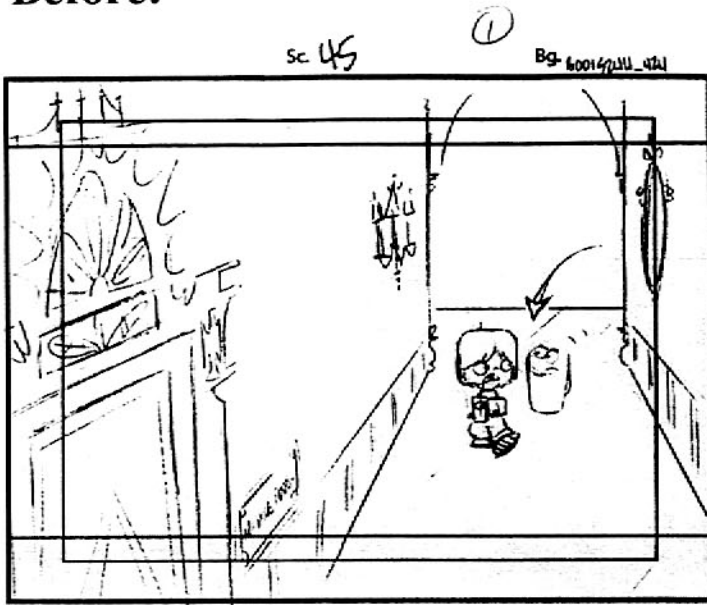




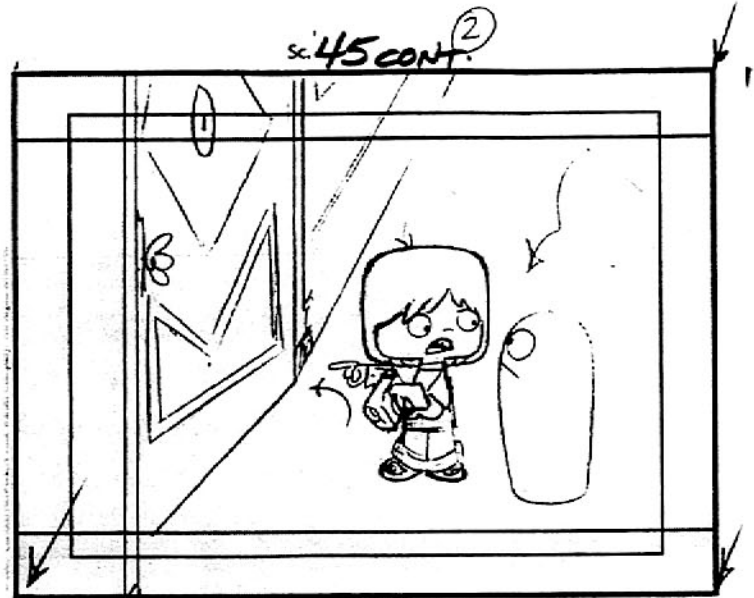
storyboard comparison

july 7, 2004

Before:

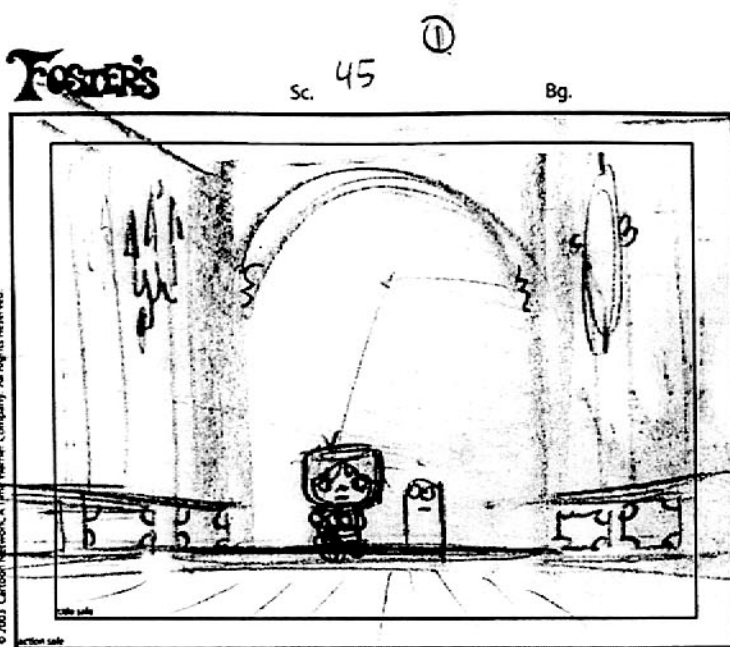


ANOTHER HALLWAY ANGLES

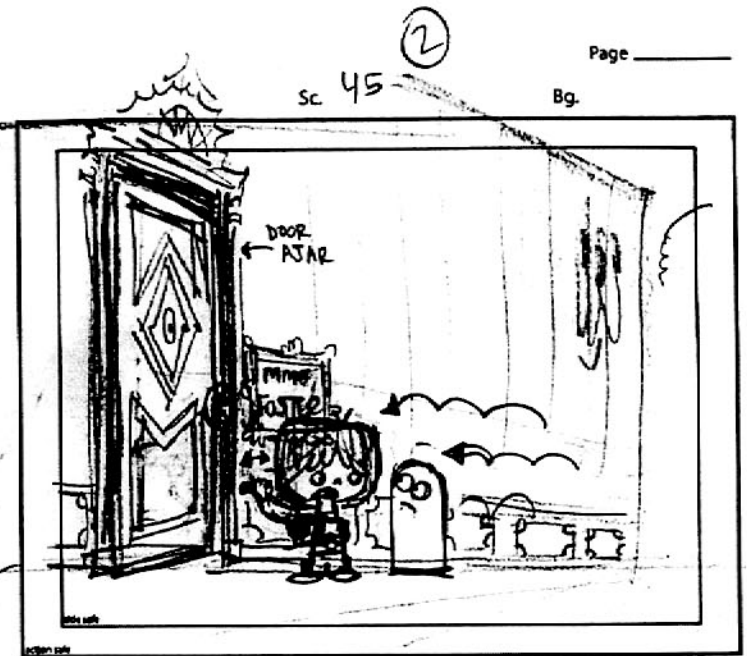


Action/Dialog: DIAGONAL PAN DOWN WITH BOTH AS THEY GET TO MRS. FOSTER'S DOOR.

After:



Action/Dialog:



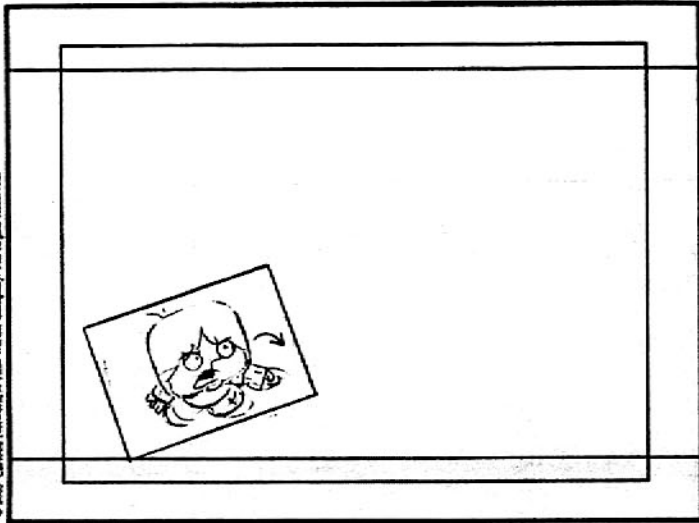
PAN LEFT TO MRS. FOSTER'S DOOR W/MAC & BLOO

*** Unnecessary downshot - difficult to animate;
 does not feature sign or opening in door well.
 Lower angle is the solution.**

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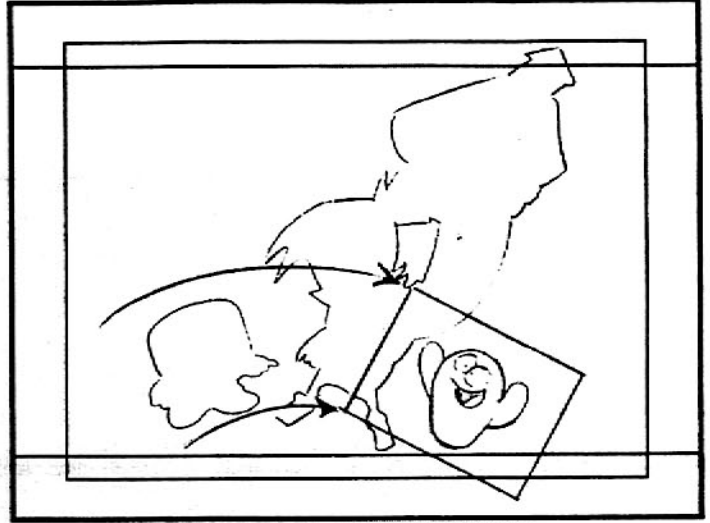
Before:

sc 65 ① Bg.



Action/Dialog: *SMILE CLOSE ON MAC IN DOWNSHOT.*

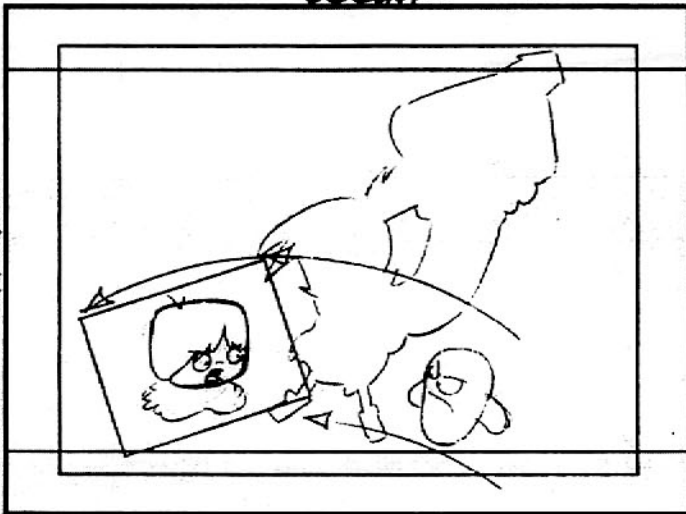
sc CONT. ② Bg.



QUICK ACC PAN TO FRANKIE AS HE INTERLUDES.

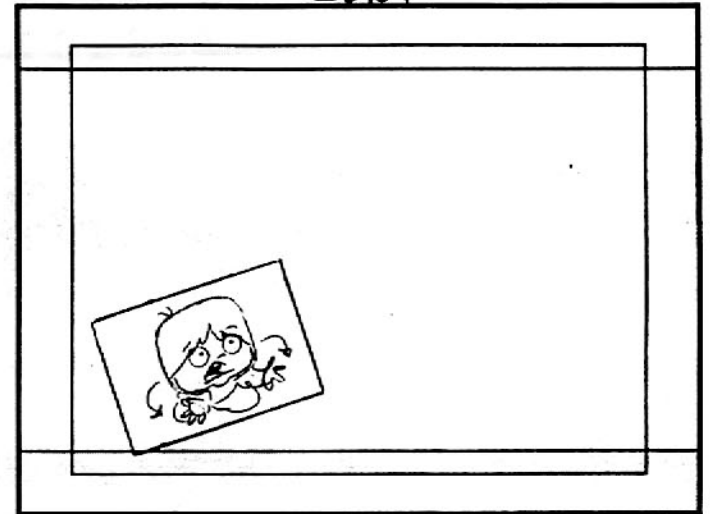
Foster's

sc 65 CONT. ③ Bg.



Action/Dialog: *FRANK PAN BACK TO MAC*

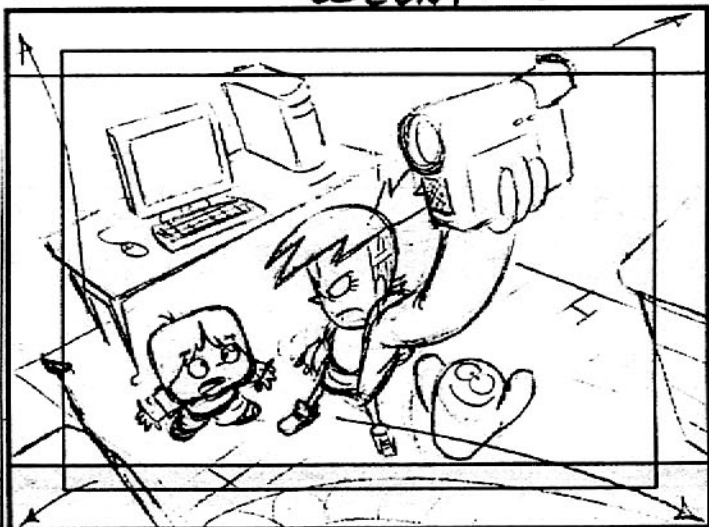
sc CONT. ④ Bg.



LOOKS TO FRANKIE.

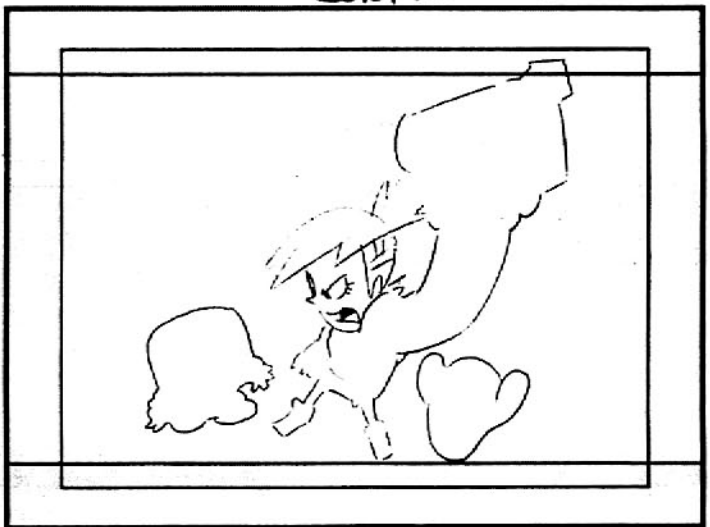
Foster's

sc 65 CONT. ⑤ Bg.



Action/Dialog: *TRUCK OUT WIDE ON ALL THREE*

sc CONT. ⑥ Bg.



REVISIONS ON NEXT PAGE

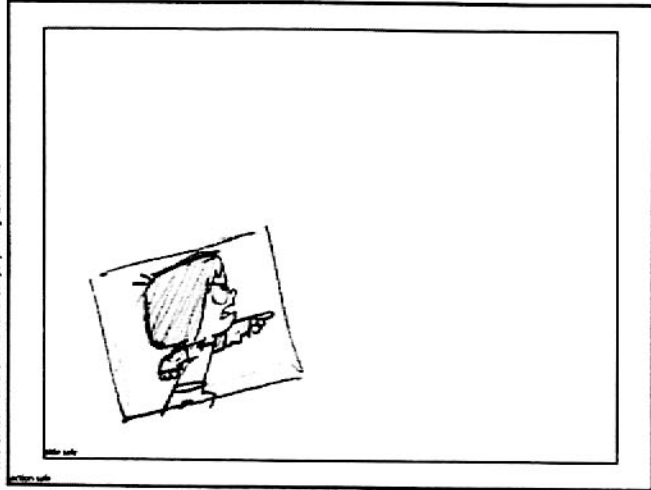
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After:

sc. 65 ①

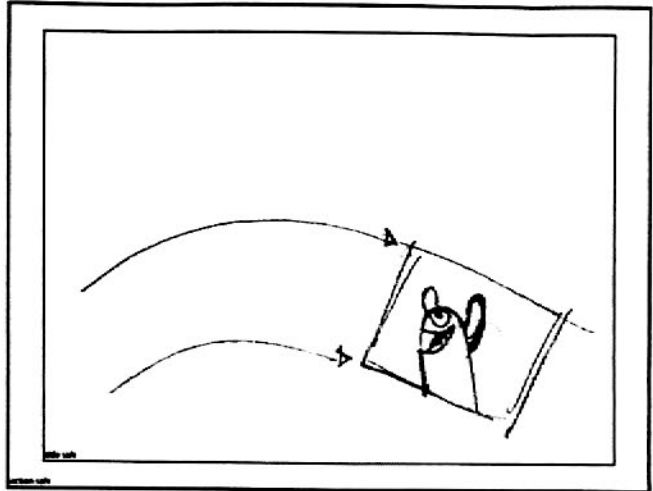
Bg.



Action/Dialog:

sc. 65 ②

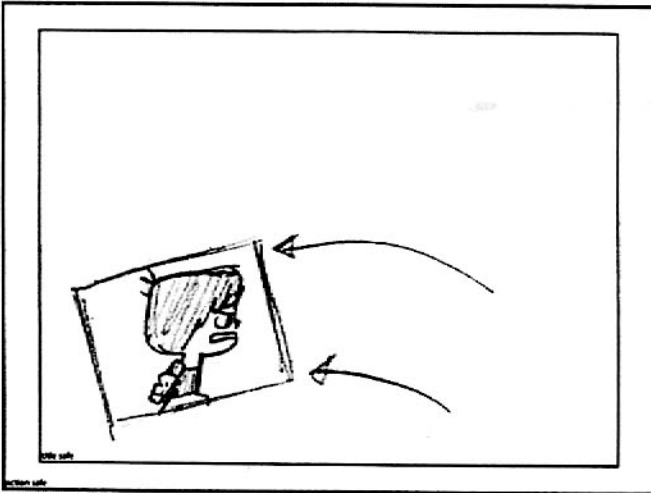
Bg.



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sc. 65 ③

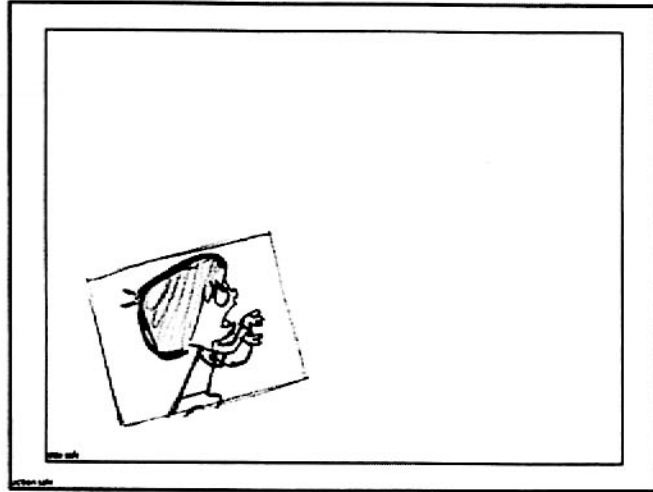
Bg.



Action/Dialog:

sc. 65 ④

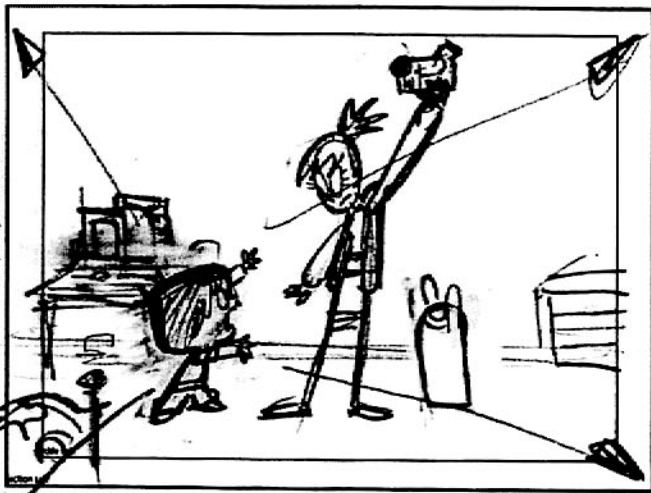
Bg.



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sc. 65 ⑤

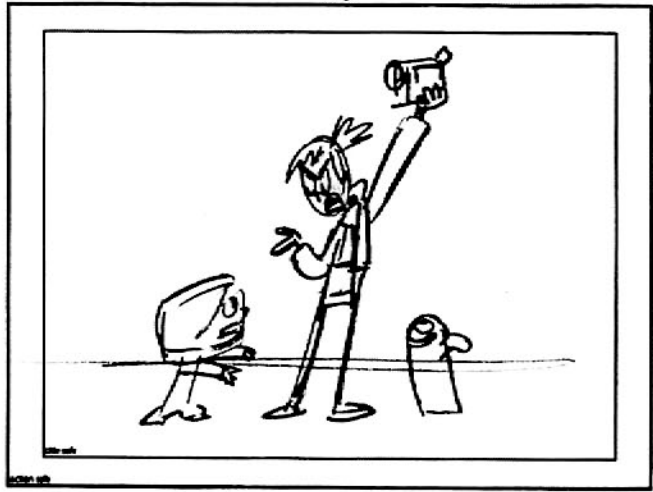
Bg.



