks past Father and Mother to Timmie, who turns and looks at them. Timmie pulls a shrunken head up out of the box.

MOTHER & FATHER
(overlapping screams)

EXT. TIMMIE'S HOUSE - NIGHT

The skeleton reindeer pull Jack, sitting in the sleigh, through the sky.

MOTHER & FATHER (OFF)
(overlapping screams)

JACK

Merry Christmas!

INT. POLICE STATION - NIGHT

Two street lights with lamps are on either side of the front desk of a police station. The lettering on the lamps reads: Police. A police sergeant sits at the desk. A telephone on the desk rings. The police sergeant answers the telephone.

POLICE SERGEANT
(into phone)

Hello. Police.

WOMAN CALLER
(over telephone)
(indistinct, hysterical shouts)

POLICE SERGEANT
(into telephone)

Attacked by Christmas toys? That's strange. That's the second complaint we've had.

EXT. SKY - NIGHT

Jack, sitting in the sleigh, is pulled by the reindeer, camera moving with him as he looks down at Suburbia. Jack laughs.

The sleigh starts to descend, camera moving down with it.



INT. HALLOWEEN TOWN SQUARE - NIGHT

The Witches and several other creatures crowd around the Witches' cauldron, which shows an image of Jack as he flies through the sky in his sleigh.

CROWD
(overlapping laughter)

INT. GRANNY'S HOUSE - NIGHT

A shadow of Granny, who rocks in her rocking chair, is on the wall. Jack, visible through a window, enters, then he peers through the window. Jack hurries and exits. A door opens to again reveal Jack, who hangs a Killer Wreath on the door. Jack then closes the door and obscures himself.

Eyes appear on the Killer Wreath, which hangs on the door.

The Killer Wreath snarls. The Killer Wreath glares at off-screen Granny.

INT. HOUSE/LIVING ROOM - NIGHT

A Christmas tree is in the background. Jack enters, then he crosses and stops. He lowers his bag into frame, then a huge snake slithers out of it. The snake slithers and curls around the base of the Christmas tree. Jack hurries and exits.

INT. WANDA'S HOUSE/LIVING ROOM - NIGHT

A Christmas tree is in the background. Jack enters, then he puts some toys down under the tree. Wanda and Ronnie, two small African-American children, enter and walk. They stop and stare at the toys under the tree.

WANDA

Come on.

Ronnie chuckles.

Wanda and Ronnie hurry toward the tree. Wanda stops and picks up a doll as Ronnie hurries toward a gift box.

WANDA (CONT'D)

Wait.



Ronnie stops and lifts up the gift box to reveal the Evil Toy Duck. The Evil Toy Duck turns and glares at Ronnie. The doll snaps its teeth at Wanda.

The Evil Toy Duck quacks. Ronnie and Wanda scream. Ronnie and Wanda run and exit. The doll and the Evil Toy Duck chase after the children.

INT. WANDA'S HOUSE - NIGHT

Looking down the staircase to the foyer.

Ronnie screams.

WANDA (OFF)
Mom!

Ronnie and Wanda enter and run up the staircase.

RONNIE
Mom! Dad!

WANDA
Dad!

Ronnie and Wanda exit. The Evil Toy Duck enters and chases after them.

RONNIE (OFF)
Help!

WANDA (OFF)
Heellllp!

EXT. WANDA'S HOUSE/CHILDREN'S BEDROOM - NIGHT

Looking through the hallway doorway to Wanda and Ronnie, who run into the bedroom. Ronnie screams. Wanda slams the door behind them and holds it closed.

EXT. SUBURBIA - NIGHT

Jack enters and leaps onto the roof of a house. He drops a present down a chimney. Jack jumps onto a second house, camera moving with him. A light goes on inside the first house.



Man inside house #1 screams.

Jack drops a present down a the chimney of the second house, then he leaps onto the roof of a third house. A light goes on in the second house.

Woman inside house #2 screams.

Jack drops a present down a the chimney of the third house.

INT. HOUSE/LIVING ROOM - NIGHT

Two children look at a Christmas tree. Bats suddenly fly out of the Christmas tree.

The children scream and run.

INT. GRANNY'S HOUSE - NIGHT

The Killer Wreath hangs on the door as Granny's shadow is on the wall. Strands of the Killer Wreath run down out of frame, then the shadow of the wreath's strand appears on the wall as it moves toward Granny.

Granny (in shadow) screams.

INT. HOUSE - NIGHT

A boy screams as the snake eats the Christmas tree.

INT. HOWIE'S HOUSE/HALLWAY - NIGHT

Howie, a chubby boy, enters, then flees down the hallway. A Jack-in-the-box enters, then hops after him. The Jack-in-the-box laughs malevolently.

INT. HOUSE - NIGHT

Parents slide a sofa and cabinet in front of the fireplace, blocking it.

INT. ANOTHER HOUSE - NIGHT

A mother enters, then she locks the front door.



STEEL SKELETONS

Every character in *Tim Burton's The Nightmare Before Christmas* had an armature (framework) made out of steel or aluminum and/or wire. The armatures provide total support for a puppet yet allow it to move naturally and to steadfastly hold a pose. The structures were precision built with metal rods, swivel joints, ball joints, hinges, and screws. Some armatures required hundreds of such parts. There were no off-the-shelf parts available for the armatures; every piece was handcrafted at the studio.

The first step in building an armature was to define how a character would move and design a mechanism that would facilitate those movements. When it came to posing, the armature had to be engineered to tighten down the joints, especially the ankles, and hold a pose indefinitely. Any sudden jump in movement, known as a "pop," could be a shot killer, meaning the entire sequence would have to be redone.

Most of the armatures on *Nightmare* were designed by Tom St. Amand, who was, simply, "the best in the business," according to his colleague, Armature Maker Blair Clark.

Before working on *Nightmare*, St. Amand already had a long and impressive background in building armatures for major motion pictures and commercials. But a unique challenge presented on the *Nightmare* project was that many of Burton's character designs had full bodies, skinny ankles, and tiny feet. Given the nature of stop-motion production and the lack of any digital editing capabilities in the early 1990s, the puppets could not have additional supports or wires to help them stand. Everything had to rely on the metal armature inside.

Director Henry Selick was concerned that building an armature for Jack Skellington would be challenging because of his long, thin frame. And, while there were engineering problems to solve, St. Amand and his crew succeeded with the difficult task.

