Click Here

1987 animated film directed by Jerry ReesThis article is about the film. For the novel, see The Brave Little Toaster (novel).The Brave Little ToasterUnited Kingdom theatrical release posterDirected byJerry ReesScreenplay byJerry ReesJoe RanftStory byJerry ReesJoe RanftBrian McEnteeBased onThe Brave Little Toasterby Thomas M. DischProduced byDonald KushnerThomas L. WilhiteStarringDeanna OliverTimothy E. DayJon LovitzTim StackThurl RavenscroftWayne KaatzPhil HartmanJoe RanftJonathan BenairEdited byDonald W. ErnstMusic byDavid NewmanProductioncompaniesHyperion PicturesThe Kushner-Locke CompanyDistributed byHyperion Pictures[a]Release dateJuly10,1987(1987-07-10) (Los Angeles)[1]Running time90 minutesCountryUnited States[2]LanguageEnglishBudget$2.3 million[3]Box office$2.3 million (estimated)The Brave Little Toaster is a 1987 American animated musical fantasy film directed by Jerry Rees.[4] It is based on the 1980 novella of the same name by Thomas M. Disch.[5] The film stars Deanna Oliver, Timothy E. Day, Jon Lovitz, Tim Stack, and Thurl Ravenscroft, with Wayne Kaatz, Colette Savage, Phil Hartman, Joe Ranft, and Jim Jackman in supporting roles. It is set in a world where domestic appliances and other consumer electronics come to life, pretending to be lifeless in the presence of humans. The story focuses on five anthropomorphic household appliancesa toaster, gooseneck lamp, electric blanket, tube radio and upright vacuum cleanerwho go on a quest to search for their owner.[6]The film was produced by Hyperion Pictures and The Kushner-Locke Company. Many CalArts graduates, including the original members of Pixar Animation Studios, were involved in its production.[7] The rights to the book were acquired by Walt Disney Studios in 1982. John Lasseter, then employed at Disney, wanted to do a computer-animated film based on it, but it was turned down. While the film received a limited theatrical release, The Brave Little Toaster received positive reviews and was popular on home video. It was followed by two sequels, The Brave Little Toaster to the Rescue in 1997 and The Brave Little Toaster Goes to Mars in 1998.[8]In a small wooden cabin, five midcentury anthropomorphic electric appliances Toaster, Radio, a desk lamp named "Lampy", an electric blanket named "Blanky" and a vacuum cleaner named "Kirby" await the return of a young boy named Rob (whom they refer to as "the Master") who used to vacation at the cabin with his family, but has not come by in some years. One day, upon seeing that the cabin is about to be sold, the appliances decide to venture out and find Rob themselves. They turn Kirby into a makeshift vehicle by attaching a rolling office chair, a power strip and a car battery to him, and set out towards the city.Along their journey, the appliances have numerous harrowing adventures. When their battery runs low, the group stops for the night in a forest, with Blanky serving as a tent. During the night, a storm blows Blanky up into the trees, and Lampy uses himself as a lightning rod to recharge the battery. After recovering Blanky, the appliances try to cross a waterfall, but everyone except Kirby falls into the murky water below. Kirby dives in and rescues the others; but with the chair, strip and battery lost, the group resorts to pulling the disabled Kirby through a swamp. They are almost swallowed up by a giant bog of quicksand, but are saved by Elmo St. Peters, who takes them to his appliance parts store. There, St. Peters prepares to extract and sell Radio's vacuum tubes, but the other appliances frighten St. Peters by pretending to be a ghost, causing him to knock himself unconscious. The appliances subsequently escape from the store.Meanwhile, Rob, now a young adult, goes out to the cottage with his girlfriend Chris to retrieve the appliances to take with him to college. The group arrives at Rob's apartment, but his family's newer appliances, resentful that Rob favors the older appliances, demonstrate how much more technologically advanced they are and throw the group out of the apartment and into a dumpster. Rob and Chris return home empty-handed; but an old television set in the apartment, a friend of the five appliances who formerly resided in the cottage with them, plays fictional advertisements for the junkyard the appliances have been taken to, convincing Rob and Chris to go there and find them.At the junkyard, the appliances despair, believing Rob no longer wants them. They are picked up by a large scowling electromagnet, and are about to be destroyed by a crusher, but after seeing Rob arrive at the junkyard, they regain hope and attempt to rejoin him. The magnet thwarts their escape and forces them onto the conveyor belt leading to the crusher. Rob spots all the appliances except Toaster on the conveyor belt and attempts to rescue them, but the magnet picks them all up and drops them back on the belt. Toaster jumps into the crusher's gears, stopping it just before it flattens Rob and the others, but is badly mangled in the process. Back at the apartment, Rob repairs Toaster, and he and Chris depart for college with all five appliances in tow.Deanna Oliver as Toaster, a pop-up two-slice toaster who is the leader of the group of minor electrical appliances. Toaster is courageous, intelligent, kind, thoughtful and warmhearted, and is the one who devises the idea of going on a journey to locate the appliances' master Rob.Timothy E. Day as Blanky, an electric blanket with an innocent demeanor. Child-like and insecure, Blanky is the youngest appliance who is deeply distressed over Rob's absence and wants nothing more than to be reunited with him. Toaster and Blanky share a warm, older sibling-younger sibling relationship.Day also voices Young Rob in several flashbacks.Tim Stack as Lampy, an easily impressed yet slightly irascible tensor gooseneck desktop lamp. While he can be ironically dim-witted at times despite being "bright" due to his light, he is shown to be clever and resourceful when things get dire.Stack also voices a customer at the spare parts shop named "Zeke".Jon Lovitz as Radio, a wisecracking vacuum-tube-based dial A.M. radio alarm clock with a personality that parodies loud and pretentious announcers.Jerry Rees as Radio's singing voice.Thurl Ravenscroft as Kirby, a deep-voiced, individualistic upright vacuum cleaner who dons a cynical, cantankerous attitude towards the other appliances, though deep inside he cares about them greatly.Wayne Kaatz as "Master" Rob McGroarty, the original human owner of the five appliances. After appearing as a child in flashbacks, Rob as a young adult is leaving for college. While in the book, Rob plans to sell the cabin along with the appliances, in the film, Rob still has sentimentality towards appliances and takes them to college in the end.Colette Savage as Chris, Rob's tomboyish, sarcastic, supportive girlfriend.Phil Hartman as Air Conditioner, a Jack Nicholson-inspired, sardonic, and bitter air conditioner who resides in the cabin with the rest of the clan.Hartman also voices the Hanging Lamp, a Peter Lorre-inspired pendant light in the spare parts shop.Joe Ranft as Elmo St. Peters, the owner of a spare appliance parts shop where he disassembles appliances and sells the parts.Ranft also voices the evil clown in Toaster's nightmare.[9][10]Beth Anderson as the Mae West-inspired reel-to-reel tape recorder in "It's a B-Movie" and the wooded wagon in "Worthless".Janice Liebhart as the fan in "It's a B-Movie", the phone in "Cutting Edge" and the pink convertible in "Worthless".Judy Toll as Mishmash, a Joan Rivers-inspired hybrid device consisting of a can opener, a gooseneck desktop lamp and an electric shaver.Darryl Phinnessee as various characters in "It's a B-Movie" and "Cutting Edge" and the hearse in "Worthless".Jonathan Benair as TV, a black and white TV set who has moved to Rob's apartment and is an old member of the clan.Jim Jackman as Plugsy, a pear-shaped night table lamp stand who is the leader of the modern appliances that reside in Rob's apartment. While they are benevolent in the novel, in the film, they are initially jealous and antagonistic towards the clan.Mindy Stern as Rob's mother, an unseen character.Toll and Stern also voice the Two-Faced Sewing Machine, one of the modern appliances that reside in Rob's apartment.Randy Bennett as Computer, one of the modern appliances that reside in Rob's apartment.Randall William Cook as Entertainment Complex, a stereophonic entertainment complex system, one of the modern appliances that reside in Rob's apartment.Susie Allanson as the toaster oven in Rob's apartment.The film rights to The Brave Little Toaster, the original novella by Thomas M. Disch, were purchased by the Walt Disney Studios in 1982, two years after its appearance in The Magazine of Fantasy and Science Fiction.[11] After animators John Lasseter and Glen Keane had finished a short 2D/3D test film based on the book Where the Wild Things Are, Lasseter and producer Thomas L. Wilhite decided they wanted to produce a whole feature with the same technique.[12][13]The story they chose was The Brave Little Toaster, and this became the first CGI film Lasseter ever pitched,[14] but in their enthusiasm, they ran into issues pitching the idea to two high-level Disney executives, animation administrator Ed Hansen, and Disney president Ron W. Miller. Ron Miller asked about the cost after the pitch and when Lasseter replied that it would cost no more than a traditionally animated film, Miller rejected the pitch, saying that the only reason to use computers would be if it was "faster or cheaper".[15][16]A few minutes after the meeting, Lasseter received a phone call from Hansen and was instructed to come down to his office, where Lasseter was informed that he was dismissed. Originally set to commence at the Disney studios with a budget of $18 million, development was then transferred to the new Hyperion Pictures, which had been created by former Disney employees Tom Wilhite and Willard Carroll, who took the production along with them after Wilhite successfully requested the project from then-president Ron Miller. As a result, the film was financed as an independent production by Disney, with the aid of electronics company TDK Corporation and video distributor CBS/Fox Video.[11]The budget was reduced by $12.06 million to $5.94 million as production began, approximately a third of the budget offered when in-house.[11] Despite providing funds to get it off the ground, Disney was not involved with production of the film.[11] Rees later commented that there were external forces at work that had the right to say this was a cheap film that could be shipped overseas, which the staff objected to and therefore were willing to make sacrifices to improve the quality of the film despite its limited budget.[17]In 1986, Hyperion began to work on the story and character development. Jerry Rees, a crew member on two previous Disney films, The Fox and the Hound and Tron, and co-writer of the screenplay along with Joe Ranft, was chosen to direct the project.