Action/Dialog:

sc. 65 ⑥

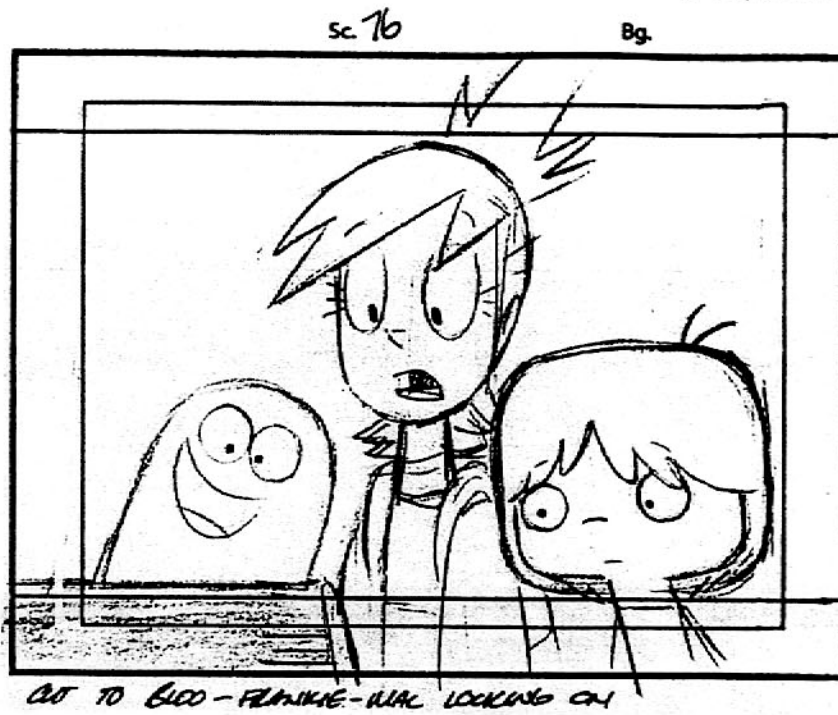
Bg.



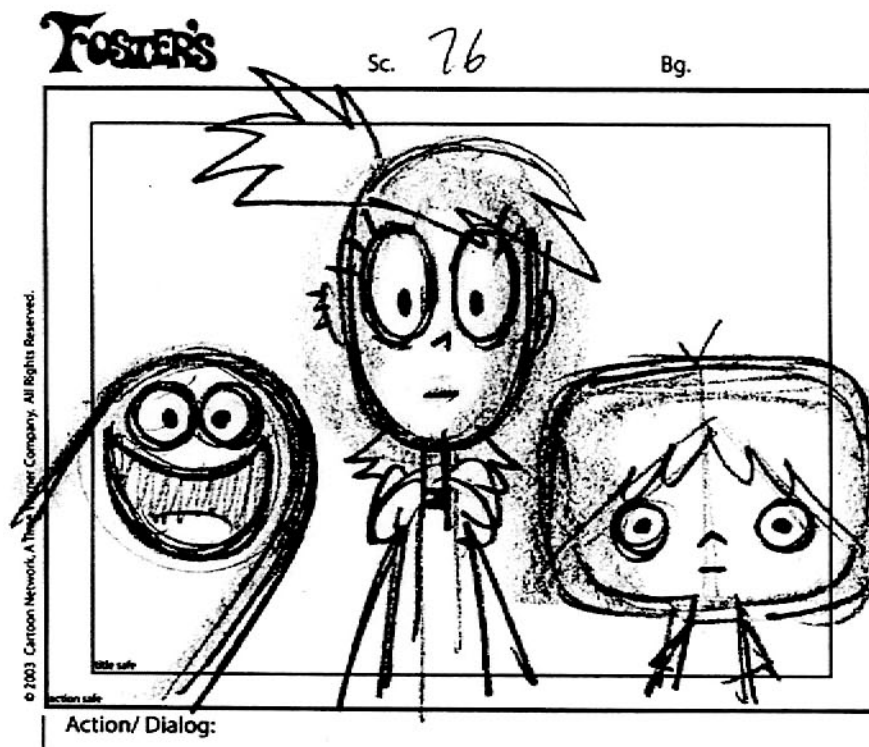
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* Downshot difficult to animate and convincingly draw without special models; flatter shot communicates same idea, but simpler to execute.

Before:



After:



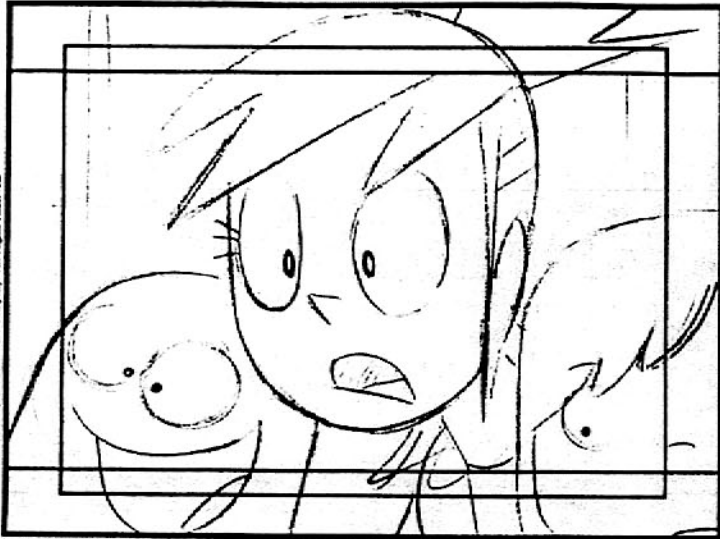
*** This dead-on shot is a clearer composition (with no overlap) which is more dynamic and funnier because it is so direct.**

Before:

Foster's

sc 78

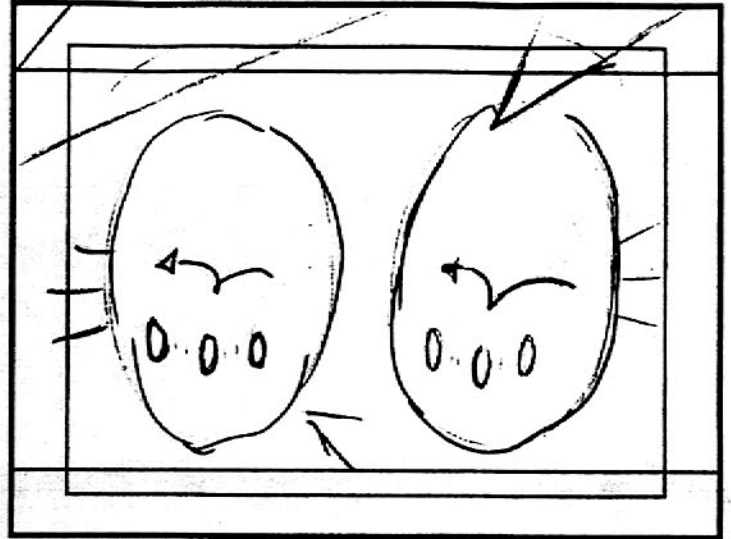
Bg.



Action/Dialog: CUT CLOSE ON BLOO-FRANKIE-MAC.

sc 79

Bg.



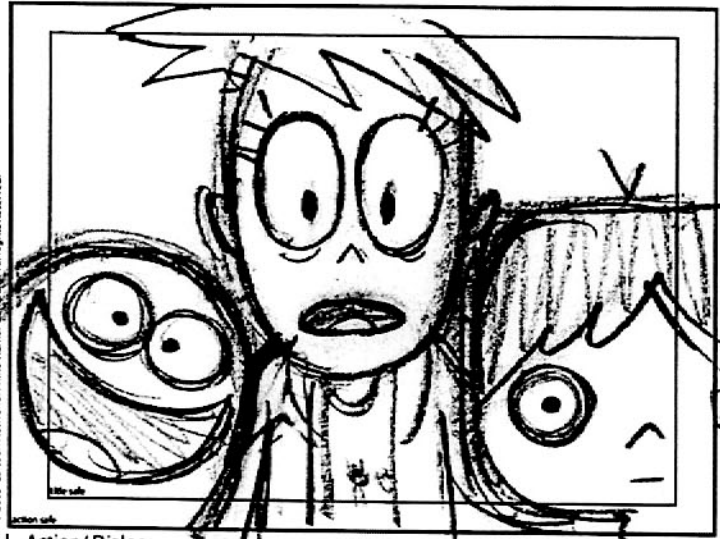
TIGHT TIGHT ON HER EYES. HER PUPILS FOLLOW HER BLOOD MAC?

After:

Foster's

sc 78

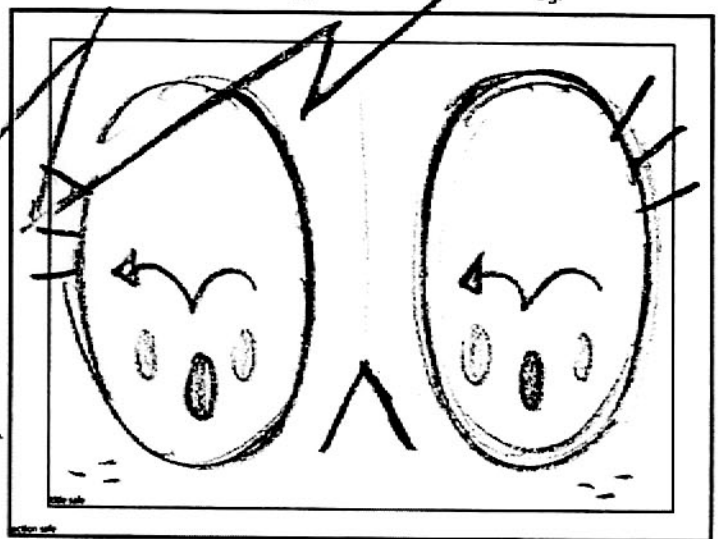
Bg.



Action/Dialog:

sc 79

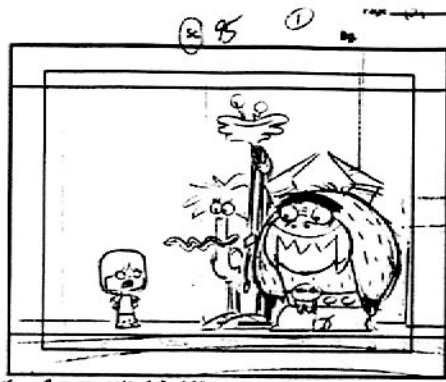
Page _____
Bg.



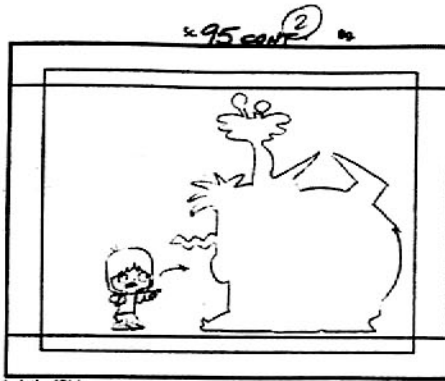
* For this series of shots, the straight-on direct approach is funnier because they're staring in awe at screen - 3/4 shot dilutes the comedy a bit.

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Before:



CUT TO ANK AND ANK AT OTHER END OF BLDG.



Action/Dialog ANK POINTS BACK TO O.S.



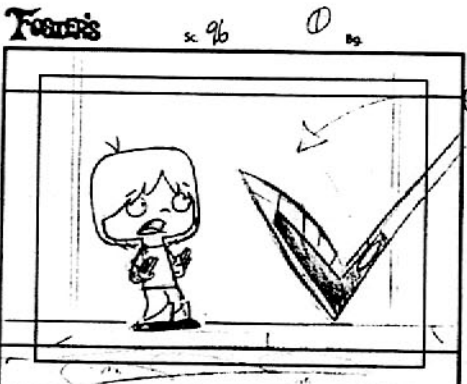
PAN W/TED BACK TOWARDS BLDG



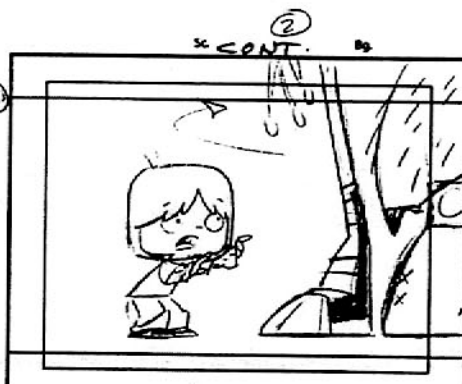
Action/Dialog → [Symbol]



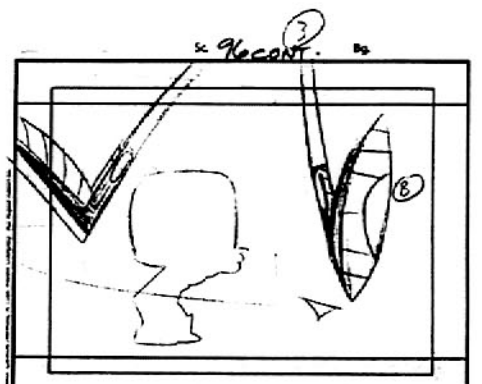
TED TWO TURN BACK AGAIN. ← FORGERS PAN



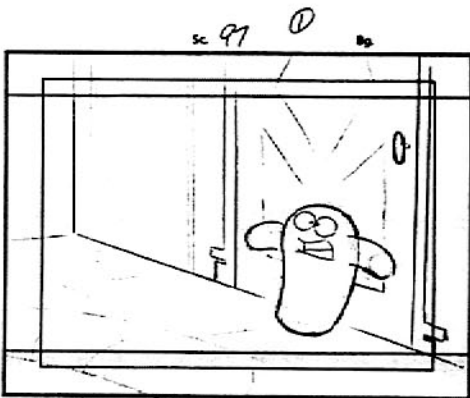
Action/Dialog CUT TO ANK AS ANK SEES URGE.



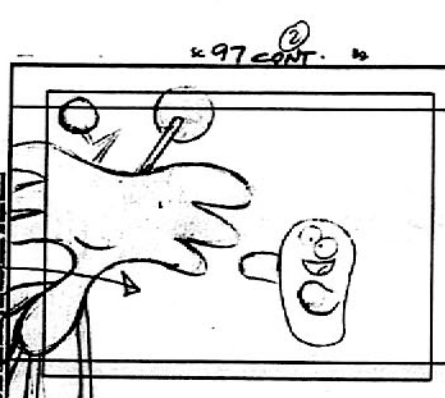
ANK AND ED SEE/TURN BACK



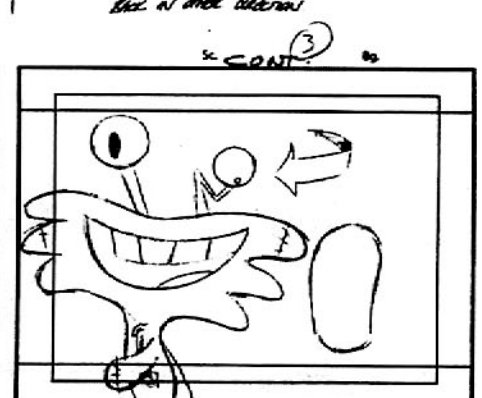
Action/Dialog ANK SWINGS HIS FOOT AROUND ANK HEADING BACK IN OTHER DIRECTION



CUT BACK TO BIRD AT DOOR.



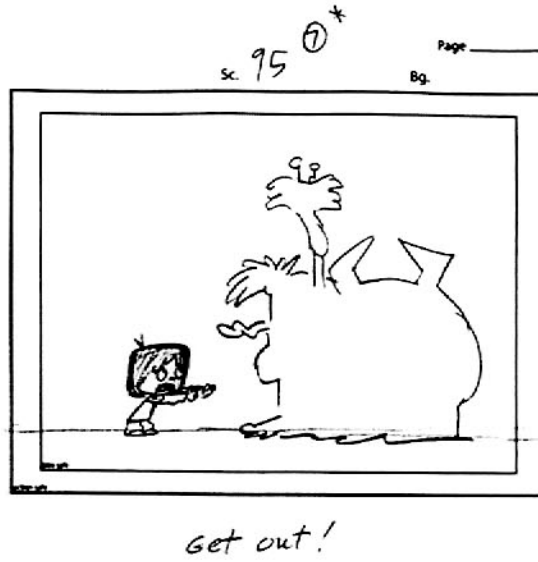
Action/Dialog ANK IN IN P.B.



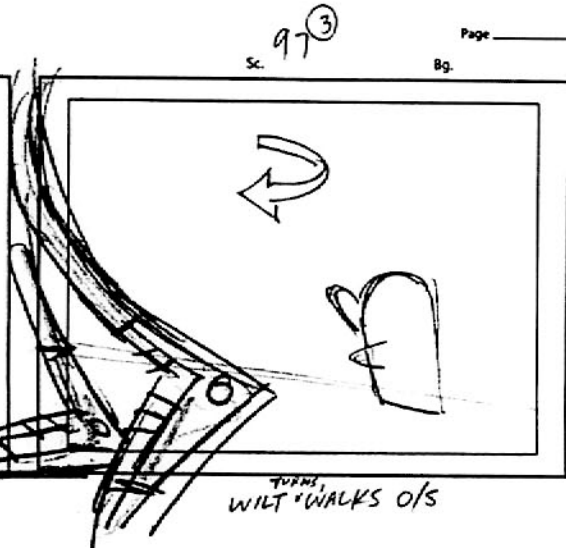
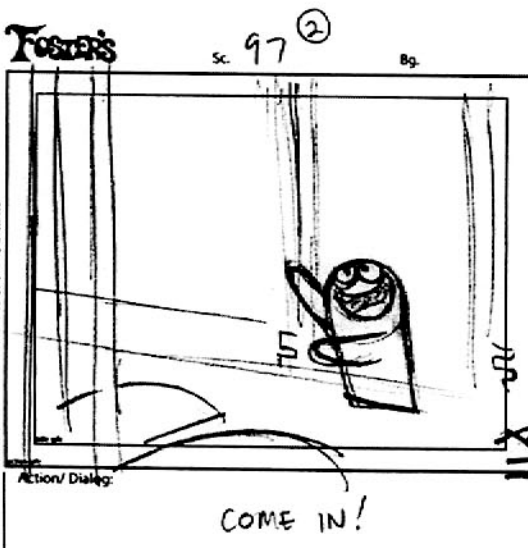
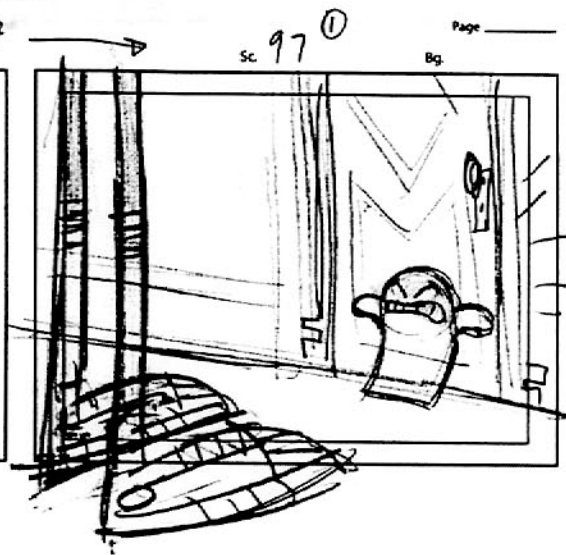
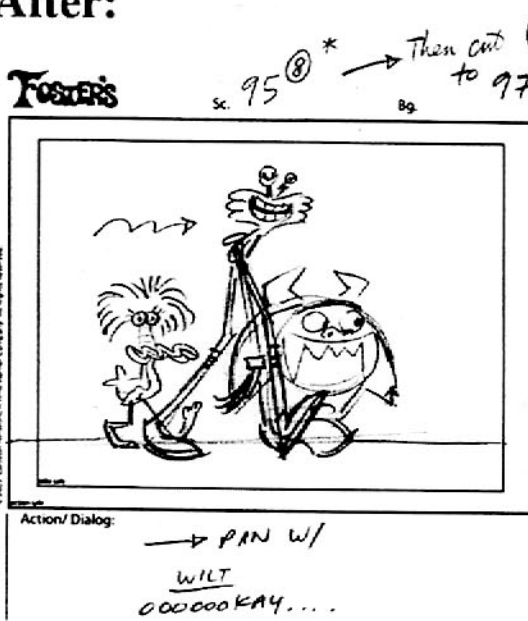
ANKIN HE TUBUS PICK TOWARDS ANK.

* REVISIONS ON NEXT PAGE

Before:



After:



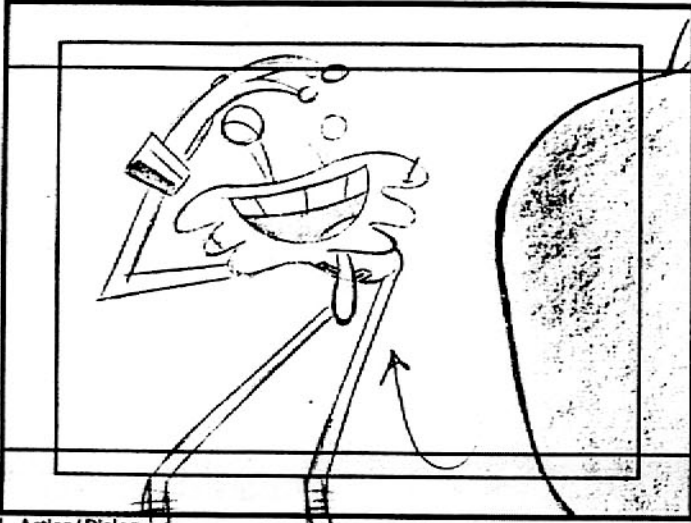
* Cutting to closer shot of Mac cuts into the comic rhythm of the back & forth of the wide shot; and animating his feet entering & turning around would be awkward. In Sc 97, just animating Wilt's feet exiting is easy & we could feature Bloo without downshot.

Before:

FOSTER'S

sc 102 ①

Bg.