"[St. Amand] was able to make the smallest ankles, the smallest feet that were still able to support Jack's height," Selick said. "Any lesser armature maker would not have been able to pull it off; Jack would have been much thicker, much chunkier looking."

St. Amand was pleased with the result as well but admitted that Jack "was a little harder to animate because you'd have to really tighten down tight on the ankle joints." St. Amand and his team constructed a total of eighteen Jack armatures so the puppet could be used on multiple stages simultaneously.

In contrast, Sculptor Norm DeCarlo recalled, "You could tow a truck with Oogie's armature!" Even though Oogie Boogie's armature had to be big and bulky to support the very large character, he also had to dance—slinking, sliding, and undulating—during his song. To accomplish this, Clark made "pushers," which are little metal rods with blunted ends that could be used to manipulate Oogie Boogie's torso.

Interestingly, armatures were not just for puppets. Case in point is Spiral Hill, which unfurls as Jack walks down it singing "Jack's Lament" in the film's first act. Inside the flexible spiral is a steel and wire armature that allows the hill to unwind one frame at a time in sync with Jack's movements.

Armature building is exacting work. On *Tim Burton's The Nightmare Before Christmas*, multiple armatures had to be built for each character. "Over one hundred armatures were made for this show," Clark marveled. "Just insane!"



INT. ANOTHER HOUSE - NIGHT

A father closes the shutters on a window and locks them.

INT. ANOTHER HOUSE - NIGHT

A father enters and locks a door.

INT. ANOTHER HOUSE - NIGHT

A father closes the shutters on a fireplace. He then drops a bar across the shutters and locks them.

INT. ANOTHER HOUSE - NIGHT

A father's hand enters and turns up the flames in the fireplace.

EXT. SUBURBIA - NIGHT

Jack enters and crosses across a roof.

JACK

You're welcome one and all!

INT. POLICE STATION - NIGHT

The police sergeant sits at his desk and talks into a telephone receiver. He now has several telephones on his desk and they are all ringing.

POLICE SERGEANT
(into telephone)

Where'd you spot him? Fast as we can, ma'am.

The police sergeant hangs up the telephone receiver, then he picks up the receiver of a second telephone.

POLICE SERGEANT (CONT'D)
(into telephone)

Police. I know, I know. A skeleton. Keep calm. Turn off all the lights. Make sure the doors are locked.

The police sergeant hangs up the second telephone, then he picks up the receiver of a third telephone.



POLICE SERGEANT (CONT'D)
(into telephone)

Hello, police.

INT. RADIO STATION - NIGHT

A female radio announcer reads from a sheet of copy. A sign reads: On Air.

FEMALE RADIO ANNOUNCER
(reading into microphone)

Reports are pouring in from all over the globe that an imposter is shamelessly impersonating . . .

INT. HALLOWEEN TOWN SQUARE - NIGHT

Sally stands as she, the Witches, and other creatures peer down into the Witches' cauldron.

FEMALE RADIO ANNOUNCER
(over speaker)

. . . Santa Claus, mocking and mangling this joyous holiday. The authorities assure us that at this moment . . .

The Witches and the creatures cheer as Sally reacts nervously. Sally looks down nervously into the cauldron.

(Overlapping cheers continue under following)

FEMALE RADIO ANNOUNCER (CONT'D)
(over speaker)

. . . military units are mobilizing to stop the perpetrator of this heinous crime.

Sally looks up and reacts with concern.

SALLY
Jack. Someone has to help Jack.

FEMALE RADIO ANNOUNCER
(over speaker)

Santa Claus, wherever you are, come back.

Sally looks at the Witches and the creatures, who stand around the cauldron.

SALLY
Where'd they take that Sandy Claws?

FEMALE RADIO ANNOUNCER
(over speaker)
Come back and save Christmas . . .

The Witches and creatures ignore Sally, who hurries away.

EXT. MILITARY INSTALLATION - NIGHT

A siren sounds atop some hangers. A radar scope spins. Searchlights turn on and are aimed up into the sky.

EXT. SKY - NIGHT

The skeleton reindeer pull Jack, sitting in the sleigh, camera moving with them. The light from the searchlights hit the sleigh.

JACK
Look, Zero.

EXT. MILITARY INSTALLATION - NIGHT

Looking down at the military installation as searchlights scan the sky.

JACK
Searchlights.

EXT. MILITARY INSTALLATION - NIGHT

A gunner turns the wheel of a cannon. The barrels of several cannons rise into the air, then they fire missiles up at off-screen Jack.

EXT. SKY - NIGHT

The skeleton reindeer pull Jack, sitting in the sleigh, camera moving with them. Zero leads the sleigh. Missiles start to explode around the sleigh. Jack smiles as the skeleton reindeer pull the sleigh.

JACK

They're celebrating. They're thanking us for doing such a good job.

Zero flies through the air, camera moving with him. A missile explodes, sending Zero tumbling through the air. Jack looks down toward the ground.

JACK (CONT'D)
Whoa! Careful down there. You almost hit us.

Zero barks.

Jack looks at Zero.

JACK (CONT'D)
It's okay, Zero. Head higher.

Zero barks.

Zero starts to fly up higher into the sky. Zero leads the skeleton reindeer up toward a cloud. Zero, the skeleton reindeer, and Jack exit into the cloud.

INT. OOGIE BOOGIE'S DUNGEON - NIGHT

A pair of dice lay on the floor. Oogie Boogie's hand enters and picks up the dice.

OOGIE BOOGIE
Are you a gamblin' man . . .

Oogie Boogie looks at Santa Claus, who hangs from a hook.

OOGIE BOOGIE (CONT'D)
. . . Sandy? Let's play!

Oogie Boogie shakes the dice in Santa Claus's face. The sound of a door opening is heard.

OOGIE BOOGIE (CONT'D)
Hmm?





SETS

Every set for Tim Burton's *The Nightmare Before Christmas* had to be strong enough to withstand the weight of an animator should he or she need to crawl onto it to manipulate a puppet. To support them, as well as the set pieces and scenery, the table-height sets had to be extremely solid to avoid jiggling, slipping, or moving as the scene was being shot. "If the set doesn't hold up, it may be twelve or fourteen hours' work for the animator down the drain," said Bo Henry, set construction supervisor for the film.