[11] He had been working on an animated adaptation of Will Eisner's The Spirit with Brad Bird, and received a call from Wilhite asking him to develop, write, and direct, explaining that The Brave Little Toaster was being adapted into a short, but that a feature film was possible if handled correctly.[17] Joe Ranft and Rees worked on developing the story. The storyboards were designed by Rees, Ranft, along with Alex Mann and Darrell Rooney. When animators ran out of pages to storyboard, Rees sat down and wrote more of the script.[17]The work was significantly adapted from the original story. Only about four lines of dialogue from the book ended up in the finished film.[17] Rees decided to move the junkyard sequence from the middle of the story to its end because of the junkyard's symbolism as a graveyard for appliances.[17] He also wanted a definitive moment that earned Toaster the title of "brave", so he had Toaster jump into the gears to save the Master, a plot point that wasn't in the book.[17] Having the character's voices in his head when writing the script helped Rees to personalize the dialogue. He even reworked some of the already-completed script in order to customize sections based on the actors' personalities.[17] After cutting together the storyboards and scene-planning in Taipei, production manager Chuck Richardson explained the logistics issuesthe film would be 110 minutes long. As a result, Rees decided to cut around 20 minutes' worth of the story the deleted scenes have not been released to the public.[17]Rees was still in the process of writing when he decided to find actors. Many auditioners presented cartoony, exaggerated voices, which displeased him, because they did not believe their characters or bring a reality to the role.[17] As a result, he sought out voice talent from The Groundlings improvisational group upon recommendation by Ranft,[11] and he appreciated the honesty and naturalism they gave to their performances.[17] Many of their members, including Jon Lovitz (Radio), Phil Hartman (Air Conditioner/Hanging Lamp), Tim Stack (Lampy), Judy Toll (Mishmash), and Mindy Sterling (Rob's mother) voiced characters in the film. Already established as an actor through Tony the Tiger and Dr. Seuss' How the Grinch Stole Christmas! Thurl Ravenscroft was cast as Kirby the vacuum cleaner. Heading the ensemble cast were Groundlings performer Deanna Oliver as Toaster, and newcomer Timothy E. Day as Blanky.[11]Oliver originally auditioned for Air Conditioner using a Bette Davis impression, but accepted the lead when offered.[17] Rees, who had conceived Toaster as a female character, later recalled an anecdote where a crew member "slammed the door and walked out" because he had hired a woman to play the lead role.[17] Day had never done acting work before, and had asked his mother to take him to auditions after becoming fascinated with a child actor voice-over.[17]Recording sessions took place at a small derelict property in Hollywood.[17] Rees's direction primarily consisted of ensuring the performances were as natural and realistic as possible.[17] When recording, Rees first had each scene delivered as written, and then allowed the voice actors to play around with the dialogue and ended up using many of the improvised lines in the final film.[17] Unusual for the time, some of the recordings were done in group sessions.[17]After being cast, Jon Lovitz got an opportunity to appear on Saturday Night Live. Because Rees had written the part of Radio specifically for Lovitz, he tried to find a way to keep Lovitz in the film. They ended up doing a marathon recording session, recording all of Lovitz's lines of dialogue in one night. Rees then stood in for Lovitz when the others were recording.[17]Rees described Timothy Day as an "amazing performer", who would ask about his character's motivation and the context of each scenario before recording his lines. Day was nicknamed "one-take Timmy" due to nailing the emotional truth of the text so quickly, such as crying loudly or delivering a line with a quiver in his voice.[17] Comparing this film to the sequels, where a high note was dubbed by another singer due to being off-key, Oliver noted that in this film it would have been kept in due to being part of the character.[17]The crew initially worked on pre-production for six months in Los Angeles in 1985, and then a staff of ten people moved to Taiwan with Rees for another six months to work with Wang Film Productions Company Limited in Taipei (headed by James Wang) for the principal animation,[citation needed] then returned for a third six-month work period for post-production in the U.S.[17][1] Rees's wife Rebecca was the film's directing animator, and she taught classes to the Taiwanese animators in order to improve the quality of their output.[18][19]The animators also had a mixture of ex-Disney employees and college graduates from CalArts.[17] Every day, they had to do what would normally be done across a two-week period at Disney.[17] The colour stylist was veteran Disney animator A. Kendall O'Connor, a member of Disney's feature animation department from its first feature Snow White and the Seven Dwarfs,[11] and Oliver likened the light-hearted frog sequence to Merrie Melodies.[17] A massive TDK sign was included by Rees as the company was a big sponsor.[17] The animators used many visual cues to help inform the audience about plot and character. For example, during the nightmare sequence at the beginning of the film, Toaster burns toast and emits smoke, which symbolizes guilt and fear of being responsible.They deduced toasters would be afraid of things like forks and falling into the bathtub while plugged in, so they included them in this sequence. Oliver described the transition from bathtub sparks to lightning outside the house as proper filmmaking.[17] Similarly, Blanky being a certain shade of yellow bears significance to the plot. In the beginning of their journey, the other characters dismiss him, even Toaster. Then Toaster encounters a flower that is the same color, who also wants to snuggle. After explaining it is just a reflection, he walks away, thereby making the flower wilt. The next moment shows Toaster proactively rescuing Blanky. The idea is that the flower informs Toaster that his actions will make Blanky wilt too.[17]The film score of The Brave Little Toaster was composed and conducted by David Newman and performed by the New Japan Philharmonic. Newman's score for this movie was one of his earlier works and apparently one that he felt very close to. He did not view it as a cheerful one and decided to give the film a dramatic score to reinforce the serious nature of many of the film's themes. Rees admired his "rich, classical style", and chose him so that the film wouldn't have "cartoon music".[1] Rees stated that Newman would attempt to get into the headspace of the characters and thought in the terms of the inanimate objects being real characters.Rees said that Newman's score was as "grand as anything he would ever do", rather than composing the music differently due to the medium being animation.[17] He wove death, joy, love, loss, and struggle into the work. Newman's composing style was influenced by his philosophy that behind every "chord of joy" lies an element of sadness, whether it being the knowledge it won't last forever, that it is a facade for a deeper emotion, or that joy itself comes from sadness.[17] He used lush strings in the opening scenes to convey a sense of longing.[1] As the characters are introduced, the score becomes more lively, and each character has their own theme, influenced by their personality. For example, Kirby is a grumpy and old vacuum cleaner, and so Newman provides a theme consisting of low chords, whereas Radio was given a brassy fanfare to reflect his self-important personality. These musical motifs wove their way into the entire movie score.[1]At some points, the style of music was used to provoke an emotional response, for example when the Air Conditioner breaks down, the orchestra first trembles and then bursts with energy. After this the music returns to a somber tone, as the appliances start to realize that there is truth to what he said.[1] When they explore the outside world for the first time, the music fills with a "pastoral grandeur", and when they enter the woods, strings, flutes, bells and brass are used to convey the simultaneous magic and danger of the outdoors. The film also contains a Busby Berkeley Italian opera-esque sequence containing a fish.[1] The score was finally given a limited release in 2004.[17] The film contains four original songs ("City of Light", "It's a B-Movie", "Cutting Edge", and "Worthless") that were written by Van Dyke Parks. Rees "felt uncomfortable with the full Broadway book musical approach", and his philosophy was that the songs should be part of the action and plot without stopping for a big production number.Rees specifically wanted characters to be able to break out into song whenever they wanted to, similar to the films of the Hollywood Golden Age.[1] Once they were written, Newman used the songs in his own score. For example, the first song in the film, "City of Light", displays the character's naivety and apprehension, and contains a motif that gets more complex as the film goes on.[1] This approach made the score more cohesive. "It's a B-Movie" is filled with black humor and an ominous pipe organ as the mutant appliances scare the main characters. The synthesizer driven "Cutting Edge" sees the master's state-of-the-art appliances boast about how great they are. The poignant number "Worthless" is a track filled with piano, strings, guitar, and vocals which are abruptly cut off when the singing cars are crushed. The junkyard sequence's climax evokes feelings of desperation, danger, suspense and real-world peril. Newman "reprises the score's subtle and varied themes over the end credits".[1] Newman wrote and orchestrated the score over a 50-hour period, which included embarking on a 12-hour flight to Japan to record with the orchestra in Maeda Hall.The New Japan Philharmonic gave the score a "luxurious sound" that was impressive given the limited resources available.[1] The sound effects were not from a library, and were instead, exclusively made Foley sounds, with various real-world objects around Los Angeles being used in the score, such as objects in antique stores. This technique was used because Rees wanted to create new characters with new sounds.[17] The sound mixers, including former Disney studio mixer Shawn Murphy who recorded the score, asked how they would do their job due to the film being animated, and Rees explained that they should mix it like any other film, instead of thinking of it like it were a cartoon.