

GLUED DOWN







This book belongs to



Following the death of their parents, Nani has become Lilo's legal guardian. Although the pair often clash, they have many tender moments together. CHRIS SANDERS / PHOTOCOPY



MODERN CLASSICS



Disney  
**Lilo &  
Stitch**

#### Acknowledgments

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Text adapted by Sally Morgan  
Edited by Frankie Jones  
Designed by Alessandro Susin  
Cover illustrated by Chellie Carroll  
Production by Giulia Caparelli



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*'O*hana. I had never heard that word before I saw the film *Lilo & Stitch*. It means family. I reflected on that while watching *Lilo & Stitch* with my wife and my two sons when they were young. Onscreen was a group of characters who seemingly couldn't possibly coexist peacefully under one roof. Yet, somehow, by the end of the story, they did.

It was a familiar echo from my own youth; I was a child of the 1960s when something known as the 'generation gap' was seemingly at its widest. My parents, my brothers and I had our difficult times and sometimes felt we just couldn't stand each other, let alone relate to each other. Yet, we still all piled in the family car together to catch *The Jungle Book* at the drive-in during its first release. We were family, watching a Disney Animation feature.

Years later I found myself working for The Walt Disney Company itself! As manager of research at the Walt Disney Animation Research Library, I get to see literally millions of pieces of animation art and assist artists and filmmakers as they seek inspiration to create new classics. It is a whole new 'ohana, only surrounded by a world of creativity.

When *Lilo & Stitch* was in development, I remember helping its artistic team research watercolour background paintings from *Snow White and the Seven Dwarfs* and *Pinocchio* as well as from short films such as *Elmer Elephant* to understand how the Disney masters created such works. For that brief time, I became part of their creative family as I shared with them one beautiful painting after another. Now the watercolour backgrounds they crafted for *Lilo & Stitch* are in our collection and are among some of the most beautiful I have ever seen, all of them made in service of a story about 'ohana.

These shared experiences – whether they're beautiful, challenging, or just somewhere in between – make our families what they are. Of course, no family is perfect. Those young sons with whom my wife and I watched *Lilo & Stitch* are now grown adults. Like that of my parents and my brothers, my own family has had its rough patches, but we all keep in touch and share with each other often. Nobody is left behind or forgotten. That is the nature of 'ohana. Though it might be little – and every now and then it might be broken – with love and care, family is still good. It's a lesson we can all take to heart.

Fox F. Carney  
Manager, Research  
Walt Disney Animation Research Library



At Galactic Federation Headquarters on Planet Turo, a council of aliens gathered to hear the trial against one of the planet's leading scientists, Dr Jumba Jookiba.

Jumba stood in the centre of the hall as Captain Gantu read the charges against him. The spectators reacted in horror as Gantu announced that Jumba was being charged with illegal genetic experimentation.

"How do you plead?" the Grand Councilwoman asked.

"Not guilty," Jumba said, claiming his experiments were only theoretical.

However, the court believed that Jumba had created something during his experiment.

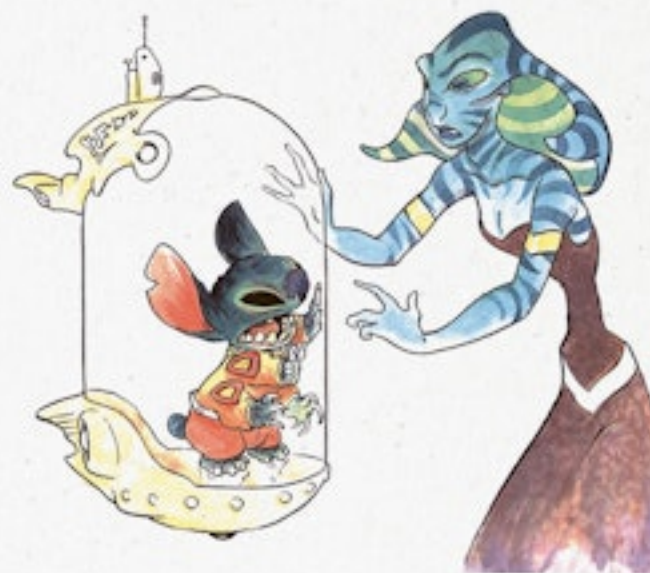
"Ha! That would be irresponsible and unethical!" Jumba said, but as he spoke, a glass jar containing a black-eyed, six-legged creature was lowered onto a platform beside him. Experiment 626 snarled and bumped against the glass.



The Federation Council meet on the planet Turo, the Galactic Federation's capital.  
DISNEY STUDIO ARTIST / PHOTOCOPY

"What is that monstrosity?" Captain Gantu asked.

"Monstrosity? I call it Experiment 626." Jumba then said his creation was a super-intelligent, super-strong creature with the instinct to destroy everything he touched.



As the leader of the Galactic Federation, the Grand Councilwoman is a fair judge who tries to see the good in Experiment 626.  
DISNEY STUDIO ARTIST / PHOTOCOPY

Captain Gantu demanded that Experiment 626 be destroyed, but the Grand Councilwoman hoped that Experiment 626 could be reasoned with.

The Grand Councilwoman asked Experiment 626 to give them a sign that there was something inside him that was good.

Experiment 626 cleared his throat and cried, "Meega, nala kweesta!" – something so shocking that the court reacted in disgust.

"So naughty!" the councilwoman declared.

"Place that idiot scientist under arrest," Captain Gantu demanded.

"And as for that abomination," said the Grand Councilwoman, "it has no place among us." She ordered Gantu to take him away.

Gantu was delighted to oblige.



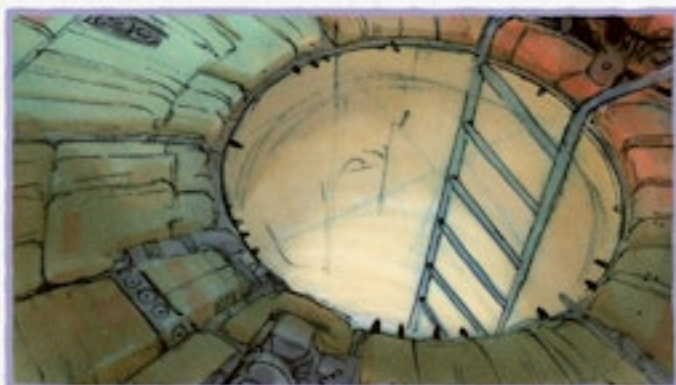
Experiment 626 proves just how unstoppable he is in his escape of the prison transport ship *Durgon*. PAUL FELIX / INK AND MARKER



Gantu's guards carried Experiment 626 to the prison transport spaceship *Durgon*, where they locked him in a machine and took a sample of his blood. Once Experiment 626 was secured, Gantu told him that the council had exiled him to a desert asteroid and warned him not to try to escape.

"These guns are locked on to your genetic signature. They won't shoot anyone but you." Captain Gantu prodded Experiment 626 as he spoke. Experiment 626 bit him, hard.

Enraged, Gantu was about to shoot when a guard reminded him that he was on duty, so Gantu strode out to the control room.

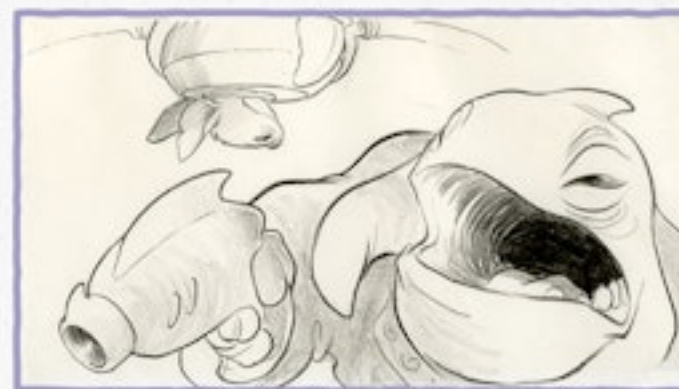


The prison transport ship has an industrial style, reminiscent of transport ships that traverse Earth's oceans. PAUL FELIX / INK AND MARKER

In the cell, Experiment 626 wriggled as the guns followed his every move.

Suddenly, Experiment 626 had an idea. He opened his mouth and let a gob of spit fall onto the floor. The guns followed the spit.

"Yaa!" Experiment 626 cried.



Captain Gantu, second-in-command to the Grand Councilwoman, has no sympathy for criminals. DISNEY STUDIO ARTIST / CONTÉ CRAYON

The guard told Experiment 626 to be quiet, but instead Experiment 626 launched a humongous gob of spit at the wall, and the guns fired.

The sound of guns rang through the ship, alerting the control room.

"What's going on down there?" Gantu asked over the radio.

In the cell, Experiment 626 launched a gob of spit at the quivering guard's hat. The guns fired. Experiment 626 used the guns to break out of his cell.