To avoid such a disaster, the design and construction team built a scale model for every set drawing they received. The model was built to work out any issues that may arise during filming. The scale of things on a stop-motion production like *Nightmare* was different than on a live-action set. For example, a light couldn't be hidden behind a set piece, since, often, the light itself was way too big. Everything had to be planned out and precisely orchestrated so there were no surprises. To assist the animators, who preferred to have no more than two and a half feet between them and their puppet, sizable sets, like Halloween Town, were constructed so that sections could be pulled out. Trap doors were also used so that animators could work in areas that would otherwise be inaccessible. Even with these built-in features, there were many times when animators had to crawl up onto the set to do their work. That's when the set's sturdy construction paid off the most.

With multiple sets working at the same time, Set Builder Fon Davis recalled that there was little down time in the scene shop. "We built a set and a half per week for two and a half years!" Davis said.



Oogie Boogie turns and looks. Sally's leg sticks through the door.

OOGIE BOOGIE (CONT'D)

My, my. What have we here?

Santa Claus hangs on the hook as Oogie Boogie stares at Sally's off-screen leg. Oogie Boogie spits on his hand. Oogie Boogie slicks back the top of his head, then he walks.

Oogie Boogie grunts.

Sally's hands, which she has pulled off her body, enter, then they fly and grab hold of a rope. Sally's hands slide down the rope, camera tilting down with them to reveal the hook. Camera tilts down, off Sally's hands and the hook, to reveal Santa Claus. Camera holds as Sally's hands reenter, then they drop down onto Santa Claus's beard. Santa Claus gasps. Sally's hands clasp down over Santa Claus's mouth, then they point up. Sally's torso leans through a window and looks down at Santa Claus.

SALLY
(whispering)

I'll get you out of here.

Oogie Boogie leans toward Sally's leg.

OOGIE BOOGIE

Ah, lovely.

Oogie Boogie pulls the shoe off the leg and tickles the sole of the foot.

OOGIE BOOGIE (CONT'D)
Tickle, tickle, tickle.

Sally's hands untie the rope that binds Santa Claus to the hook.

OOGIE BOOGIE (CONT'D) (OFF)
Tickle, tickle, tickle.

Santa Claus drops to the ground as Sally lowers a rope ladder from the window.



OOGIE BOOGIE (CONT'D) (OFF)

Tickle, tickle, tickle. (in falsetto) Tickle, tickle, tickle.

Santa Claus turns toward the rope ladder. Oogie Boogie holds Sally's leg and tickles it. Oogie Boogie chuckles. Oogie Boogie pulls Sally's leg through the doorway, then he suddenly realizes it is not attached to anything.

OOGIE BOOGIE (CONT'D)

What! You try to make a dupe out of meeee?!

Santa Claus climbs up the rope ladder toward Sally, who stands in the window. Sally's hands climb up the rope. Oogie Boogie roars toward Santa Claus. Santa Claus hangs onto the rope ladder and Sally hangs onto the window as Oogie Boogie tries to suck them. Sally's hands try to hold onto the rope, but then they are sucked out of frame. Santa Claus is sucked out of frame, then Sally loses her hold on the window. Sally is sucked out of frame.

EXT. SKY - NIGHT

The skeleton reindeer pull Jack, sitting in the sleigh, camera moving with them. Zero leads them. Jack lifts a list into frame and looks at it.

JACK

Who's next on my list?

Jack holds up a list which reads: Oliver, Harry, Jordan, Allison, Kevin, Kayla.

JACK (CONT'D)

Ah, little Harry and Jordan. Won't they be surprised?

The skeleton reindeer pull Jack from behind the cloud cover and across the face of the moon. The searchlights scan the sky for Jack. The reindeer pull Jack, camera moving with him as the searchlights hit the sleigh.



EXT. MILITARY INSTALLATION - NIGHT

The cannon barrels fire missiles up at Jack. A skeleton reindeer flies, camera moving with it. A missile enters lower frame, then it hits the skeleton reindeer and knocks off its head. Jack reacts with surprise. Another missile enters lower frame and rips through the bag on the back of the sleigh. Jack reacts with shock.

JACK

They're trying to hit us. Zeroooo!

Zero flies through the air, camera moving with him. Zero turns and looks plaintively at Jack. Zero barks.

EXT. MILITARY INSTALLATION - NIGHT

A radar screen shows an image of Jack's sleigh directly in the crosshairs of its sight. A flashing sign above the screen reads: Armed. A sign below the screen flashes on; it reads: Fire. A cannon fires a missile at Jack.

EXT. SKY - NIGHT

The missile flies up through the air toward Jack. The skeleton reindeer pull Jack across the sky. Camera moves in toward the sleigh. The missile flies up toward the off-screen sleigh. The red blast of an explosion fills the frame. The sleigh breaks into pieces, sending Jack tumbling through the sky. Jack and the pieces of the sleigh fall through the air, camera moving down with them to reveal the lights of Suburbia.

JACK

Merry Christmas to all, and to all a good niight!

Jack and the pieces of the sleigh hit the ground.

EXT. HALLOWEEN TOWN SQUARE - NIGHT

The Witches' cauldron shows the image of Suburbia. Camera moves to reveal Cyclops, the Wolfman and the Mayor, with his pessimistic face, standing and staring down into the cauldron with horror. The Wolfman leans back his head and howls.

The Mayor shakes his head, then he walks and exits. Witches and creatures stand around the cauldron as the Mayor walks.

MAYOR
(pessimistic face)
I knew this Christmas thing was a bad idea.
I felt it in my gut.

The Mayor sits down in his hearse, then lifts a microphone and talks into it.

MAYOR (CONT'D)
(pessimistic face) (into megaphone)
Terrible news, folks. The worst tragedy of our times.

The Mayor drives the hearse and exits. Camera moves past some creatures, standing, to the Mayor, who drives his hearse.

MAYOR (CONT'D)
(pessimistic face) (into microphone)
Jack has been blown to smithereens. Terrible, terrible news.

The Vampires and some other creatures enter, then they hang their heads sadly.