[17][1]The Brave Little ToasterSoundtrack album by David Newman, Van Dyke Parks, and the New Japan PhilharmonicReleased2005[20]Recorded1987LabelPercepto[20]David Newman's score for The Brave Little Toaster was his first for an animated work;[20] Van Dyke Parks wrote the songs' music and lyrics. In most of the songs, Beth Anderson, Janice Liebhart, and Darryl Phinnessee perform the singing voices of various background characters, while also doubling as the chorus. In addition, the songs "Tutti Frutti" and "My Mammy" are played by the character Radio during the film.The Orlando Sentinel's Jay Boyar wrote in October 1989: "The songs (by Van Dyke Parks)...are clever. The best of a very good batch is 'Cutting Edge', a Talking Heads-for-kids-style ditty in which a gang of high-tech gadgets amazes and frightens Toaster's band with some electronic prowess".[21] Thomas Glorieux gave the soundtrack three stars in a c. 2000s review.[20]Original songs performed in the film include:No.TitlePerformer(s)Length1."City of Light"Deanna Oliver, Timothy E. Day, Timothy Stack, Thurl Ravenscroft & Jerry Rees2."It's a B-Movie"Phil Hartman, Deanna Oliver, Timothy E. Day, Timothy Stack, Thurl Ravenscroft, Jerry Rees & Chorus3."Cutting Edge"Jim Jackman, Susie Allanson & Chorus4."Worthless"ChorusDirector Jerry Rees described the main message the film asks as: "what would it be like to be an appliance, and feel good when you're useful, and help people..."? He also explained that the film's themes included a "fear of being abandoned and wanting to be reunited with somebody that you love..."the opposing forces of feeling like you're worthless and the joy of redemption".[17] Another important notion was that of "valuing things from the past and taking them...into the future", both in terms of objects and relationships.[17]All of the main characters have personalities that are unique twists on the appliance functionality. Blanky is an electric security blanket but is insecure without its owner, the bright Lampy is mentally dim, Kirby is supposed to hold everything inside but has a nervous breakdown, Toaster is warm and reflective so can easily empathize, and Radio is constantly switched on and entertaining.[17] He has the philosophy that despite being inanimate, they each symbolized things that humans actually feel.[17] As the foundation for writing the story, Rees reasoned that the characters would only be happy if they were being used by the Master.[17] As a result of this, a major aspect of the film is about inanimate objects becoming alive when someone is not observing them.[17]As opposed to other films of the time, The Brave Little Toaster was able to include dark, scary, edgy, or risqu content due to being an independent feature. The filmmakers were able to explore the "wouldn't it be fun if" places that Disney would not allow. They rejected the false dichotomy of being joke-driven or overly sincere, and instead incorporated both elements as that is how real conversations work.[17]The film's premiere was at Wadsworth Theatre in Los Angeles on July 10, 1987.[1] With the producer's help, the film premiered in various festivals, including the Los Angeles International Animation Celebration in 1987,[22] and the Sundance Film Festival in 1988. It made history as the first original animated film ever exhibited at Sundance[23] (Faith Hubley's The Cosmic Eye, a compilation film featuring several shorts she made with spouse John Hubley, was screened in the 1986 festival)[24] and remained the only one until 2001's Waking Life.[25]Though the prize went to Rob Nilsson's shot-on-video film Heat and Sunlight, before the awards ceremony, Rees claims he was told by the judges that they considered Toaster the best film, but they decided not to give the award to a cartoon as they considered people would not take the festival seriously afterwards.[17] Though it is sometimes thought that the film was not released in cinemas because it failed to find a distributor,[26] in reality arthouse film distributor Skouras Pictures took on the distributing rights for the theatrical release, and was going to do evening screenings, noting it was more for college students and young adults than children.However, Disney, who had invested in the video and television rights,[17] according to Rees did not want competition so moved their television premiere date up and ended up preventing it from being financially successful in theatres, forcing Skouras to withdraw their deal.[1] The film premiered on the Disney Channel on February 27, 1988.[27] To compensate, Hyperion continued its plan to enter the film into various festivals and managed to secure limited theatrical airings at arthouse facilities across the United States, such as spending two weeks at New York's Film Forum in May 1989, and shortly in Washington, D.C., in March 1990.[25]Rees thinks most people discovered the film through syndication on the Disney Channel, or through home video releases.[17] In July 1991, Walt Disney Home Video released the film to home video format via VHS and Laserdisc. A DVD release was released in 2003; like most budget Disney releases from the time, the DVD uses the transfer from the LaserDisc release.While the sequels, The Brave Little Toaster to the Rescue and The Brave Little Toaster Goes to Mars, are available, the original film has yet to appear on Disney+ or any video on demand services. An unofficial 4K transfer of one of the film's 35mm prints, sanctioned by Jerry Rees and Brian McEntee, was uploaded to YouTube on July 13, 2023.[28]International sales rights to the film were handled by ITC Entertainment (except in Japan, which was also handled by Disney). ITC began syndicating the film starting with the ATPE 1991 TV trade show.[29]In the UK, the VHS tapes were released under PolyGram Video (1990s) and Carlton Video (2000s), while in Australia, Roadshow Home Video held the rights.In Spain, Divisa Home Video and Aurum Producciones were in charge of distribution, the former during the 2000s.In September 2003, Prism Leisure, under license from Carlton Communications (the then-owners of ITC Entertainment's library), released the film on DVD in the UK to tie in with its 15th anniversary. This DVD release, compared to the US Disney version, uses a brand new remastered transfer sourced from an international print. Their license has since expired, but the disc can still be found on UK shopping sites.The film has garnered a 79% rating on the reviews website Rotten Tomatoes based on 14 reviews, with a weighted average of 7.31/10.[4] Mary Houlihan-Skilton of Chicago Sun-Times gave a positive review, but found a problem with the storytellers using caricatures of Bette Davis, Peter Lorre, Jack Nicholson, Mae West, Joan Rivers and others to portray them, feeling that became "so old that it has been used forever and should be given a rest".[30]The Washington Post called it "a kid's film made without condescension",[31] while The New York Times said that the film visually "has a smooth-flowing momentum and a lush storybook opulence".[32] Time Out said the film had "a winning combination of inventive characters, amusing dialogue, excellent voice-overs, likeable tune and first-rate animation".[33] Deseret News wrote it is "a wonder of the movie industry...a funny, occasionally thrilling animated feature aimed at kids, but with a sophisticated sensibility intended to reach their parents as well".[34] Halliwell's Film Guide called it an "odd fantasy of pots and pans with no more than adequate animation".[35]Projection Booth, Film Freak Central, Arizona Daily Star, and Leonard Maltin all gave the film similar praise, describing it as "among the finest animated films Disney never made",[36] "Blade Runner for children",[37] "an overlooked classic [and] utterly rewatchable fable",[37] and "a real breath of fresh air in contemporary cartoons" respectively.[38] Needcoffee.com gave the film a 4/5, writing that despite the film having a questionable premise, "it's an actually cute and extremely fun animated flick".[37] Las Vegas Review-Journal,[37] Movie Mom at Yahoo! Movies,[37] and eFilmCritic.com all gave the same score, the latter describing it as a "perfectly charming kid's flick about adventuring appliances".[37] Northwest Herald gave a 3/5,[37] EmanuelLevy.Com and Talking Pictures gave a 2/5 rating.[37]This film is unique in that it attracted a substantial amount of talent from both old and new sources. Many of the cast and crew members went on to have successful careers in the animation industry. Co-writer Joe Ranft became a script supervisor at Pixar, while animators Kirk Wise and Kevin Lima went on to animate and co-direct films of the Disney Renaissance, such as The Little Mermaid, Beauty and the Beast, Aladdin, Pocahontas, The Hunchback of Notre Dame and Tarzan. Effects animator Mark Dindal directed Disney's The Emperor's New Groove and Chicken Little, as well as Warner Bros.' Cats Don't Dance and Sony Pictures' The Garfield Movie. Character designer Rob Minkoff directed The Lion King, Stuart Little, Stuart Little 2, Mr. Peabody & Sherman and Paws of Fury: The Legend of Hank. After directing the financially unsuccessful film The Marrying Man in 1991, Jerry Rees went on to direct numerous multimedia productions at Disney's theme parks.[7] Voice actors Jon Lovitz and Phil Hartman wound their way onto animated series such as The Simpsons and The Critic. Many have noted that this film shares similarities to the Toy Story franchise, also worked on by John Lasseter. Rees saw it as "the next inanimate object feature".[17]Despite its limited release,[39][40] the cult following[41] of the film has seen the cast and crew get substantial recognition throughout the world. Rees recalled a situation where a person he was doing an online project with messaged him on IMDb, discovering his work on The Brave Little Toaster, and explained how deeply the film affected him due to teaching life lessons. He appreciated this genuine reaction from a real person.[17] Oliver went to the Afghanistan deployment ceremony for her son in June 2010, and he had told Brave Company his mother played Toaster, so they brought toasters with them for her to sign, which the soldiers took to the country with them. She also received fan art from one of the soldiers.[17] The consensus among people who worked on the film such as Tom Wilhite and Donald Kushner is that the original is the one that has the cult following as opposed to the sequels.[17] Rees said that when his future Pixar friends saw the film, they appreciated it despite the animation due to the heavy financial and time constraints.[17]The Brave Little Toaster was followed by two sequels a decade later: The Brave Little Toaster Goes to Mars and The Brave Little Toaster to the Rescue.[8] The former (Mars) is based on the sequel to Disch's novella while the latter (Rescue) is a brand new story. While reuniting most of the cast and producers, they had a different director in Robert C. Ramirez and new crew members. Rees noted that the original film was made out of pure love and not thought of as a kids' film or a product, and that he had heard the new approach was a more commercial venture.