Gantu commanded the guards to seal the area, but the closing doors were no match for Experiment 626's strength. Gantu's guards fired, but Experiment 626 was too fast. Crawling into the ventilation system, he then escaped the ship in a stolen police cruiser.





Experiment 626 seems to enjoy being pursued by police cruisers as he escapes in a hijacked spaceship. CHRIS SANDERS / PHOTOCOPY

"Yee-hah!" Experiment 626 cried, as he whooshed past the control-room window with police cruisers from *Durgon* in hot pursuit, firing at him.

Experiment 626 turned to return fire, but crashed into another cruiser. The cruiser's engine sputtered. Experiment 626 cackled and released the handle of the hyperdrive.

"He's engaged his H-drive," said the pilot of the *Durgon*.

When Experiment 626 pulled on the handle, his ship vanished, releasing a shockwave that sent nearby spaceships reeling.

"Where is he?" the Grand Councilwoman demanded when she heard what had happened.

"He's still in hyperspace," said an alien sitting at a computer.

"Where will he exit?" she asked.

"A planet called Ee...arth," the computer operator replied.

The Grand Councilwoman asked for an expert on the planet to be brought to her immediately.

"What is that?" the Grand Councilwoman asked as the computer screen zoomed in on a blue planet.

"Water," the operator answered. "Most of the planet is covered in it."

The Grand Councilwoman said that Experiment 626 could not survive in water. The crew were relieved, but this relief faded when the computer zoomed in to show that Experiment 626 would be landing on an island.

"We have to gas the planet," the Grand Councilwoman said, just as Agent Pleakley, the Earth expert, arrived.

Pleakley told her that they could not gas the planet, as it was a protected wildlife reserve that was vital for rebuilding the endangered mosquito population. He also said they could not destroy the island because it was home to the mosquitoes' favourite food – non-intelligent life forms called human beings.

"What if our military forces just landed there?" the Grand Councilwoman enquired.

Pleakley said that this would be a bad idea, as it would cause planet-wide panic to such simple creatures.

Experiment 626 engages the hyperdrive of 'the Red One' to jump through space and time, evading capture. CHRIS SANDERS / PHOTOCOPY





The Grand Councilwoman decided that to capture Experiment 626 quietly they would need someone who knew a lot about him. She asked Pleakley who he thought they should send. Pleakley suggested a family member might be able to help. But Experiment 626 did not have any family, and the person who knew him best, Jumba, was in prison.



These character sketches of Pleakley show a variation of cyclops designs.  
ANDREAS DEJA / COLOURED PENCIL, INK AND MARKER

When the Grand Councilwoman and Pleakley arrived at Jumba's cell, the scientist guessed what had happened.

"He got away?" Jumba asked before explaining that he had designed Experiment 626 to be unstoppable.

The Grand Councilwoman confirmed that Experiment 626 had escaped. She told Jumba that she wanted him to bring it back and that, in return, she would grant Jumba his freedom.

"Do we have a bargain, Dr Jumba?" the Grand Councilwoman asked. Jumba nodded.

Concerned at what the Grand Councilwoman had just done, Pleakley asked who would make sure Jumba didn't do any harm.

"You will," the Grand Councilwoman replied.

Alone with Jumba, Pleakley trembled as the scientist approached.

"So, tell, me," Jumba began, "on what poor, pitiful, defenceless planet has my monstrosity been unleashed?"

...

Meanwhile, on Planet Earth, a young girl with black hair and brown eyes, who was supposed to be at her hula class, swam beneath the ocean off the coast of Kaua'i, Hawai'i, to feed a sandwich to a fish.



Lilo believes that Pudge the fish controls the weather, so she feeds him a peanut-butter sandwich every Thursday. PETER MOEHRLE / GOUACHE AND GRAPHITE



When she was done, the girl, whose name was Lilo, bodysurfed to the beach, grabbed her things and hurried to the hālau hula school.



From the moment she's introduced, Lilo is shown to be a quirky but lovable character.

CHRIS SANDERS / PHOTOCOPY

Lilo was still dripping wet when she arrived, and class had already begun. Music was playing and girls in grass skirts were in their places on the stage.

Lilo waited for a good moment before joining a line of dancers her age. Lilo smiled as she swayed to the music. She had practised and was excited to show off her hard work. But, as Lilo danced, she dripped water onto the stage, and when the dance came to an end a red-headed girl named Mertle slipped in the puddle.

"Lilo, why are you all wet?" her hula teacher asked.

"It's sandwich day," Lilo said. She explained that every Thursday she took a peanut-butter sandwich to a fish called Pudge. But today she didn't have any peanut butter. Lilo said her sister suggested she use tuna instead. But Lilo said feeding a fish tuna would make her an abomination.

"I'm late because I had to go to the store and get peanut butter cos all we have is... stinking tuna!" Lilo cried, stamping her foot.

The teacher asked Lilo why it was so important. Lilo told him that it was important because Pudge controlled the weather.

"You're crazy," Mertle said.

Lilo reacted at once. She leaped on Mertle and slapped her hard. The girls ran screaming as the teacher pulled Lilo away.

"Everybody, calm down!" the teacher said as the dancers hid behind him.



Lilo said sorry and promised to be good, but the hula teacher thought he should call her sister.

"Ew!" Mertle said, inspecting her arm. "She bit me." The girls looked on in horror. Lilo spent the rest of the lesson sitting on the porch, waiting for her sister.



Lilo longs for acceptance among her peers, but is always met with rejection.  
RIC SLUITER / GRAPHITE AND WATERCOLOUR

When class was over, Lilo watched as the girls left and hurried to join them, but they were not pleased to see her. Lilo noticed that each of the girls was holding a doll and she asked if they were going to play dolls.

"You don't have a doll," Mertle said in a mean voice.

Lilo pulled a lumpy, green doll from her bag. The girls looked at it in disgust.



Handmade and loved by Lilo, Scrump is a rag doll that repulses the girls from Lilo's hula class.  
DISNEY STUDIO ARTISTS / DIGITAL

"This is Scrump," Lilo said. She told them that she pretended Scrump had a big head because a bug had laid eggs in her ears. But Lilo didn't get to explain more, because when she looked up, the girls had gone.

Feeling rejected, Lilo threw Scrump to the ground and left, but then went back. Lilo held her doll close the rest of the way home.

Moments later, Lilo's sister, Nani, arrived, looking for Lilo. "Lilo?" Nani called, not seeing her on the porch. But Lilo wasn't there. Nani rushed home, hoping to find Lilo. Nani was in such a hurry; she ran out in front of a dark car.

"Stupid head!" Nani said, kicking the bumper.

At home, Nani found the house locked with music blaring. When Nani tried to open the door, Lilo told her to go away.

Desperate, Nani looked through the dog flap. Nani told Lilo to let her in because a social worker was on the way, but Lilo wouldn't move.



As Nani struggled to open the door, she told Lilo that, when she got inside, she would bake her into a pie.

Nani did not notice the dark car pulling into the driveway, nor the social worker Cobra Bubbles arriving at her door.

"Hi," Nani said, scrambling to her feet.  
"You must be the, uh..."

"Stupid head?" Cobra Bubbles finished.

Horried, Nani said she would pay for any damage. Cobra Bubbles asked if Nani was going to invite him in, but Nani asked if they could talk outside. Cobra Bubbles said no.

"Wait here," Nani said. She ran to the side of the house, broke a window and climbed inside.

"Hey!" Lilo cried when Nani stopped the music.

Inside, the house was a mess, and a pot was bubbling over on the stove. Cobra Bubbles asked if Lilo was often left home alone. Nani answered that she had just popped out to the store. Nani introduced Lilo to Cobra Bubbles. Lilo looked at Cobra Bubble's tattooed knuckles. "Cobra," Lilo said, reading his name, and asked whether he had ever killed anybody. But Cobra Bubbles said he was here to talk about Lilo and asked her if she was happy.



The task of creating the 'ultimate authoritative social worker' resulted in this look for Cobra Bubbles.  
BYRON HOWARD / COLOURED PENCIL, GRAPHITE



The messy interior of the Pelekai residence reflects the chaos of Lilo and Nani's lives.  
PETER MOEHRLE / GRAPHITE AND WATERCOLOUR

Lilo thought for a moment and looked up at her sister, who mimed what she should say. Lilo answered that she was well adjusted, crossed the street safely, took long naps, but she couldn't guess what came next from her sister's gestures, and said she got disciplined.

Cobra Bubbles wanted to know more.

Lilo told Cobra Bubbles that her sister disciplined her up to five times a day, sometimes with bricks and was about to say more, until Nani told her to run along.

"The other social workers just thought she was a scream," Nani said, hoping Cobra Bubbles understood Lilo was joking. "Thirsty?" Nani asked, keen to change the subject.