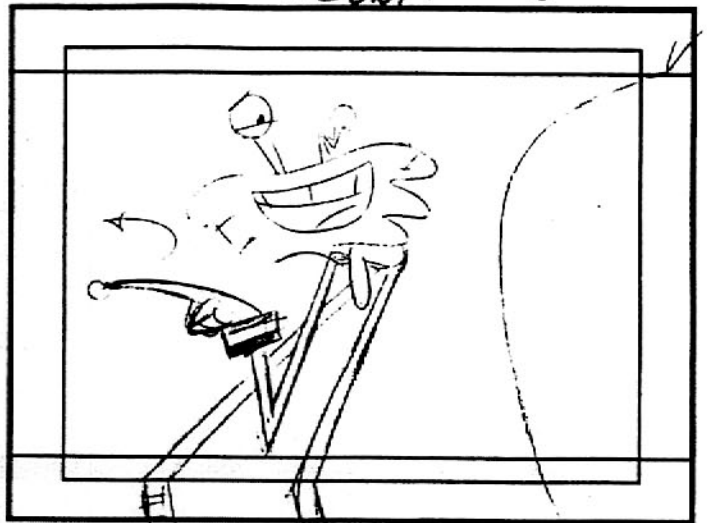


Action/Dialog: BUT TO WILT STANDING. LMC IN FG.

sc CONT. ②

Page 151

Bg.



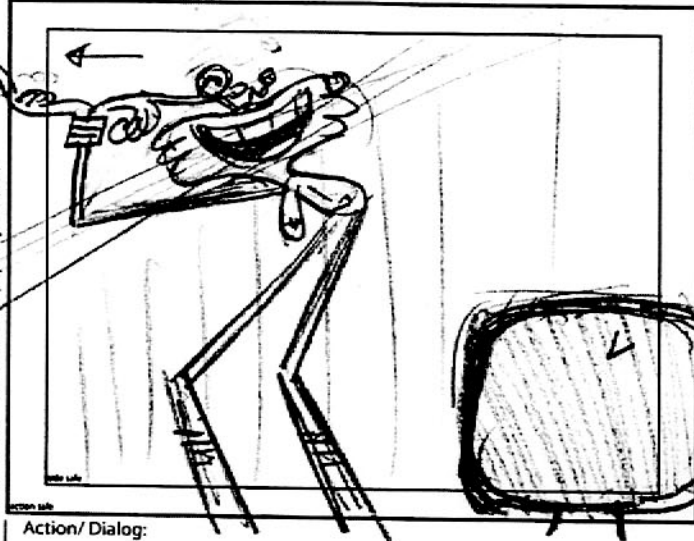
HE POINTS TO SCREEN.

After:

FOSTER'S

sc 102 ①

Bg.

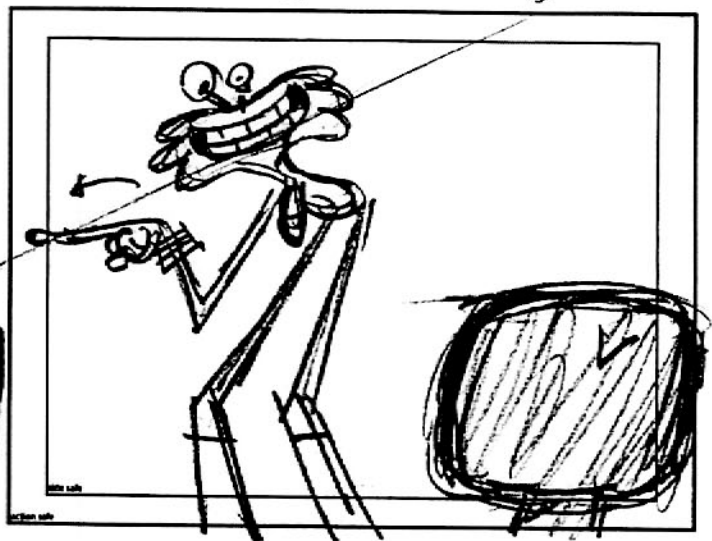


Action/Dialog:

sc 102 ②

Page

Bg.



* Need to see more of Mac in shot (or lose him altogether), silhouette Wilt better and get camera lower (more at Mac's level). Also, Wilt should really seem to wipe tear.

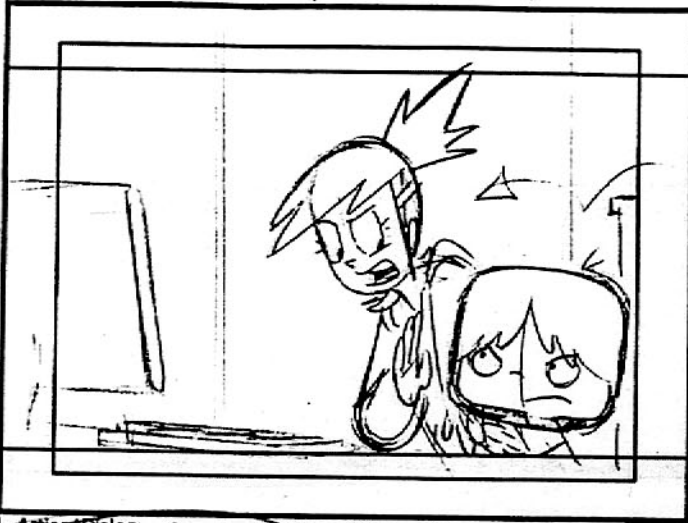
Before:

FOSTER'S

sc 104

①

Bg.



Action/Dialog: MAC HURDES FRANKIE TO THE COMPUTER

sc CONT.

②

Bg.



BOO PLAYS IN RETURN! THEM

CONT. OVER

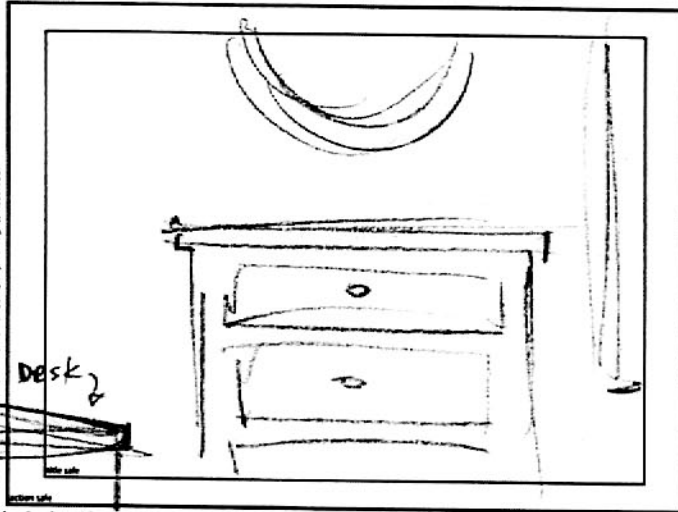
After:

FOSTER'S

sc 104

①

Bg.



Action/Dialog:

HOLD ON BG A QUICK BEAT

MAC: ERASE

sc 104

②

Bg.



MAC INTO SC. HORIZONTALLY / FRANKIE DIAG. PANS UP INTO SC. IT!"

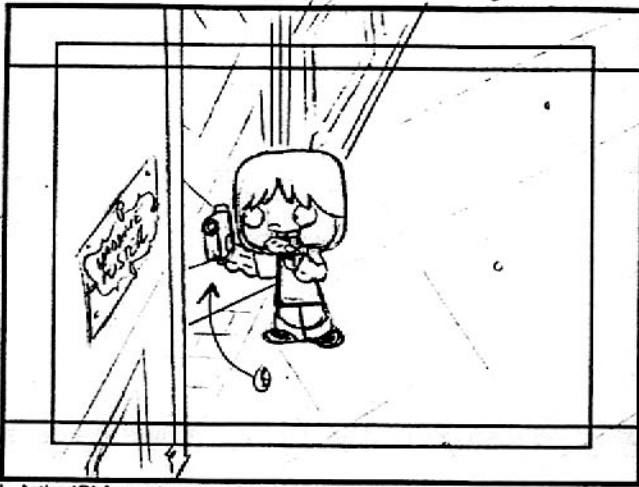
* Instead of having Mac lift Frankie in wide shot (difficult to animate), Mac just antics push in wide shot then cut to medium shot of BG where Mac / Frankie could easily pan into shot.

Foster's

sc 113

①

Bg.

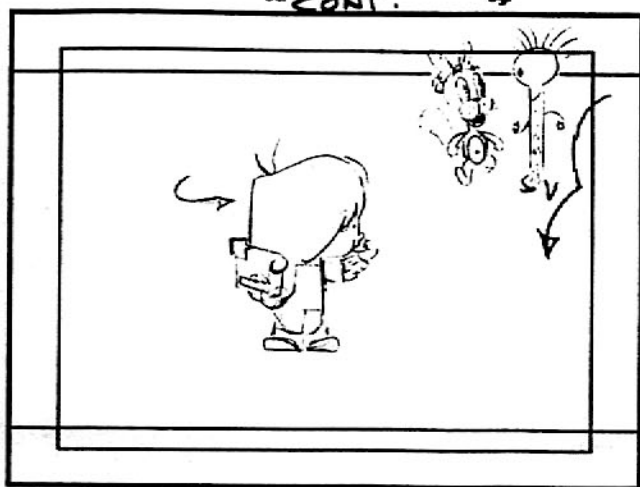


Action/Dialog: AMC IS LEAVING NICK'S FOSTER'S ROOM.

sc CONT.

②

Bg.



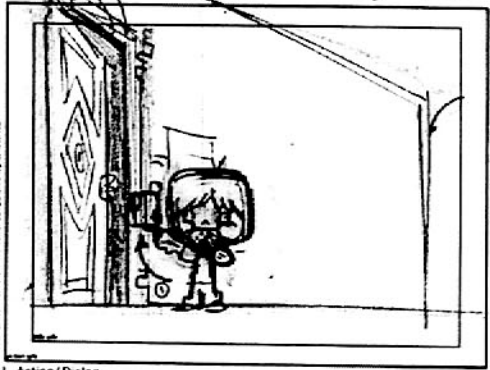
HE TRIES TO LOOK AS A COOL FRIENDS WALK DOWN HALL.

Foster's

sc 113 * ①

Bg.

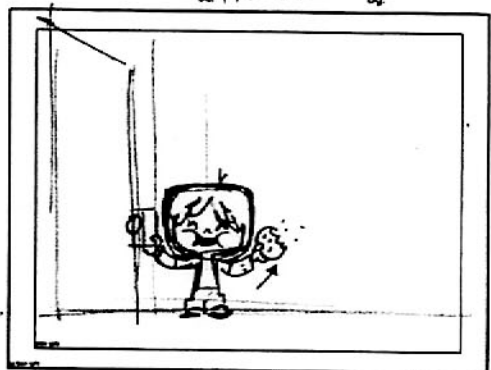
*NOTE: PLEASE RE-USE BG 45 FOR THIS SC.



Action/Dialog:

sc 113 ①A

Bg.

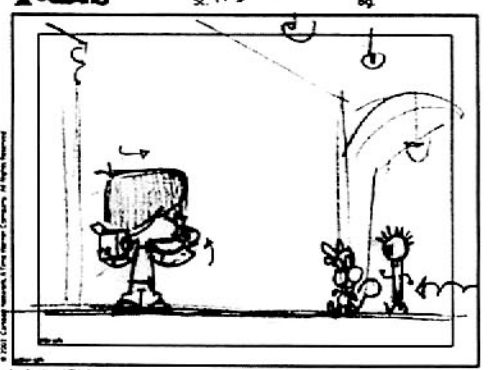


NICK: AN' FANES FOR DE COOKIES!

Foster's

sc 113 ②

Bg.

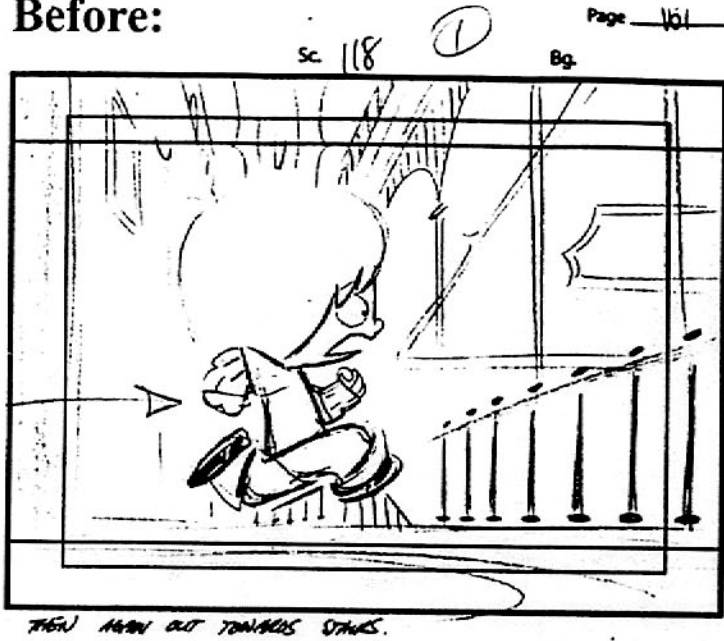


Action/Dialog:

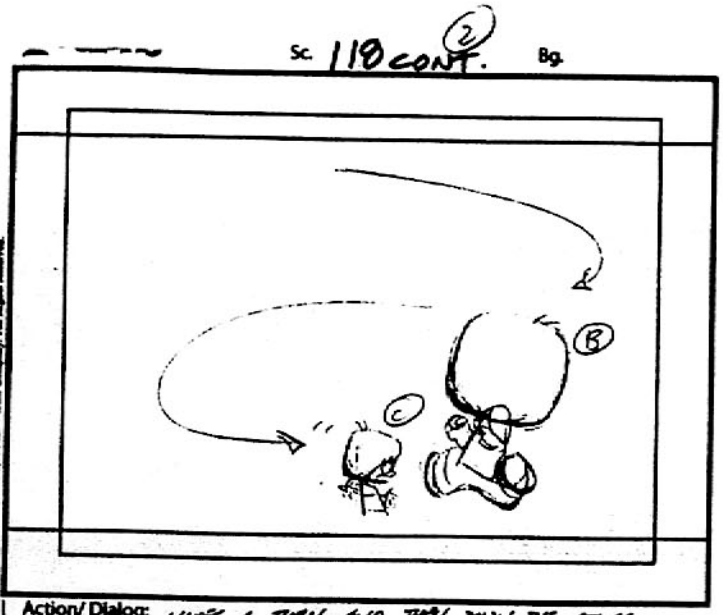
ADJ OVER TO REVEAL FRIENDS WALKING DOWN HALLWAY.

*** Unnecessary downshot - difficult to animate;
Lower angle solution.**

Before:

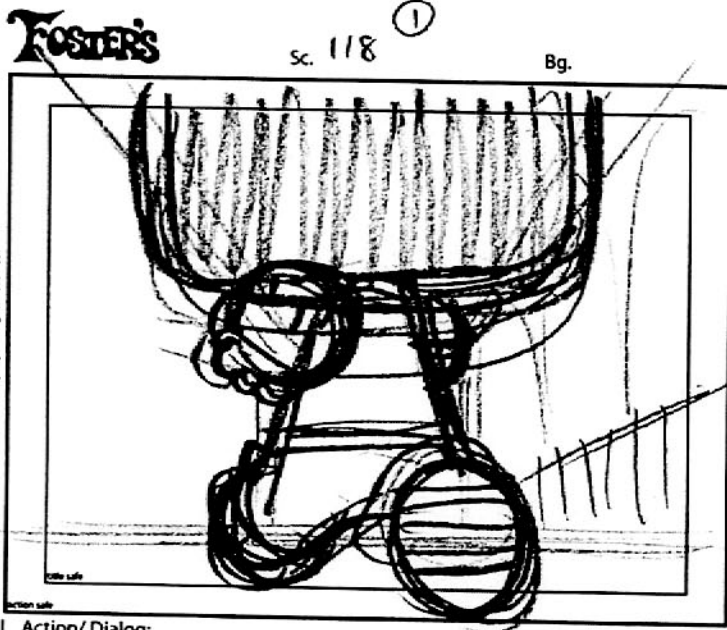


THEY RUN OUT TOWARDS STAIRS.

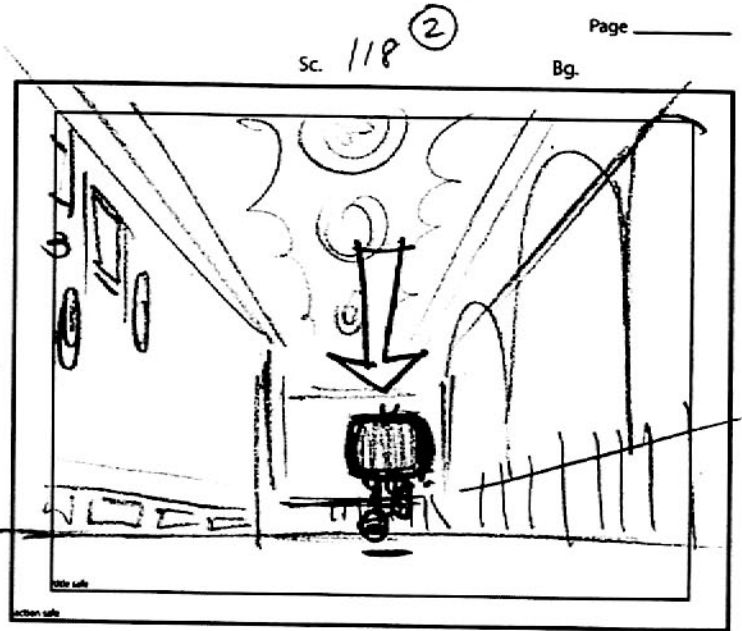


Action/Dialog: LAMES A TURN, AND THEN DOWN THE STAIRS.

After:



Action/Dialog:



* New shot eliminates the need for Mac turning twice during run (easier to animate with our resources).

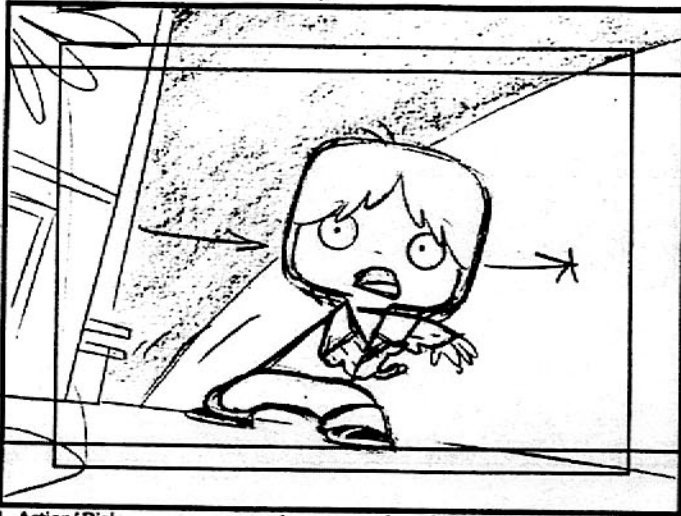
Before:

FOSTER'S

SC 120

①

Bg.

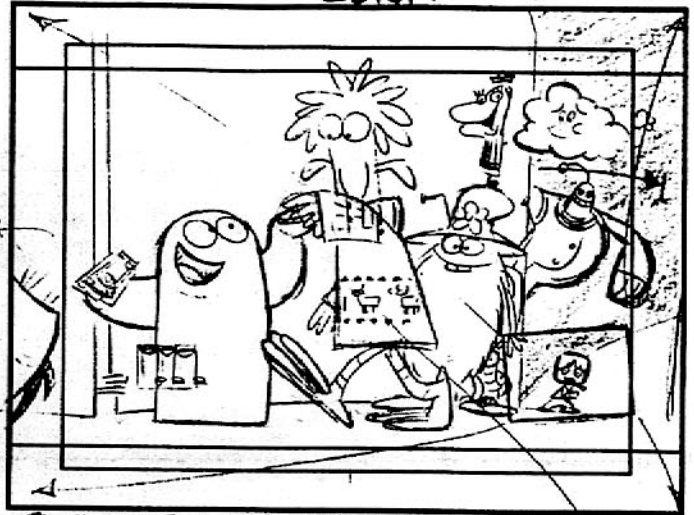


Action/Dialog: *MAN RUNNING CORRIDOR. HE SEES GUINEA AND THINGS AT Q.S.*

SC CONT.

②

Bg.



BO TRUCK ONE TO EVERY LAST OF FRIENDS AND UP TO ENTER FRANK'S ROOM. WHAT BOB FRIEND IN IN BO. DANGER CORRIDOR FRIENDS JUST SETTING INTO ROOM.

Ⓐ

FOSTER'S

SC 120 CONT.

③

Bg.

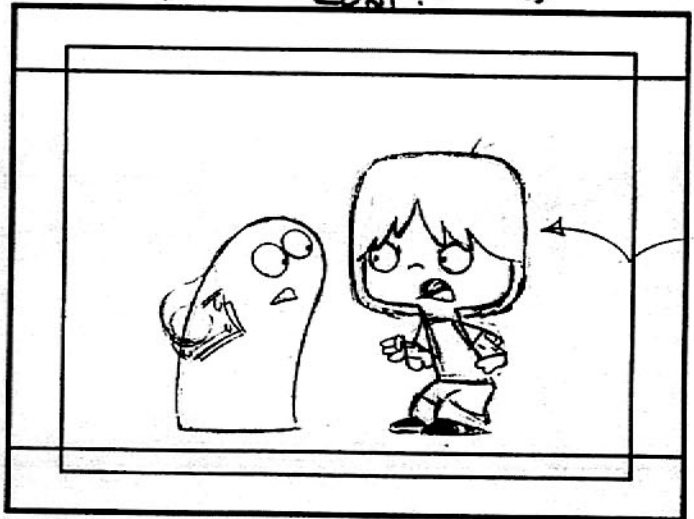


Action/Dialog: *SHORT PAN LFT AS FRIENDS FLEE INTO ROOM.*

SC CONT.