[17] Deanna Oliver felt that despite Ramirez being a talented director who handled the franchise with care, instead of "film" and "character-driven", the project seemed more about getting it done because it could be made. Neither Rees nor Oliver have admitted to watching the finished sequels.In 2006, the official website of Hyperion Pictures posted an image of a possible fourth film in CGI, but that film was never produced. The website was inactive for years before being re-updated in 2019. Waterman Entertainment planned a remake, but was never produced.[17]YearNominee / workAwardResult1987The Brave Little ToasterAnimated Works Over 30 MinutesWon[42]1988The Brave Little ToasterPrimetime Emmy Award for Outstanding Animated ProgramNominated[43]1988Jerry ReesSundance Film Festival Grand Jury Prize, DramaticNominated1988The Brave Little ToasterSpecial Jury RecognitionWon[44]1988The Brave Little ToasterParent's Choice AwardWonLuxo Jr.Toy StoryToy Story 2Tin ToyArthouse animation^ a b c d e f g h i j k l m n "Newman_BLT_Score". Jerryrees.com. Retrieved May 28, 2014.^ BFI^ Datlow and Windling (2001), p. xlv.^ a b The Brave Little Toaster at Rotten Tomatoes. Retrieved July 9, 2019^ Lenburg, Jeff (1999). The Encyclopedia of Animated Cartoons. Checkmark Books. pp.169170. ISBN0-8160-3831-7. Retrieved June 6, 2020.^ The 35th Anniversary of "The Brave Little Toaster"|Cartoon Research^ a b Beck, Jerry (October 28, 2005). The Animated Movie Guide Jerry Beck Google Books. Chicago Review Press. ISBN978-1-56976-222-6. Retrieved May 27, 2014.^ a b Ball, Ryan (July 9, 2008). "Brave Little Toaster Scribe Dies". Animation Magazine. Retrieved May 22, 2017.^ "First tweet confirming Ranft's role as the clown".^ "Second tweet confirming Ranft's role as the clown".^ a b c d e f g h Beck (2005), pp. 4041.^ Amid, Amidi (February 23, 2011). "'Where the Wild Things Are': An Early CG Experiment by John Lasseter and Glen Keane". Cartoon Brew. Retrieved November 4, 2024.^ """Toy Story 3' backstory revealed by Pixar's John Lasseter"". October 27, 2016.^ "Waterman Gives 'Brave Little Toaster' a New Lease of Life (Exclusive)". TheWrap. September 12, 2012. Retrieved May 27, 2014.^ Paik, Karen (2015). To Infinity and Beyond!: The Story of Pixar Animation Studios. p.40.^ Robbk, Brian (2014). A Brief History of Walt Disney.^ a b c d e f g h i j k l m n o p q r s t u v w x y z aa ab ac ad ae af ag ah ai aj ak al am an ao ap aq ar as at au av aw The Brave Little Toaster Interview. September 19, 2010. Archived from the original on December 12, 2021. Retrieved September 1, 2021 via YouTube.^ "TTTS: Interview with Rebecca Rees, Disney Animator for "Back to Neverland"". YouTube. August 5, 2018.^ "Rebecca Rees | Animation Department, Writer, Art Department". IMDb.^ a b c d Glorieux, Thomas. "Review: The Brave Little Toaster (David Newman)". maintitles.net. Retrieved May 15, 2023.^ Boyar, Jay (October 10, 1989). "'Brave Little Toaster' Is Engaging Kids' Fare". The Orlando Sentinel. p.E1. Retrieved May 15, 2023 via ProQuest.^ 2nd LAIAC Entertainment Tonight posted by WonderGrove on Vimeo^ Movies You Probably Forgot Were Indies SAGIndie^ The Cosmic Eye|Sundance Institute^ a b "The Brave Little Toaster DVD Review". Dvdizzy.com. Retrieved May 28, 2014.^ Keith Booker, M. (2010). Disney, Pixar, and the Hidden Messages of Children's Films M. Keith Booker Google Books. Bloomsbury Academic. ISBN978-0-313-37672-6. Retrieved May 27, 2014.^ Froelich, Janis D. (February 26, 1988). "Coil up and watch this 'Brave Little Toaster' Series: Television". St. Petersburg Times. p.8. Retrieved May 15, 2023 via ProQuest.^ Stream The Animated Classic Disney Wanted Nothing To Do With|GIANT FREAKIN ROBOT^ "AISLES OF PROGRAMING AT NATPE: ITC Entertainment" (PDF). Broadcasting: 94. January 14, 1991. Retrieved June 15, 2017.^ Houlihan-Skilton, Mary (February 26, 1988). "'Brave Little Toaster' tells heartwarming tale". Chicago Sun-Times. Archived from the original on August 8, 2014. Retrieved August 6, 2014 via HighBeam Research.^ Simpson, Paul (2004). The Rough Guide to Kids' Movies. Rough Guides. ISBN978-1-84353-346-7.^ Holden, Stephen (May 31, 1989). "Movie Review The Brave Little Toaster Review/Film; The Odyssey of a Band of Lonely Gadgets". The New York Times. Retrieved May 25, 2014.^ "The Brave Little Toaster | review, synopsis, book tickets, showtimes, movie release date | Time Out London". Timeout.com. September 10, 2012. Retrieved May 25, 2014.^ Chris Hicks (March 6, 1990). "Film review: Brave Little Toaster, The". Deseret News. Retrieved May 25, 2014.^ Gritten, David, ed. (2007). "The Brave Little Toaster". Halliwell's Film Guide 2008. Hammersmith, London: HarperCollins Publishers. p.161. ISBN978-0-00-726080-5.^ "The Projection Booth: The Brave Little Toaster (1987): A". Projectionbooth.blogspot.com.au. February 25, 2008. Retrieved May 25, 2014.^ a b c d e f g h "The Brave Little Toaster Movie Reviews". Rotten Tomatoes. Retrieved May 25, 2014.^ Of Mice and Magic: A History of American Animated Cartoons Amazon.com (pg.355)^ 'BRAVE LITTLE TOASTER' POPS UP AT THEATER TO AID LALLAPALOOZA Deseret News^ THE BRAVE LITTLE TOASTER (1987) (***)|Animation World Network^ 22 Animated Cult Classics Worth Checking Out MovieWeb^ Animato: The Animation Fan's Magazine on Internet Archive (issue #15, article: "IN THE TEMPLE OF THE MUSES")^ Television Academy^ 1988 Sundance Film Festival sundance.org^ The film did not have a standard theatrical release after Skouras Pictures pulled out of the distribution deal following Disney Channel purchasing broadcast rights. Hyperion self-distributed the film themselves the following year for limited release.Beck, Jerry (2005). The Animated Movie Guide. Chicago Reader Press. ISBN978-1-55652-591-9. Retrieved March 29, 2007.Datlow, Ellen and Windling, Terri (2001). The Year's Best Fantasy and Horror. St. Martin's Press. ISBN978-0-312-04450-3. Retrieved March 29, 2007.Wikiquote has quotations related to The Brave Little Toaster.Information at Disney.comThe Brave Little Toaster at IMDbThe Brave Little Toaster at Rotten TomatoesThe Brave Little Toaster at Jerry Rees website24 page analysis of The Brave Little Toaster historyRetrieved from " Contact me | Privacy policy | Join the mailing list | Links Design and text 1996 - 2025 Jon Sandys. All rights reserved. All images their respective owners. [Blanky bawls after realizing the Master hasn't returned]Kirby: [annoyed upon hearing Blanky crying] Rrrhhh! Cry, cry, weep, wail and sob! It's disgusting! Every time! I can't believe it! Every single-- Give me that stupid picture! [tries to suck in Robs picture frame]Blanky: No, no!Toaster: I just put it away!Kirby: In the garbage! [Radio and Lampy help him]Blanky: No, you can't!Kirby: Wimp!Toaster: [annoyed] Let go!Kirby: He's not coming back anyway.Lampy: He might. The fact is, there's Just not enough facts.Radio: Fight breaks out in the peaceful mountain cottage. The shocking world, and bringing Geneva Talks to a grinding halt!Blanky: Stop it!Kirby: Let me have it.Blanky: You can't![the picture of Rob, their Master, flies through the air and crashes; Blanky gasps in shock]Kirby: [shocked] Oh, no.[the appliances go toward the broken photo stand of Rob; suddenly cold air breezes through the cottage, and Air Conditioner laughs ironically]Toaster: What are you laughing at?Air Conditioner: [stops laughing and smirks] Absolutely nothin', nothin' at all.Lampy: I think he was laughin' at us.Air Conditioner: You know somethin', you're a real bright little lamp.Lampy: Oh, thanks. [offended] Hey!Air Conditioner: You guys really have an attachment for that kid, don't ya?Blanky: Yes. He was our master.Air Conditioner: Well, that's real nice. And any day now, he might come rompin' back, huh? Just come whistlin' right back in through that door, and everything'll be the same; Real peachy-keen-like.Blanky: Uh-huh.Lampy: It's a possibility.Toaster: Well, at least, we try to be optimistic.Air Conditioner: "Optimistic"?! Somebody untie the knot in this guy's cord!Kirby: [angrily] Why don't you just shut off?!Air Conditioner: Hey, I'm real scared there, Kirby. What are you gonna do, suck me to death?Kirby: Hmph!Air Conditioner: What is it with you guys, anyway? You act like you just came off the assembly line. Now, get this through your chrome; [blows a gust of cold wind at the appliances] We've been dumped! Abandoned!Blanky: But he loved us.Radio: That's right.Air Conditioner: So what? He's a kid; He has a family. They move away, he moves away. It's a package deal.Toaster: But, maybe they're all--Air Conditioner: [interrupts Toaster] He's not comin back, pure and simple.Kirby: [to Air Conditioner] Oh, yeah? Did you talk to him recently or somethin'? They could drive up any second.Blanky: [to Kirby] You really think so?Kirby: [to Blanky] I'm not talkin' to you!Air Conditioner: The whole bunch of ya gotta have a combined wattage of five, maybe less. It's been years. It's scrap-metal time.Toaster: Well, you can do what you like. We're not gonna give up hope.Air Conditioner: [sarcastically] That's real touchin', Toaster. You're gonna get me bawlin' like a baby any time now.Toaster: I think you're jealous.Air Conditioner: Sure, I'm jealous of a bunch of dimwits.Lampy: [angrily] "Dim"?!Toaster: Yeah. Because the Master never played with you.Kirby: 'Cause you're stuck in the wall!Air Conditioner: [blows cold air; angrily] So... it's back to that stupid static again. You think I don't know what's goin' on in here? I know what goes on in this cottage. It's a conspiracy, and every one of you low-watts is in on it. Just 'cause you can move around, you think you're better than I am! I'M NOT AN INVALID; I WAS DESIGNED TO STICK IN A WALL!! I LIKE BEIN' STUCK IN THIS STUPID WALL!! I can't help it if the kid was TOO SHORT TO REACH MY DIALS!!Toaster: We didn't mean it! Really!Air Conditioner: [roaring] IT'S MY FUNCTION!!! [He begins glowing in red-shift and then b