Cobra Bubbles explained that he was the person people called when things had gone wrong, and that from what he had seen it looked like things had gone very wrong.

They followed Lilo to the living room, where she was playing with spoons she had dressed to look like the girls in her class. Lilo picked up the spoons, put them in a pickle jar and shook it.

"My friends need to be punished," Lilo told them.

Lilo's behaviour, such as making dolls in the image of her friends, is enough to raise the concerns of Cobra Bubbles.

DISNEY STUDIO ARTIST /  
DIGITAL



Cobra Bubbles told Lilo to call him the next time she was left alone.

Before he left, Cobra Bubbles told Nani that she had three days to change his mind about whether Lilo could continue to live with her.

When he'd gone, Lilo screamed and ran from Nani. When Nani caught her, she covered Lilo's mouth to stop her screaming, but Lilo wriggled away.

Rather than chase, Nani set a trap for Lilo. Nani watched Lilo hide behind a pizza box by the door and she pretended to leave. Then Nani waited for Lilo to come out, then grabbed her.

"Why didn't you wait at the school?" Nani asked, holding Lilo, who was trying to get away.

"Do you want to be taken away?" Nani added.

"No!" Lilo cried before lying with her face on the floor.

Nani told Lilo she was a pain. Lilo told Nani that she should sell her and buy a rabbit instead.

"At least a rabbit would behave better than you!" Nani shouted as Lilo slammed the door to her bedroom.

Frustrated, Nani picked up a pillow and screamed into it, and in her bedroom Lilo did the same.

When they had both calmed down, Nani went to Lilo's room with pizza.

"We're a broken family, aren't we?" Lilo said, staring at her doll.



Lilo's bedroom evolved beyond these early designs, with the framed portraits being replaced by Lilo's beloved photos of tourists. This image is based on a graphite drawing by Marcelo Vignali.

RIC SLUITER / GRAPHITE  
AND WATERCOLOUR



Nani tried to disagree, but she couldn't. Nani said that she shouldn't have yelled at Lilo. But Lilo said she thought sisters were supposed to shout and that she liked Nani better as a sister than when she was trying to be her mom.

Curled up in Nani's lap, Lilo told her sister what had happened at hula class. Nani said that Lilo shouldn't fight, but Lilo confided that she felt that she was treated differently to other people.

"They just don't know what to say," Nani said. Nani told Lilo that if she promised that she wouldn't fight, she herself would promise to only yell at her on special occasions. Lilo suggested Tuesdays and bank holidays, which made them both laugh.

Lilo picked up her camera and showed Nani that it was full. The wall beside Lilo's bed was covered in pictures of tourists.

"Aren't they beautiful?" Lilo said.

Suddenly, the lights went out and there was a strange rumbling sound from outside. Lilo ran to her window to see a green meteorite-like object streaking through the sky. It landed with a bang. Lilo said she thought it was a falling star. She wanted to be alone to make a wish and pushed Nani out of the room. Nani pretended she wouldn't budge.

"Why do you have to be so weird?" Lilo shouted, shoving her out.

Nani pushed open the door to listen.

Kneeling next to her bed, Lilo wished for a friend who wouldn't run away.

...

But the meteorite-like object was not a falling star. It was Experiment 626 and his stolen police cruiser. Experiment 626 climbed out of the crater wearing a red spacesuit and carrying a space gun in each hand. He sniffed the air and ran into the road, where he found a frog. He shouted at the frog, but the frog did not understand. Experiment 626 threatened the frog with his gun, but before he could shoot him, an enormous truck sounded its horn to warn him to get out of the way. Experiment 626 turned his guns on the truck, but the truck hit him. The truck stopped and the driver climbed out of the cab.

"What did we hit?" the driver asked, shining a torch under his truck.

"We better call somebody," his passenger said.



Stitch began as green, but was changed to blue in early development. CHRIS SANDERS / PHOTOCOPY



When Experiment 626 woke up, he found himself in a cage at the animal shelter. Outside, he heard voices. It was Nani and Lilo talking to the rescue lady about a dog.

While Nani and Lilo talked to the rescue lady, Experiment 626 crawled across the ceiling and out of the door. But, once outside, Experiment 626 discovered that Dr Jumba had followed him, and so he hid.

Mistaken for a dog, the unconscious Experiment 626 is taken to an animal shelter for rehoming.  
DAVID YORKE / GRAPHITE AND WATERCOLOUR



Inside, Nani filled out adoption forms as Experiment 626 crawled back across the ceiling to his cage. When Nani was done, the rescue lady let Lilo into the back to pick out a dog.

But all the animals were hiding from Experiment 626. Desperate for a way out, Experiment 626 spotted a poster of a girl cuddling a pet. Experiment 626 hid two of his legs, retracted his antennae and spines and ran out to greet Lilo.

"Hi," Lilo said. Experiment 626 tried to say 'Hi' back before giving Lilo a hug.

When Lilo walked out with Experiment 626, Nani recoiled in horror. "What is that thing?" Nani said. The rescue lady answered that she thought it was a dog, but it had been dead just this morning.

"Wouldn't you like a different dog?" Nani asked. But Lilo's heart was set. Lilo told her sister that this dog could talk and asked the snarling creature to say "hello". Experiment 626 started to sound the word, when the rescue lady interrupted to tell Lilo that dogs could not talk.

"Does it have to be this dog?" Nani asked as Experiment 626 licked bogeys out of his nose.

Lilo said it did and that she could tell he was good. Lilo named her new 'dog' Stitch. Nani and Lilo paid the two-dollar licence fee, and the rescue lady handed them the certificate.

"He's all yours," the rescue lady said.



Stitch hides his alien features in order to pass as a dog.  
CHRIS SANDERS / PHOTOCOPY



Jumba and Pleakley watched Stitch and Lilo using a thermal-imaging camera, and when Stitch stepped outside, Jumba aimed his gun at him.

"Why don't you run?" Jumba wondered as Stitch looked at the red target on his chest. Suddenly, Stitch started barking and Lilo appeared at his side.

"Stop!" Pleakley took the gun from Jumba and warned him that they couldn't hurt Lilo as she was part of the mosquitos' food chain.

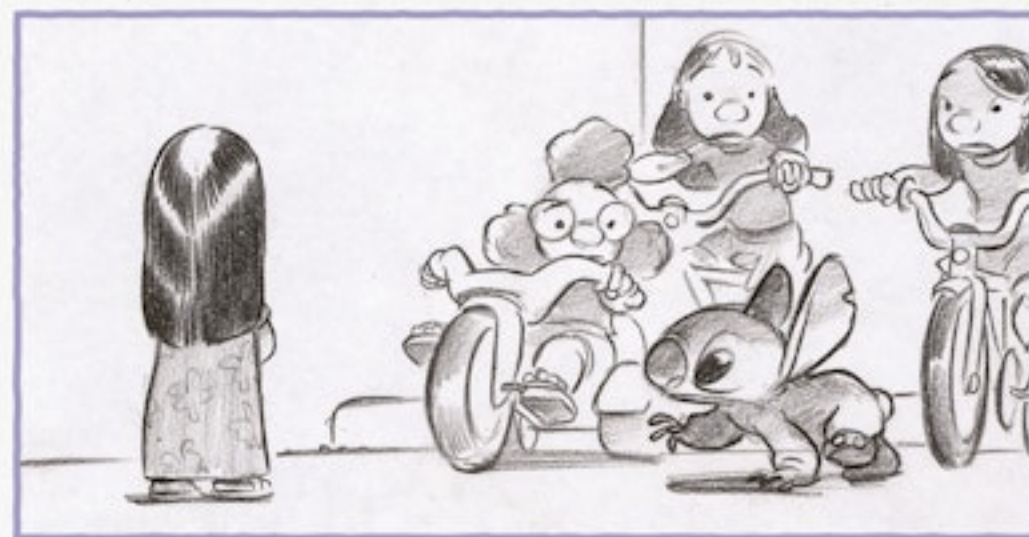
Jumba and Pleakley make an unlikely pairing, with Jumba's reckless side being tempered by Pleakley's more anxious temperament.

H. B. 'BUCK' LEWIS /  
COLOURED PENCIL  
AND GOUACHE



Jumba yelled that Stitch should be ashamed of hiding behind a little girl. The scientist ran at Stitch, but Pleakley wrestled him into the bushes. Pleakley told Jumba that he could not be seen looking like a monster and that they needed to blend in.

Meanwhile, Lilo and Stitch walked Nani to work. Nani gave her sister some money and told her to stay around town until her shift ended. After she left, Lilo spotted the girls from her hula class riding their bikes and rushed over.



Mertle's strong dislike of Lilo has turned the other hula girls against her.