④

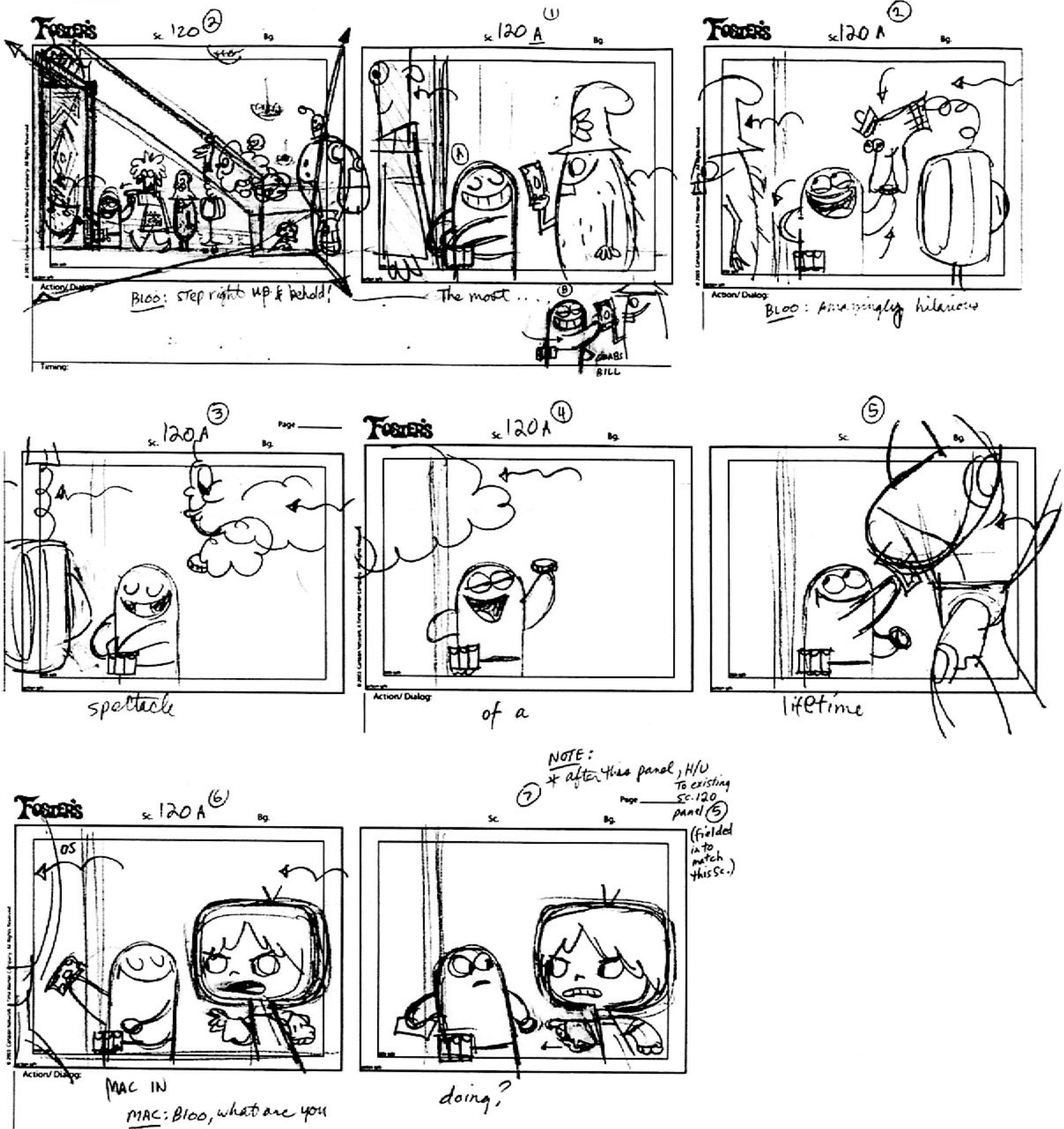
Bg.



MAN AND SC NEXT TO BOO (ANGRY). LAST GROUP FRIENDS ENTER ROOM BEHIND THEM.

* REVISIONS ON NEXT PAGE

After:



* After zoom out, the animation in the original shot is VERY TRICKY (3/4 upshot walks in perspective) Also, there was little explanation of how all the characters would pay Bloo & what he'd do with the money. In the new shot, we can show the lineup of characters wide with very little full body animation (in profile), then cut to med. shot to avoid walk animation we didn't have and visualized all handing off of money so that it could be timed & animated - much clearer, simpler and more effective.

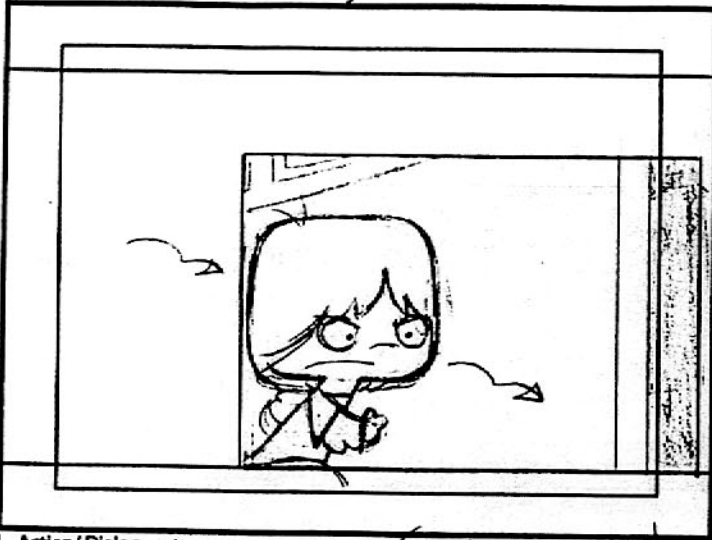
Before:

FOSTER'S

sc 123

①

Bg.

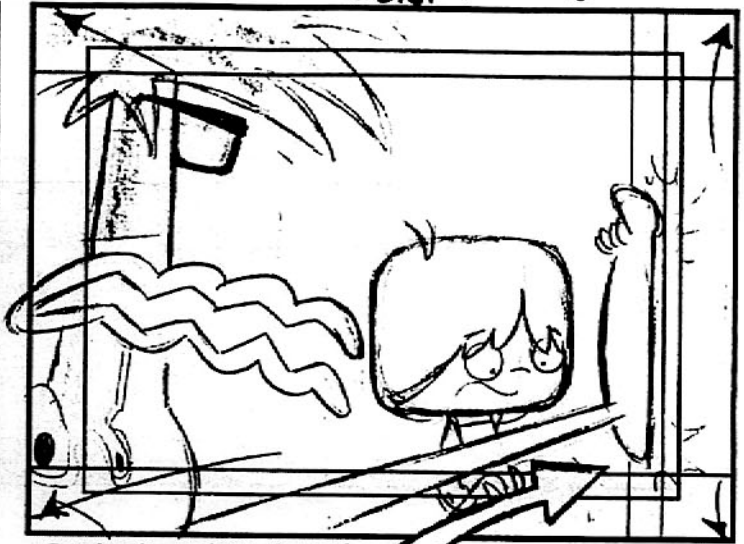


Action/Dialog: NMC STANDS INTO SC. (WE ARE NOW INSIDE ROOM)

sc CONT.

②

Bg.



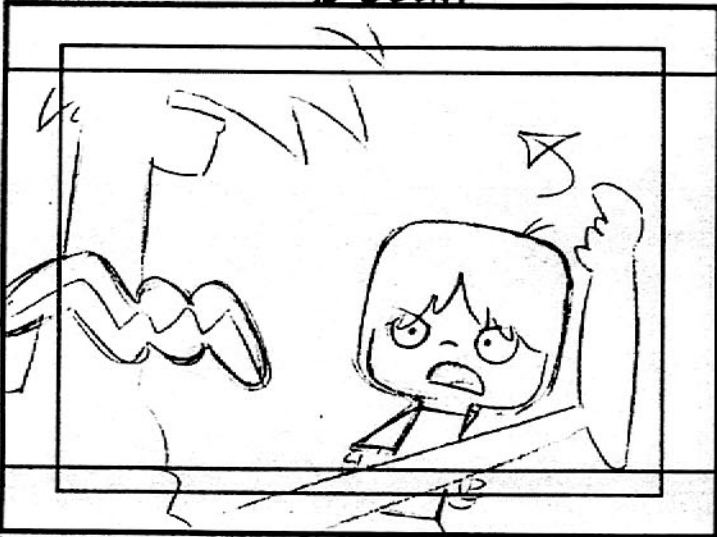
TRUCK CRASHES AS COCO SAYS
HOL UP INTO POSITION
SLAPPING NMC IN HIS TRAPS.

FOSTER'S

sc 123 CONT.

③

Bg.



Action/Dialog:

sc CONT.

④

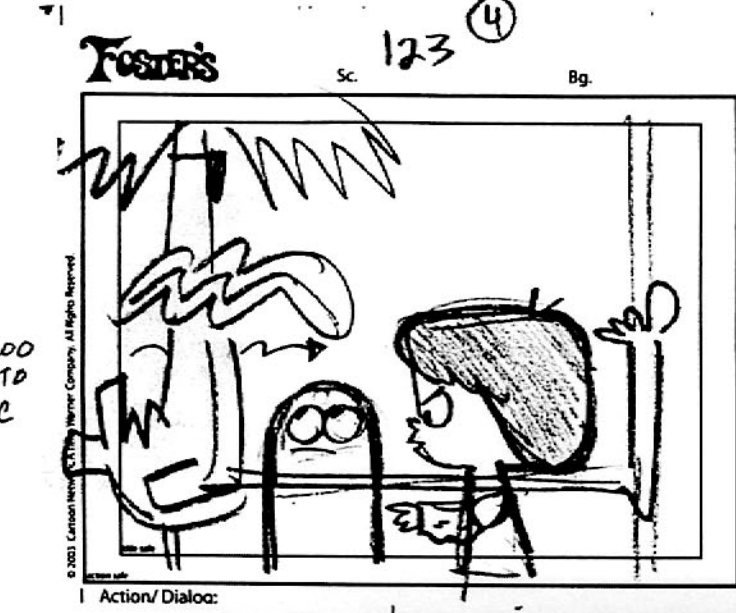
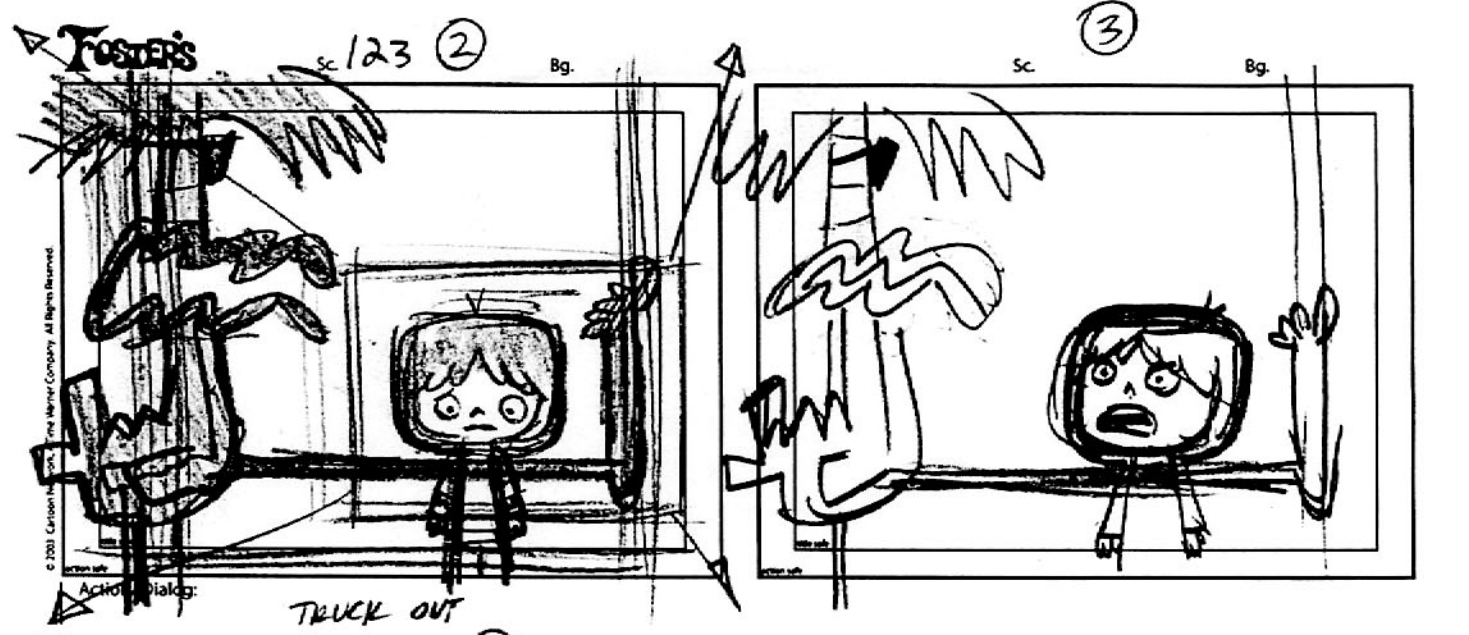
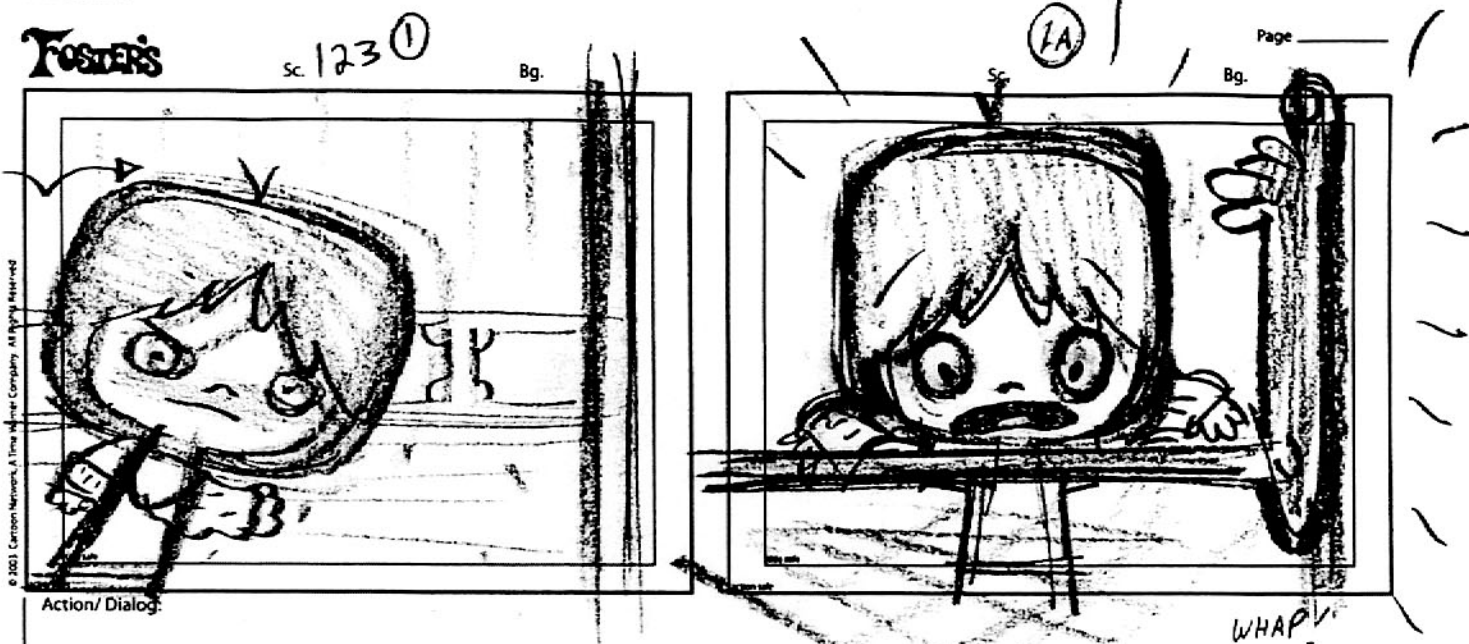
Bg.



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* REVISIONS ON NEXT PAGE

After:



* New staging is clearer & easier to animate - it also allows Mac & Bloo more room for acting without overlap from Coco. Also, it made more sense to have Bloo (who enters scene last from left) settle left of Mac for sc. Bloo's also shorter, so he fits under Coco's beak better than Mac.

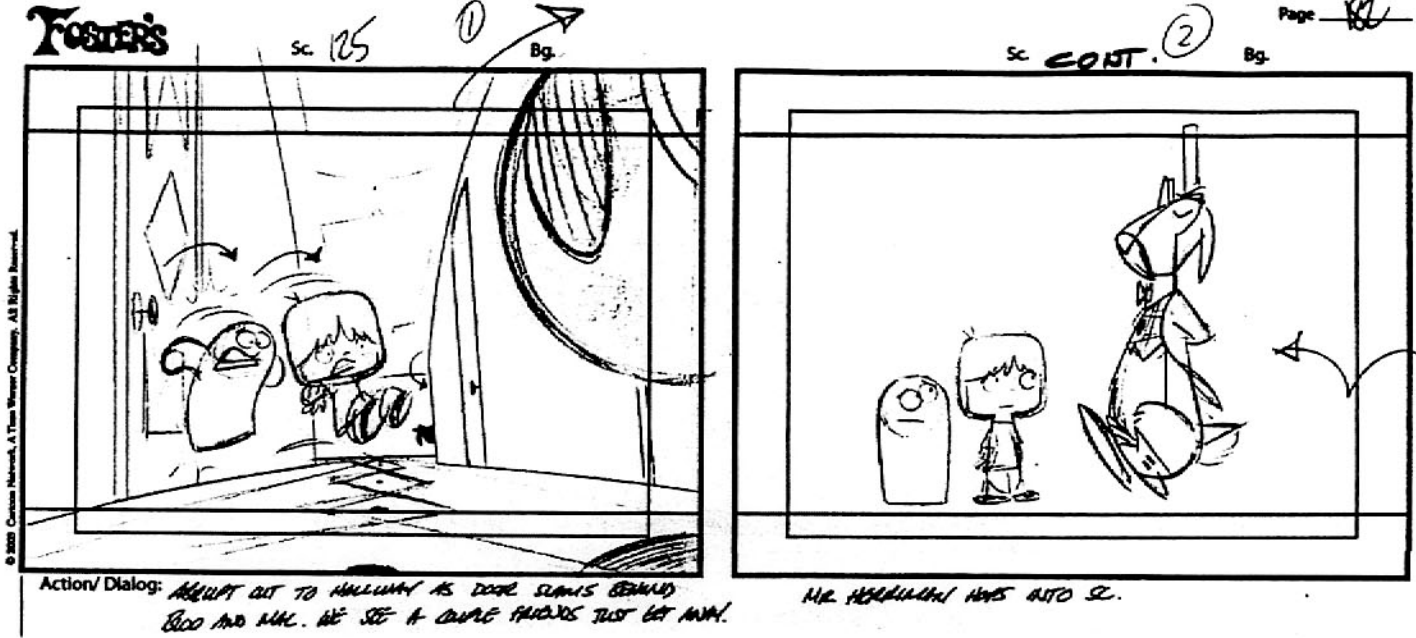
L00
NTD
SC

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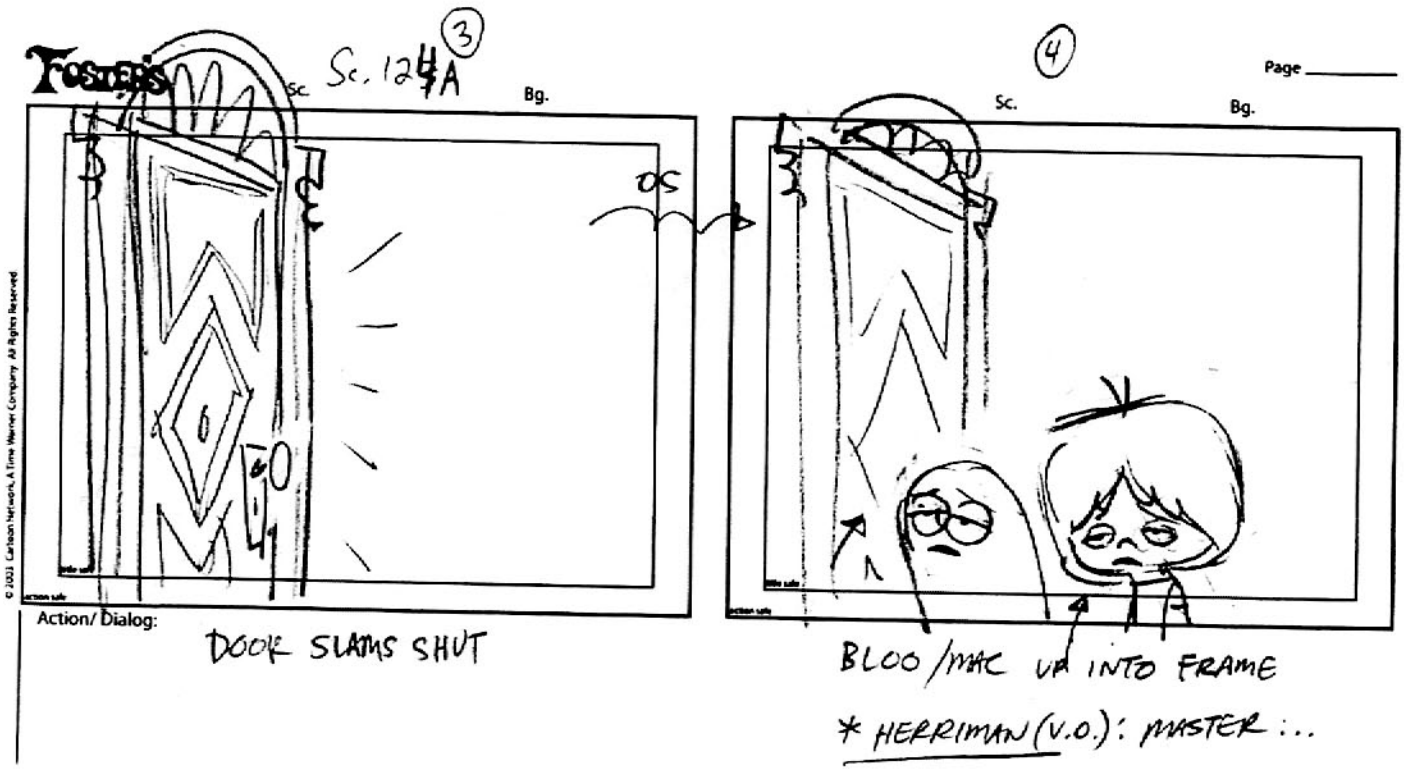
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Before:

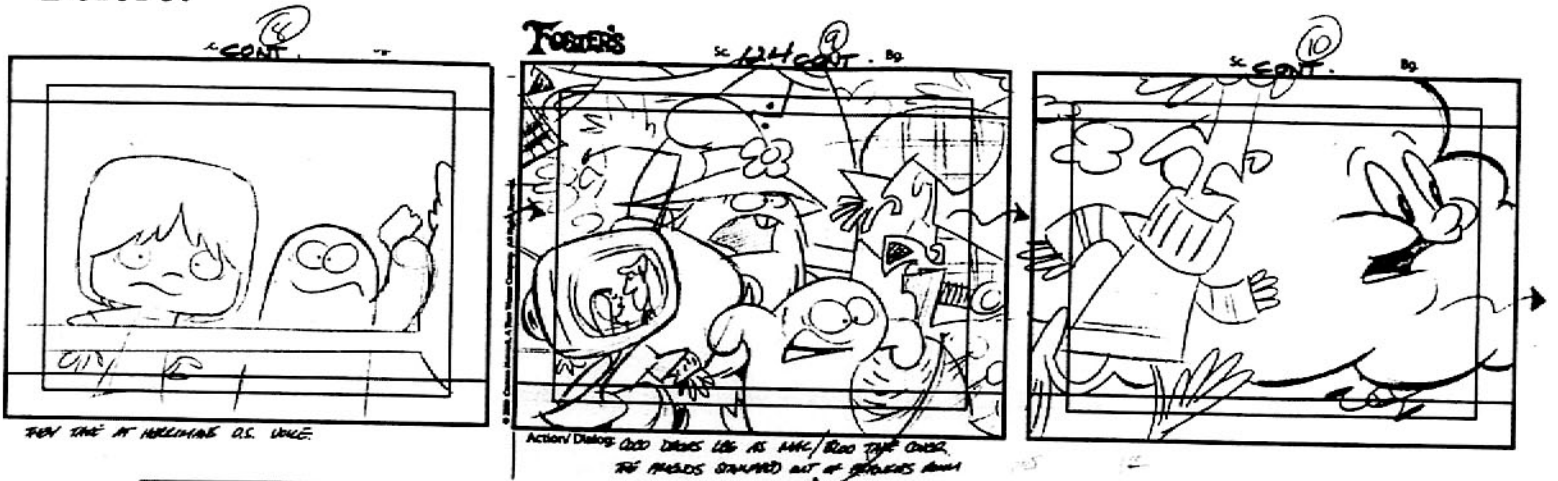


After:



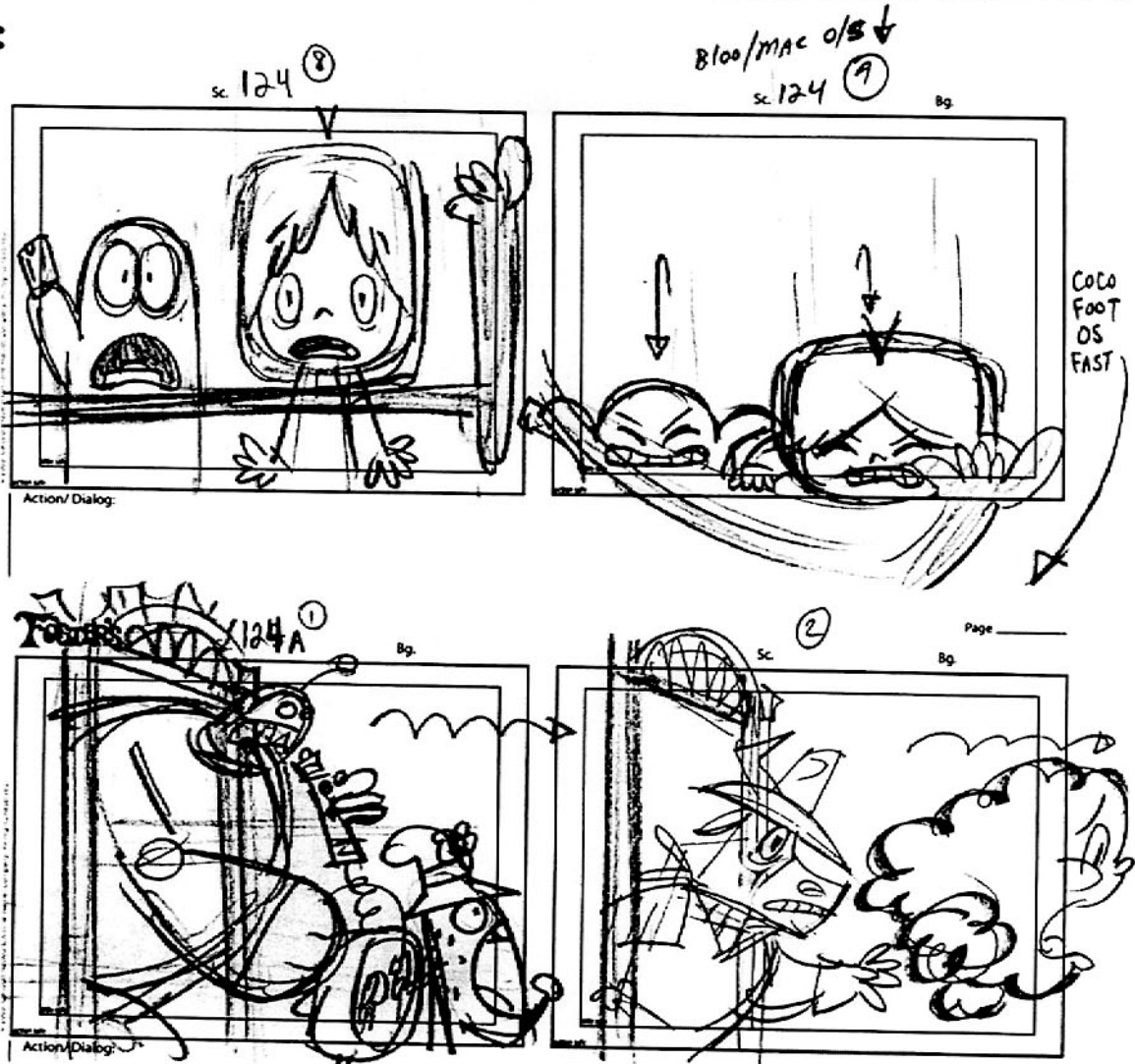
* Now, instead of cutting to wide shot to see more chars still scampering away (more unnecessary animation) as well as Mr. Herriman hopping in, staying on profile door shot allows Bloo / Mac to rise into shot waist-up then truck out to reveal Herriman already in shot (after voice-over).

Before:



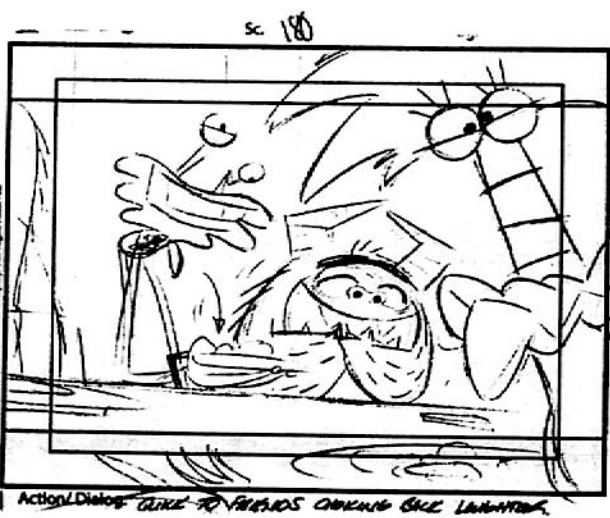
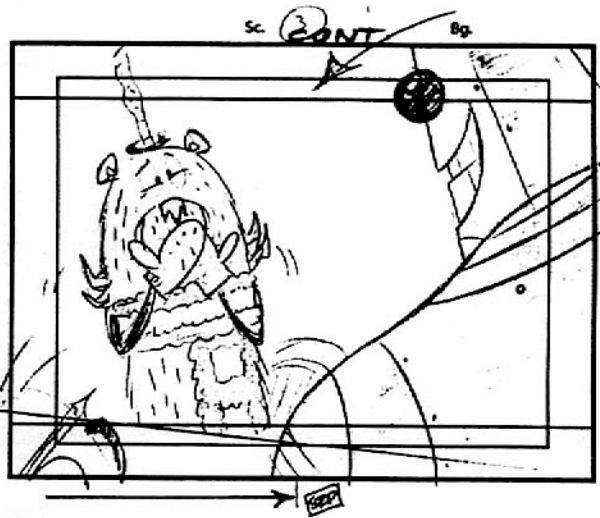
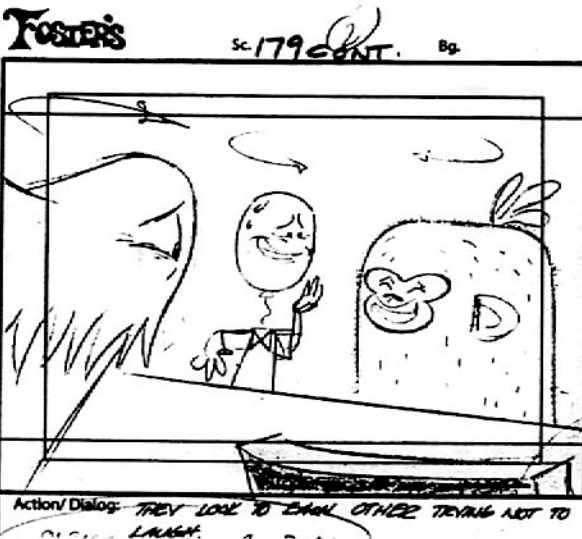
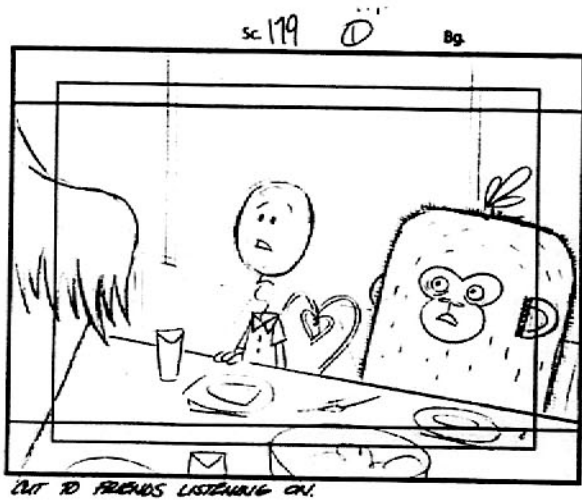
* It's way more difficult to convincingly animate chars. running past camera out door (profile here is not correct for shot)

After:



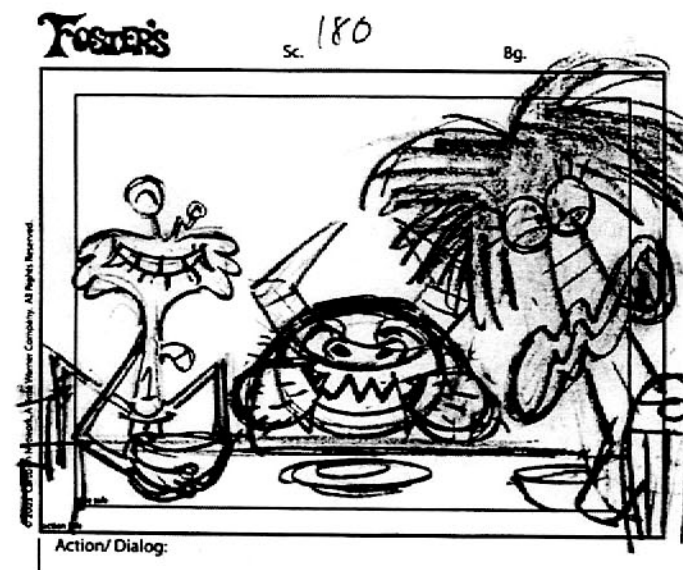
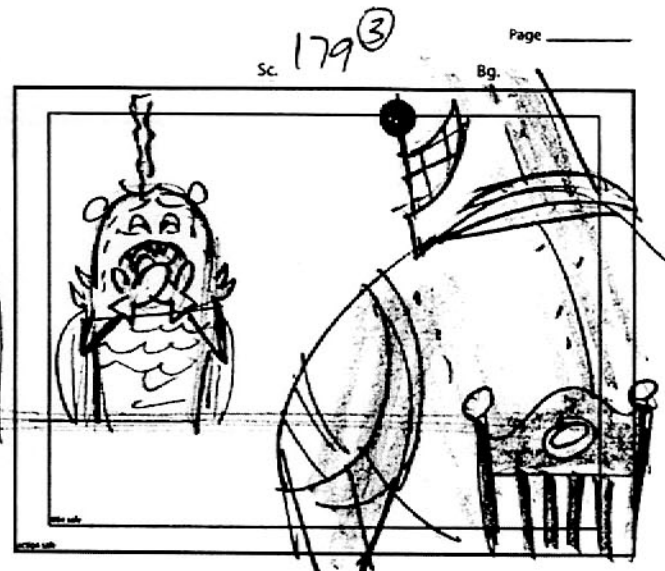
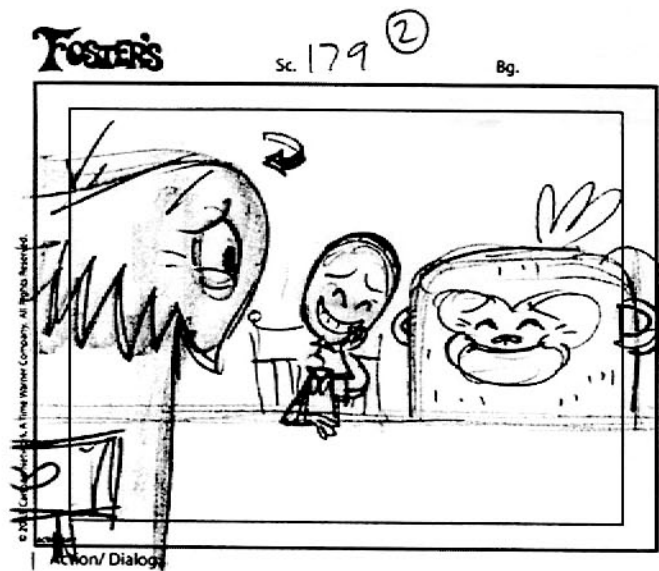
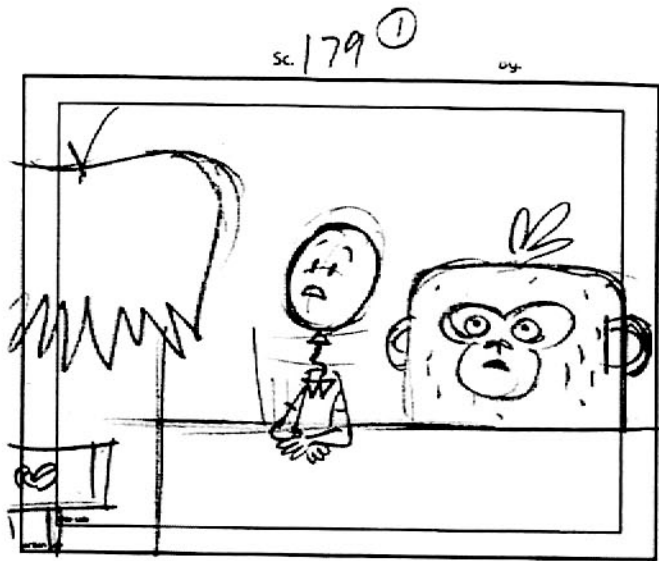
* Instead, it was simpler to have Mac & Bloo react in 1st shot, ducking o/s as Coco's feet retracts; then cutting to profile shot OUTSIDE of Frankie's door to see chars (med shot - waist up) running out of room (easy North / South animation).

Before:



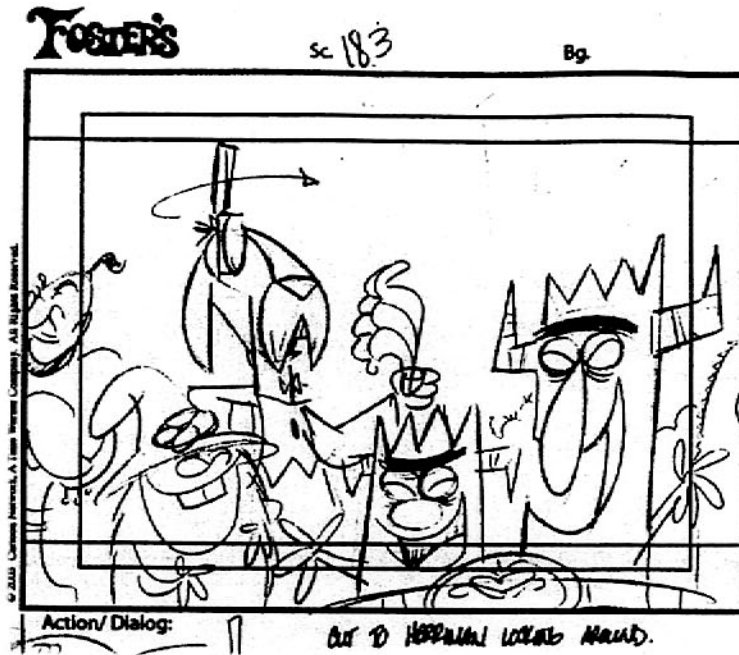
* REVISIONS ON NEXT PAGE

After:



*** Dramatic angles unnecessary - new staging is a bit cleaner & easier to read.**

Before:



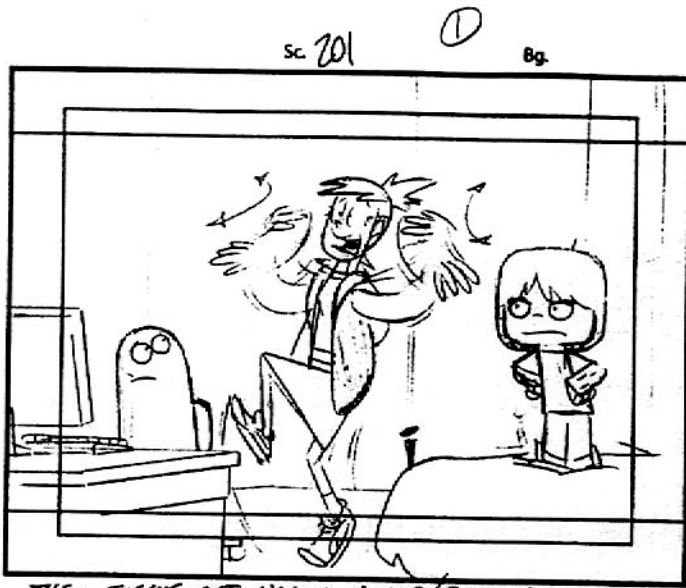
After:



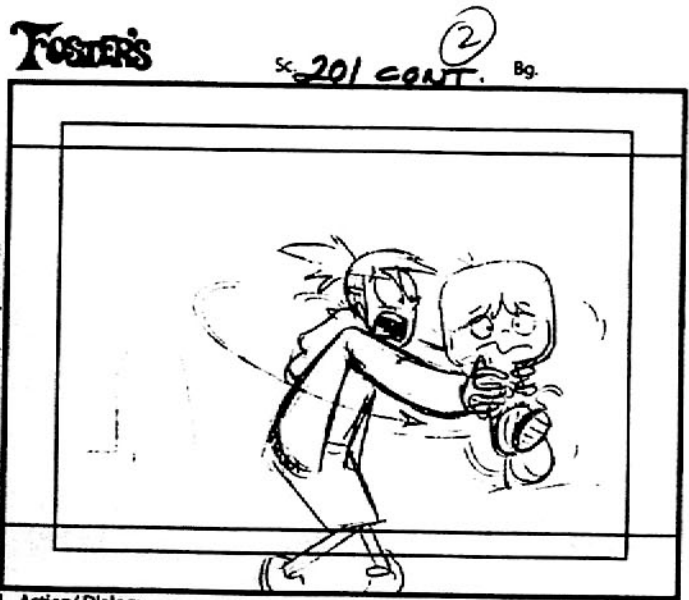
*** Original shot is too crowded - hard to read.**

New shot opens up frame; better silhouette.

Before:



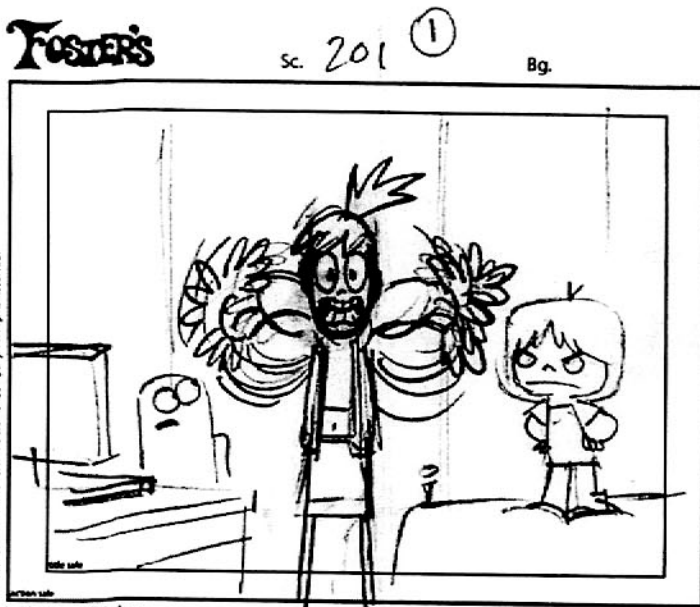
THEN FREAKS OUT. WAVING HANDS/RUNNING IN PLACE.