EXT. SUBURBIA STREETS - NIGHT

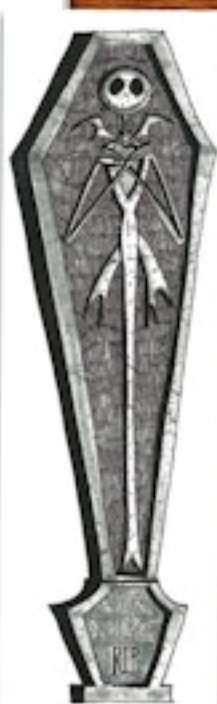
A policeman, sitting in his police car, drives the car, camera moving with him. The logo on car door reads: Police. The policeman lifts a microphone and talks into it.

POLICEMAN
(over speaker)
Attention. Attention, citizens.

Looking through a window to Timmie, who pushes back the curtain and looks at the off-screen policeman.

POLICEMAN (CONT'D)
(over speaker)
Terrible news.

Camera looking through the open doorway of a house to a child, who cries and holds onto his father.



POLICEMAN (CONT'D)
(over speaker)

There's still no...

Camera looking through a window to two little girls, who stand beside their mother and cry.

POLICEMAN (CONT'D)
(over speaker)
... sign of Santa Claus.

The policeman drives the police car, camera dollying with him.

POLICEMAN (CONT'D)
(over speaker)
Although the impostor has been...

EXT. SUBURBIA CEMETERY - NIGHT

Camera cranes down to reveal the fragments of the sleigh, which lay in the cemetery and burn.

POLICEMAN (OFF)
(over speaker)
... shot down, it looks like Christmas will have to be canceled this year. I repeat, the impostor has been shot down, but there's still no sign of the real Santa.

Camera moves past Jack, lying in the arms of the statue of an angel, to the sleigh, which lays on the ground amidst the gravestones.

Camera dollies and pans around the statue to fully reveal Jack. Zero enters, then he flies toward Jack and looks at him woefully. Zero carries Jack's teeth in his mouth, then he puts the teeth down in Jack's mouth.

Zero whines.

Camera continues to dolly as Jack sits up in the arms of the statue.



POOR JACK

*What have I done?
What have I done?
How could I be so blind?
All is lost, where was I?
Spoiled all, spoiled all
Everything's gone all wrong*

*What have I done?
What have I done?
Find a deep cave to hide in
In a million years they'll find me
Only dust and a plaque
That reads "Here lies poor old Jack"*

*But I never intended all this madness, never
And nobody really understood, well, how could they?
That all I ever wanted was to bring them something great
Why does nothing ever turn out like it should?*

*Well, what the heck, I went and did my best
And, by God, I really tasted something swell
And for a moment, why, I even touched the sky
And at least I left some stories they can tell, I did*

*And for the first time since I don't remember when
I felt just like my old bony self again
And I, Jack, the Pumpkin King
That's right, I am the Pumpkin King!*

*And I just can't wait until next Halloween
'Cause I've got some new ideas that will really make them scream
And, by God, I'm really going to give it all my might
Uh oh, I hope there's still time to set things right
Sandy Claws ...*





RICK HEINRICHS

At the end of a film, when the credits roll, there can be no doubt in anyone's mind that moviemaking is a team sport. You need a lot of people, both in front of and behind the camera, to make a film. If you're one of the talented filmmakers who make up the A-list, you might have the good fortune to assemble a team of people who can jump right into a project because they understand you, your vision, and the way you think. Tim Burton is one of those lucky filmmakers.

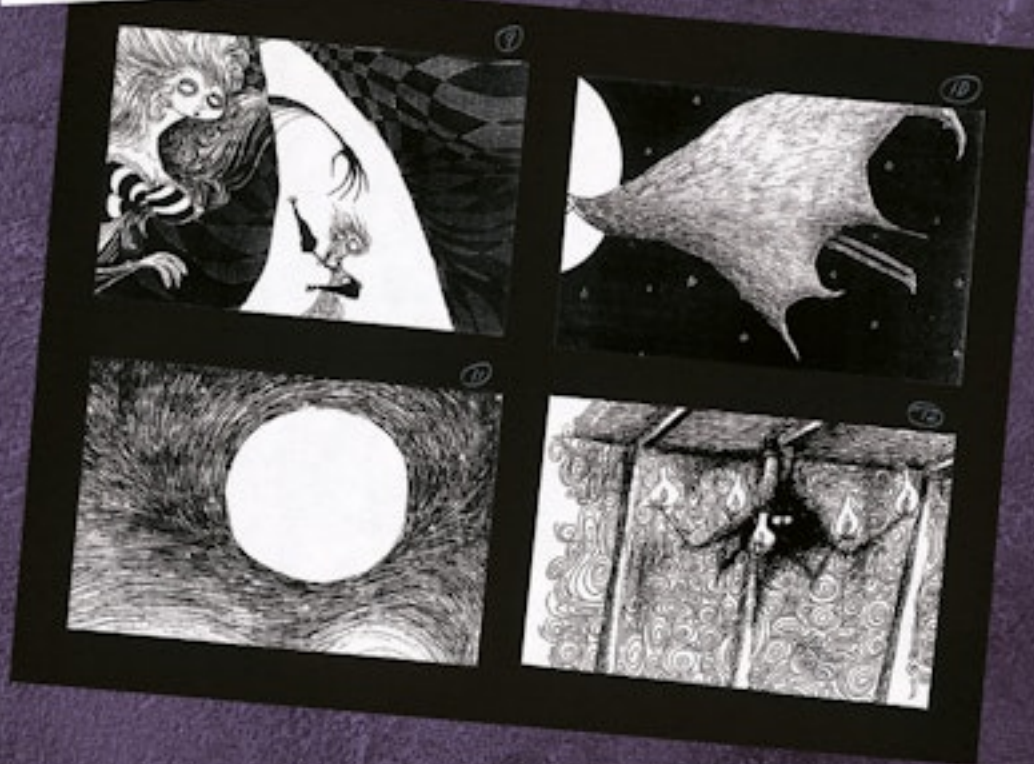
Rick Heinrichs, a CalArts graduate like Burton, is an award-winning producer, production designer, special effects artist, and art director. He won an Academy Award in 1999 for art direction on the Burton film *Sleepy Hollow* and has dozens of credits for hits, such as *Star Wars: The Last Jedi*, two *Pirates of the Caribbean* films, and, of course, *Tim Burton's The Nightmare Before Christmas*. In fact, Heinrichs has worked on almost every film Burton has done.