DISNEY STUDIO ARTIST / CONTÉ CRAYON

Lilo said she was sorry to Mertle for biting and hitting her, but Mertle would not accept her apology. Mertle warned Lilo to get out of her way before she ran her over, just as Stitch came over to investigate.

Mertle said Stitch was the ugliest thing she had ever seen. But Stitch trotted over to Mertle and examined her tricycle.

Mertle was terrified. "Get it away from me!" she cried, alerting a pair of odd-looking tourists close by.

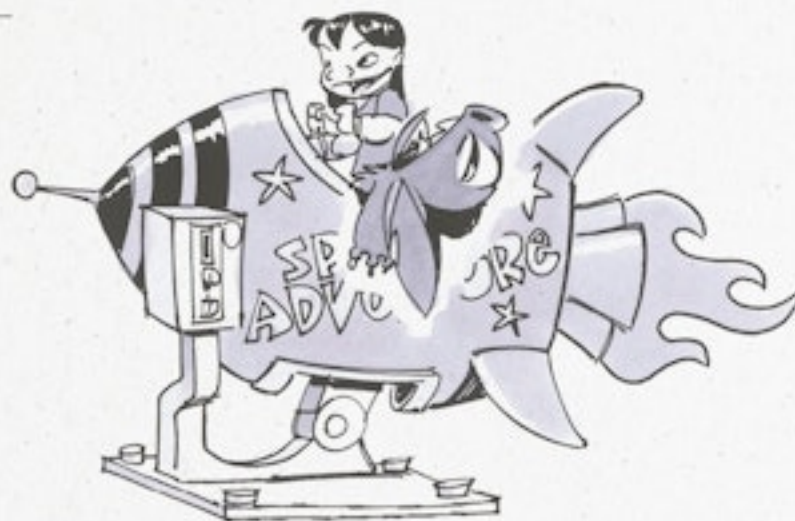
But these odd-looking tourists were Jumba and Pleakley wearing disguises. When Stitch recognised them, he tipped Mertle off her tricycle and pulled Lilo onto the seat behind him.

"Somebody, do something!" Mertle yelled, as Stitch pedalled away.



Stitch's hopes of flying away from the island are crushed when he realises the rocket is just a children's ride.

CHRIS WILLIAMS /  
INK AND MARKER



As Stitch escaped, Pleakley worried that the creature was loose, but Jumba said that he was programmed to look for a big city where he could cause chaos, but with no big cities, all they had to do was watch and wait.

Jumba was right: Stitch's programming had kicked in. Stitch pedalled Lilo all over the island, but he could not find a city.

"It's nice to live on an island with no large cities," Lilo said. Stitch squealed and ranted.

Lilo tried to have fun with Stitch. She played fetch, but Stitch would not budge. They went to a beach, but Stitch threw a ball so hard at a surfer that he fell. Lilo bought Stitch a snow cone, but Stitch dumped it on a dog's head. It was only when Lilo pulled him away that Stitch saw something that did interest him – a children's ride-on spaceship. Stitch climbed aboard, but could not make it move until Lilo put coins in the slot. Lilo squealed as the rocket bumped up and down, but Stitch flopped over the side in despair.

"Hey! When you are ready to give up, just let us know, eh?" Jumba called, from a nearby café.

...

Later, Lilo and Stitch had dinner at the restaurant where Nani worked. Lilo drew, while Stitch watched the dance. Stitch clapped when the dancer set fire to the roof.

Lilo showed Stitch her drawing. "This is you," she said. In her picture, three-quarters of Stitch was coloured with red crayon and was labelled 'BAD'. Only a small part of the picture was labelled 'GOOD'.

Lilo told Stitch that his badness level was high and that they would have to fix it.



Jumba and Pleakley attempt to blend in with the local tourists when they don their disguises.  
CHRIS WILLIAMS / INK AND MARKER



Stitch was initially unintelligible, so his actions and gestures had to be exaggerated to convey how he was feeling.  
DEAN DeBLOIS / PHOTOCOPY



"Your dog cannot sit at the table," Nani said, carrying dishes to the kitchen.

But Lilo said that Stitch was troubled and needed desserts.

Lilo called David Kawena, the fire dancer, over to meet her new dog. David said he wasn't sure Stitch was a dog, while Nani put two slices of cake on the table. Before Lilo could take a bite, Stitch swallowed both slices, then burped them up and put them back on the plates.

Nani saw that David was covered in soot and asked if he had set himself on fire again. David said it was just the roof. He started to ask Nani on a date, but Nani said that she had too much to deal with and glanced at Lilo before leaving to serve a customer.

With her sister gone, Lilo told David that she knew that Nani liked his butt and fancy hair because she had read it in Nani's diary.

Stitch sniffed the air and looked at the floor to see an alien drumstick. He climbed down to get it, but the drumstick was moving. Stitch followed the drumstick across the floor, but when he grabbed it, Jumba got him!

Stitch snarled as Jumba held on tight. Pleakley tried to help, but Stitch bit his head and would not let go. Seeing the commotion, Nani rushed over to help and pulled Stitch off Pleakley.

The fuss had alerted someone else too. "Is that your dog?" Nani's boss asked before telling Nani that she was fired.

On the way home, Lilo asked if it was her fault that Nani had lost her job. Nani lied that her boss was a vampire and had fired her because she didn't want to become one too.

"I knew it," Lilo said.



Jumba's and Pleakley's outfits are inspired by the colourful aloha shirts worn by tourists visiting the islands. DISNEY STUDIO ARTIST / GOUACHE AND CONTÉ CRAYON





Lilo and Nani's house is inspired by buildings found in the laid-back towns of Kauai.  
BARBARA MASSEY / GRAPHITE AND WATERCOLOUR

Lilo welcomed Stitch into his new home. She showed him a pillow. "Comfy!" Lilo said, but Stitch shredded it. Nani shouted at Stitch.

Nani wasn't sure how she would sleep with Stitch in the house.

"Hey! Stop that, Stitch!" Lilo cried as Stitch started destroying the kitchen. Nani said that they would have to take him back.

"What about 'ohana?" Lilo yelled as Nani opened the front door. Lilo said their father had taught them that 'ohana meant family, and that family meant that nobody got left behind. Nani closed the door and put Stitch down.

"I hate it when you use 'ohana against me," Nani sighed.

Lilo showed Stitch her bedroom, where she had made him a bed from a pineapple box.

"This is your dolly and bottle," Lilo said, holding up Scrump and a baby bottle filled with coffee. Stitch made himself comfortable on Lilo's bed.

Lilo asked Stitch to get down, but Stitch grabbed her pillow and put it on her. Stitch picked up a photograph he found underneath. Lilo took the photograph and told Stitch that he must never touch it and put it back.

Stitch tore around the room, breaking things, until Lilo put a lei around his neck.

"Mmm!" Stitch said, suddenly calm. Lilo suggested that instead of breaking things he could make something instead.

Stitch liked this idea. He ran around the room, moving objects and arranging things until he had built a model city, complete with skyscrapers.

"Wow. San Francisco," Lilo said, recognising it.

When he was done, Stitch tore through his city like a monster, toppling buildings and picking up cars and eating them.



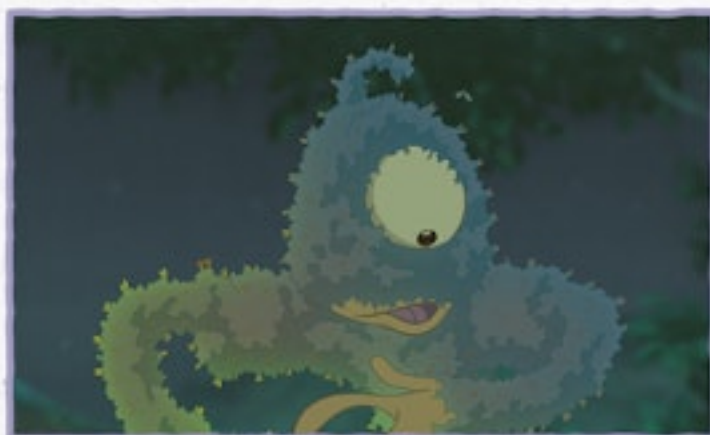
Earlier in the film, Stitch is seen looking at postcards of American landmarks, including a postcard of San Francisco.  
DISNEY STUDIO ARTIST /  
CONTÉ CRAYON



Meanwhile, Jumba and Pleakley set up camp outside.

"This little girl is wasting her time," Jumba said, watching through the window. "626 cannot be taught to ignore its destructive programming."

Earth 'expert' Pleakley is convinced that the mosquito population is endangered.  
DISNEY STUDIO  
ARTIST / DIGITAL



Pleakley tried on the wig from his disguise. "What are you doing?" Jumba asked as Pleakley looked in the mirror. Jumba wrestled the wig off Pleakley to try it on himself.