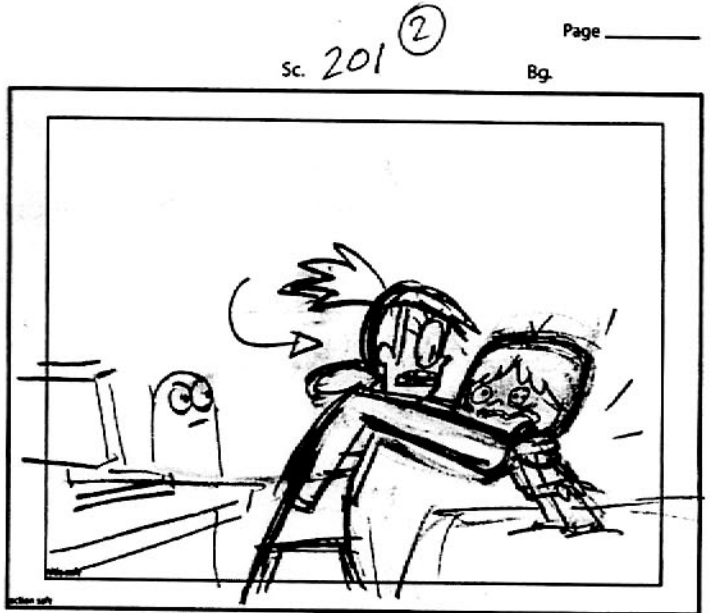
Action/Dialog: SHE GRABS HIM IN A PANIC.

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After:



Action/Dialog:



* New shot avoids full body dance animation while keeping true to point of scene.

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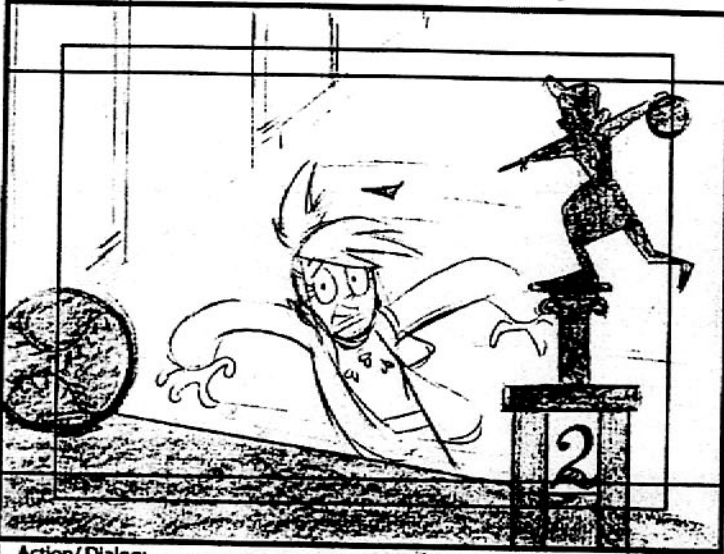
Before:

Foster's

sc. 203

①

Bg.

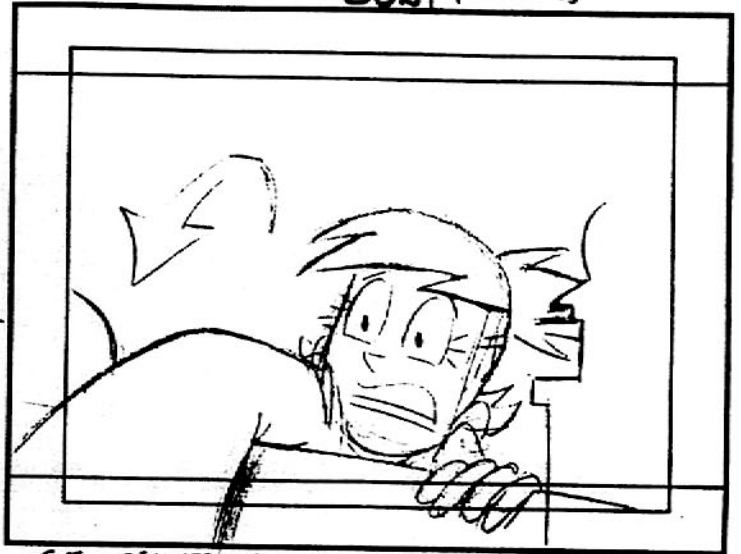


Action/Dialog: FRANKIE SLIDES INTO R. & PAST SHELF.

sc. CONT.

②

Bg.



SHE REACHES UP - OUT OF SHOT

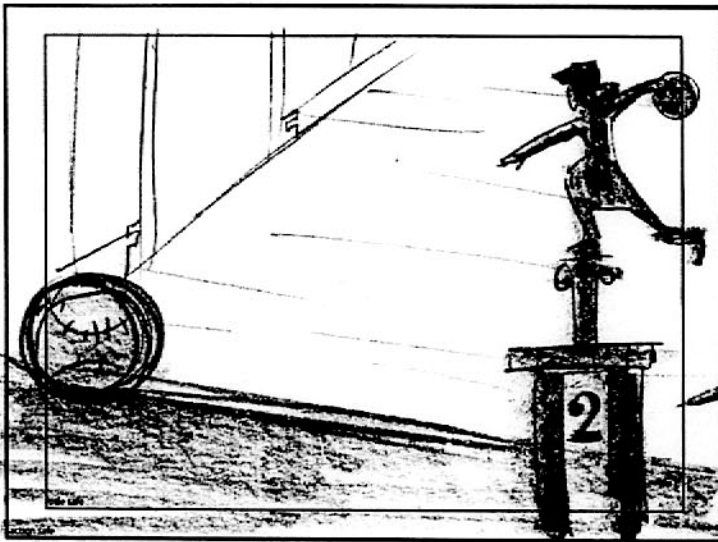
After:

Foster's

sc. 203

①

Bg.

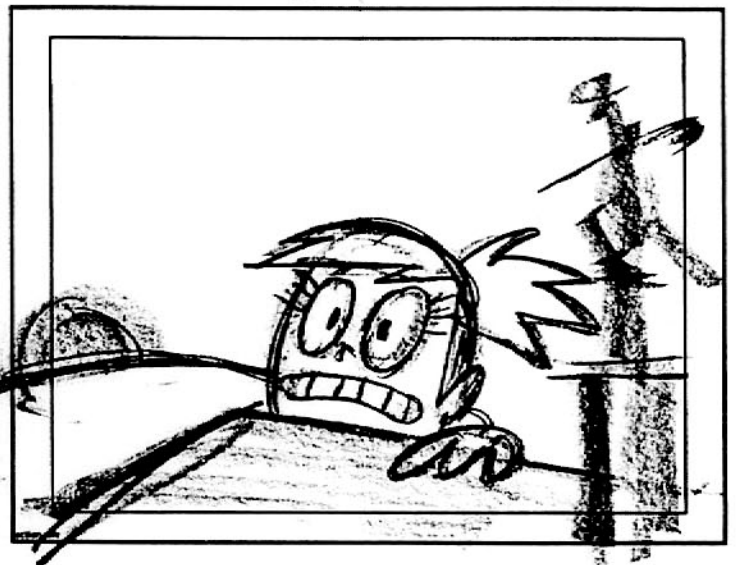


Action/Dialog:

sc. 203

②

Bg.



* New panels avoid Frankie downshot slide; just pops up from in front of dresser - purpose of scene still fulfilled.

Before:

sc. 210 ① page 611 Bg.



CUT CLOSE ON FRANKIE AT DOOR.

sc. CONT. ② Bg.



SHE CALLS AFTER EARL.

After:

FOSTER'S

sc. 210 ① Page _____ Bg.



Action/ Dialog:

sc. 210 ② Page _____ Bg.



* Transition from ① to ② very unclear - new panels show Frankie open same door - she grabs then looks toward left (the same direction she's facing at beginning of scene).

Before:

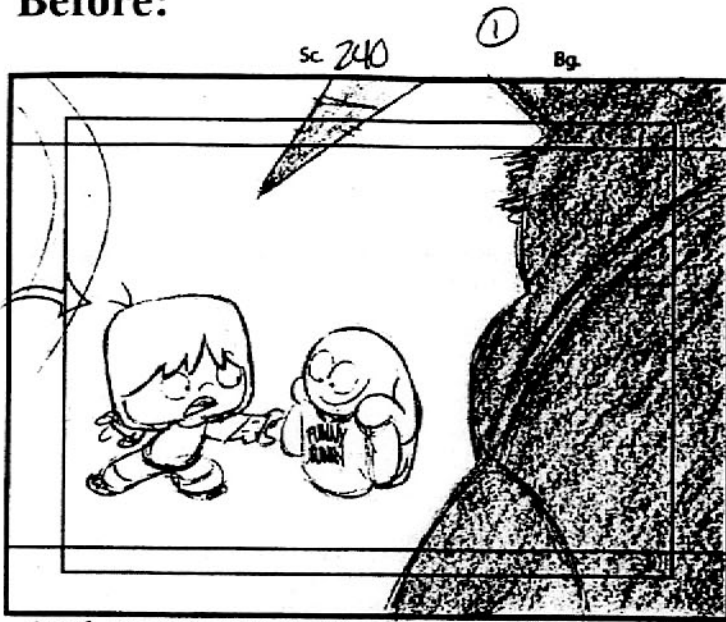


After:



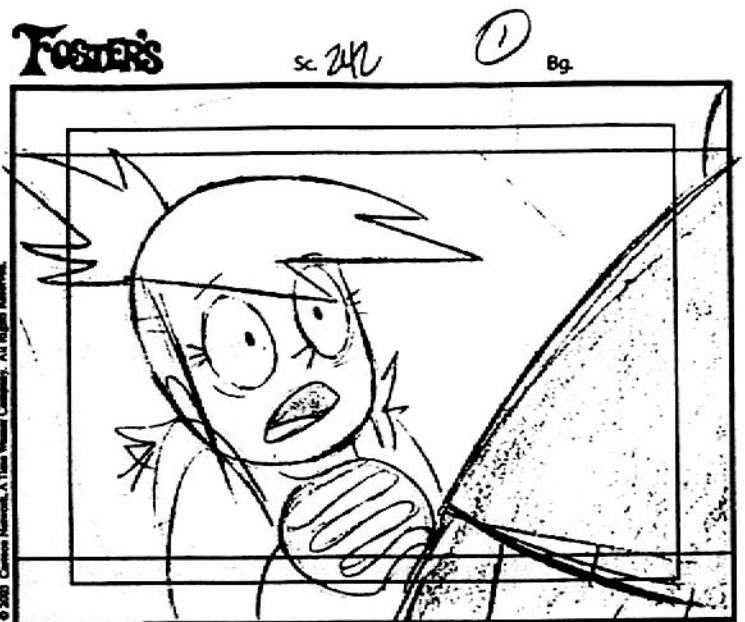
* Frankie's action in new panel clearer & silhouettes better (stronger)

Before:



ANGLE PAST ED. NIK INTO SC. GRASS JACKET.

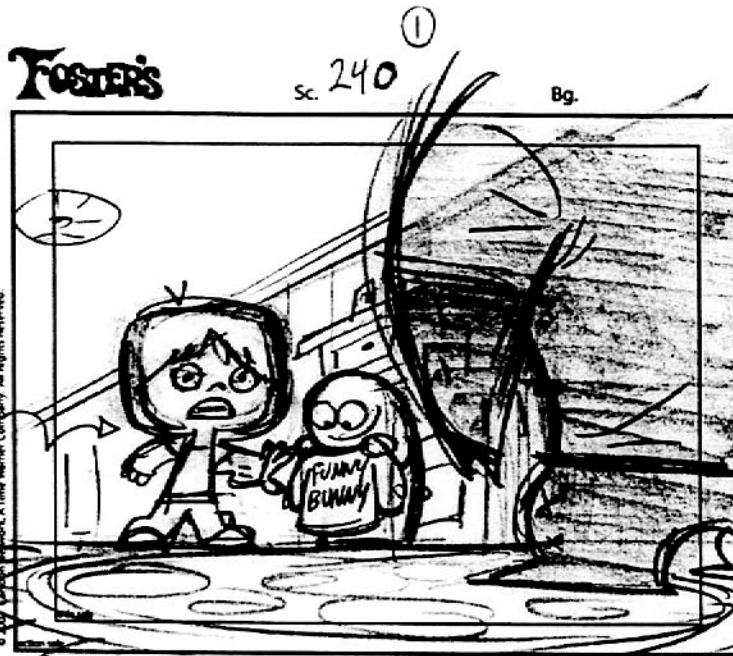
FOSTER'S



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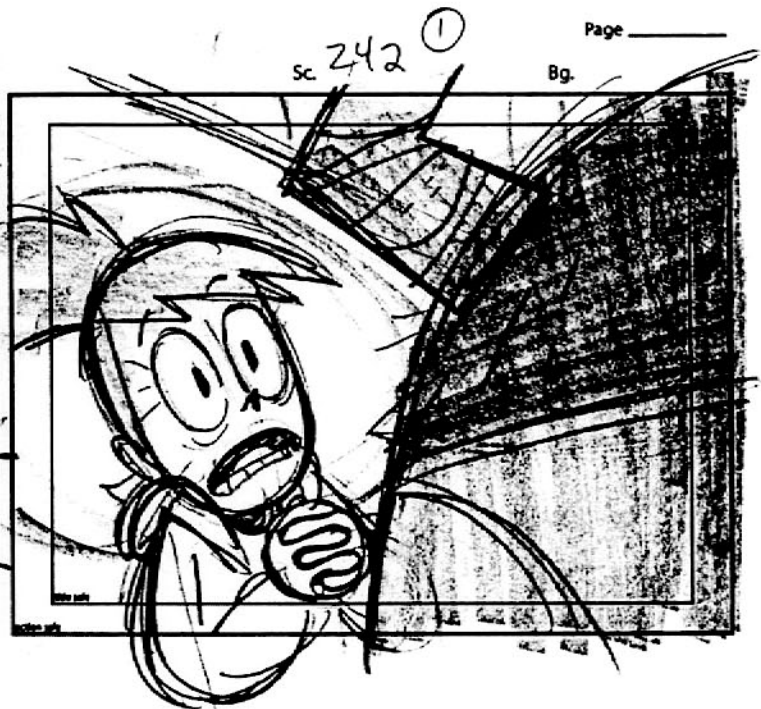
Action/Dialog: FRANKIE BOBS TO DUMMOO

After:



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Action/Dialog:



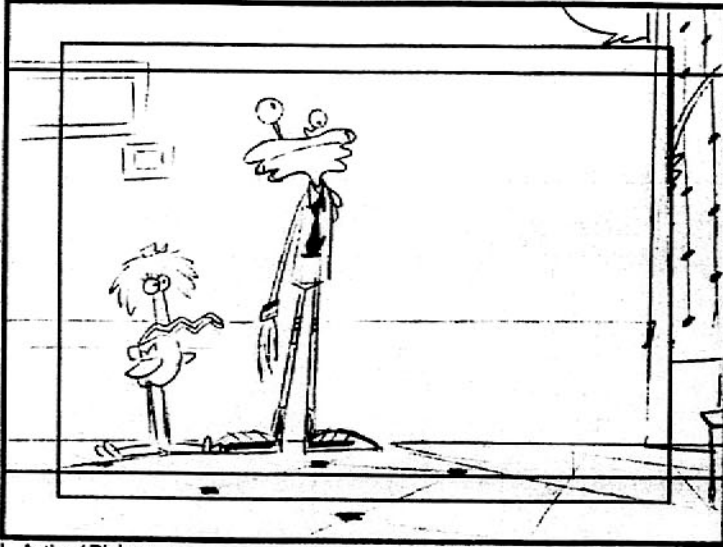
* Lower angle allows us to use more existing assets yet sacrifices no story points. Also, jacket reads a little better.

* When showing some char. in FG, make sure to feature enough of the char. to read him/her in shot. Scale char. in BG as necessary.

Before:

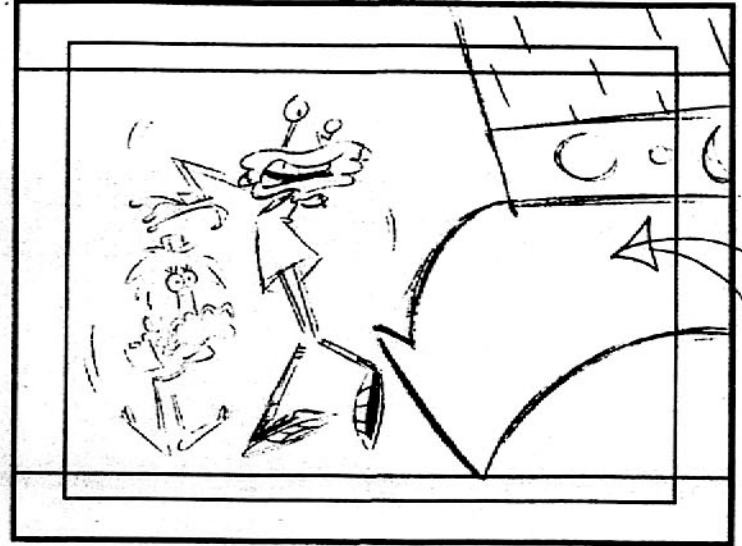
FOSTER'S

sc 255 ① Bg.



Action/Dialog: COCO AND WILT LOOK UP AT MACHINE FOSTER TAKING OFF.

sc CONT. ② Bg. Page _____

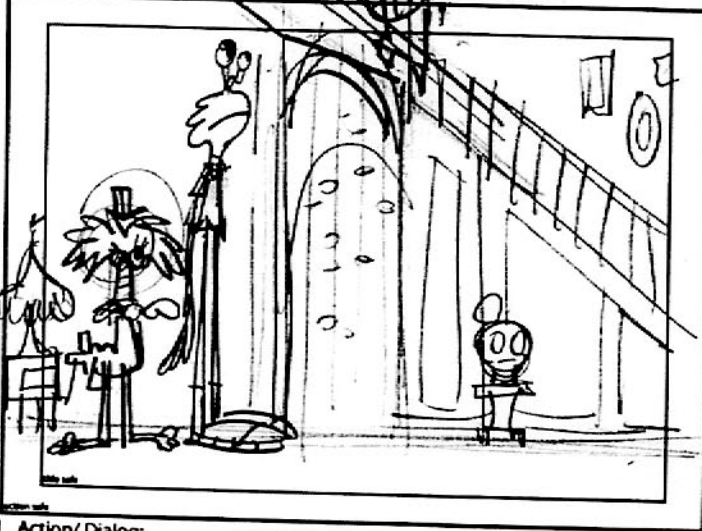


EDUARDO CRUISES AND SC.

After:

FOSTER'S

sc 255 ① Bg.



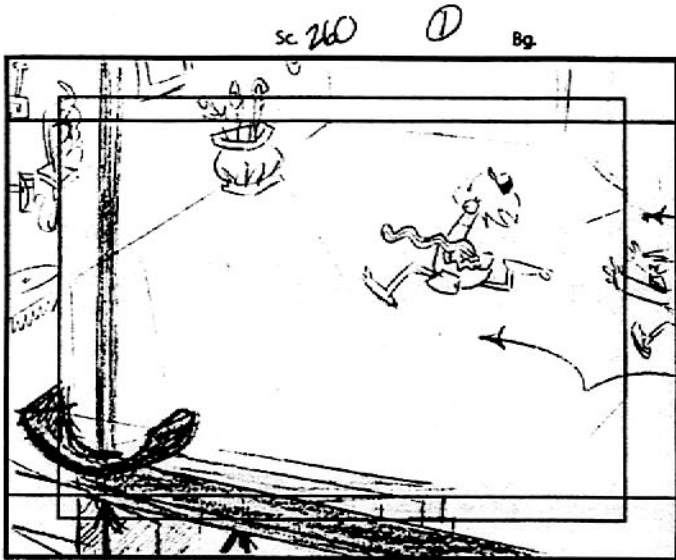
Action/Dialog: MME FOSTER O/S

sc 255 ② Bg. Page _____

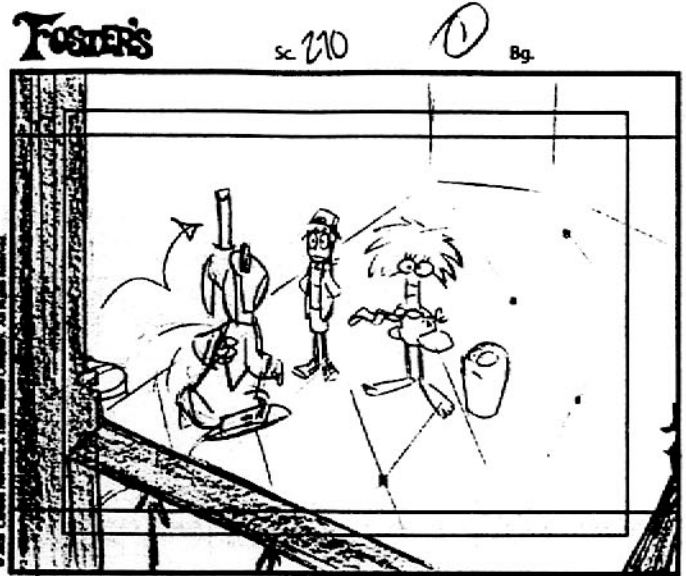


* The new angle eliminates the need for perspective run on Eduardo & shot is cleaner, putting more space between Coco, Wilt & Ed. Allows Ed to send the others o/s clearly & in profile (also, easier to animate without perspective).