In the early days, while Burton was working on *The Fox and the Hound* at Disney as an in-betweener—an assistant animator who fills in the action between key frames—he was also making notes and drawings for projects he hoped to eventually produce, including early drawings for *Tim Burton's The Nightmare Before Christmas*. One fateful day, Heinrichs decided to pay Burton a visit. "When I actually went into his office and saw the work on the wall, I was just blown away . . . by the concept," he recalled. "So simple, clever, and unique. I immediately did a sculpture of Jack and then a sculpture of Zero after that."

Heinrichs also built 3-D models of Burton's character and prop designs for Disney's next production, *The Black Cauldron*. Although Burton's designs were not used in the film, the work was important in another way, according to Heinrichs. "When we started working together, I realized there was something out of that collaboration that was greater than [the sum of] the parts."

The experience led to Burton and Heinrichs being assigned to a variety of projects, such as designing a puppet show for the Disney Channel and writing a children's book. The book was called "Vincent," and it was based on an original story written by Burton about a little boy who believed he was Vincent Price, the classic star of monster movies. With prior experience in stop-motion animation, Heinrichs suggested they turn the book into a short film. Their supervisor agreed and gave them a small budget to create a stop-motion test film. "We kind of got pulled out of the animation department into a 'special experimental unit,'" Heinrichs said. "And that was really the beginning of our collaboration. Essentially, the evolution of *The Nightmare Before Christmas*, I would say, was the culmination of all that experimentation."

The puppets for both Jack Skellington and Zero were sculpted by Heinrichs from Burton's original sketches. Those same three-dimensional prototypes, with very few modifications, were used as models ten years later when the film went into production. Heinrichs worked on virtually every aspect of the movie and, working from Burton's drawings, was the dominant force in developing the look of Halloween Town. It was a task he greatly enjoyed because, with stop-motion, "You're free to design whatever you want without the limitations imposed by full size and live action," he said.



Jack hurries and opens a crypt at the bottom of the statue.
Jack exits down into the crypt as Zero hurries after him.

Zero barks.

INT. OOGIE BOOGIE'S DUNGEON - NIGHT

Santa Claus and Sally, tied to a table, look at Oogie Boogie.

SALLY

You wait till Jack hears about this. By the time he's
through with you, you'll be lucky if you . . .

MAYOR

(pessimistic face) (over speaker)

The king of Halloween . . .

Sally reacts with shock as she listens to the off-screen
Mayor.

EXT. HALLOWEEN LAND - NIGHT

Looking across the dark land to the treehouse. The Mayor
enters and drives his hearse.

MAYOR

(pessimistic face) (over speaker)

. . . has been blown to smithereens. Skeleton Jack is
now a pile of dust.

INT. OOGIE BOOGIE'S DUNGEON - NIGHT

Santa Claus lies as Sally sits up and reacts with shock.

Sally gasps.

INT. HALLOWEEN TOWN CEMETERY - NIGHT

Jack enters through a crypt.

JACK

Come on, Zero. Christmas isn't
over yet.

Zero barks.

ASSISTANT EFFECTS ANIMATOR
Nathan Stanton recalled his experience
working on Oogie Boogie's shadow
animation. The completed animation
could have easily been incorporated into
the film as an optical film effect, but
Director Henry Selick favored an approach
more true to the traditions of stop-motion
filmmaking. "They literally projected [the
shadow] onto the set," Stanton recalled.
Doing so meant the shadow animation
would be shot one frame at a time, as if it
were a puppet. Stanton was amazed. "It was
mind-blowing that they would go that far
to look authentic."

Jack hurries, camera dollying and tilting up with him to
reveal the cemetery gate. Jack hurries through the gate.
Jack runs, camera moving with him. Zero flies.

INT. OOGIE BOOGIE'S DUNGEON - NIGHT

Oogie Boogie walks toward Sally and Santa Claus, who are
bound to the table.

OOGIE BOOGIE

What's that you were sayin' about luck,
little rag doll?

EXT. HALLOWEEN LAND - NIGHT

Jack and Zero rush over a hill to reveal the treehouse.

EXT. TREEHOUSE - NIGHT

Jack and Zero enter from the ravine and hurry toward the
base of the tree.

SALLY (OFF)

Help!

Jack stops as he hears Sally's voice. Camera dollies in to
Jack, who listens to the sound of Sally's voice.

SALLY (CONT'D) (OFF)

Help! Helllllllp!

Zero whines.

Jack turns toward Zero and holds up a finger to quiet him.

JACK

Shh.

Camera cranes up into high angle as Jack climbs down a
sapling into the ravine below the treehouse.

OOGIE BOOGIE (OFF)

Seven! It's Oogie's turn to boogie now.

Sally screams off camera.



INT. OOGIE BOOGIE'S DUNGEON - NIGHT

Oogie Boogie pushes on a lever that raises Santa Claus and Sally, lying on the table, toward a vat of stew, which is bubbling in the middle of the roulette wheel.

Sally screams.

OOGIE BOOGIE

One, two, three, four, five, six, seven. (laughs)

Sally and Santa Claus hang on to the table.

SALLY

Ohhh, heellllp!

EXT. TREEHOUSE - NIGHT

Jack leans and peers through a window into Oogie Boogie's dungeon.

SANTA CLAUS (OFF)

This can't be happening.

INT. OOGIE BOOGIE'S DUNGEON - NIGHT

Oogie Boogie dances around Sally and Santa Claus, who lie on the table.

OOGIE BOOGIE (CONT'D)

Ashes to ashes, and dust to dust.

Oogie Boogie gestures at Sally and Santa Claus with mock sympathy. Jack enters through the window, then slithers down the wall.

OOGIE BOOGIE (CONT'D)

Oh, I'm feeling weak . . .

Oogie Boogie leans menacingly toward Sally and Santa Claus.

OOGIE BOOGIE (CONT'D)

. . . with hunger. One more roll of the dice oughta do it. (laughs)

Oogie Boogie flings his dice out of frame. The dice hit against a skull, then drop down onto a table and both come up ones. Oogie Boogie enters, then he stops and peers down at the dice.



BLACK LITE

SEA. 1200/31/32/33/34



DELETED SCENE

Because stop-motion animation is so time intensive and costly, the general rule is "only shoot what you will use." Nearly all deleted scenes are done away with in the storyboard stage.