"Don't move," Pleakley said as a mosquito landed on his arm. "Why, it's a whole flock." Pleakley was delighted. "They're nuzzling my flesh with their noses." But the mosquitoes were not nuzzling.

"Aaaggghhh!" Pleakley screamed as they bit.

Inside, Nani phoned David. She flicked through a book to find out what kind of creature Stitch was.

"It keeps staring at me like it's going to eat me," Nani said to David as she wandered into the kitchen. But Stitch had found something else to eat.

Nani yelped when she found him raiding the fridge.

As Stitch wandered around Lilo's house, Jumba told Pleakley that Stitch was only programmed to destroy, but here there was nothing to destroy. Stitch had no purpose and no memories. Jumba wondered what he would do next.

Inside, Stitch examined the books on the shelves. Most he threw aside, but one stood out. It was a children's book.

"That's *The Ugly Duckling*," Lilo said, yawning as Stitch showed her the book. Lilo said that the ugly duckling was sad because he thought no one wanted him, but when his family heard him crying, they came to find him. Then he was happy because he found where he belonged.

Stitch picked up the book and took it with him to his pineapple-box bed.

Lilo asked Stitch if he'd like to listen to some music. She said she thought Stitch looked like a rock-and-roll fan and put on some music.



Stitch relates to the story of the Ugly Duckling as he searches for the place where he belongs.  
DEAN DEBLOIS /  
PHOTOCOPY



The next morning, Lilo woke Nani to show her Stitch's new trick. Lilo put one of Stitch's claws on a spinning disc on her record player and then opened Stitch's mouth. Music filled the room. As Nani watched, amazed, there was a knock at the door.



Music plays an important role in the film as it provides an outlet for both Lilo and Stitch.  
CHRIS SANDERS /  
CONTÉ CRAYON

"Heard you lost your job," Cobra Bubbles said.

Nani started to explain that she had quit her job because the hours weren't convenient for raising a child, but Stitch threw a book at Cobra Bubble's head. Nani grabbed Stitch.



"What is that thing?" Cobra Bubbles snarled. Lilo answered that Stitch was her puppy. Cobra Bubbles told Nani that the next time he saw them, he expected her to have a job and for Stitch to behave like a model citizen.

Nani set off into town to find a job. While Nani spoke to Mrs Hasagawa about a job at the fruit stall, Lilo taught Stitch about being a model citizen. Lilo used her musical hero as an example. Lilo said Stitch needed to learn to dance. Stitch was a natural. Lilo and Stitch danced about the stall, but as Stitch twirled to the music, he lost control and shoved Mrs Hasagawa head first into a watermelon.

At the coffee shop, Nani spoke to the owner, while Lilo began Stitch's music lesson. Lilo gave Stitch a ukulele and showed him where to put his fingers. Stitch picked at the strings like he'd played for years.

Nani told the owner that she could make an excellent cappuccino, but the owner said she didn't need anyone right now. As they spoke, Stitch played the ukulele so fiercely his music shattered all the glass in the shop, including the coffee pot.



The character designs in the film are based on director Chris Sanders' own personal style, rather than the traditional Disney in-house style. CHRIS SANDERS / CONTÉ CRAYON



At the hotel, Nani told the manager about how much she liked to answer phones, as Lilo taught Stitch about being romantic.

"She looks like she could use some lovin'," Lilo said, pointing to a lady in the lobby. Stitch gave the lady a rose.

At the desk, the manager said he might have a job for Nani, when a shriek rang through the lobby – Stitch had leaned in for a kiss. Nani pulled them out of the hotel at a gallop.

Nani perseveres in her search for a job despite Stitch's accidental sabotage.  
CHRIS SANDERS /  
CONTÉ CRAYON



Next, Nani spoke to the lifeguard at the beach. Nani was thrilled when the lifeguard said that she did have work for her.

"You have no idea how much I need this job," Nani said, as Stitch strode onto the sand, dressed in a costume and holding a ukulele.

"Knock 'em dead," Lilo cried as Stitch started to play.

Stitch was good, and soon people started to gather. But as more came, they crowded round Stitch. He did not like the cameras flashing in his face. Stitch tore off his clothes and attacked.

The tourists fled in a stampede, leaving a mess and toppling the lifeguard tower. When she saw what had happened, the lifeguard left too, along with Nani's hopes of a job.

"Howzit... Nani," David said as he approached, holding two surfboards.

Nani didn't look up. Lilo told David that they were having a bad day. David thought he knew just the thing to help.

"There's no better cure for a sour face than a couple of boards and a few choice waves," David said gently. "What do you think?" And Nani agreed.

Lilo sat on the front of the board as Nani paddled into the surf and Stitch clung tightly to the back, scared of the water.



When Lilo hands Stitch a ukulele, he proves himself a natural musician.  
RON DEFELICE / GRAPHITE AND WATERCOLOUR





Stitch is anxious when he first rides on a surfboard, but soon catches the surfing bug.  
CHRIS SANDERS / CONTÉ CRAYON

Lilo took turns riding with Nani and David on their boards and swam in the ocean. Soon even Nani had forgotten her troubles and was having a good time. Stitch stayed safely on the board. When they were done in the water, Lilo played with David and Nani on the beach and built a sandcastle. David and Nani buried Lilo in the sand. Stitch watched them having fun and buried himself in the sand, but he didn't have as much fun as Lilo. Stitch felt left out. When Lilo started work on another castle, Stitch picked up the surfboard and took it to her. He wanted to surf too.

Meanwhile, Jumba watched from a tree, while Pleakley called his mother.

"Something is not right," Jumba muttered as he saw Stitch, Nani and Lilo walking towards the ocean. "626 is returning willingly to water."

As Pleakley talked about his trip, another call came through. It was the Grand Councilwoman wanting a status report on their mission to catch Experiment 626.

Pleakley told her that things were going well, but she said that she'd expected them to be back by now. Pleakley lied that they just had a few things to pack up, but before he could say more, Jumba told him to hang up.

"We are going swimming," Jumba decided.

Nani paddled Lilo and Stitch out into the surf and this time Stitch enjoyed it. When Nani brought the board down a steep wave, Stitch was frightened and clung to her leg, but as he got used to it, he surfed on the back of the board.



Stitch's molecular density means he can't swim – he just sinks – so Jumba is surprised to see him willingly go into the water.  
CHRIS SANDERS / PHOTOCOPY





Clumsy but kind-hearted, David is a good friend to Nani, though wishes he were more.

RUBEN AQUINO / COLOUR  
PENCIL AND GRAPHITE

But just as Stitch was starting to have fun, Jumba appeared and pulled him from the board. Nani and Lilo fell into the water too, but surfaced quickly.

When Stitch emerged, he spluttered and clung to Lilo. But Stitch was not alone. Jumba dragged Stitch under the waves, and Stitch pulled Lilo with him.

David and Nani dived after her, and Nani pulled Lilo away from Stitch. Nani swam Lilo to shore, while David dived after Stitch.

Below the surface, Jumba held on to Stitch, while Pleakley tried to put handcuffs on him, but Stitch grabbed them and cuffed Pleakley to Jumba. Stitch then bit hard on Pleakley's scuba tank and sent Pleakley and Jumba whooshing to the surface.

Stitch was free, but he had been under a long time. Stitch was drowning when David found him.

On the shore, Lilo was hugging her sister, sad to have lost Stitch, when David stepped out of the waves. Stitch was unconscious, but as soon as David put him on the sand, Stitch snapped and snarled. It was then Nani noticed a man watching them. It was Cobra Bubbles.

This time, Nani didn't have the words to explain. Not only had she failed to get a job, but Stitch was still as uncontrollable as ever and Lilo had almost drowned.



"I know you're trying, Nani, but you need to think about what's best for Lilo," Cobra Bubbles said gently. "Even if it removes you from the picture."

Cobra Bubbles told Nani he would come back in the morning to get Lilo.

When Nani returned, David asked if he could help. But Nani shook her head and said she needed to get Lilo home to talk. David and Stitch watched as they left.

"I really believed they had a chance," David said to Stitch. "And then you came along."

Stitch bowed his head in shame.



The north shore mountains of Kaua'i were depicted in the film.  
SEAN SULLIVAN / GRAPHITE AND WATERCOLOUR



In one of the most moving moments in the film, Nani sings a goodbye song to Lilo, believing they were spending their last night together as a family.  
DISNEY STUDIO ARTIST /  
INK AND MARKER



As Stitch walked up the steps to the house, he met a duck, just like the one from the story. Stitch thought the duck was alone, but when she quacked, her ducklings emerged from a bush, and they waddled away together. It was Stitch who was alone.

When Stitch arrived, Nani was talking to Lilo on the hammock. Lilo told Nani she was sure she would get a job soon because she was so nice.