seems to have been traumatized by his job of transporting dead people: "I took a man to a graveyardI beg your pardon, it's quite hard enoughJust living with the stuff I have learned." Captain Obvious: Lampy, when Air Conditioner denies laughing at them. Central Theme: It's the Journey That Counts. Had the appliances remained in the cabin, Rob would have picked them up, but they would have never become close friends instead of basically co-workers. Character Development: Toaster: At first, he too isn't above putting Blanky down about what a wimpy crybaby he can be, but after the flower scene Toaster starts sticking up for Blanky, and takes on an almost parental role towards him. Lampy even finds this odd at first, but Toaster explains he just felt like he needed to be nicer to Blanky, and it made himself feel better. At first, Kirby is quite the grouch, who is annoyed by the mere coexistence of the others even going so far as to say they're a bunch of dead weight he'd be better off without. He maintains this attitude for the most part until the very end when he finally lightens up. The appliances' overall relationship receives development as well. Originally, they weren't exactly on a very friendly basis with one another, and were rather prone to bickering and name-calling, sans Blanky and, to a lesser extent, Toaster. Throughout their journey, however, they grow much closer to one another, and their newfound camaraderie carries over to the sequels. Character Title: The movie is titled after the courageous and small appliance Toaster. Coincidental Broadcast: Subverted, mostly in the way the TV tries to get Rob and Chris's attention to direct them to the appliances' whereabouts by inventing commercials and breaking news reports while on in the background. Radio subverts this a lot as well, where he will often say he's "picking up" broadcasts that just happen to be about exactly what's going on with them at that very moment. It's usually something he wants to snark about, but sometimes he does it to be encouraging. Cool Car: The red car (people are split as to whether it's a Corvette or a Plymouth Superbird that's been rear-ended) during "Worthless". Chris's convertible, which resembles either an Austin Healey or a Shelby Cobra. Elmo St. Peters drives a literal monster truck that he needs to climb up one of the tires to get aboard. Conveyor Belt o' Doom: Which leads to a crusher that mashes you into a cube. Covers Always Lie: The original UK VHS cover shows the main five characters and the younger master skipping down a country road surrounded by twinkling stars. About the only thing it does better than the American cover is actually showing pictures from the movie (the ones on the American cover were pretty blatant mock-ups. One of them featured the Toaster high-fiving the master, despite the fact that it's supposed to be a secret that they're living in-universe). The British theatrical poster illustrates the tone of the movie better. Plus, the 2001 British VHS re-issue (as well as the 2003 "remastered" DVD) list two minor songs on their covers: "Tutti Frutti" and "April Showers", with Radio only singing a few short lines of the latter song at the beginning. Cultural Translation: During the "Worthless" song, the Indy 500 car instead mentions running the Nrburgring in the German dub. In the Icelandic dub for "Worthless", the surfer car mentions being at Heimrk, which is a popular recreational area in Iceland. Cute Machines: The appliances. So very much. Dark Is Not Evil: The appliances in Elmo St. Peter's parts shop may be broken, tinkered with, and twisted by the events they have seen, but they are by no means evil. You COULD say that they're resigned to their fate in a fairly unhealthy, EXTREMELY macabre way, using Black Comedy as a coping mechanism. Darker and Edgier: The film has a significantly darker tone than the book, which is an interesting inversion to what usually happens to animated adaptations of books. Department of Redundancy Department: Much of Lampy's dialogue mostly consists of this.Lampy: You can't even hear your own thoughts around here with all the racket around here.Lampy: How exactly do you propose we're gonna do this, exactly? Despair Event Horizon: The appliances of Elmo St. Peter's parts shop have been convinced that being able to escape is all a joke. As for the cars of "Worthless," however, the name says it all. Determinator: The magnet crane is a terrifying example of this. He won't stop until our heroes stay put on the conveyor belt. Disappeared Dad: Only Rob's mom is heard in the film and there's really no strong evidence suggesting or disproving that his dad is still living with him and his mom or is even alive. Blankie's dream sequence and the Air Conditioner's speech seems to suggest that his dad was around when he was a kid visiting the cottage. Some fans also speculate that the unseen man hammering the "for sale" sign in front of the cottage was Rob's dad and he was simply at work when Rob left for college. Disney Acid Sequence: "Cutting Edge (More More More)". Disney Death: The Toaster jumps on the gears of the compactor to save Rob. Not long after, Rob repairs him good as new. Lampy seems to die after using himself as a lighting rod to recharge the battery. On the very next scene, he's alive, but singed and with a broken bulb. The Air Conditioner appears to die after overcharging himself. Until Rob fixes him later. Dissimile: Does This Remind You of Anything?: During the Air Conditioner's meltdown, the main characters go from annoyed to completely frightened, and when Toaster pleads, "We didn't mean it!", he almost sounds like someone trying to prevent a person from committing suicide. (In a way, he actually is.) Kirby having to empty his bag is treated like someone having to shit in the woods. The Toaster even bonks Blanky on the head for spying. Kirby vacuuming his own cord while having a seizure at the waterfall is oddly reminiscent someone nearly swallowing their tongue. A Dog Named "Dog": A toaster named Toaster, a lamp named Lampy, etc. Subverted with Kirby, whose name references the real-life brand of vacuum cleaners. Elmo names his dog "Quadruped", which, of course, means "having four feet". Don't Ask, Just Run: During Toaster's nightmare, the Monster Clown only says one word: "Run." In the junkyard, the appliances try to position themselves close to Rob so he can find them. While they were in their inanimate state, the magnet sneaks towards them. Kirby hears the hum and opens one eye, seeing the magnet he shouts "Run!" and the gang scatters. Double Entendre: The below quote speaks for itself. Possibly accidental.Air Conditioner: What're you going to do, suck me to death? Down in the Dumps: The setting of "Worthless" is a scrap yard. Dramatic Irony: The gang could've spared themselves quite a bit of Hell if they had stayed put at the cottage just a few more days, as Rob goes back to retrieve them just as they arrived at his apartment in the city. TV very nearly reveals this to them before he's rudely interrupted by the jealous cutting edge appliances. Driven to Suicide: There is a literal example in the original where a green truck drives himself onto the Conveyor Belt o' Doom instead of letting the magnet crane get him. Dub-Induced Plot Hole: When the movie was shown on Polish television, some scenes that were kept in the original release were removed. One of them was the forest scene, which was one of the most crucial ones. It was most likely cut for the possibility of scaring younger audiences; in the TV release, it just cuts to the waterfall scene without explaining at all why Lampy's bulb is broken. Other scenes edited out from the TV version include the Air Conditioner's exploding rage and the appliances catching the "On Sale" sign. For some reason, they also omitted the scene where Lampy tries to think of ways they could try and get out of the house to find the Master. All of these scenes remain intact on the Polish DVD release. Dull Surprise: Elmo St. Peters' lone customer, complete with wrongly-emphasized words. "Oh boy. Heaven sent you to me." Dying Alone: There is one scene when the poor little flower realizes that it was loving its own reflection on Toaster after he runs away (or at least is upset that the "other" flower is gone), and as he peeks into the bushes, she notices that the flower is losing its petals as it dies emotionally alone. The last vehicle to be crushed in the song "Worthless." He worked his tires off on a reservation his entire life, and then was abandoned and called worthless by his owner. It affects him so much that when the crane comes for him, he instead drives right onto the conveyor belt. Earn Your Happy Ending: And how. The appliances go through loads of hell just to reunite with the Master, nearly dying several times, and couldn't be any more happy when they head off to college with him, all thanks to Toaster's Heroic Sacrifice. Electrified Bathtub: Naturally, how Toaster's horrific dream ends, with him hanging over a bathtub filled with water until he loses his grip. "Everybody Laughs" Ending: "You're all a bunch'a junk!"Lampy: Oh, I'm aching from joy! Evil Brit: The ridiculously large entertainment console seen in the apartment and "Cutting Edge" has a somewhat vague British accent, but like all the "Cutting Edge" appliances he is definitely an evil Jerkass. Face Death with Dignity: Blankie is normally the most easily frightened one of the group, but when all the appliances start sinking in the swamp, he calmly tells Toaster that he's not scared. The green truck at the end of "Worthless" decides to drive himself onto the conveyor belt into the compactor instead of being picked up and thrown in by the magnet. Failure Montage: The movie has a montage of the appliances' failed attempts at finding ways of traveling out of the cabin. Turns into a Brick Joke when Rob shows up at the cabin and catches sight of the aftermath of said failures, mistakenly concluding someone must have broken in and trashed the cottage. Family-Unfriendly Death: The air conditioner getting worked up to the point of aneurysm, and dying... on camera.Blanky: Poor Air Conditioner...Toaster: I didn't think he'd take it so hard.Kirby: Eh, he was a jerk anyway. Toaster jumps into the gears of the crusher to save Rob. They fully show him being crushed and horribly bent out of shape as the gears grind him up. We also get to see a blender, shown as sentient and fearing for its life, before the parts shop owner literally rips it apart, yanking off its cord and cutting out the motor (the electronic equivalent of a human heart). The cars in the junkyard getting put in a compactor. As their days of usefulness are long over, they sadly resign themselves to their fate. And in a particularly horrific scene, Rob just misses being added to this list. Fingore: The Master almost goes into the compactor hands first. First Time in the Sun: When the appliances first leave the cabin. Forced to Watch: The most logical reason for why the lamp, the only appliance in the junk shop not clearly abused/reassembled, is as insane as the rest. He got to help with most or all of the other ones. And he's a light, so he had a good view... A quite probable explanation for the cynicism of the cars in the song "Worthless." Since most of them are in no condition to start, let alone move, all they can do is sit where they are as they are crushed one by one. Four-Philosophy Ensemble: Toaster (the Optimist), a Determinator and The Heart who gives them something to hope for. Kirby (the Cynic), a Deadpan Snarker who always finds something to criticize or complain about. Lampy (the Realist), can be critical or positive, takes his time before passing judgement. Radio (the Apathetic), an easily distracted Cloudcuckoolander. Blanky (the Conflicted), a cowardly crybaby who just wants to be loved. Freudian Excuse: The Air Conditioner's grouchiness and pessimistic views of the Master are based on the fact that he was stuck mounted on the wall while the young Master played with the other appliances and was too short to reach him. He doesn't take it well when the other appliances point this out.A/C: Just because you can move around, you think you're better than I am! I'm not