However, there is one extraordinary exception in *Nightmare*. It is a mostly completed scene, in color, that runs over two minutes. It begins by showing Lock, Shock, and Barrel listening to Oogie Boogie torment Sally and Santa through the pipe leading to their treehouse. The trio decides to take their elevator down to watch what's happening through a window into the dungeon, but first they grab movie snacks, popcorn, sodas, and candy. Once at the window, they giggle and laugh as Oogie Boogie berates his captives.

They then celebrate when they hear the Mayor's announcement that Jack has been reduced to a pile of dust. The scene ends when Jack climbs down the shaft, opens the elevator cage door, and the three miscreants scramble away. Visual Consultant Rick Heinrichs recalled that the scene was cut because it threw off the pacing of the action happening in Oogie Boogie's lair.

OOGIE BOOGIE (CONT'D)

What?! Snake eyes?!

Oogie Boogie slams his hand against the table. The dice roll over to a five and a six. Oogie Boogie smiles at the dice.

OOGIE BOOGIE (CONT'D)

Eleven! (laughs) Looks like I won the jackpot. Bye-bye, doll face and sandman.

Camera moves off Sally and Santa Claus to reveal the lever for the table. Oogie Boogie leans and works the lever, causing the table to tilt up toward the stew.

Sally walls off camera.

Santa Claus and Sally lie on the table as it tilts toward the stew.

Sally screams off camera.

Oogie Boogie stares down into the stew.

Sally screams off camera.

Oogie Boogie laughs.

Sally and Santa Claus do not enter from the table.

OOGIE BOOGIE (CONT'D)

What the . . . ?

Oogie Boogie reaches and grabs hold of the table. The table tilts to reveal Jack, who sits on the table. Oogie Boogie looks at Jack, sitting on the table, and reacts with shock.

Oogie Boogie gasps.

JACK

Hello, Oogie.

OOGIE BOOGIE

J-J-J-Jack. But they said you were dead. You must be . . .



Jack stands up and walks toward Oogie Boogie. Oogie Boogie (feet) presses down on a lever, which is in the floor.

OOGIE BOOGIE (CONT'D)

. . . double dead!

The roulette wheel begins to turn. Jack maintains his balance.

JACK

Uhh!

Playing cards rise up out of the roulette wheel. A king in a playing card swipes a sword at Jack, who avoids it.

Oogie Boogie laughs off camera.

Oogie Boogie walks on the roulette wheel as playing cards rise up out of the roulette wheel. All the playing cards show pictures of kings, who hold their swords at the ready. Jack ducks beneath the swords as they swing at him. Oogie Boogie, standing on the roulette wheel as it turns, looks at Jack.

OOGIE BOOGIE

Well, come on, bone man!

Camera looks through a barred window to Zero, who is too large to squeeze through.

Zero barks.

Sally and Santa Claus, hiding behind a suit of armor, look at Jack. Jack tumbles across the roulette wheel, camera moving with him as he avoids the flailing swords. Oogie Boogie gestures at off-screen Jack with frustration.

OOGIE BOOGIE (CONT'D)
(chuckling)

Cooo! Ha!

The playing cards close up their swords and begin to exit down into the roulette wheel. Jack enters and walks as the slot machine gunslingers enter and move toward him. Oogie Boogie, standing on the roulette wheel as it spins, gestures at the slot machine gunslingers.

OOGIE BOOGIE (CONT'D)

Fire!

The slot machine gunslingers aim their pistols at Jack. Camera moves past the slot machine gunslingers to Jack, who leaps up onto their pistols. They fire their pistols past Jack. Oogie Boogie is carried on the spinning roulette wheel, then he looks at the slot machine gunslingers with shock.

OOGIE BOOGIE (CONT'D)

Oh!

Oogie Boogie turns and starts to run. Oogie Boogie tries to run, but the spinning roulette wheel carries him toward the gunfire of the slot machine gunslingers.

Oogie Boogie grunts.

Oogie Boogie makes a desperate lunge. Oogie Boogie lands on the floor and pushes a button. A whirling sawmill blade descends toward Jack. Santa Claus and Sally look nervously at Jack.

SALLY

Jack, look out!

Jack stands atop the pistols of the slot machine gunslingers as the sawmill blade descends toward him. Jack turns and looks at the sawmill blade. Jack leaps and exits as the sawmill blade moves and slices off the pistols in the hands of the slot machine gunslingers. Oogie Boogie stands on the roulette wheel as it moves. Jack enters and lands on the roulette wheel.

Oogie Boogie gasps.

Oogie Boogie steps, then a panel rises up and launches him through the air. Oogie Boogie flies through the air and grabs onto the eightball, which is attached to the ceiling by a rod. Oogie Boogie smirks at Jack.

OOGIE BOOGIE

So long, Jack!



The eightball retracts up toward the ceiling, camera tilting up with it. Jack glares up at Oogie Boogie. A string from Oogie Boogie's sack hangs down into frame.

Oogie Boogie laughs.

JACK

How dare you treat my friends so shamefully.

Jack pulls down on the string. Oogie Boogie is carried up into the air on the eightball, camera tilting up with him. The string pulls out of Oogie Boogie's sack, causing bugs, spiders, and creepie-crawlies to fall out.

OOGIE BOOGIE

Huh? No, no . . .

Camera tilts up, off Jack, to reveal Oogie Boogie's face as his sack falls completely off.

OOGIE BOOGIE (CONT'D)

(in falsetto)

. . . no, no! No, no, Jack! No!

Oogie Boogie's form, composed of bugs, snakes, and creepie-crawlies, is completely exposed.

(The bugs' overlapping, indistinct squealing and murmuring continues under following scenes and dialogue)

OOGIE BOOGIE (CONT'D)

Now look what you've done!

Oogie Boogie stands on the eightball as bugs fall off his body.

OOGIE BOOGIE (CONT'D)

(wailing)

My bugs. My bugs. My bugs.

Oogie Boogie's body begins to completely dissipate. Bugs fall off Oogie Boogie and land in the boiling stew.

OOGIE BOOGIE (CONT'D)

(wailing)

My bugs. My bugs. My bugs.

Sally stares at the stew with shock. Jack stares grimly at the stew.

OOGIE BOOGIE (CONT'D) (OFF)

My bugs. My bugs. My bugs.

Zero floats down through the air, camera tilting with him. A single green bug scurries across the floor, camera dollying with him.

GREEN BUG

My bugs. My bugs.

Santa Claus's foot enters and crushes the green bug beneath it. Santa looks angrily at Jack. Jack looks regretfully at Santa Claus.