"Come here," Nani said, and Lilo curled up in her sister's lap, while her sister sang her a traditional Hawaiian song. As she sang, Nani took the flowers from her and sister's hair and held them close together in her hands before casting them into the wind.

Later, in Lilo's bedroom, Stitch looked at the photograph Lilo kept under her pillow. The picture showed Nani and Lilo with their mother and father.

One of Lilo's most treasured possessions is her family photo, showing her late parents.  
DAVID MURRAY / GRAPHITE AND WATERCOLOUR

"That was us before," Lilo said, and she told Stitch that her parents had died in a car accident.

"What happened to yours?" Lilo asked. She said she had heard Stitch crying at night and wondered if he'd been dreaming about his parents.

"I know that's why you wreck things," Lilo said. "And push me."

But Stitch didn't answer. Instead, Stitch went to his bed and took out the children's book. Lilo told Stitch that her family was little and that they didn't have much, but he could be a part of it if he wanted to. Lilo reminded Stitch that 'ohana meant family, which meant that nobody gets left behind. Stitch looked at Lilo with sad eyes.

"But if you want to leave, you can," Lilo said as Stitch carried the book to the window and climbed out.



The Ugly Duckling appears in Disney's 1939 *Silly Symphonies* and makes a reappearance in *Lilo & Stitch* within the pages of Lilo's book. DEAN DEBLOIS / CONTÉ CRAYON



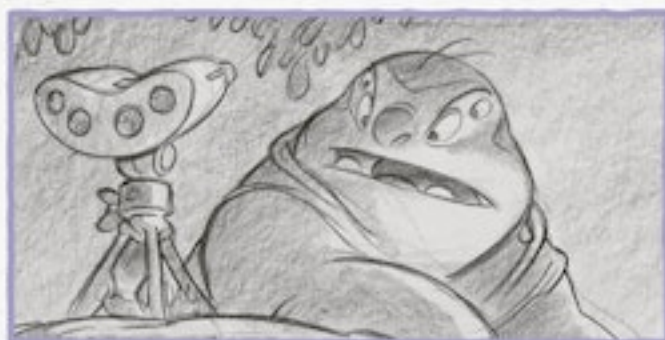
"I'll remember you though," Lilo said when she thought he'd gone. "I remember everyone that leaves." Lilo looked at the picture of her parents, before tucking it under her pillow and closing her eyes.

Stitch heard it all through the window. He took one last look at Lilo, then walked into the dark. Stitch took the book to a clearing and opened it to the page where the duck was alone before his family came to find him.

"L-lost," Stitch said, reading the duck's words. "I'm lost." And Stitch cried into the darkness.

...

Early in the plot development, Jumba was a part of an intergalactic gang led by Stitch.  
DEAN DEBLOIS / CONTÉ  
CRAYON



Pleakley emerged from the ocean the following morning, having narrowly escaped being eaten by a shark.

"I hate this planet!" Pleakley cried as he pulled himself next to Jumba.

When Pleakley's phone rang, it was the Grand Councilwoman. She demanded to know, once and for all, if they had captured Experiment 626. When Pleakley failed to answer, the Grand Councilwoman told him that they were both fired and would go to prison.

"Your incompetence is nothing short of unspeakable," she added before hanging up.

Pleakley sobbed, but Jumba sprang into action. This meant he could catch Experiment 626 his way! Pleakley followed, determined to stop him before he did any damage.

With Jumba and Pleakley off the case, the Grand Councilwoman turned to Captain Gantu.

"How soon will you be prepared to leave?"

"Immediately!" Captain Gantu replied.

...

When Stitch awoke, he heard a rustling in the bushes. Stitch rubbed his hands nervously. Was it his family?

"Don't make me shoot you," Jumba said. The scientist asked Stitch to come quietly, but Stitch backed away.

"Waiting," Stitch said, looking at the bushes.

"For what?" Jumba asked.

Stitch answered that he was waiting for his family.



Features of the final design of the Grand Councilwoman can be seen in early character development.  
H. B. 'BUCK' LEWIS /  
COLOURED PENCIL



Jumba told Stitch that he had no family, and that he could never have one. Then Jumba said Stitch was built to destroy, and that meant he would never belong anywhere.

"Now come quietly," Jumba said, holding out his hand. "And we will take you apart."

Stitch ran.

\*\*\*



David proves time and again that he's there to look out for Nani and Lilo.  
DISNEY STUDIO ARTISTS / DIGITAL

Nani was too sad to eat her breakfast when Lilo entered the kitchen. "What's wrong?" Nani asked when she saw that Lilo had been crying too. Lilo told her sister about Stitch leaving.

"We don't need him," Lilo said, staring at the floor.

Nani knelt and explained to Lilo that sometimes things don't work out the way you want them to, even if you try. And that some changes could be better. Nani was about to tell Lilo about Cobra Bubbles' decision when there was a knock at the door. Nani was frightened she was too late, but it was David with news of a job. David said he'd found Nani a job at the general store, but Nani had to hurry.

Before leaving, Nani told Lilo to lock the door and not to open it to anyone.

"Oh! David, I owe you one!" Nani said. But David joked she didn't need to worry. They'd be even if she agreed to go on a date with him.

But Nani did need to worry, as no sooner were she and David out of sight, Stitch was sprinting towards the house, chased by Jumba.

"Stitch?" Lilo said when she saw him at the bottom of the stairs. Stitch gestured for Lilo to be quiet.

"Oh!" Jumba said when he found them. Jumba told Stitch that hiding behind Lilo wouldn't work any more because he had been sacked.

"New rules!" Jumba said, firing his plasma cannon.





Jumba's character design is reminiscent of animals such as the sloth and the seal.  
DISNEY STUDIO ARTIST /  
CONTÉ CRAYON

Stitch caught the plasma and launched it back at Jumba, knocking him down. Stitch ran to find Lilo.

Lilo helped Stitch operate on Scrump. When Jumba came to find them, Stitch pushed Scrump into the hall, and as Jumba looked at the doll, Scrump exploded.

Outside, Pleakley watched in horror as shots blasted through the roof of the house.

When the ceiling collapsed, Jumba put down his plasma cannon to find Stitch. Lilo hit him with a broom, until Stitch jumped out and threw him through the wall. With Jumba gone, Lilo opened the door to escape, but found Pleakley and slammed it shut again.

"What have you done to the girl?" Pleakley asked when he found Jumba in the kitchen. Pleakley was worried that Jumba had hurt a precious earthling.

But Lilo was calling Cobra Bubbles.

"Aliens are attacking my house," Lilo said.

"No! No! No!" Pleakley said, hoping to contain the news.

Cobra Bubbles begged Lilo not to hang up, but Lilo dropped the phone.

Stitch found Jumba's plasma cannon underneath a drawer. Stitch aimed, but Jumba jammed the barrel with a carrot.

"You shouldn't play with guns," Jumba said as the plasma cannon whirred and bleeped ominously.

Stitch tossed it to Jumba, who tossed it back.

"This is not going to end well," Pleakley said, grabbing Lilo and running out and away from the house.

The cannon's barrel swelled as Jumba and Stitch played one potato, two potato with it.

"I win!" Jumba said, shortly before it exploded.

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Meanwhile, Nani was leaving the general store with a new job. After she thanked the shopkeeper, Nani heard sirens and saw emergency vehicles heading towards her house.



Even in early development art, Pleakley is depicted as a one-eyed 'noodly' character.  
H. B. 'BUCK' LEWIS /  
COLOURED PENCIL





When Stitch reverts to his true form, his antennae and extra pair of arms can be seen.  
DISNEY STUDIO ARTIST / PHOTOCOPY

At home, Nani found a fire crew putting out the flames on what was left of her house and saw Cobra Bubbles carrying Lilo to his car.

Lilo listened from the back seat as Nani pleaded with Cobra Bubbles not to take her. She said that she was the only one who understood Lilo and that Lilo needed her.

"Is this what she needs?" Cobra Bubbles said, pointing up at the burning house. Cobra Bubbles said it seemed as though Nani needed Lilo more than Lilo needed her.

Lilo had had enough. She escaped from the car into the trees.

In the forest, Stitch heard Cobra Bubbles and Nani calling for Lilo. Stitch looked down and found the photo of Lilo's family. It was burnt, but Stitch wanted to return it. When Stitch found Lilo, she looked at the burnt picture.

"You ruined everything," Lilo said.

Stitch didn't know how to explain, and so revealed his extra legs and antennae to Lilo.

"You're one of them?" Lilo asked. Stitch nodded, hoping Lilo would understand, but instead she pushed him away.

At that moment, Captain Gantu emerged from the bushes and fired a net that captured them both. Nani screamed when she saw Captain Gantu walking back to his ship with the net.



Captain Gantu emptied Lilo and Stitch into a glass capsule, which he attached to the back of the spaceship.