Before:

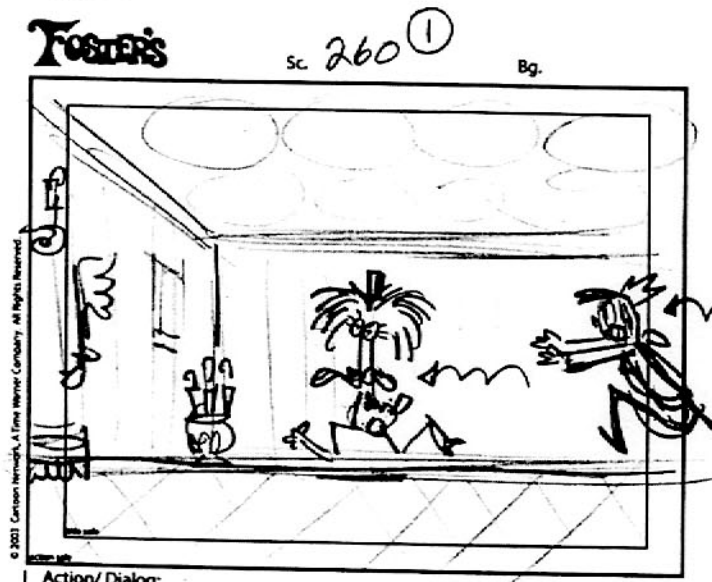


TO AN ANGLE DOWN ON FOSTER ROAD FROM TOP OF STAIRS
DOD AND FRANKIE INTO SC.

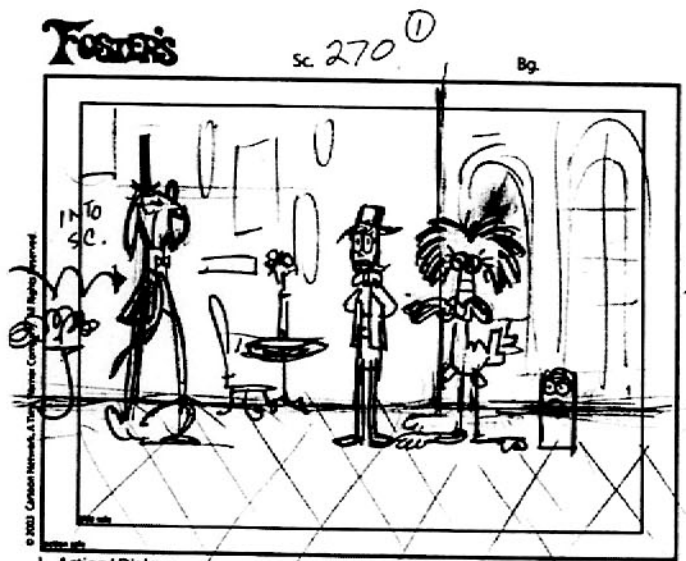


Action/Dialog: ANGE FABLE ON M.L. HOLLOWAY HOPS INTO SC.
SEEPS IN FRONT OF FRANKIE.

After:



Action/Dialog:

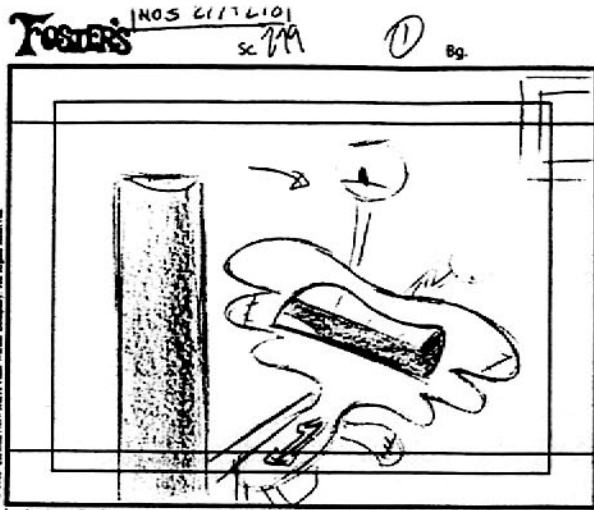


Action/Dialog:

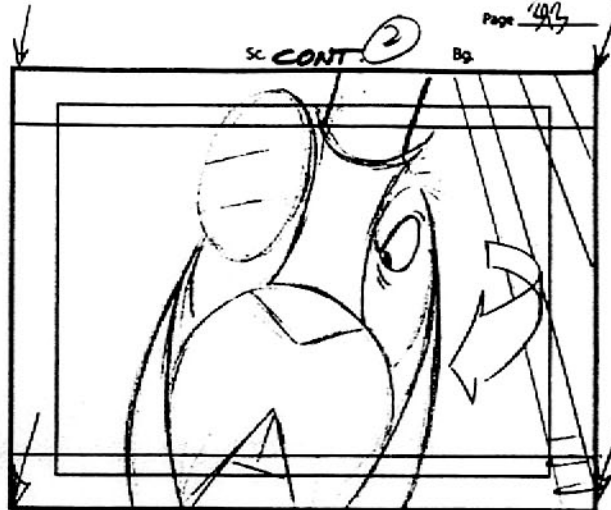
* This long scene required 3 chars running around in a circle in downshot. The new, lower angle allows for profile runs where chars can go back & forth/ in & out of scene instead of perspective circle, as well as allow the actions to read easily.

* There was no special reason to have camera so high (nothing in particular to look down upon) so we lowered the camera to simplify our animation and to use assets already available to us.

Before:

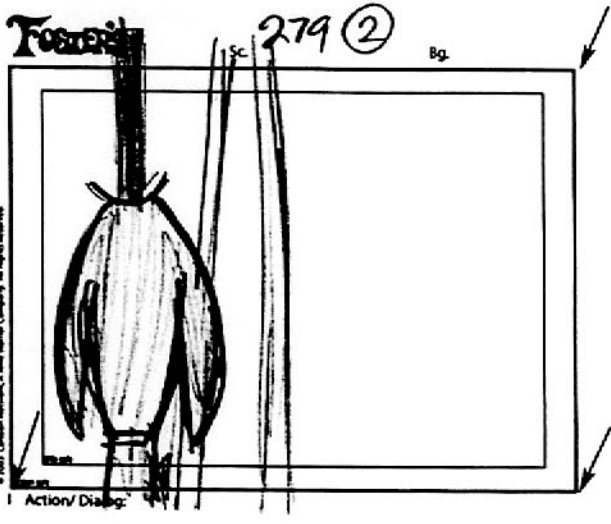
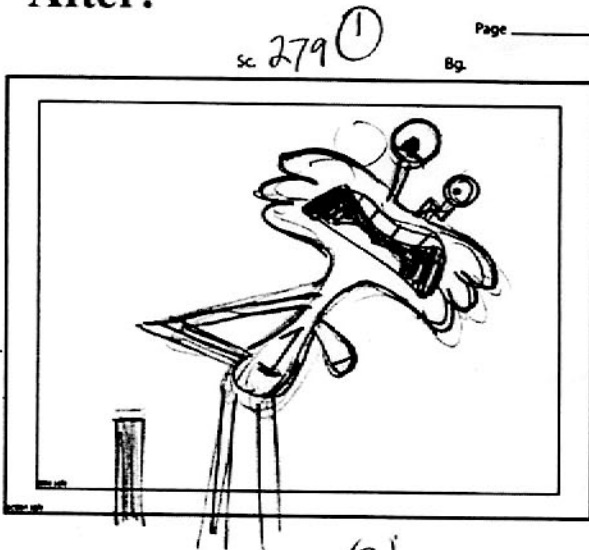


Action/Dialog: *BACK TO WILT WONDERING WHAT IS THE RIGHT THING TO DO.*



DOWN DOWN, PULL PULLS TO HERRIMAN AND TURNS TO FACE CAM.

After:

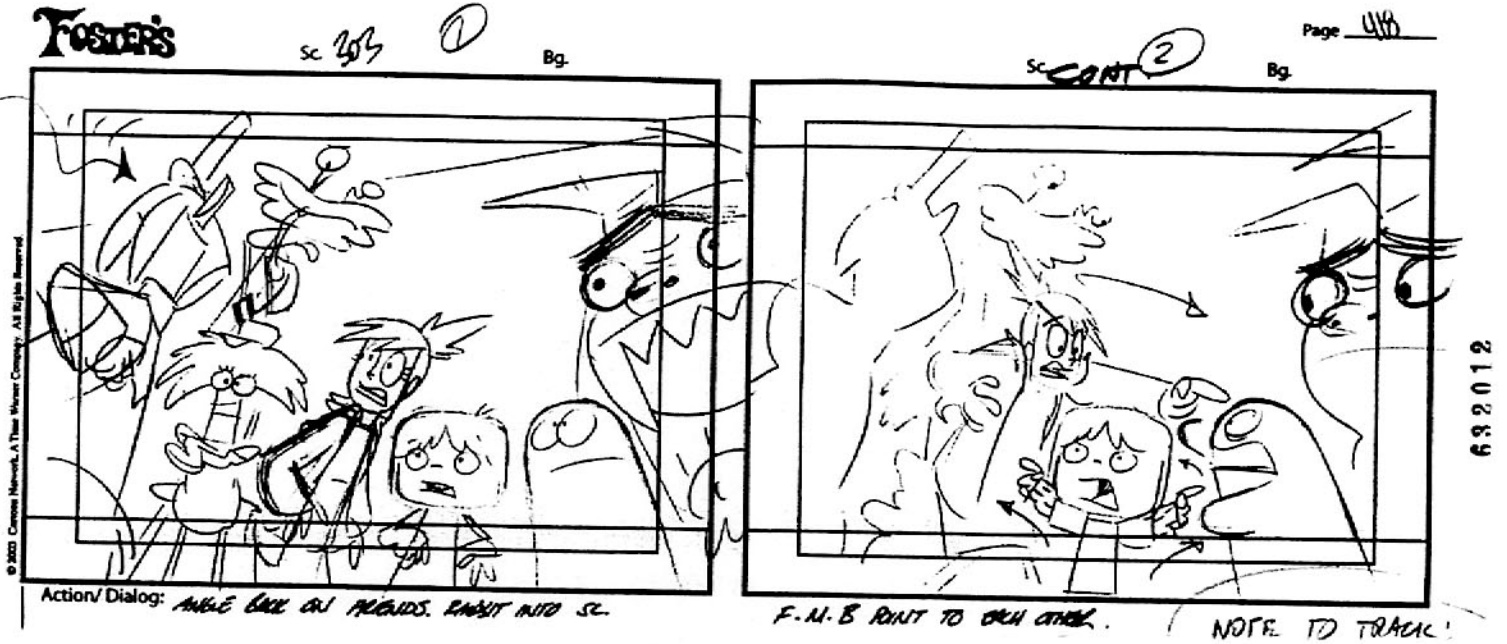


Action/Dialog:



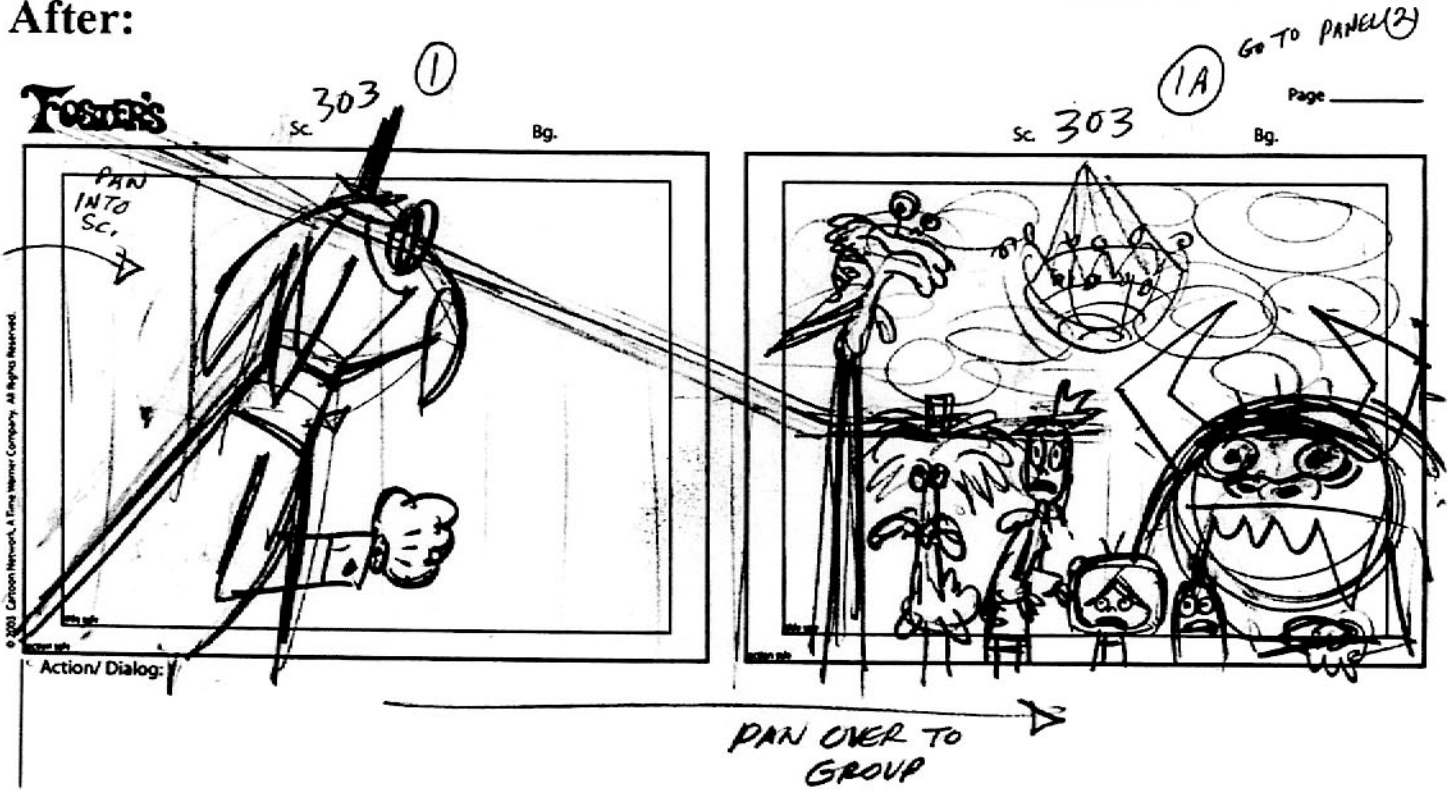
* Wilt is very tall, so to see that much of Mr. Herriman's hat at top of scene seemed strange. Also, Herriman's so large that he doesn't have room to turn to camera with any effect... so we raised/ scaled down Wilt and lowered/ scaled down Herriman's hat/head (until last panel).

Before:



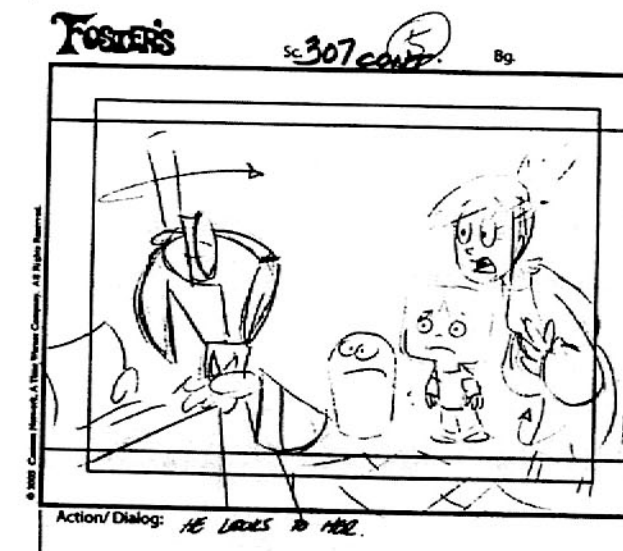
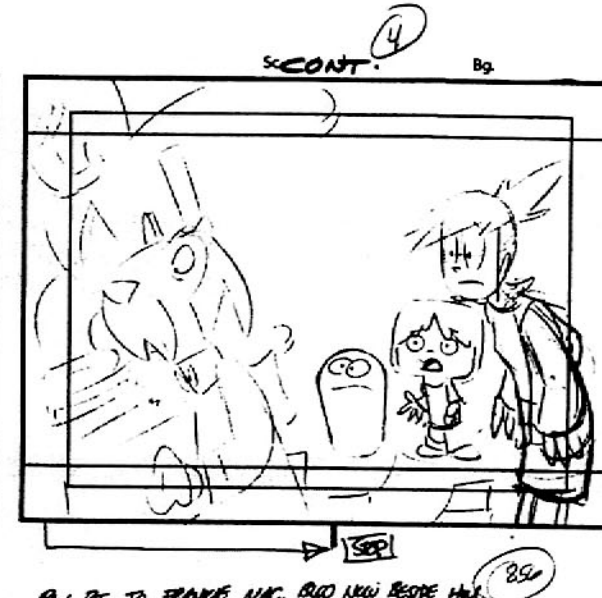
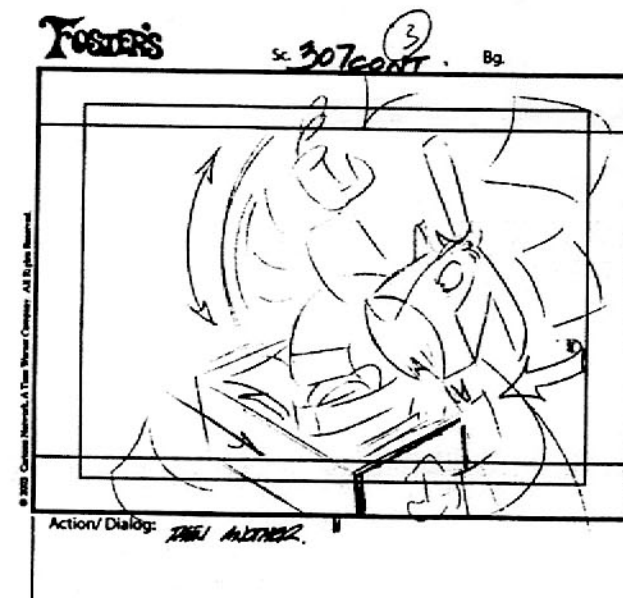
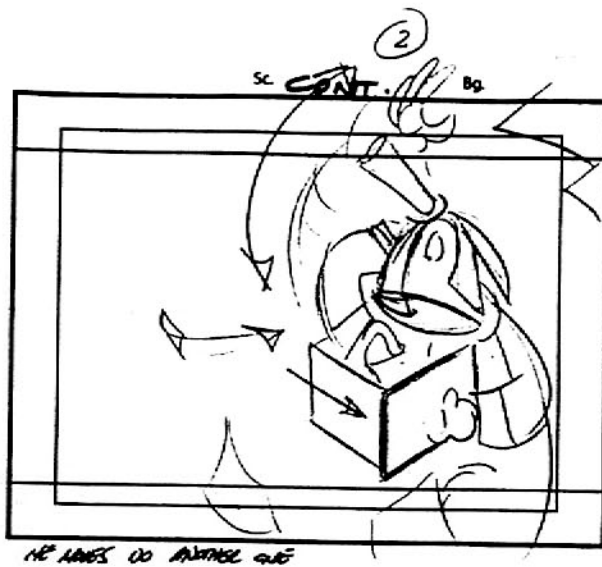
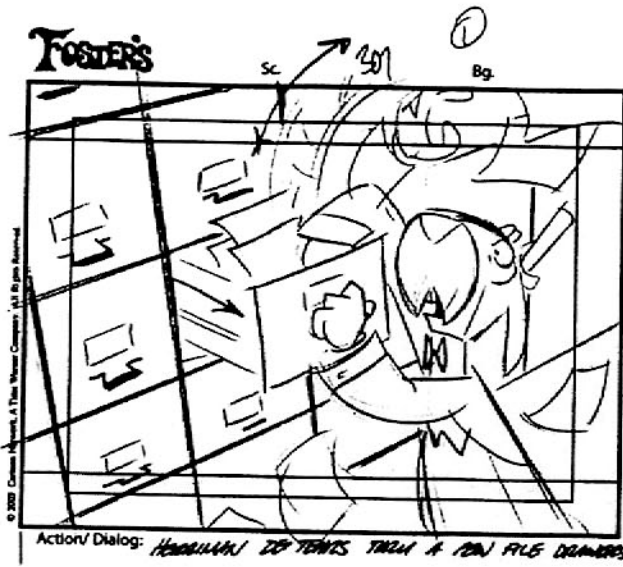
* This shot seemed way too crowded and it took the dramatic emphasis off Mr. Herriman entering shot because it's an upshot of everyone at once...

After:



* The new shot focuses more on Herriman's entrance, then pans quickly to group to get reaction - both sides become more effective - plus, the new group shot allows for better-looking assets (stock models).