JACK

Forgive me, Mister Claws. I'm afraid I've made a terrible mess of your holiday.

Jack pulls Santa Claus's hat out of his jacket and holds it out toward Santa Claus.

SANTA CLAUS

Bumpy sleigh ride, Jack?

Santa Claus grabs his hat out of Jack's hands. Santa Claus gestures at Jack with exasperation.

SANTA CLAUS (CONT'D)

The next time you get the urge to take over someone else's holiday, I'd listen to her.

Santa Claus points at Sally. Sally smiles at Santa Claus.

SANTA CLAUS (CONT'D)

She's the only one who makes any sense around this insane asylum.

Santa Claus puts his hat on his head. Camera looks past Santa Claus to Jack, who looks sheepishly at him. Sally stands behind the suit of armor. Santa Claus walks.

SANTA CLAUS (CONT'D)

Skeletons and boogie men and . . .

JACK

I hope there's still time.

Santa Claus stops, then he turns and looks at Jack.

SANTA CLAUS

To fix Christmas? Of course, there is! I'm Santa Claus!

Santa Claus puts his finger to the side of his nose. Santa Claus flies up into the air, camera tilting up with him to reveal the pipe. Santa Claus exits through the pipe. Jack stares up at the pipe as Sally walks up behind Jack.

SALLY

He'll fix things, Jack. He knows what to do.

Jack looks down sadly, then he turns toward Sally. Camera looks past Sally to Jack, who looks quizzically at her.

JACK

How did you get down here, Sally?

Sally twists her hands nervously.

SALLY

Oh, I, I was trying to . . .

Camera looks past Jack to Sally, who looks hesitatingly at him.

SALLY (CONT'D)

Well, I wanted to . . . to . . .

Past Sally to Jack, who looks thoughtfully at her. Jack gestures toward himself.



JACK

To help me.

Sally turns and looks down shyly.

SALLY

I couldn't let you just—

Jack lays his hand on Sally's shoulder.

JACK

Sally. I can't believe . . .

Sally starts to turn toward Jack. Past Jack to Sally, who looks hopefully at him.

JACK (CONT'D)

. . . I never realized that you—

A bright shaft of light illuminates them. Camera moves back as Sally and Jack look up at the off-screen Mayor.

MAYOR
(optimistic face)

Jack! Jack!

Zero looks up at the Mayor. Lock, Shock, Barrel, and the Mayor, whose optimistic face is turned forward, stand in the pipe opening and look down at Jack.

BARREL

Here he is!

LOCK

Alive!

SHOCK

Just like we said!

The Mayor drops a rope ladder down toward Jack.

MAYOR
(optimistic face)

Grab a hold, my boy!



Jack and Sally step to the rope ladder. Jack grabs hold of the rope ladder, then he takes Sally's hand with his other hand. Jack and Sally are jerked up out of frame on the rope ladder.

JACK & SALLY

Whoa!

INT. RADIO STATION - NIGHT

The female radio announcer reads from a sheet of copy.

FEMALE RADIO ANNOUNCER
(reading into microphone)

Good news, folks. Santa Claus, the one and only . . .

INT. HOWIE'S HOUSE - NIGHT

Howie is trapped as the Jack-in-the-box jumps up and down. Santa Claus enters and grabs the Jack-in-the-box, then he jerks the Jack-in-the-box out of frame.

FEMALE RADIO ANNOUNCER
(over speaker)

. . . has finally been spotted. Old Saint Nick appears to be traveling . . .

Santa Claus reenters and holds out a candy cane toward Howie.

INT. WANDA'S HOUSE/HALLWAY - NIGHT

The Evil Toy Duck and the doll bang against the door of the children's bedroom.

FEMALE RADIO ANNOUNCER
(reading over speaker)

. . . at supersonic speed.

The Evil Toy Duck quacks. Santa Claus enters, then he jerks the doll and the Evil Toy Duck out of frame. Santa Claus reenters, then he puts a teddy bear and a sailboat down on the floor.



FEMALE RADIO ANNOUNCER (CONT'D)

(reading over speaker)

He's setting things right, bringing joy and cheer...

The door opens to reveal Wanda and Ronnie, who look down at the toys and smile.

INT. TIMMIE'S HOUSE - NIGHT

Timmie holds the shrunken head. Santa Claus enters and grabs the shrunken head, then he exits with it.

FEMALE RADIO ANNOUNCER

(reading over speaker)

... wherever he goes. Yes, folks, Kris Kringle has pulled it out of the bag...

Santa Claus reenters and hands a puppy dog to Timmie.

EXT. HALLOWEEN TOWN SQUARE- NIGHT

The cauldron shows an image of the female radio announcer.

FEMALE RADIO ANNOUNCER

(reading into microphone)

... and delivered Christmas to excited children...

Camera dollies off the cauldron to reveal the Witches, who sleep on the ground. All the witches are wearing sleeping masks.

FEMALE RADIO ANNOUNCER (CONT'D)

... all over the world.

Camera holds as the Witches wake up and pull off their sleeping masks. The gate opens and the Mayor drives the hearse through the gateway. Jack, Lock, Shock, and Barrel sit on top the hearse and Sally sits in the passenger seat.



OOGIE BOOGIE MAN

Oogie Boogie was not part of the original "The Nightmare Before Christmas" poem. He was created by Tim Burton later, to be the antagonist for the film. While Oogie Boogie may have originated as the standard bad-guy stereotype, it wasn't until Danny Elfman wrote the character's song "Oogie Boogie's Song" that his personality was defined.

Stage and film actor Ken Page provided Oogie Boogie's voice. Burton and Elfman thought his rich baritone was perfect for the role, and they had a similar musical style in mind for the character. As it turned out, they both had happy memories of the great jazz singer Cab Calloway and his rendition of the classic song "Minnie the Moocher"—Burton from an old Max Fleischer cartoon, and Elfman from his early days with his band, The Mystic Knights of the Oingo Boingo, when one of their first performances paid homage to Calloway. That style was what they wanted for Oogie Boogie, and Page delivered it perfectly.

But Oogie Boogie's tough-guy reputation doesn't come just from his song. The two-foot-tall Oogie Boogie puppet was quite a challenge to manipulate. As animator Mike Belzer recalled, "I had to dig in with my foot and physically push [him]," he said. "He's so huge and there's so much foam, and the armature needs to be very tight. [I was] literally wrestling with the puppet!"