"All buckled up for the trip," Captain Gantu said, tapping the glass.

"No! Stop!" Nani cried when she saw the ship about to take off with her sister.

Stitch pushed at the capsule and managed to squeeze his way out, but before he could free Lilo, Captain Gantu flew away.



Shark-like Gantu shows no qualms about capturing Lilo in his pursuit of Stitch.  
CHRIS SANDERS / PHOTOCOPY



When Nani found Stitch, she demanded he tell her what he knew, but was shocked when he started to answer. Stitch really could talk! But Stitch didn't get to say much before Jumba blasted him off his feet with his plasma cannon and locked him in cuffs.

"You're under arrest," Pleakley said, then called Galactic Command to tell them that Experiment 626 was in custody and needed to be picked up. But as Pleakley ended the call, he saw Nani. Pleakley told Jumba not to interact with her.

"Where's Lilo?" Nani demanded.

"Who?" Jumba asked. He said they didn't know anyone with that name.

Nani described Lilo, then pointed at Stitch and said, "She hangs around with that thing!"

Jumba and Pleakley said they knew who she meant. But when Nani told them to bring her back, they said they could not. Pleakley said it would be a misuse of Galactic Federation resources. Jumba said they were just there for Stitch.

"So, she's gone?" Nani asked in disbelief.

Pleakley said that the bright side was that Nani wouldn't have to yell at someone any more, but this was no bright side to Nani. Nani fell to her knees and sobbed as Jumba and Pleakley led Stitch away. But Stitch didn't want to leave.

"Ohana," Stitch said to Nani. Jumba pulled Stitch away, but Nani wanted to know what Stitch had said.

"Ohana means family," Stitch said. "And family means..."

"Nobody gets left behind," he and Nani said together.

Stitch turned to Jumba and said something in an alien language.

Jumba was offended. After all that Experiment 626 had put him through, Stitch was asking him for help!

Stitch said something in the alien language again, and Jumba unlocked Stitch's handcuffs and agreed.

Pleakley was shocked that Jumba had changed his mind so quickly.

"He's very persuasive," Jumba said.

"What exactly are we doing?"  
Pleakley asked.

"We are going to get Lilo!"  
Nani asked.



Jumba quickly agrees to rescuing Lilo, showing he has some morality.  
CHRIS SANDERS / CONTÉ CRAYON

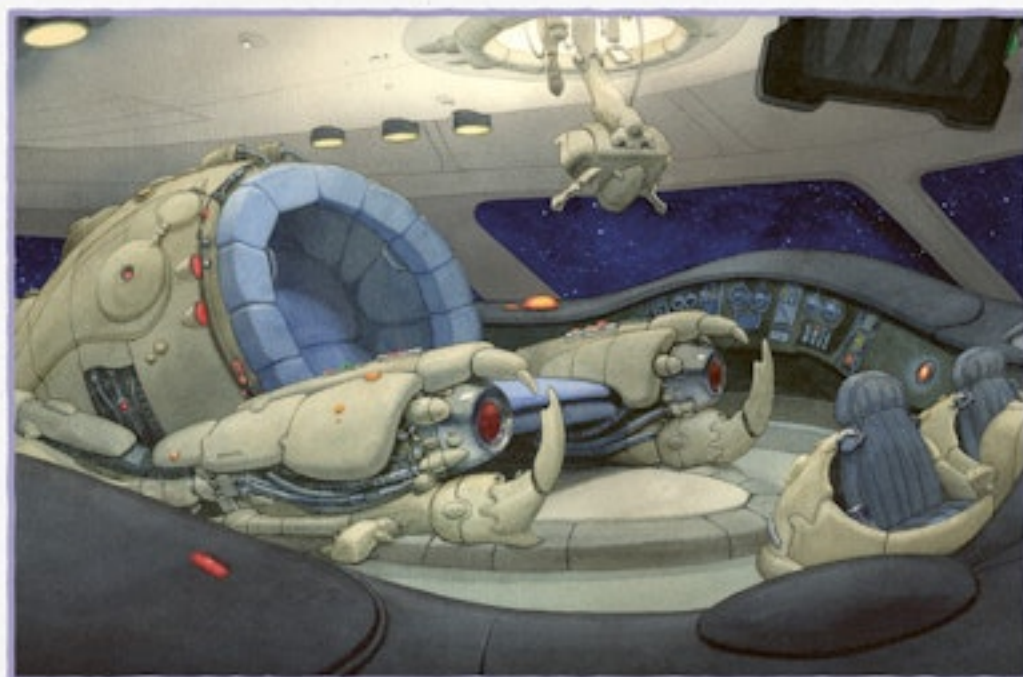


Jumba drove Stitch, Nani and a complaining Pleakley across the island to find their spaceship. Stitch clapped his paws when he saw it.

"Did you think we walked here?" Jumba asked, pulling out the keys.

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In the capsule at the back of Captain Gantu's spaceship, Lilo hugged her knees to her chest and looked at the photo of her family, while Captain Gantu radioed Galactic Federation Headquarters for clearance to land. Lilo thought she was alone, but when she looked up, she saw a spaceship behind them with Stitch waving to her through the windscreen.



The futuristic spaceships contrast starkly against the natural beauty of the Hawaiian landscapes depicted in the film. PETER MOEHRLE / GRAPHITE AND WATERCOLOUR

In the cockpit of his spaceship, Captain Gantu was radioing the Grand Councilwoman about his successful mission when Jumba's spaceship flew into view with Experiment 626.

"I'll call you back," Captain Gantu grunted into the radio. He chased Jumba's ship and fired on it with lasers.

"So, what exactly are we doing?" Nani asked as Jumba dodged Captain Gantu's lasers.

Jumba assured Nani that they were professionals and this was all part of the plan, but Nani wasn't convinced.

Suddenly, a laser pierced the cabin. Pleakley shrieked, but Jumba said it was showtime. Jumba drove the ship down and banked through a narrow gorge. Captain Gantu followed close behind, but when Jumba pulled up on the controls, Gantu couldn't get out of the way and crashed into their ship.

"Go! Go!" Stitch yelled, and leapt out of the door.

Stitch landed on Captain Gantu's windscreen and hurried to the back of the ship to Lilo. Stitch scratched at the glass, but before he could get the capsule open, Captain Gantu turned the ship's burners on him.

"Stitch!" Lilo cried as she watched him fall to the ground in flames.

Stitch bounced off a mountain and landed unconscious in the middle of a road next to a frog.

Captain Gantu sped after Stitch, determined to finish him, once and for all.



The frog woke Stitch as Captain Gantu's ship hurtled towards them. Stitch leapt out of the way before he opened fire.

"Don't leave me, okay?" Lilo called to Stitch.

A petrol tanker's loud horn gave Stitch an idea. Stitch pulled the tanker to a halt, and when the driver got out to see what had happened, Stitch hopped in and sped away.



Stitch shows his unstoppable nature as he assists in the rescue of Lilo. DISNEY STUDIO ARTIST / CONTÉ CRAYON

Stitch drove the tanker up the volcano and crashed it into the lava, then climbed out and lay on top of the tank. As Captain Gantu opened fire, Stitch ripped a hole in the tank. The leaking petrol hit the lava and the tanker exploded.

"Yee-hah!" Stitch cried as he was blasted through Captain Gantu's windscreen and onto the controls.

"You're vile!" Captain Gantu boomed, attempting to smash Stitch with his fist. "You're foul!" he cried, missing again. "You're flawed!" he yelled, hitting the mark.

"Also, cute and fluffy!" Stitch cackled, lifting Captain Gantu's fist and throwing him from the spaceship.

Captain Gantu landed on Jumba's ship and fired back with his laser, as Stitch crawled to the back of Gantu's ship to find Lilo.

"Nobody gets left behind," Stitch said after he unlocked the capsule. Lilo kissed Stitch on the nose. Lilo and Stitch leapt from the spaceship just before it exploded.

"Lilo!" Nani cried as black smoke from the explosion engulfed the ship.

...

When the smoke cleared, and Lilo saw what Stitch had done, she called him a good dog. Lilo and Stitch were riding on Jumba's ship, and Stitch had captured Captain Gantu, who was dangling off the side.

Jumba's ship landed in the ocean, creating a wave that knocked David off his board.

David is a great surfer, and helps to rescue Lilo, Stitch, Nani, Jumba and Pleakley. RUBEN AQUINO / GRAPHITE AND COLOUR PENCIL





When David surfaced, Lilo called to him and asked if he could give them a ride to shore. David took one look at the spaceship and the strange passengers on board and answered, "Sure, but I have to make two trips."

When they reached the beach, the Grand Councilwoman was there to arrest Stitch.

"Leave him alone," Lilo said when Stitch was handcuffed and led away. Lilo tried to follow, but Cobra Bubbles stopped her.