an invalid, I was designed to stick in a wall! I like being stuck in this stupid wall! I couldn't help it if the kid was too short to reach my dials! Gave Up Too Soon: Or rather, jumped to the Call to Adventure too soon, as after seeing a "For Sale" sign being placed outside the cottage and becoming convinced the Master wasn't coming back for them, the appliances decided to set out and find him. If they had just waited a couple more days, they would've seen him come through the door like they always hoped. Gilligan Cut: When making travel plans, Radio takes over from Lampy in finding a mode of transport on the grounds that he has a better idea. Cut to Radio trying to turn Blanky into a magic carpet. The edited version of the Polish dub cuts out the Air Conditioner's freakout scene, so there's a cleverly-done transition where Toaster tells him, "Well, you can do what you like. We're not gonna give up hope," and then it cuts to them all despondent on the couch after they've just seen the "For Sale" sign, almost like a network created Gilligan Cut. Good Feels Good: Toaster tries to explain to Lampy why he suddenly decided to be nicer to Blanky by saying that it's just something that makes him feel better. Lampy doesn't quite grasp it until Toaster sparks a memory of how he felt when the Master was nice to him, starting his own Character Development. Gossipy Hens: The sewing machine make disparaging comments on the old appliances among themselves. When Blanky approaches, they stop and pretend to be glad to see him. Greed: The song "Cutting Edge" rather viciously skewers the "Greed is good," style-over-substance consumerism culture of the 1980s ("An ultra-nylon life of ease" = "A synthetic, disposable life of instant gratification"). Ground by Gears: Toaster commits a Heroic Sacrifice by jumping into the gears of a trash compactor to stop it from killing the Master. Fortunately, the Master is able to repair him good as new. Hammerspace: The appliances' cords tend to disappear when they aren't being used. Happily Ever After: Radio's closing speech of them having to Earn Your Happy Ending:Radio: Why listen to this. I'm picking up something. I think it's a news flash: President Roosevelt has declared today a national holiday in honor of those five amazing appliances we've all been hearing about. So lock up the office, take down the top and open that rumble seat. Last one to Coney Island is a party pooper. From the starlight roof high atop the Ritz, we wish our intrepid little friends the best of luck and a fond farewell. Happiness in Slavery: "Slavery" is definitely an exaggeration in this case, though being the kind of movie that it is, it does require more than a little bit of Willing Suspension of Disbelief. The film operates on the internal logic that appliances are happiest when they're being used for their intended purpose and their love for the master stems from how well he took care of them when he was a child. Their greatest fears all involve either being misused, being disposed of/having their working parts used when they're still perfectly functional or not being used at all. Heroic BSoD: Kirby's seizure, up to and including trying to swallow his own chord, at the sight of the waterfall. After getting them lost in the swamp, Toaster momentarily trudges off in shame. Heroic Sacrifice: Toaster stopping the compactor from killing Rob by jumping onto the gears. Hey, there's a reason this movie's called The Brave Little Toaster... Lampy lets himself get hit by lightning to charge the battery and save the others. Subverted in that he actually survives, though his bulb is broken. The Homeward Journey: The Radio gives the trope a lampshade by remembering hearing about a story about a lost dog who trekked a great distance to get back home, and they should do the same. Honest John's Dealership: Downplayed with Elmo St. Peters' parts shop, where he pulls parts out of salvaged appliances and passes them off as new, claiming he gets entire shipments of the things. Hood Hornament: One of the broken down cars in the junkyard during the "Worthless" number is a long-bodied roadster with hood ornaments. It states that it took a Texan to a wedding, one assumes that it was a wealthy Texan if he could afford a car like that. Hold Your Hippogriffs: The Air Conditioner makes fun of the five main appliances' alleged lack of common sense by saying that they act like they've "just come off the assembly line." It's the machine equivalent of "It's like you were born yesterday." Huddle Shot: The appliances planning how to get away from the Magnet. Hypocritical Humor: Upon returning to his shop, the portly Mr. St. Peters mixes himself a weight loss shake, then chases it with a mouthful of marshmallows. Improvised Lightning Rod: Lampy uses himself as a lightning rod to recharge the battery the appliances are using to keep alive. Insane Proprietor: Done by the TV to get the Master to go to the junkyard. Irony / Ironic Echo: Elmo St. Peters, after the radio hides, says "What did it do? Just get up and walk away?" After the appliances' journey, it is revealed that Rob/The Master actually was coming back for them. Kirby suggested that they just stay in the cottage. Only that someone will buy the cottage and have a new master. It is ironic that Lampy, who is physically bright, is not that bright mentally. And yet it is he who figures out a way to save Radio's life. He also knew how to charge the dead battery by using himself as a lightning rod during a thunderstorm. The appliances that sing "Cutting Edge" flaunt all the amazing things they're able to do to the heroes. In actuality, most of them are terribly dated 80s models (especially when compared to now current appliances), and likely to be replaced when the inevitable improved/better-looking versions come out in the future. The most blatant are the Computer, the Entertainment Complex, and the telephone. In comparison, the heroes are all reliable and sturdy with fairly timeless designs. Jerkass Faade: After Kirby saves them from the river, the other appliances thank him, even though he declares he had slipped and fallen in. Jerk with a Heart of Gold: Kirby. He constantly berates the others for being unrealistic about their hopes, but does care about them as seen when he jumps over the falls into the river to save them. Karma Houdini: The electromagnetic crane. It shows no compunctions against killing a human just so it can finally eliminate a few very evasive appliances, and suffers no visible consequences for doing so. Laser-Guided Broadcast: Justified example. The appliances are thrown in the trash and sent to a dump named Ernie's Disposal. The TV set, who saw the whole thing, then starts playing ads for Ernie's Disposal, each more desperate than the last, until the Master takes the hint. Least Is First: Blanky, the youngest and weakest of the group, is the first to join Toaster to find the Master. Lightning Can Do Anything: Lampy channels a lightning strike to recharge their car battery. Literal Soapbox Speech: Toaster stands on a literal soap box as he announces to the other appliances that they're going to find the master. Literally Laughable Question: When Lampy asks how to escape from Elmo St. Peters' store, the hanging lamp says "You hear that? They want to know how to escape!" and all the other appliances laugh. Machine Blood: After Elmo St. Peters takes out the motor in his blender, electrical fluid is seen dripping from the table to the floor. Meaningful Name: The appliance shop owner is named Elmo St. Peters as in "Saint Peter", as in "the guy you see shortly after your death". Fitting for a man who runs a store where everything's on its last legs, and alluded to in "It's a B-Movie" ("You just tell St. Pete/That you got cold feet"). Also, "St. Elmo's fire" is an electrical aura that sometimes appears around pointed objects (like ships' masts) in stormy weather. So "Elmo" is a meaningful name for an electrician. Malicious Misnaming: Inverted. Due to his resistance to emotional connection, Kirby only ever refers to Blanky by the more formal "Blanket." Meaningless Villain Victory: The Cutting-Edge Appliances are resentful that Rob wants to take his "outdated" appliances from the cabin to college instead of themselves, and are quick to toss the gang into the gutter when they show up on the Master's doorstep. Thinking they've won him over, Rob still refuses his mother's offer to take them along even after finding his beloved appliances missing. From Plugsy's reaction alone, we can tell it was a serious blow to their egos. Missed Him by That Much: After what's implied to have been years of waiting for him to come around, the appliances decide to go off and find Rob themselves. Had they decided to wait just a few more days, Rob and Chris would've shown up at the cabin to retrieve them (though, of course, 90% of the plot of the movie wouldn't have taken place if this had been the case). Later on, the appliances show up to Rob's apartment to wait for him...only to be cast out and thrown into the outside dumpster by the 'Cutting Edge' appliances, maybe an hour before Rob and Chris arrive there. Towards the end of the film, a series of ill-timed, last-second distractions prevent Rob from immediately finding the appliances at the junkyard (i.e., Chris calling to him, the Magnet scooping them all up behind his back, etc.). Mood Whiplash: From silly animal antics to a Narcissus flower dying of a broken heart in a heartbeat. When another car arrives to put the cottage up for sale, what follows is Blanky breaking into another wailing fit, Radio humming "Taps" and Lampy letting loose a Howl of Sorrow only for Toaster to snap "STOP IT!" and announce spontaneous plans to go on a quest to find the Master. Cue a collective Big "WHAT?!" from the other appliances. My Beloved Smother: A light, comical example. Rob's mother is shown to be lovingly worrisome about her son going off to college, and is constantly telling to him "take a sweater." Named by the Adaptation: The "Master" is given the name "Robert Mc Groarty", and the "Pirate" is named "Elmo St. Peters". Nature Is Not Nice: For most of the film, the protagonists are frequently endangered by the natural elements, such as getting caught in a thunderstorm, falling down a waterfall, or sinking in a mire. Played with though, because early on, they have a run-in with some generally friendly animals that don't pose any real danger to them, but are nevertheless annoying with their lack of respect for personal space. Network Sign Off: While the appliances rest for the night, Radio is playing the National Anthem and then ends with:"And that concludes our broadcast day. This is Lowell Winchell signing off. Good night, America and all the ships at sea." [static] Never Trust a Trailer: The VHS trailer for the movie didn't do too much better than the cover on making it look like it was a very dark movie. New Technology Is Evil: Literally. The "cutting edge" appliances try to off the main characters. Nice Job Breaking It, Hero!: It was because of Toaster's idea for he and the other appliances at the cottage to venture out to meet their master that they go through a whole set of tragedies. This almost makes them miss Rob, as he was coming to the cottage to collect them, anyway. No Celebrities Were Harmed: The air conditioner (a Jack Nicholson sound-alike) and the hanging lamp (a Peter Lorre sound-alike). Of course, what did you expect, what with impressionist extraordinaire Phil Hartman doing their voices? The can opener/lamp/shaver is an obvious Joan Rivers sound-alike, so it's only appropriate that it makes a self-deprecating quip. The reel-to-reel player is also an obvious Mae West caricature. No Name Given: The radio's name is never revealed nor is he addressed by any name in the first movie. However, in the sequels, he has been addressed by the other appliances as "Radio". No OSHA Compliance: The junkyard. While it can be slightly forgiven since Rob stubbornly held onto the magnet which almost no human would ever do before it dropped him onto the conveyer belt, the fact that there were no safety measures in place nor anyone keeping on an eye on the belt to make sure something like crushing a human to death didn't occur raises some valid concerns. In fact, there doesn't even seem to be any workers at the place at all! Not So Above It All: In the opening "whistle while you work" montage where the appliances clean the cabin to Little Richard's "Tutti Frutti", Kirby, who'd been haranguing the others about working, finds a quiet spot to dance where no one can see him. Lampy comes upon him, and starts dancing with him. Kirby doesn't notice at first, but when he does, he's shocked and embarrassed to be caught in the act and saunters off. To Lampy's credit, he doesn't care. He keeps dancing and enjoys the fact that Kirby let his "hair" down too. Obliviously Evil: Elmo St. Peters and all the humans who abandon worn-out electronics. They have absolutely no idea that the electronics are even alive, much less sentient; if they knew, the vast majority of them would not subject them to the horrible fates to which the electronics are condemned. Oh, Crap!: Kirby freaks out upon reaching the waterfall that he now has to cross while hauling the others. Elmo screams in shock the moment he sees his reflection on the Toaster. Ominous Pipe Organ: The one used in the intro for "It's a B-movie", an homage to the classic monster movies. Pet the Dog: Despite being unhinged a little, the overhead light in Elmo St. Peters' store gives Lampy one of his bulbs upon seeing his burnt out bulb. Plucky Comic Relief: Radio, at least in the first film as his moments are rarely Played for Drama. However, while his role mostly consists of providing funny lines, he does contribute significantly to the story as the group's navigator since he can tune into radio signals from the city, using that to point the group in the right direction. The group would have no idea which way to go and likely would have gotten lost without him. Precision F-Strike: Actually Precision D-Strike. Radio does this once when quoting Moby Dick.Radio: Damn thee, thou accursed whale, from the depths of Hell, I stab at thee! Product Placement: Kirby is a brand of vacuum cleaner. During the scene when the appliances are first seen within the city, a large TDK billboard can be seen.noteTDK is a well-known Japanese electronics company that manufactures recordable media and electrical components. Pretty fitting, considering what happens later in the film. Pun: When the main characters reunite with the TV, he tells them he's got "a few more seasons left."note"Seasons" meaning both the changing of the seasons (ie, months that turn into years) and seasons of television broadcasts. Punch-Clock Villain: Elmo St. Peters is just doing his job. He just has no idea the appliances he routinely dismantles for parts are alive. He is a kind of dick to his customers, telling them he's giving them new parts, when he's just cannibalizing old appliances. Punctuated! For! Emphasis!: The Air Conditioned gets a couple of these during his Sanity Slippage rant."I was designed to stick in a wall! I like being STUCK! in this STUPID! WALL!" [...] "It's! My! FUNCTION!" Quicksand Sucks: The appliances get trapped on a muddy swamp and slowly start to sink. They are rescued by Elmo St. Peters, but a worse fate awaits them... Rage Against the Reflection: Toaster, after the waterfall incident, considering it was because he panicked that the appliances went over the waterfall, not to mention lost their battery. Rainbow Motif: The five main characters are primarily colored red (Radio), orange (Lampy), yellow (Blanky), green (Kirby) and blue (Toaster). Red Filter of Doom: Happens briefly when the Air Conditioner breaks down, and extensively near the end of the film when the Master is in peril at the junkyard. In the PAL version, this is downplayed, and only the sky turns red. Regional Bonus: A very rare movie example the PAL transfer is far cleaner than the NTSC version, lacking the very noticeable wobble at the beginning of the movie and having much less film grain. Right for the Wrong Reasons: When the cottage appliances realize the house is being sold and they are deciding whether or not to leave and find The Master, Kirby says they should just stay behind because "They'll have a new master anyways". Turns out he was right about staying behind but not because of the new master, as their original owner was on his way to pick them up to take to college with him. Ripped from the Phone Book: Upon reaching the city, Toaster (with Lampy's help) looks for the Master's address in a phone book in a public booth and rips out the page. Rousing Speech: Toaster gives one of these to the rest of his True Companions. Running Gag: Lampy using a rock for a pillow, flopping his head down onto it with a loud thunk every time. Sanity Slippage: Rather inevitable at Elmo's shop, since all of the appliances know that they could be the next one to be disemboweled in front of their friends. The longtime residents have gone Laughing Mad."He's so spontaneous!" Sarcasm-Blind: Lampy, when Air Conditioner denies laughing at them. Say My Name: "TOASTER!!!" "BLANKY!!!" as Blanky blows away in the storm. Screw This, I'm Outta Here!: After Elmo St. Peters faints and the appliances see an opportunity to escape, his dog freaks, jumps into the truck and drives off (but not before remembering his seat belt). "Setting Off" Song: "City of Light", sung as the appliances set off to find the Master. Shadow Discretion Shot: Most of the scene of Elmo removing the blender's motor is shot in shadow, cast over the horrified reactions of the gang. "Shaggy Dog" Story: Deconstructed. While things turned out well in the end, the journey the appliances go on is fairly unnecessary as Rob ends up going to the cottage to get them. Furthermore, he was almost killed because they went on the journey. Granted, the adventure helped them go through Character Development as friends and their appearance at Elmo St. Peters' shop led to the appliances there being liberated, but there were bigger reasons they could have avoided this initial ordeal. Share the Male Pain: An appliance variation: when Elmo snaps off a blender's electric cord and plug, the gang pulls their own cords back in silent terror. She's a Man in Japan: Because of the existence of masculine and feminine nouns in many languages, some of the character had their genders change to fit with that language's grammar. The German, Polish, Brazilian 1996, Croatian, Russian TV, Slovak, and Czech VHS dubs made Lampy into a female (making his female counterparts varying degrees of Tomboy with a Girly Streak). Blanky also counts, because 'blanket' is female in some countries. Also in the Polish, German, Russian, and Latin Spanish dubs, the 'Mish-Mash' (a Joan Rivers parody) is male. In the Hungarian and Brazilian 1996 dubs, the hearse in the "Worthless" segment is female. Also, the Tan Car is female in the Latin Spanish, Russian, and Hungarian dubs, while in the Danish, Icelandic, and first two Brazilian Portuguese dubs, the Wood-Sided Wagon is male. In Poland, Plugsy is female (at least, voiced by Wanda Wieszczycka). He's also a female character in the Czech VHS and Slovak dubs. Shout-Out: The opening shot of the film, where the camera slowly trucks in on the cabin, followed by repeated match cuts of a sunbeam which leads up to the Master's bedroom, is an homage to the opening shot of Citizen Kane. Radio suggests going North by Northwest while trying to find the city.Radio: And watch out for low-flying aircraft. Another one as they go through the forest. The Master's apartment number is A113, which by now is a well-known Stock Shout-Out to the character animation classroom at the California Institute of The Arts (thanks mainly to appearing in every Pixar movie ever), but there's an extra reference: The building's address, 4470 McBean Parkway, is the school's actual address. When Toaster goes through the phone book to find the Master's address, the names he goes through reference other Disney films. (Ex: Pan Peter, White Snow, Bambi Deer, Puppet Wooden, Flying Elephant, etc.) Other names include various place names like York New, River Mississippi, Angeles Los, and names of the appliances: Toaster Brave, Lamp Bright, Yellow Blankey, Vacuum Gruff, Radio Loud, and Master Young. The "Crazy Ernie's" bit by Old Rabbit Ears is a rather obscure reference (though not to New Yorkers of a certain age) to Crazy Eddie's television ads. Sir Not-Appearing-in-This-Trailer: Radio does not appear on the German VHS cover, despite it featuring a few more characters, compared to other foreign releases. "Somewhere" Song: "City Of Light", in which the appliances sing about the city where the Master lives and how wonderful a place it (supposedly) is. The Song Remains the Same: In the French, Italian, and Mandarin Chinese (both Mainland and Taiwanese) dubs, all the songs are left in English. (In fact, right before "City of Light", the French dub literally has the characters saying, "Let's sing in English!") The Serbian dub also uses this trope, with the exception of a horribly dubbed (and mostly instrumental) version of "Worthless". In the 2nd Russian dub, "City of Light" is the only song left entirely in English, while the rest of the songs vary between a mix of dubbing a few lines, using a Voiceover Translation, and leaving some parts in English. Soulful Plant Story: Downplayed. The whole story isn't like this, but there's definitely an emotional scene about a plant. A hedge surrounds a tree and only a single beam of light is let through, in which a flower grows. There are plenty of other flowers surrounding the hedge, but the flower can't see them. Then, Toaster arrives, and the flower mistakes the reflection on his surface for another flower. The real one is shocked and curious and wants to know where the "other flower" came from. Toaster tries to explain that he's not a flower and it's just the real one's reflection, but the real