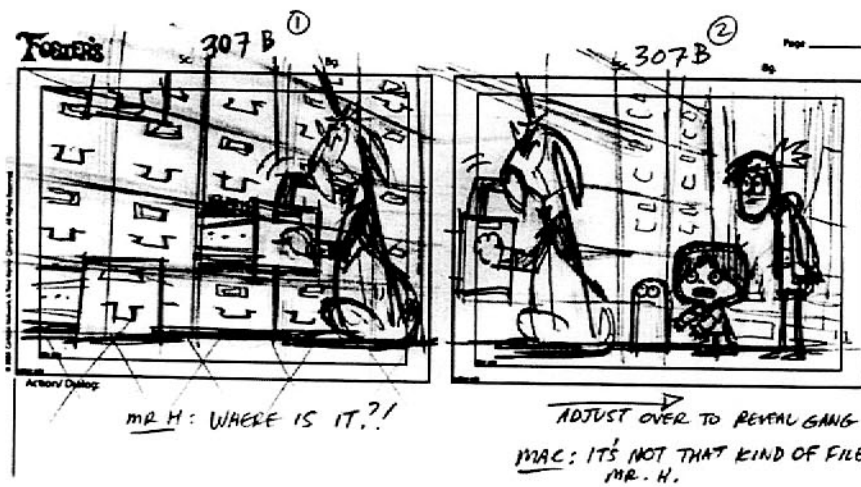
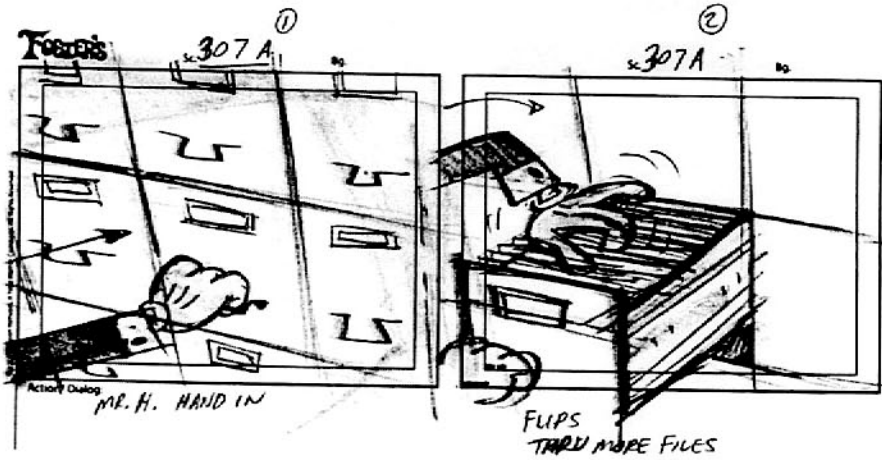
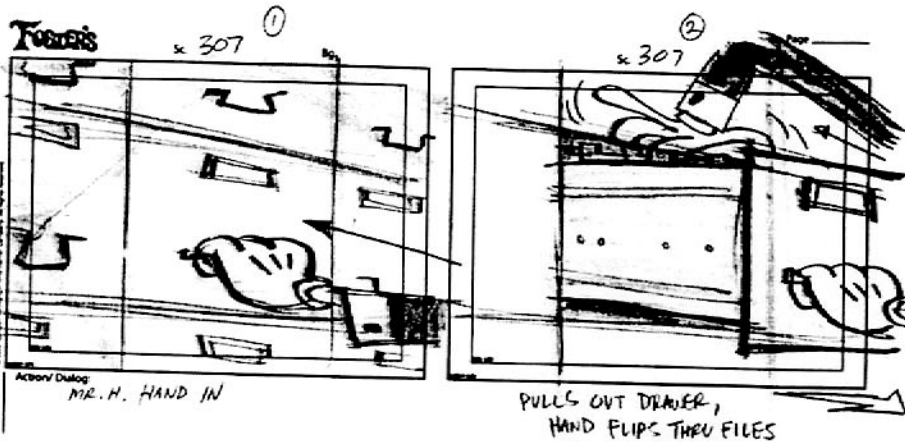
Before:



* Even though this is a dramatic moment (and a dramatic shot), the staging of all of Herriman's full body animation in the single shot can be daunting. The new angle of Herriman must be created, then we'd need to animate all of the head & body's drastic changes - in perspective.

* REVISIONS ON NEXT PAGE

After:



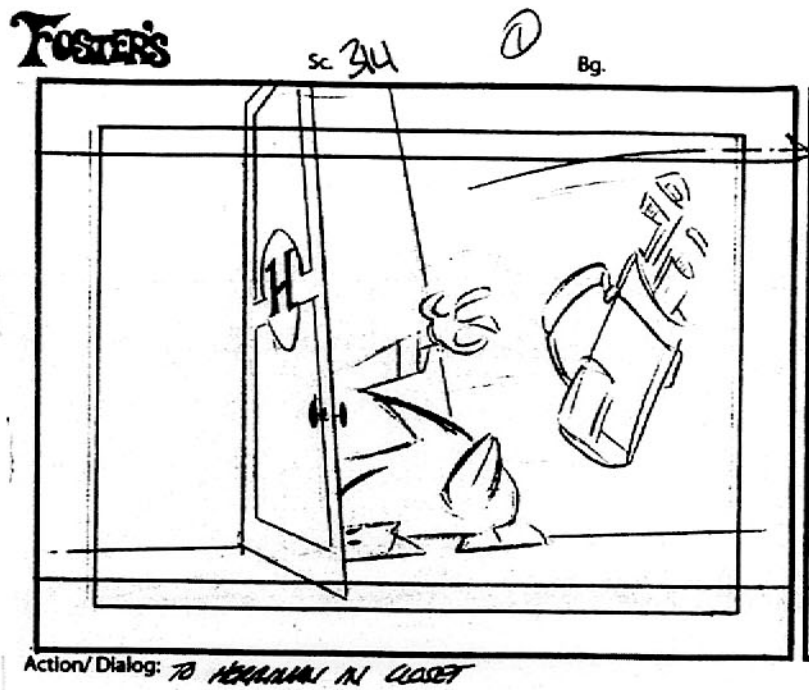
* Cutting the scene up into multiple claustrophobic shots retains drama & excitement while creating scenes which are MUCH easier to animate than the single long shot. Now, only the drawers and the arms/ hands need move, and quickly at that.

* The final shot widens to reveal sc. as a whole with static drawers already opened and Herriman rummaging thru one file (only arm animates). We pan over at this angle and his head turn is easy. It will also look appealing, and the final composition is clean.

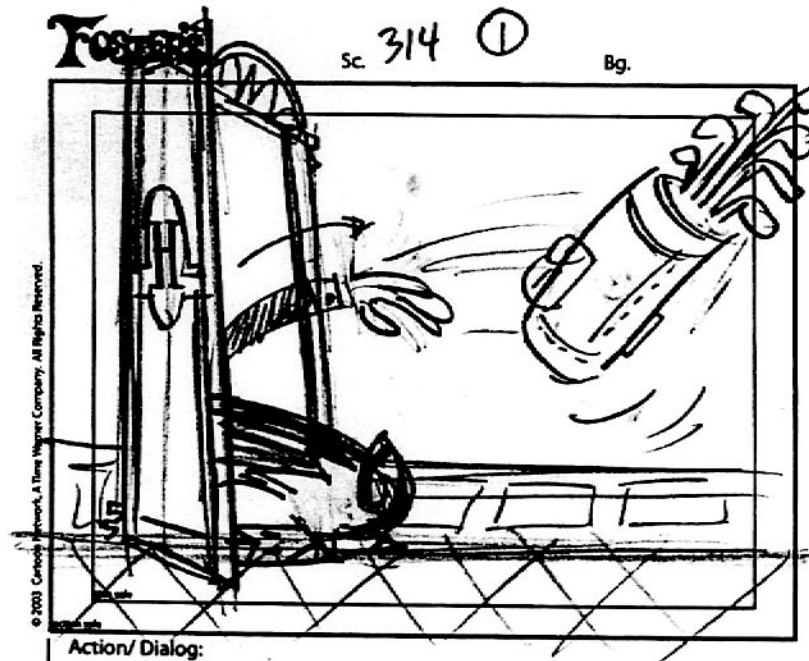
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BEFORE:



AFTER:



* This new shot just gives us a little more room to the right of Herriman where all of the elements will fly through.

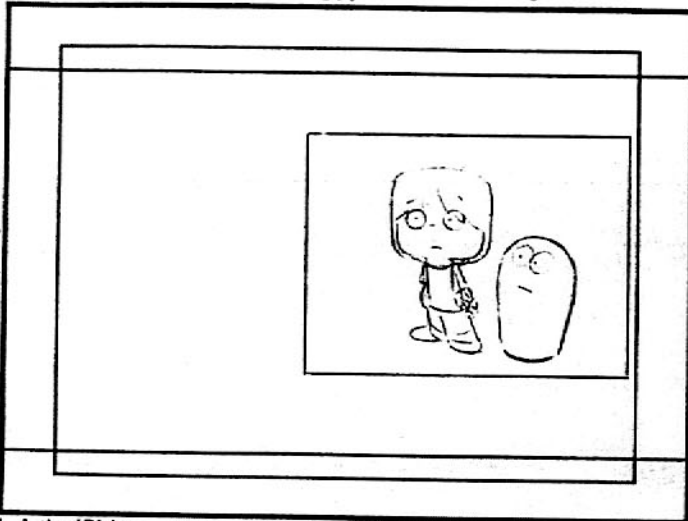
BEFORE:

FOSTER'S

sc 317

①

Bg.



sc CONT.

②

Bg.



Action/Dialog: *WHAT SHE'S ON HER/OOO*

THAT'S OUT AS HERRIMAN SEES INTO IT.

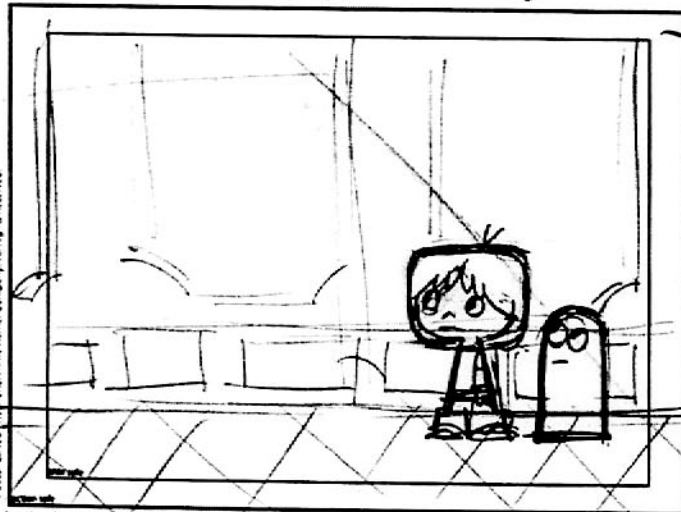
AFTER:

FOSTER'S

sc 317

①

Bg.

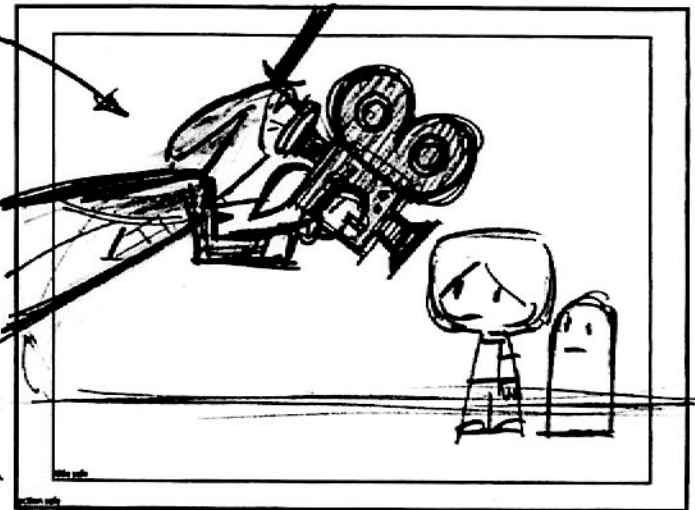


sc 317

②

Bg.

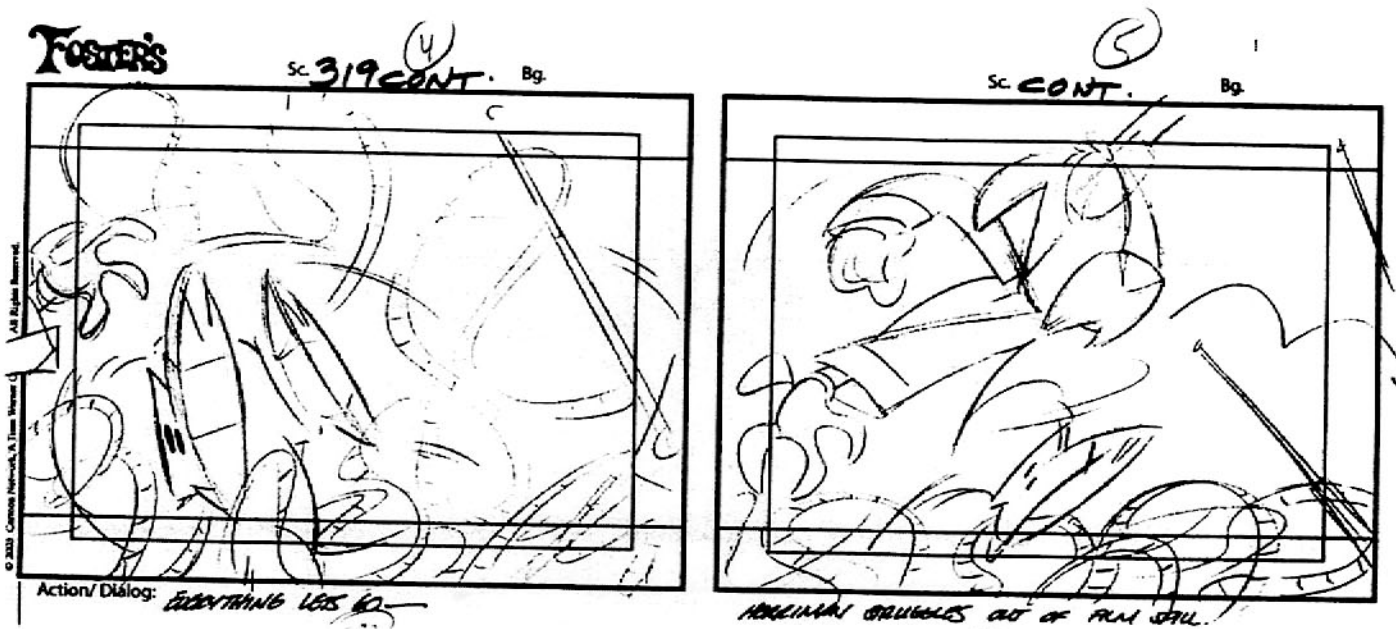
Page _____



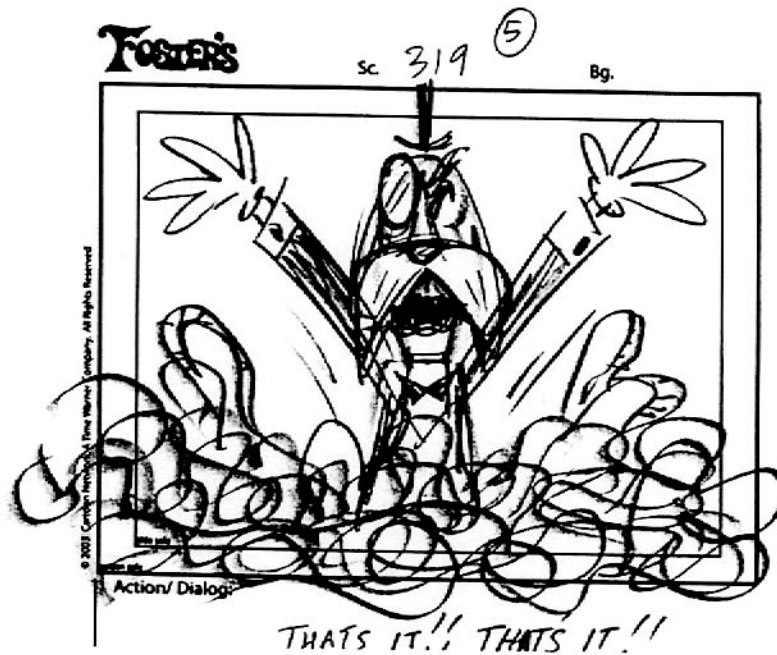
Action/Dialog:

* Not only is the revised shot much easier to draw/animate, the joke plays funnier with the flat, profile shot. It's simplified so that the lameness of Herriman and his old camera read clearly. It's also an ironic contrast to the previous dramatic (extreme) shot.

BEFORE:

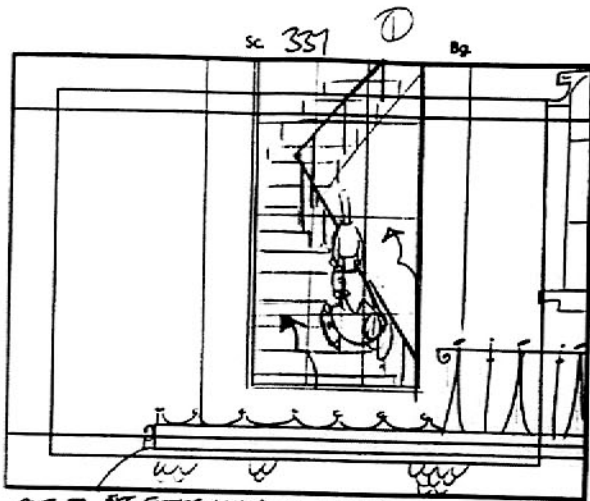


AFTER:

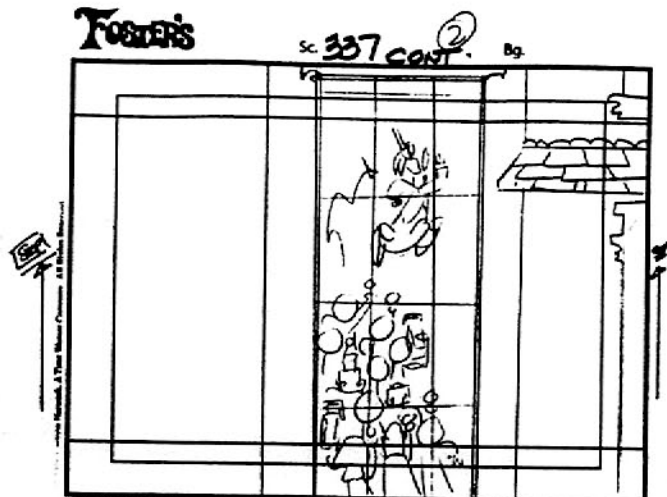


* The new shot just eliminates the difficult to animate “struggle” shown in the original. We now simply wipe Herriman o/s left during film explosion; film rises higher into shot (pan up); then shoot Herriman straight up from “behind” film mess.

Before:

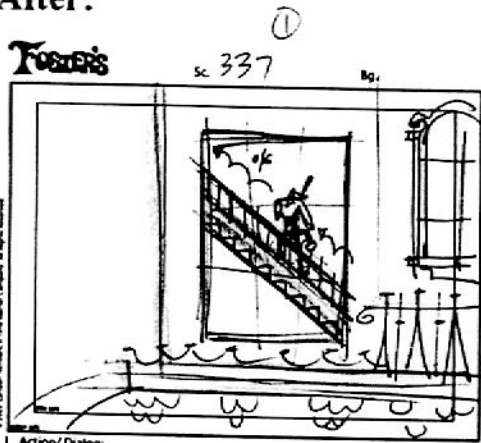


CUT TO EXT. FOSTER'S (LOOKS IN WINDOW)
PAN UP w/ HORIZONTAL CLIPPING STRIPS.

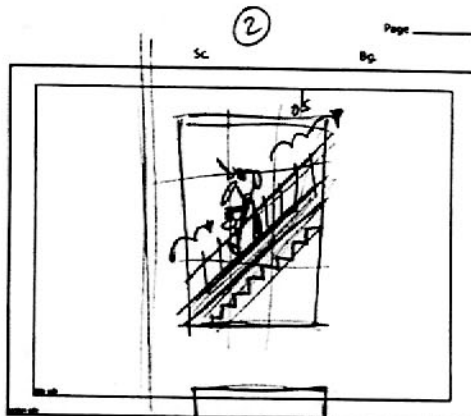


Action/Dialog: PAN UP WITH HORIZONTAL CLIPPING STRIPS.
THE CROWD IS STILL IN PURSUIT.

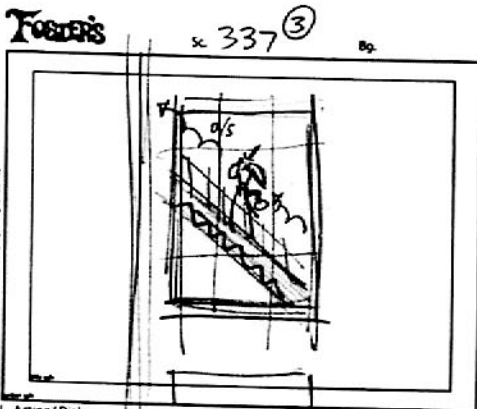
After:



Action/Dialog:

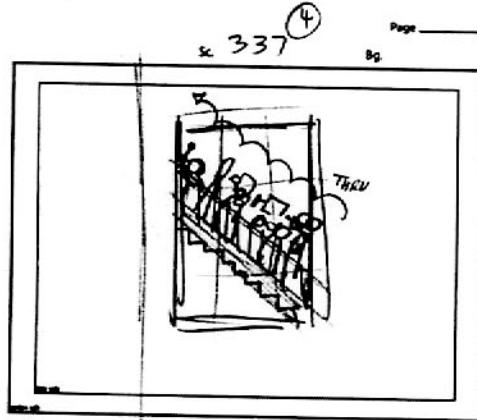


PAN UP TO NEXT WINDOW



Action/Dialog:

PAN UP AGAIN TO THIRD WINDOW
(THEN STOP PAN)



REPORTER CROWD FOLLOWS

* Now we need only animate all of the chars in profile once and just pan them diagonally thru shot; then we flip the chars for the next window after the pan up and slide them thru again. This window treatment eliminates the need to animate difficult turns.