Captain Gantu started to explain what had happened, but the Grand Councilwoman stopped him and told him that she was retiring him.

Next, Pleakley tried to take credit for the capture, but the Grand Councilwoman stopped him too.

"You'll be lucky if you end up on a fluff trog farm after we sort this thing out," the Grand Councilwoman said.

After seeing Gantu and Pleakley's fate, Jumba thought he should leave, but the Grand Councilwoman said that everything was his fault.

"If it wasn't for your Experiment 626, none of this—" she said.

"Stitch," Stitch interrupted, introducing himself. Stitch asked if he had to leave, and when the Grand Councilwoman said that he did, Stitch asked if he could say goodbye. Stitch walked over to Lilo, who hugged him.

"Who are you?" the Grand Councilwoman asked, amazed.

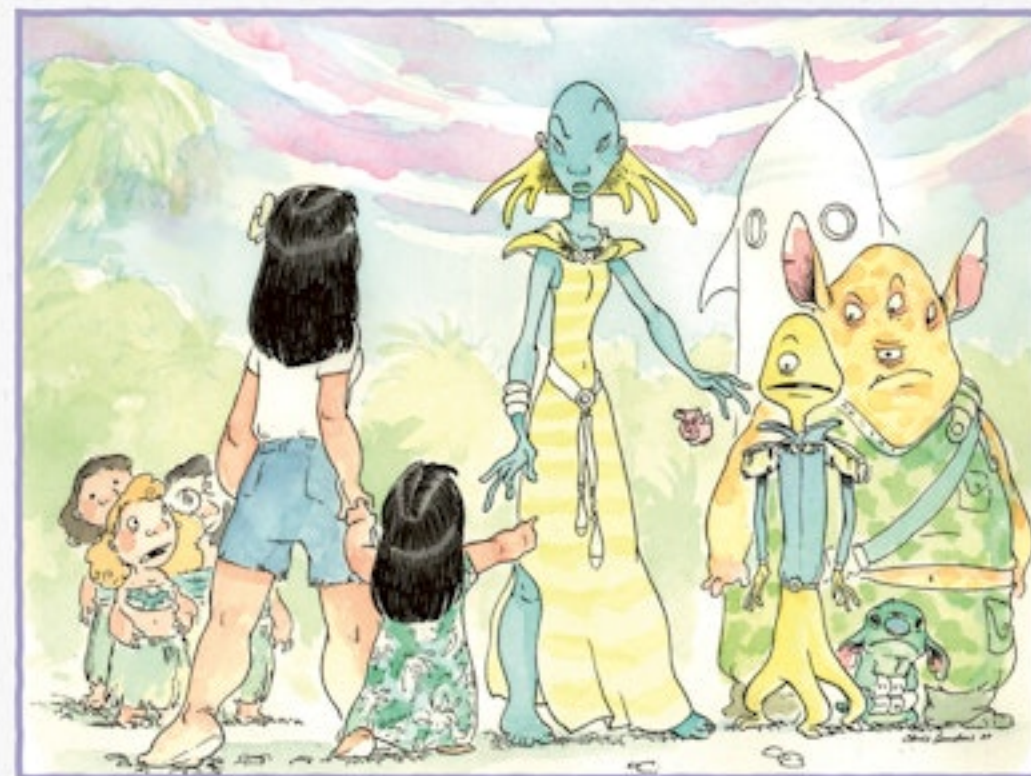
Stitch told the Grand Councilwoman that this was his family.

"It's little and broken, but still good," Stitch said.

"Does he have to go?" Pleakley asked.

The Grand Councilwoman said that she had to abide by what the council had decided, because it was the law.

Cobra Bubbles turned to Lilo. "Didn't you buy that thing at the shelter?"



The Grand Councilwoman is a firm but fair leader, insisting that she must follow the law of the Galactic Federation Council. CHRIS SANDERS / PHOTOCOPY



Lilo pulled out a piece of paper.

"I paid two dollars for him," she said. Lilo told them that this meant that Stitch was hers, and that if they took him, they would be stealing.

Despite being a stickler for the rules, the Grand Councilwoman allows Lilo to use a loophole in the law to show Stitch mercy. **DISNEY STUDIO ARTIST / CONTÉ CRAYON**



The Grand Councilwoman said Cobra Bubbles looked familiar, and he responded that it was because he was in the CIA at Roswell, USA, in 1973. The Grand Councilwoman remembered.

The Grand Councilwoman sentenced Stitch to a life in exile on Earth. She unlocked Stitch's handcuffs, and Nani and Lilo gave him a hug. The Grand Councilwoman said that as Lilo was caretaker of Stitch, the family were now under the protection of the United Galactic Federation, who would check up on them from time to time. Before she left, the Grand Councilwoman instructed her guards that Jumba and Pleakley should stay behind too.

Once the Grand Councilwoman's spaceship was in the air, Nani asked Cobra Bubbles if he was an agent for the CIA.

"Former," Cobra Bubbles answered, and told Nani that he had once saved the planet by convincing an alien species that mosquitoes were endangered.

"Now, about your house..." Cobra Bubbles said.

But the house was easily fixed. In fact, Cobra Bubbles, Jumba, Pleakley and David all helped to build a new house for Nani and Lilo, complete with a spaceship room for Stitch. Stitch loved his new family. Stitch cooked, cleaned, did the laundry and even got a job with David at the restaurant. The family lived happily in their new home, where they celebrated birthdays and holidays with their friends. Sometimes they took trips as a family, too, because family means nobody is left behind.



The end credits show how Lilo, Nani and Stitch are now one family. **DAVID WANG / GRAPHITE AND WATERCOLOUR**



## The Art of Disney Lilo & Stitch

Following Disney's large-budget films of the mid 1990s, the studio sought to create a less expensive film, just as Walt Disney had done with *Dumbo* in 1941. Chris Sanders, who would go on to direct the film alongside Dean DeBlois, was invited to pitch an idea. Pulling on a character he had created in 1985, Sanders developed a storyline featuring the character Stitch.

Originally set in Kansas, the film's relocation to the non-urban location of the Hawaiian island of Kaua'i helped to define the plot more clearly. When the animation team visited Kaua'i, they learned about the concept of 'ohana, the sense of family reaching far beyond one's immediate relatives. The idea became the foundation of the film, with Stitch overcoming his destructive urges, thanks to becoming a part of Lilo and Nani's family.

*Lilo & Stitch* featured watercolour-painted backgrounds. The background artists trained to work with watercolour, believing that the medium evoked the bright look of a storybook and harkened back to *Dumbo*. Character designs were based on Sanders' own drawing style and, owing to the budget, details on clothing were avoided. Similarly, many scenes take place in shaded areas, as animating shadows was out of budget.

*Lilo & Stitch* was released in 2002 to critical acclaim, earning itself an Academy Award nomination for Best Animated Feature and 10 Annie nominations, with Daveigh Chase, the voice actor for Lilo winning the award for Outstanding Voice Acting in an Animated Feature Production.

CHRIS SANDERS

Concept art on pages 4, 12-13, 16, 25, 27, 43, 55 and 63.

Story sketches on pages 38-40, 42 and 57

PAUL FELIX

Concept art on page 10.

DISNEY STUDIO ARTIST

Story sketches on pages 11, 29, 35, 46, 52, 60 and 64. Production stills on pages 19, 22, 36 and 50.

Concept art on pages 8-9 and 33. Clean-up model sheet on page 54.



Cobra Bubbles, Jumba, Pleakley and David form Stitch's extended 'ohana. DAVID WANG / INK AND WATERCOLOUR





ANDREAS DEJA

*Concept art on page 14.*

PETER MOEHRLE

*Concept art on pages 15, 21 and 58.*

RIC SLUITER

*Concept art on pages 18 and 23.*

BYRON HOWARD

*Concept art on page 20.*

DAVID YORKE

*Background painting on page 26.*

Stitch shares the story of the Ugly Duckling with a group of curious ducklings.  
 WILLIAM T. SILVERS, JR. / GRAPHITE AND WATERCOLOUR



H. B. 'BUCK' LEWIS

*Concept art on pages 28, 49 and 53.*

CHRIS WILLIAMS

*Story sketches on pages 30-31.*

DEAN DeBLOIS

*Story sketches on pages 32, 37 and 47-48.*

BARBARA MASSEY

*Background painting on page 34.*

RON DeFELICE

*Concept art on page 41.*

RUBEN AQUINO

*Model sheet on page 44. Rough model sheet on page 61.*

SEAN SULLIVAN

*Background painting on page 45.*

DAVID MURRAY

*Background painting on page 46.*

DAVID WANG

*Background painting on pages 65 and 67.*

WILLIAM T. SILVERS, JR.

*Background painting on page 68.*







GLUED DOWN