FINALE

*La, la, la
La, la, la, la
La, la, la
La, la, la, la*

*Jack!
Jack's back!
Jack?
Jack's okay.
He's all right.
It's Jack!*

*Jack's okay and he's back okay
He's all right
Let's shout. Make a fuss
Scream it out!
Wheeee!*

*Jack is back now, everyone sing
In the town of Halloween*

It's great to be home!



Happy Halloween!

Merry Christmas!

*What's this?
What's this?
I haven't got a clue*

*What's this?
Why it's completely new*

*What's this?
Must be a Christmas thing*

*What's this?
It's really very strange*

*This is Halloween, Halloween, Halloween
What's this? What's this?
What's this? What's this?*

Careful, my precious jewel

*My dearest friend, if you don't mind
I'd like to join you by your side
Where we can gaze into the stars*

*And sit together, now and forever
For it is plain as anyone can see
We're simply meant to be*

EXT. HALLOWEEN TOWN/CENETERY - NIGHT

Jack and Sally lower their hands and step toward one another. Jack and Sally, standing atop the Spiral Hill, kiss. Camera dollies back slowly to reveal Zero, who flies and looks at Sally and Jack. Zero then flies up into the sky, camera tilting up with him, off Jack and Sally. Zero flies and exits into the dark night sky. A Christmas star appears in the sky and twinkles brightly. The scene fades to black.

THE END



CAST

JACK SKELLINGTON (SINGING) BARREL



Danny Elfman

JACK SKELLINGTON (SPEAKING)



Chris Sarandon

MAYOR



Glenn Shadix

DR. FINKELSTEIN



William Hickey

LOCK



Paul Reubens

SALLY/SPOOK



Catherine O'Hara

OOGIE BOOGIE



Ken Page

SANTA CLAUS



Edward Ivory

ILLUSTRATOR AND PHOTO CREDITS

All illustrations and pictures created by Disney Studio Artists and Photographers, excluding:

- iv, Jack and Santa, Tim Burton
- 5, Jack's house, Deane Taylor/Kendal Cronkhite
- 6, Monster (bottom left), Jack and Zero (bottom right), Tim Burton
- 6, Timmie's bedroom, Kendal Cronkhite
- 7, 136, Sally, Tim Burton
- 7, 20, Jack and Santa, Tim Burton
- 8, Stack of gift boxes, Richard Improta and Tim Wollweber
- 13, Forest with tree doors, Tim Burton
- 14, Halloween Town, Tim Burton
- 18, Scarecrow Pumpkin King, Kendal Cronkhite
- 19, Jack's house/pumpkin patch, Deane Taylor
- 27, All images, Tim Burton
- 29, Jack's lament, Tim Burton
- 32, Sally, Kendal Cronkhite
- 36, Halloween Town set, Elizabeth J. Annas
- 37, Suburbia cemetery set, Elizabeth J. Annas
- 38, Forest, Kendal Cronkhite
- 38, Halloween Town, Kelly Asbury
- 39, Jack's stairway, Kendal Cronkhite
- 46, Christmas Town, Kendal Cronkhite
- 47, Christmas Town train, Kendal Cronkhite
- 49, Christmas Town, Kendal Cronkhite
- 50, Tim Burton and Henry Selick, Elizabeth J. Annas
- 50, Henry Selick, Elizabeth J. Annas
- 50, Tim Burton, Elizabeth J. Annas
- 53, Illustration, Tim Burton
- 53, SF Studios, Elizabeth J. Annas
- 54, Illustrator, Elizabeth J. Annas
- 62, Hearse, Kelly Asbury and Deane Taylor
- 66, Christmas Tree, Tim Burton
- 69, Christmas Town gingerbread house, Kendal Cronkhite
- 75, Jack's house, Kelly Asbury
- 76, Dr. Finkelstein's laboratory (bottom right), Kelly Asbury
- 78, Sally, Tim Burton
- 79, Sally, Tim Burton
- 82, Jack in electric chair pencil, Kelly Asbury
- 82, Jack in electric chair color, Kelly Asbury
- 85, Jack (bottom left), Tim Burton
- 97, Lock, Shock, and Barrel, Kelly Asbury
- 110, Jack, deleted scene, Miguel Domingo Cachuela
- 111, Oogie Boogie, deleted scene 1, Miguel Domingo Cachuela
- 111, Oogie Boogie, deleted scene 2, Miguel Domingo Cachuela
- 111, Sally, deleted scene, Miguel Domingo Cachuela
- 111, Dr. Finkelstein, deleted scene 1, Miguel Domingo Cachuela
- 111, Dr. Finkelstein, deleted scene 2, Miguel Domingo Cachuela
- 112, Tree doors in forest, Tim Burton
- 120, Zero, Tim Burton
- 124, Mrs. Claus, Kendal Cronkhite
- 124, Santa opening door, Tim Burton
- 131, Filming stop motion animation (top), Elizabeth J. Annas
- 131, Filming stop motion animation (bottom left), Elizabeth J. Annas
- 131, Filming stop motion animation (bottom right), Elizabeth J. Annas
- 132, Jack, Tim Burton
- 136, All images, Tim Burton
- 139, Oogie Boogie in lair, Kelly Asbury
- 142, All images, Elizabeth J. Annas
- 145, Sally (upper right), Tim Burton
- 148, Jack and Zero, Tim Burton
- 151, Sally, deleted scene, Miguel Domingo Cachuela
- 153, Sally (upper right), Tim Burton
- 153, Sally (bottom left), Tim Burton
- 153, Sally (bottom right), Kendal Cronkhite
- 155, Jack and Timmie, Tim Burton
- 161, All images, Elizabeth J. Annas

- 162, Wanda and Ronnie's parents' bedroom, Kelly Asbury
- 166, Nightmare Before Christmas set (upper left), Phil Bray
- 166, Nightmare Before Christmas set (upper right, center right, bottom right), Elizabeth J. Annas
- 174, "Vincent" sketches, Tim Burton
- 179, Oogie Boogie (upper right), Tim Burton
- 185, Santa, Tim Burton
- 192, Jack and Sally, Tim Burton
- 193, Jack, Jack, Dr. Finkelstein, and Santa Claus, Tim Burton

MUSIC CREDITS

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