one doesn't listen and wants to make friends with the "other one". When Toaster pulls away in surprise, the flower is wilting. Spared by the Adaptation: The A/C Unit does explode and die, like in the book. But, unlike the book, the "Master" repairs him, which revives him. This also makes him cry a little tear of joy, as it's the first time he's felt loved in years. Speaks in Shout-Outs: Radio occasionally talks as if he's receiving a broadcast. Sphere Eyes: Lampy has these, though it is inverted with Toaster and Kirby. Staggered Zoom: Of Toaster just before his Heroic Sacrifice. Stealth Pun: A plot-relevant one, at that. At the start of the film, the characters are miserable after being stuck in a cabin in the middle of nowhere for years just waiting for their master to return. They've got cabin fever! Towards the beginning, Toaster finally decides he's had enough and pulls out a cardboard box to stand on while declaring his plan on seeking out to find the master. A box of what, you ask? Soap. He's literally using a soap box as a soapbox. During his Rousing Speech, the Toaster is lit by a beam of sunlight, which looks like a spotlight. As each of the other appliances agree to join in the journey to find The Master, they get closer to him, effectively "coming into the light". As mentioned under Meaningful Name, Mr. St. Peters is named after that St. Peter, but the appliances don't seem to think he's a bad person, they just don't want their parts used when they're still functional. In other words, it's "not their time to meet St. Peters." In "It's A B-Movie," the line "It ain't home on the range!" is sung by a stove, or range. Super-Persistent Predator: The giant magnet at Ernie's Disposal, who absolutely refused to let any of its victims escape their fate of being crushed, as shown when it obsessively hunted down the appliances throughout the junkyard to put them back on the Conveyor Belt of Doom every time they jumped off. It got to the point that it even tried to kill Rob when he found and began gathering up the appliances. Take That!: "The Cutting Edge" scene is an absolutely scathing satire on the then-current glorification of money and mass consumption in 1980s: the appliances overbearingly boast about their many, many state-of-the-art features and how they represent "an ultra-nylon life of ease" (in other words, "a synthetic world of instant gratification"). They also scoff at our heroes (all presumably made between the '40s and '60s) being "old stuff," which tells us that they know this. The best part? The timeless quality of the heroes ensure they'll remain useful, but thanks to Technology Marches On, many of those appliances like the computer will be obsolete and headed for the trash (save Plugsy, who is an old-fashioned lamp, but not terribly useful for studying under like Lampy is.) Taps: Radio hums it while lowering his antenna like a flagpole as the appliances watch the "For Sale" sign go up in the front yard, convincing them once and for all that the Master isn't coming back.noteThe Czech VHS and Flemish versions replace this with Chopin's funeral march. Tear-Apart Tug-of-War: Blankie cries over a photo of the Master, and Kirby, who has had enough of his behavior, tries to wrestle it away from him. The photo slips and falls, breaking the frame. Tears of Joy: Air Conditioner after the Master fixes him. AC recognizes the Master and realizes he was wrong about him and really does care, and that the Master can finally use him after all those years. Thank the Maker: Lampy shouts "Holy Mother of Edison!" after Radio shoves him off the dresser. That Poor Plant: The lonely flower that thinks its reflection on Toaster is another flower starts wilting after Toaster rejects it. This Is My Side: While stopping in a clearing for the night, Radio draws a circle around himself and warns the others not to cross it. Through a Face Full of Fur: The Air Conditioner becomes hot-tempered literally and figuratively, as he irately turns red after the other appliances offend him with mentioning that he's incapable of mobility unlike the others, and he becomes so heated he breaks down. The Giant Magnet from the junkyard turns gold (or yellow) with fury rather than the normal red, trying to attract and collect the appliances. Together in Death: Referenced during the climax when it looks like the appliances are about to be crushed to death.Radio: At least we'll all go together... yeah, t-that's looking at the bright side, isn't it? Truck Driver's Gear Change: All of the songs contain at least one instance. Tutti Frutti Hat: During "The Cutting Edge", when the characters are depicted as being in Rio de Janeiro, the Toaster is wearing a fruit hat. Unbuilt Trope: This film was already taking apart the concept of living inanimate objects well before Toy Story. Undying Loyalty: Rob's appliances, and how. They travel through miles of treacherous terrain just to be reunited with their Master. Blanky is by far the most attached, since he was literally the closest to him, every night. Ungrateful Bastard: Kirby gives the other appliances a harsh speech in response to their worries about him after he chokes on his cord, saying that he doesn't need them. When the others go over a waterfall, however... Unspoken Plan Guarantee: Can be observed with Lampy. Near the beginning of the film, he explains his ideas of how they can travel before they're implemented, with hilarious (but failed) results. When they're trying to come up with a plan to save Radio from having his tube taken out, he simply says he has a plan which then works. Earlier, due to the group being distracted, Lampy didn't tell anyone he was going to use himself as a lightning rod. He just did it. And it worked. Unusually Uninteresting Sight: Elmo's customer apparently didn't notice or care about a dog driving a monster truck through the shop's wall, or appliances bounding away into the wilderness. Very False Advertising: Exploited by the TV. Realizing the appliances are at Ernie's Disposal, he tries to get Rob to go there through his over-the-top advertising. When he continuously fails to get his attention, he resorts to more and more desperate forms of this, all the way to calling it "Crazy Ernie's Amazing Emporium of Total Bargain Madness". Lampshaded by Rob when he actually does reach the dump.Rob: This sure doesn't look like Crazy Ernie's Amazing Emporium of Total Bargain Madness. Villain Song: While they aren't exactly villains, the insane machines in "Like A Movie" (aka "It's a B-Movie") do a wonderful job of showing the horror of waiting to be taken apart for spares. And they aren't bad shadow puppeteers either. A more directly evil example is "Cutting Edge", where the new appliances sing an egotistic preview of their superiority to the main characters. Visual Pun: Toaster kicks off the plot from atop a literal soapbox. The flower that falls in love with its own reflection is a narcissus. The Voice: The Master's mother is never seen, only heard. Wainscot Society: Appliances have an unwritten rule, straight from the assembly line, to never directly interact with humans. The exceptions to this are devices such as radios or television sets who can bend the rules if they so choose by broadcasting messages to humans. Wasn't That Fun?: Kirby throws out a sarcastic quip as the entire party is sinking helplessly into a mud puddle, with him being the first to go.Kirby: "Oh, this is great fun! Let's make these outings a regular thing!" Was Too Hard on Him: When the Air Conditioner blows up after Toaster inadvertently brings up his jealousy over the Master not playing with him, Toaster feels bad, saying he didn't know he'd take it that hard. Weirdness Censor: After all the appliances in Elmo St. Peters's electronic store escape and his frightened dog drives off in his truck, his customer, who was probably waiting in the front the whole time, merely pops up to ask Peter if he has his radio tubes yet. What Measure Is a Non-Human?: One of the major themes of the film. What if your appliances missed you when you left the house? And what happens when you replace them? White-and-Grey Morality: Elmo St. Peters is really not evil or anything, it just happens to be his job to take apart appliances and sells the parts. It's not his fault he doesn't know they're alive. That said, he's not very ethical as a businessman he lies to customers and rips them off, telling them that he receives shipments of new appliance parts when he's really just taking used parts out of abandoned appliances he finds in the wilderness. He also takes parts from his own working appliances, like the unfortunate blender.Ceiling lamp: You never quite know what he's going to do! He's so spontaneous. Why Did It Have to Be Snakes?: The appliances have a fear of water, Kirby and Toaster more than the others. Toaster's nightmare also has the Monster Clown wielding a fork, harkening to the old caution not to stick a fork in a live toaster. Wrench Wench: Rob's girlfriend Chris apparently is a car mechanic, or at least knows how to work on them. She spends the time at the junkyard looking for rare auto parts. You Don't Look Like You: The designs of the appliances in the films are quite different from their book counterparts. For example, the toaster only has one lever which acts as its nose. Here, he has two which act as his hands, also going with the position change of his face. Another being the blanket, whose face takes up its entire body in the book but is just limited to being on the dial in the film. The vacuum in the book, is a Hoover vacuum while it was a Kirby in the movie. You're Insane!: Invoked by Kirby when Toaster hints at leaving the cabin to find The Master. He adds "You're all insane!" when the others start agreeing with him. You're Just Jealous: The Air Conditioner ridicules Toaster and the others for their optimism that their Master/Rob will come back one day. Toaster thinks it's just a defense mechanism to hide the fact that he's jealous of them because the Master never gave him as much love as them. At first, he denies it, but when Kirby points out he's stuck in a wall, his repressed rage kills him. (He's repaired later in the movie, though.) His real repressed rage was that The Master never played with him because he was too high on the wall. Zeerust: Played straight with the appliances in the apartment where Rob lives. Though some of them are functionally timeless, their The '80s designs have a more zeerust feel by modern standards. They are currently in the uncanny valley of design, essentially. It doesn't help their case that they chant about being cutting-edge in song, no less!Cast & crewUser reviewsTriviaFAQSign in to rate and Watchlist for personalized recommendationsSign inSuggest an edit or add missing contentYou have no recently viewed pages

Brave little toaster worthless. What is the theme of the brave little toaster. Brave little toaster review. Brave toaster worthless. Summary of the brave little toaster. Brave little toaster book. The brave little toaster dutch.